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Abstract: The article discusses the theoretical and analytical relevance of spontaneity, the basis of creativity, considered as a central aspect of the semiotic model of C. S. Peirce, through the study of its incidence on human identity, on the self. To do so, I work with a series of technical concepts from the Peircean theory of signs, which are applied to an analysis of a contemporary realistic fiction film. In its plot, in the mode of an allegory, it is possible to contemplate the process whereby the creative tendency to change emerges in everyday life, in a strong tension with its opposite, the conservative tendency which, if it acquires an excessive hegemony, aims to transform a concrete state of things into something permanent and oppressive for human life, which is construed as the continuous increase of reasonability.
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