

## Audience Embodiment in Haptic Space of Film

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### Abstract

Film theoreticians, in the early stages of practice, emphasized the corporeal characteristics of the medium and the relationship between cinematic space and the spectator's body. Besides, in the opposite direction to the early cinema concentration on audience bodily connection with the film, by the evolution of cinematic language, major streams were formed towards narrative identification. This transition led to the long supremacy of linguistic and psychological based theories of film. In the decades of the seventies and eighties, the connection between *cinema apparatus* and the renaissance perspective formed the fundamental discourse of film theories. Writers such as *Baudry*, Metz and Heath analyzed the liaison between the viewer and the screen based on the perspective model. Roots for advent of perspective theory must be sought in the optical theory of the Ancient Greek. Optical theory was based on a perceived distance between the subject as a seer and a corresponding object being seen, and provided the necessary conditions for the formation of the pattern of western thinkers to ponder the world order from a distance. The emergence of perspective understanding in the renaissance period helped the revival of optical spatial pattern that in turn consolidated the position of the subject and strengthened the distance between subject and object. In recent years, it seems apparent that there have been attempts to return to the body-centered theories of early cinema, and to accentuate the relation between the viewer body and the cinematic space. In the other direction of the dominance of optical film theories that ignore corporeal-sensual existence of the audience, it is appropriate that the bodily and haptic film theory would be reconsidered. Thus, by lending from Merleau-Ponty idea of the embodied subject, the film experience could be defined based on the experience of the embodiment of the audience in filmic space.

**Keywords:** Renaissance Perspective, Haptical Cinema, the Viewer Body, the Embodied Subject, Film Space

### Introduction

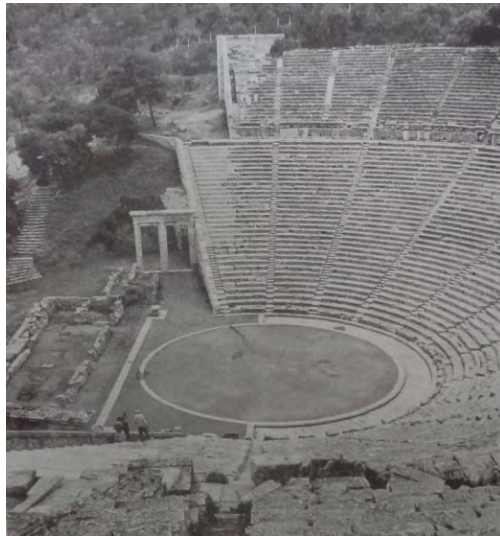
In the decades of the seventies and eighties, the connection between cinema apparatus and the renaissance perspective ideas formed the fundamental discourse of film theories. Writers such as Jean-Louis Baudry, Christian Metz, and Stephen Heath analyzed the liaison between the viewer and the screen based on the perspective model. In articles such as *Ideological Effects of the Basic Cinematographic Apparatus* and *apparatus*, Baudry considered psychological structure of cinematic gaze in connection with the mechanism of perspective ocular-centrism and introduced structure of camera lens based on the model of optical rules of renaissance perspective system. In Baudry's opinion, cinema bestows the viewer with illusion of central position of transcendental subject in generating meaning, but in fact, it is viewer that is formed as subject by the film. In his article entitled *Narrative Space*, Stephen Heath explains perspective as "the art of depicting three-dimensional objects upon a plane surface in such a manner that the picture may affect the eye of an

observer in the same way as the natural objects themselves” (Heath, 1981, 28). Heath sees spectatorship pattern of cinema quite dependent on this system and addresses fascinating illusion of this system in non-stop endorsement and establishment of spectator’s central position (Ibid, 29). Christian Metz also believed that cinema’s perspective system gives the viewer a kind of *all-perceiving* position (Metz, 1982, 49). In Metz’s opinion, by placing the spectator in a comprehending situation, cinema allows him/her to sense a combination of remoteness and vicinity concerning events of the film, but due to being imaginative and illusive, it cannot challenge the spectator’s subjectivity. Therefore, during watching the film, the spectator always keeps a “certain distance” between himself/herself and the space of the film. In Metz’s view, cinema’s potential in keeping this distance and providing possibility to look without being looked, is one of the main factors for the popularity of medium. Metz concludes that film’s spectatorship experience is, according to conservation of this established distance, essentially voyeuristic.

### **Ocular-centrism and advent of perspectival vision**

Advent of perspective theory must be sought within optic theory of the Ancient Greek. Optic is derived from Greek root *optikas* that has in itself the meanings of eye and vision. First, Plato considered this topic in treatise *Timaeus*. Plato suggests that ocular perception is obtained via rays radiated from the eye. In the treatise *Optics*, Euclid confirms Plato’s idea about radiation of rays from eye in the looking process, thus establishing geometrical optics. Optical theory was based on a perceived distance between the subject as a seer and a corresponding object being seen and provided the necessary conditions for the formation of the pattern of western thinkers to ponder the world order from a distance (Pérez Gómez & Pelletier, 1997, 10-13). In Greek language, the term “idea” has been derived from a verb that means “to see”. Therefore, a direct relationship between model of thinking and visual paradigms can be found in the Western culture. For this reason, in Western culture, each idea is well dependent on the image considered for that idea. This fundamental connection between knowledge and vision formed the basic paradigm of the classic Greek theory. In *Timaeus*, Plato named vision as the biggest gift bestowed to mankind, and considered it in relation with creation of human intelligence and spirit. In treatise *de anima (on the soul)*, Aristotle divided senses into two groups: three distance senses consisting of vision, audition, and olfaction, and two contact senses consisting of tactility and taste. For Aristotle too, vision was the most important and considerable sense and it was positioned in a higher position than other senses (Jay, 1993, 25-33). The same way Western philosophers and scientists looked at world’s order while keeping a certain distance, structure of Greek amphitheaters institutionalized the idea and concept of *distance* in an architectural pattern (Pérez Gómez & Pelletier, 1997, 10). The term *theatre* has the same root as terms *theory* and *theoria*, meaning “to look attentively” (Jay, 1993, 23). Compared with ritual ceremonies where spectators had a dynamic corporeal presence in the performance process, Greek amphitheaters, separating scene from spectators, limited the connection pattern to vision and audition (figure 1).

The emergence of perspective understanding in the renaissance period helped the revival of optical spatial pattern that in turn consolidated the position of the subject and strengthened the distance between subject and object. Single-point perspective was invented by Filippo Brunelleschi in 14<sup>th</sup> century and was formulated few decades afterwards by Leo Batista Alberti (2010) in treatise *On Painting*, in geometrical terms. Impact of Euclid’s treatise *Optics* on Brunelleschi and Alberti in developing the concept of single-point perspective, have been confirmed by many scholars.



**Figure 1. Structural pattern of Greek amphitheaters based on "distance" idea (Gardner, 2010, 163).**

In his treatise, Alberti underlines importance of wisdom, distance, and fixed center in perspectival representation and identifies closeness to truth in the painting dependent on looking from a given distance to the object. Renaissance perspectival representations encouraged the subject to watch the world as an object for knowledge. In *discourse on the method*, Descartes argues that the philosopher must attempt to be, instead of a drama actor, like an observer that sees carefully and wisely (Descartes, 1985, 125). Later, Jacques Lacan linked external superior position of spectator/painter in ocular cone's head with Descartes' Cogito position (Lacan, 1978, 86). Literally, perspective means wise look and seeing clearly, and it refers to subsequent distance and separation from a direct experience with the environment.

### **Fluidity of form and collapse of perspective distance**

Giovanni Battista Piranesi is referred to as the first conscious user of montage in architecture that could, by avoiding the perspective representation model, collapse monotonous and consistent space of the enlightenment era (Pérez Gómez & Pelletier, 1997, 77). In his series *The Prisons*, instead of durable and stable Renaissance perspective, each engraving consists of several separate and collapsed perspectives (figure 2). By destroying the safe distance between spectator and painting, Piranesi draws the spectator into the picture's frame, leaving him suspended inside a spatial labyrinth. Through spatial labyrinth property, these works allow the spectator to take several positions regarding spatial configurations, and spatial/temporal folds and complexities invite the audience into the fluid space between volumes. The concept of fold in Baroque's art explains well the destruction and collapse of concepts based on duality such as internal/external and body/psyche. Etymologically, fold involves such terms as explicate, implicate, and replicate (Frichot, 1995, 69). By opening to the world outside frame, components not only find meaning in connection with each other, but also in connection with sensual space of the audience, and in this confrontation and collision between the world outside and one within frame, spectator's body turns into an active participant in formation of spatial scope and sensual realm of artwork. As shown by Tafuri (1987), by breaking homogenous perspectival space, Piranesi also pioneered formation of modern artistic movements like cubism, constructivism, and surrealism. According to Kracauer, Piranesi uses fragments of antique architecture to compose his own baroque vision in creating a dramatic

suspense. He asks: “Why should not the cinema be entitled to effect such transfers?” (Kracauer, 1997, 87). Sergei Eisenstein (Eisenstein, 1990), Russian filmmaker and theoretician, who considered cinema eligible for this kind of transformation, borrowed the idea of “ecstatic transfiguration” from Piranesi.



**Figure 2. Collapse of homogenous perspectival space in Piranesi's designs (Hannah, 2008, 391).**

In his study on Piranesi engravings, Eisenstein mentions *ecstasy* as the fundamental common characteristic between film and architecture. Etymology for this term in Greek is *eks-stasis*, meaning a movement that release one from oneself, due to any strong emotion. This state calls to interaction spectator's sensual and mental activities at the highest degree. In Eisenstein's concept of *ecstasy*, no contradiction exists between transcendent and material, and bodily effects of film on the spectator cannot be neglected (Aumont, 1992, 66). This can be considered a movement toward separation from self and from subjective position, thus intertwining with the surrounding space. For Eisenstein, ideas such as montage of attractions, inner sound and ecstasy acted like tools for increasing engagement of spectator in the film's space. Bordwell considers Eisenstein's examinations related with montage as a search for achieving to the answer that how a more accurate control of senses can be obtained via montage and how the spectator can be affected by stimulating senses in several different levels (Bordwell, 2009, 380-384).

Influenced by the Eisenstein's idea of montage of attractions, Tom Gunning (1990), argues in his study of pre-1906 early cinema that in an obvious contradiction with hidden and safe position that narrative cinema of later years would give to the spectator, these works (early cinema) attempted to collapse the restricted cinematic narrative world and intended to establish an intimate relationship with the spectator. Great achievement of these films was their success to break boundary and distance between spectator and film's space and create physical and bodily reactions in spectator. Gunning suggests that in film historiography's traditions, often early cinema and works of such filmmakers as Lumière, Méliès, and Porter are noticed in terms of services and endeavors they contributed to the formation of later narrative cinema. Gunning stresses fundamental distinction of these films and believes that in these films, scene effects play a much more important role than narrative route. These filmmakers are often interested in confrontation with the spectator rather than attracting the spectator in the narrative space of the film (Ibid, 66). A filmmaker like Méliès confessed that in his works, creating scene attractions was the most important thing, and then he would narrate the story in the last step. In *The Arrival of Train (1886)*, Lumière brothers presented a locomotive that is moving fast toward the camera and spectators and thus invades the spectators' safe position. James Williamson, in *The Big Swallow (1901)*, displays a man that is moving toward

the camera, approaches the camera, his wide mouth covers the camera frame, and his mouth, on devouring the camera, covers the whole scene. In *The Great Train Robbery* (1903), Porter presents a bandit that shoots directly at the camera and spectators. Gunning addresses credibility and physical effect of such scenes that encounter film surface and thus spectator space, arguing that in these works, film moves in two routes: along narrative line, and in another direction that is a movement to rupture from narrative world and confronting with the spectator's space. In these images by provided shocks, the distance space between audience and screen is shattered and spectator's safe and stable position is challenged. Through direct confrontation and sequential shocks, the spectator's curiosity is stimulated and his senses are motivated. Therefore in these films, wise and contemplative absorption in the image turns into something impossible. Gunning underlines sensual and mental effects of these films that invade the spectator's safe position in an aggressive way, a point that had been noticed earlier by Walter Benjamin.

In her analysis on Benjamin's cinematic writings, Miriam Hansen stresses that, besides USSR's montage cinema, Benjamin has, in the article *The Work of Art in the Age of Mechanical Reproduction*, been affected by these early films or Gunning's cinema of attractions (Hansen, 2012, 86). Benjamin considered the way a film shoots itself to the spectator with sudden shocks in relation with tactile quality of the medium, and believed that this quality destroys spectator's traditional distance with the artwork's space. This was a distance that had been established by formation of the renaissance perspective and would give a position to the subject so that he/she would analyze artistic works with his/her thoughtful and meditative look. "The painting invites the viewer to contemplation; before it the viewer can abandon himself to his own flow of associations. Before the movie frame, he cannot do so... In fact, when a person views these constantly changing (film) images, his stream of associations is immediately disrupted" (Benjamin, 63, 2011). Sequential shocks could destroy this distance and the perspective space and traditional boundaries of dividing subject/object, thus making many mournful in grief of losing the thoughtful subjective position. In *The One-way Street*, part *This Space for Rent*; Benjamin addresses this very point, writing "[Just] Fools lament the decay of criticism. For its day is long past . Criticism is a matter of correct distancing . It was at home in a world where perspectives and prospects counted and where it was still possible to adopt a standpoint" (Benjamin, 1996, 476). This potential of cinema in destroying perspective distance and approaching the audience would have a profound impact on corporeal senses of the spectator. Therefore, Benjamin suggests that in confrontation with the film, the spectator apprehends in a tactile and haptic way in addition to optic comprehension, and in contradiction with meditative state of optic comprehension, haptic comprehension forms in a state of distracted thinking. While concentrated look has the effect that audience considers him/herself as an external viewer, with a criticizing look at the work, tactile comprehension calls the audience to a more active interaction and as the result of sensual and tactile confrontation with filmic spaces, the wise perspective distance between viewer and the work is destroyed. "Reception in distraction is becoming increasingly noticeable in all areas of art today, and is symptomatic of profound changes in apperception, finds in the film its true means of exercise. The film with its shock effect meets this mode of reception halfway" (Benjamin, 2011, 66).

### **Contemporary body-centered film theory**

Film theoreticians, in the early stages of practice, emphasized the corporeal characteristics of the medium and the relationship between cinema and the spectator's senses. Besides, in the opposite direction to the early cinema concentration on audience bodily identification with the film, the evolution of cinematic language and the subsequent prevailing of a dominant narrative system, major streams were formed towards identification with narrative, and what was associated with the

realm of the body was transported to the realm of the mind. This transition led to the long supremacy of linguistic and psychological based theories of film.

In film theory of recent years, it seems apparent that there have been attempts to return to the body-centered theories of early cinema, and to accentuate the relation between the viewer body and the cinematic space. Some film theorists suggest that this paradigm and increasing attention to human body are also visible in broader cultural and social dimensions. Terms such as *haptic cinema*, *film skin*, *film body*, and *tactile cinema* in works of writers like Annette Michelson, Antonia Lant, Vivian Sobchack, Laura Marks, Steven Shaviro, Angel Dalle Vacche, Barbara Kennedy, and Giuliana Bruno have created a powerful stream in film theory terminology of the recent years. Annette Michelson (2010), in *Bodies in Space: Film as Carnal Knowledge*, mentions the film *2001: A Space Odyssey* by Stanley Kubrick, as a treatment for the intellectual tradition and recognizes film comprehension as requiring an athletic attempt by the spectator. Williams (1991) mentions *body genres* and by discussing these genres, she emphasizes the essential role of spectator's embodiment in the film-watching experience. According to Williams, direct body reactions of spectator such as weeping in the melodrama genre and sweating in horror-genre films, denote a bodily and sensual connection between the film medium and the spectator.

### **Haptic space**

The term haptic was first used by art historian of the Vienna school, Alois Riegl. In treatise *Late Roman Art Industry*, affected by book *the Problem of Form in Painting and Sculpture* by Adolf Von Hildebrand, Riegl explained haptic as a tactile sense that is specific to a gaze look. While optic addresses a type of art that is in connection with spectator's eye, haptic denotes a kind of art that engages the audience's touch sense besides vision. For Riegl, Egyptian art is the first example of haptic art, an inorganic style based on direct lines and a surface-oriented approach (Dalle Vacche, 2003, 5). In artistic works of late Rome, optic representation soared that had completely distinctive space between figures and background, and for spectator space between these two was distinguishable. According to optic visual strategy, it became possible to create a wider distance between the spectator and art work. The most important result of this theory was formation of renaissance perspective in which, visual dominance of an independent spectator outside the picture is boosted. In contrast to optic compositions that strengthen subject's staring look and his distant established position, the haptic method of representation, creates a sensual, corporeal and intimate connection, thus calling an embodied spectator (Marks, 2000, 2002). Affected by Riegl's discourse, art historians embarked on categorizing different periods and in many cases, they provided different readings regarding whether a specific age's art is haptic or optic (figures 3 and 4). Affected by Riegl, Heinrich Wölfflin, considered linear art of renaissance as haptic and baroque's painterly style as optic. Panofsky categorized Greek art as haptic, and renaissance art and modern art as optic. Jacques Aumont recognized Gothic art as an art that has been able to make a connection between the two poles of Egyptian haptic abstract art and Greek realistic optic art (Dalle Vacche, 2003, 6-14).

In *a thousand plateau*, Deleuze and Guattari explain haptic as the tactile function belonging to vision, believing that in contrast to optic representation, haptic representation does not strengthen human spectator's position due to lack of a static external reference point. Whereas optic space or striated space is based upon single-point perspective and Euclidian geometry, haptic space or smooth space, is essentially anti-perspective. Haptic space is formed of different and varying fragmented perspectives that never allow the subject to take a stable and robust position. This space is in connection with presence of embodied subject in spatial perception, where all senses interact simultaneously. Deleuze and Guattari introduce this haptic space as an area of freedom and redemption that was disappeared with dominance of the Cartesian space. In their discourse

regarding rhizome, they stress that rhizome “is an extraordinarily fine topology that relies not on points or objects but rather on haecceities, on sets of relations... It is a tactile space, or rather haptic, a sonorous much more than a visual space” (Deleuze & Guattari, 2005, 382). This smooth haptic space has huge capacity for deterritorialization, Deleuze’s favorite concept. Deleuze also used this term concerning Robert Bresson's film *Pickpocket*. Deleuze mentions spatial connecting function of hands in *Pickpocket* that causes the spectator’s eye “doubles its optical function by a specifically 'grabbing' [haptique] one, if we follow Riegl's formula for indicating a touching which is specific to the gaze” (Deleuze, 2005, 12) (figure 5).



**Figure 3. Flowing on the surface instead of moving into depth in haptic representations (Goshayesh, 2000, 31).**



**Figure 4. Establishing and approving spectator’s perspectival position in optical representations (Gardner, 200, 428).**



**Figure 5. Deleuze’s emphasis on haptic function of hands in Robert Bresson's *Pickpocket* (Dalle Vacche, 2003, 5).**

### Haptic cinema

The term *haptic cinema* was first used by Noël Burch in connection with early cinema and analysis of Lumière and Méliès' works. In *Building a Haptic Space*, he addresses tactile quality of pictures and the manner of spatial composition in early films that not only affect the spectator visually, but also in terms of touch sense. Burch argues that by formation of haptic space, spectator transforms into a motionless voyager that travels in the film space. This voyage of the spectator makes him participate in this haptic space, thus neutralizing visual surfacing of the film and creating a sense of three dimensional space (Burch, 1990, 162-185). In paper *Haptical Cinema*, referring to Riegl's definition of haptic, early cinema and especially Méliès' works, in which image background typically consisted of colored screens, with actor's movement further affecting screen surfacing, Antonia Lant considers it close to Egyptian art and calls it haptic. Lant considers Burch's reading of haptic in contrast with Riegl's idea, writing "For Burch the haptic is clearly tied to conviction of spatial illusion, such that a viewer believes he or she could touch the photographed objects and actors, as if they existed in real space" (Lant, 1995, 71). She knows advancement in depth and space and evolution of lighting techniques, leading to medium's receding from this type of surfacing, as a movement to optic cinema. Vivian Sobchack, with books *The Address of the Eye: A phenomenology of Film Experience* (Sobchack, 1992) and *Carnal Thoughts, Embodiment, and Moving Image Culture* (Sobchack, 2004), turned into one of the most significant theorists of haptic cinema, who, by inspirations from Maurice Merleau-Ponty's phenomenology, managed to open a new horizon to the film theory. In Sobchack's opinion, in theory of contemporary film, spectator has turned into a bodiless creature and haptic aspect of film watching experience and the way films touch our bodies have been neglected. Sobchack introduces the relationship between spectator and film as a communicative system based on bodily perception and believes that "the film experience is meaningful not to the side of our bodies but because of our bodies, which is to say that movies provoke in us the carnal thoughts" (Ibid, 60). In contrast with dominance of the ocular-centrist film theory that ignores spectator's bodily existence and physical dimensions, she proposes development of body-centrist film theory.

Sobchack attempts, by borrowing Merleau-Ponty's idea of *embodied subject*, to explain cinematic experience as one depending on spectator's embodiment in the film space. By challenging dominant Cartesian theory of subjectivity, and by separation from the Western philosophy's mind/body dualism, Merleau-Ponty stresses human confrontations with one another and encounters with the surrounding world. Merleau-Ponty's philosophic thought is that "perception is a bodily [or carnal] phenomenon, not a mental event. In other words, we comprehend not as subjects located against world. Rather, we comprehend as embodied subjects in the world and from the world" (Carman, 2011, 48-49). For Merleau-Ponty body is the basis and primary principle through which, the subject expresses oneself in the world. He argues that body is not merely a distinct and separate object, a material position by which we comprehend the world, but we comprehend things through our bodies. It was Husserl who, by distinguishing between physical body *korper* and lived body *leib*, first made it possible to consider the body as something much beyond a physical and natural phenomenon. Impact and influence of Husserl's philosophy on Merleau-Ponty's understanding of body's concept is completely obvious, and by inspirations from Husserl's lived body, he expands his idea from the concept of body. In the book *The Structure of Behavior* affected by Gestalt's psychology, Merleau-Ponty first suggests the idea that human is a body-subject (Primožic, 2009, 10-12). In *Phenomenology of Perception*, he suggests that comprehension is not merely a cognitive practice and activity, but it is the embodied individual that obtains understanding through seeing, moving, and placing his body in connection with things. Embodiment is a state through which, the subject expresses oneself in the world. It is the condition for formation of connection between self



and other things. Therefore, Merleau-Ponty suggests that body is not only a settlement for the mind, but it is the center of gravity for human's existence in the universe; Body is our tool for communication with the world (Merleau-Ponty, 1962, 80). In parallel with the theory of Gestalt's school, Merleau-Ponty believes in unity and amalgamation among human senses in which vision and other senses are not separate from and unrelated to each other. Therefore, perception is not a collection of data obtained from vision, tactility, audition, etc. but the individual comprehends with his whole existence. Experience from the world in Merleau-Ponty's view is inevitably multi-sensual and all senses are interconnected: "The five senses that are our primary means of obtaining the world, are not separate. Rather, they make up a structure, organized as a total figure. Body is eventually a limb totality" (Piravi Vanak, 2010, 70). Merleau-Ponty shows that avoiding endorsement of mixing senses and carnal reality of perception in philosophical tradition has pushed the body position in Western civilization to the margin, thus demoting it to a state many times lower than mind. Influenced by Merleau-Ponty's arguments, Sobchack discusses that in cinematic experience, participation of all senses, have produced presence of spectator, as a lived body, in the film space. Sobchack calls the spectator as an embodied subject that simultaneously touches cinema screen and is touched by cinema screen. She reminds her personal experience when watching *Piano* by Jane Campion "my fingers knew what I was looking at" (Sobchack, 2004, 63). She believes that this kind of sense is not formed from recognition of and acquaintance with cinema's expressive language, but it is formed by the ability to physically engage in the film, which she calls sense of *cinematic empathy*. By shooting one's body into the film (spaces and characters), the spectator forms a ecstatic movement beyond himself/herself, and subsequently, the boundary between inside and outside of the cinematic screen is disappears.

Merleau-Ponty mentions body and universe as flesh of body and flesh of the world and he believes that "body and the world have an overlapping (interference) relationship with each other. The relationship of body with the world in which it find itself, should not be considered according to objective distances, but it must be understood as body's original coexistence with what to which it moves (to that direction it is moving)" (Piravi Vanak, 2010, 79). Inspired by Merleau-Ponty, Sobchack propounds the idea of spectator body and film body. In this theory, neither film is a de facto receptive object nor the spectator is a subject made by film apparatus. In this view, spectator's relationship with the film is not the relationship between seer (subject) with the seen (object), but it is an interactive and dialectic relationship between two viewing subjects both of which being viewed too. In this reciprocal exchange, a kind of *inter-subjectivity* relationship develops and spectator's body's contact with film's body creates a type of erotic relationship where the pleasure produced from this sensual relationship releases the spectator from dominance of visual wisdom (Sobchack, 1992, 20-23).

Giuliana Bruno (Bruno, 2002), in her book *Atlas of Emotion*, provides an architectural reading from haptic quality of film. Bruno suggests that haptic is derived from Greek root meaning ability to make contact, and implies to ability to contact with the environment and to inhabit in the space. Therefore, haptic space of cinema is a space for inhabitation and dwelling. She also, similar to Sobchack, stresses the importance of attention to haptic qualities of medium by criticizing the dominance of ocular-centrist reading over film theory. According to Bruno, the topic of looking in film, according to optic pattern and perspective theory and separation of eye from viewed object, is not explainable. In opposition with dominance of perspective patterns that consider gaze look of a disembodied spectator as primary base for their analyses, Bruno believes that film spectator is not a static contemplator, a stable staring look, and a disembodied eye. He/she is a moving viewer, a body that travels in space (Ibid, 56). Bruno argues based on the meaning of the Greek origin word (*kinēma*, *kinēmat*- 'movement', from *kinein* 'to move') for cinema, implying that these terms bring to

mind motion. The Latin root of the word emotion is also from the same word and evidently suggests a moving force and historically has been marked by moving from one place to another. Bruno believes that motion causes emotion and emotion always contains a movement within. In this regard, film can be viewed as a vehicle for transporting movement. Motions in cinema (including camera movement, movement of bodies and objects, movement and changes of perspective) not only influence narrative time and space, but also form movements within the spectator creating emotion, and in this respect, loosens the existing boundaries of the spheres depicted in the film and spectator's inner emotional territory.

### **Conclusion**

In the other direction of the dominance of optical film theories that ignore corporeal-material existence of the audience corporeal members and their sensual dimensions, it is appropriate that the bodily and haptic film theory would be reconsidered. While optic pattern for looking, places the spectator like renaissance perspective, in a distant disembodied situation relating to filmic territories, and establishes its subjective position, the haptic model calls the spectator to a carnal embodied relationship, intimate to filmic spaces, and in this communication pattern, spectator's subjectivity gradually disappears. By collapse of the distance between spectator and filmic space and in Eisenstein's terms, formation of ecstasy state, the spectator finds an active role in constructing and shaping film spaces, and in the process of watching the film, he/she participates in configuration of filmic spaces like an architect.

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