

**THE REPUBLIC OF TURKEY
BAHCESEHIR UNIVERSITY**

FIVE SENSES OF CINEMA AND THE SPECTATOR

Master's Thesis

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**THE REPUBLIC OF TURKEY
BAHCESEHIR UNIVERSITY**

**SOCIAL SCIENCE INSTITUTE
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Supervisor: Assistant Prof. TOLGA HEPDİNÇLER

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DEDICATION

I dedicate this search

To

The people who brightens my life with their presence:

My parents and My sister

And My friends



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This work means a lot to me and being finally able to deliver it, is an accomplishment I have been waiting for since I started this master. Therefore, I would like to thank Professor Tolga HEPDİNÇLER of Graduate School of Social Sciences and Humanities at Bahçeşehir University, my thesis advisor, for his numerous advice and guidance also for always putting me on the right path that made this thesis my own.

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ABSTRACT

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The senses of cinema and the embodied experience inside a movie theater are one of the crucial topics in film studies. So important that the scientists developed a technology - FMRI (Functional Magnetic Resonance Imaging)- to eye-track and analyze the cognitive response of a viewer during the screening if a film. However, this is a topic for the natural and applied sciences field of study.

This thesis has as an objective to demonstrate the existence of the film's senses, and how much it affects the spectator and its relationship with cinema. So, this work aims to provide the reader of the haptic process that the film's viewer goes through with his enhanced emotions and senses.

This haptic experience happens when the skinless film interacts with the spectator using its five senses. This spectator during the screening of a film becomes an object without a body, he/she submit him/herself to the different emotions that and memories that the film sent. In order to understand this process, this thesis, based on a narrative analysis, will firstly focus on the several theories that different film scholar discuss and their works.

Therefore, the film sense will be divided into two type of senses: the basic senses 'audio-visual' which means the sight and hearing, and the other senses that are felt and perceived indirectly 'touch, taste and smell'. Secondly, this work will present two case studies of two science fiction movies: The Shape of Water (Guillermo Del Toro, 2018) for sight and hearing and Perfect Sense (David Mackenzie, 2011) for touch, taste and smell. Each one will bring into line the use of the film's senses, to reach out and derive the emotions and reactions of the spectator while the film is displayed.

Keywords: sensory experience, embodiment, stimuli, emotions, senses, Olfactory, Haptic, cinematic perception, film experience.

ÖZET

SINEMANIN VE İZLEYİCİLERİN BEŞ DUYUSU

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Sinemanın duyarlar ile olan ilişkisi ve sinema salonundaki somut deneyim, film çalışmalarını önemli konulardan biridir. Bu bağlamda, bilim adamlarının film izleme sırasında izleyicinin bilişsel tepkisini izlemek ve analiz etmek için geliştirdikleri FMRI (İşlevsel Manyetik Rezonans Görüntüleme) – teknolojisini bu konuya verilen önemin göstermektedir. Ancak, bu doğal ve uygulamalı bilimler alanı için bir konudur.

Bu tez, film ile ilişki içerisinde duyarların, izleyiciyi ve sinema ile ilişkisini ne kadar etkilediğini gösterme amacına sahiptir. Bu nedenle, film izleyicisinin gelişmiş duyu ve duyarlarıyla yaşadığı dokunsal deneyimin okunmasını sağlamayı amaçlamaktadır.

Bu dokunsal deneyim, filmin beş duyuyu kullanarak izleyiciyle etkileşime girdiğinde olur. Bir filmin gösterimi sırasında bu izleyici, bedeni olmayan bir nesneye dönüşür, kendisini filmin aktardığı farklı duyulara ve deneyimlere teslim eder.

Bu süreci açıklamak için, film anlatısı analizine dayanan bu tez, öncelikle farklı film bilimcilerinin tartıştığı birkaç teori ve çalışmalarına odaklanacaktır. Bu nedenle, film duygusu iki duyuya bölünecektir: görme ve işitme anlamına gelen temel görsel duyumlar ve görsel olarak hissedilen ve dolaylı olarak 'dokunma, tat alma ve koklama' olarak algılanan diğer duyarlar. İkincisi, bu çalışma iki bilim kurgu filminin örnek çalışmasını sunacaktır: görme ve işitme için Su Biçimi (Guillermo Del Toro, 2018) ve dokunma, tat ve koku için Perfect Sense (David Mackenzie, 2011). Her biri, film görüntülenirken izleyicinin duyarlarını ve tepkilerini bulmak ve elde etmek için filmin duyarlarının kullanımını örnekleyecektir.

Anahtar Kelimeler: duyasal deneyim, somutlaşma , uyarılar, duyarlar, duyarlar, Koku alma, dokunsal, sinema algısı, film deneyimi.

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1. INTRODUCTION

The purpose of this thesis is to explain, following a narrative analysis, the process in which the 'Cinema'; as an intangible object; can trigger the spectator's emotions and touch his/her feelings. Therefore, this work aims to answer the following questions: 'How does the film interact with the spectator? And How does it bring out his/her emotions as skinless object?' Since the skinless film is the film which is not a palpable object. It's a story that is intangible and incorporeal, that uses the camera and a projector as a support in order to be perceived to the spectator.

This process proves that cinema is not just an 'audio-visual' experience; more than that, it delivers a haptic perception to the spectator with the film's other senses: touch, smell and taste. These senses are not always perceived with eyes and hearing of the spectator but can be felt during the screening of the movie which allow him/her to enjoy distinctive but yet complementary experiences: visual, sensory, olfactory, gustatory.

That is why, to conduct this research it is necessary to first determine a hierarchy of the senses in order to present the different ideas and arguments about each sense applied to cinema, because not all of the film's senses are identified at the spot while watching the film. In other words, this thesis is separating the senses into two categories: the visible senses which are the sight and hearing because they are the basic senses of the film; the spectator sees the screening; sight; of the motion-picture and hears its diegetic and nondiegetic sounds; hearing. The second category of the senses is the senses that are felt during the display of the movie. These senses: touch, smell and taste relay on the emotions and memories of the viewer. Unlike the basic senses, the spectator doesn't notice the presence of the other senses. He/she perceives them with their feelings and the memories they trigger when watching a specific scene. However, the spectator isn't directly aware of the other senses even he/she feels them. So, the senses of the film will be divided into two groups: The first one is the basic senses 'audio-visual', and the second one is the other senses 'touch, smell and taste'.

As mentioned before, the first chapter of this study will cover diverse opinions on sight, hearing, touch, smell, taste and their manifestations in the film and their influence on the spectator. This review is organized hierarchically because the explanations given by

every author and theoretician on the reception and response processes of the cinematic experience, seems to have followed a similar direction: hierarchy of the senses, starting with sight and hearing, followed by the other senses: touch, smell and taste. In the end, this chapter intends to present the senses from the scholars' point of view, within the film as a body with senses and how it connects to the spectator.

The second chapter will cover the link between the senses of the film and the spectator. This chapter will be explained via analyzing drama movies based on their narrative aspects and film language in order to understand the sensory experiences that every spectator is likely to have. This method, the narrative structure and analysis will help the reader of this thesis to observe the embodied sensations that the movie offers to the viewer.

The movies that will be explored in this research are: *The Shape of Water* (Guillermo del Toro, 2017) for sight and hearing, and *Perfect Sense* (David Mackenzie, 2011) for touch, smell and taste. This selection was made due to two reasons. Firstly, the drama movies tend to explore and put the lights on life situations, current issues and problems that make the spectator see and observe the realistic characters in conflict situations; whether with themselves, others or the forces of nature. Secondly, these conflicts always focus the human side, in other words showing the in-depth character development and his/her emotions, involving the spectator to pay attention to film's senses, like the gaze and the gaze, etc. Moreover, both movies provide an enhanced experience for each sense which immerses the spectator in an optical, auditory, and sensory experience thanks to their special effects. The point of this chapter is to demonstrate how the spectator understands the emotions elicited by the film and how he/she reacts towards those feelings. Lastly, the conclusion of this thesis will be presented by relying on the 'reality effect' of the 'skinless film,'; incorporeal film; which is considered a challenging and constantly evolving topic based on technological advancements and to answer the questions asked at the beginning of this introduction.

2. LITERATURE SUMMARY: SENSES AND CINEMA

This literature review aims to provide a full overview of research conducted on the film's senses and its relationship with the spectator. In order to answer this question 'How can the film -a story that is impalpable and incorporeal even- stimulate the senses of the moviegoer?', this literature review will focus on four sections. The first section will talk about the basic senses of the film 'audio-visual'; that are clearly the sight and sound (hearing). The authors that explained thoroughly these primary senses in cinema are Thomas Elsaesser and Malte Hagener in their book *Film Theory an Introduction Through the Senses* (2015), Fatimah Tobing Rony's *The Third Eye: Race, Cinema, and Ethnographic Spectacle* (1996) and Maarten Coegnarts and Peter Kravanja's *Embodied Cognition and Cinema* (2015). In the next sub-section, we will compare the point of view of these writers in order to understand the theory of the film's basic senses respectively sight and hearing.

Thomas Elsaesser & Malte Hagener (2015) claimed that sight in cinema is like a window of the outside world and hearing is related to the touch (its source) which makes it an embodied sense. On the other hand, Fatimah Tobing Rony (1996) defined the sight in cinema as the third eye because it helps the spectators to see themselves with other people's eyes. Maarten Coegnarts and Peter Kravanja (2015) who explained that the hearing of the film gives an aural experience for the moviegoer which shapes the sight during the screening on the other hand. These authors all clarified the relationship between cinema and spectator by giving a detailed insight of the film in relation to sight and hearing.

The section that follow is reserved for the other senses, starting with the 'touch and smell'. The works featured in this section illustrates the spectator's haptic and olfactory experiences. Paul Elliot (2011) addresses, under two main parts: the theory and the films, spectatorship and its new sensations regarding the film as an embodied experience.

The theory is followed by analyzing Hitchcock's films as examples of the cinematic experience stimulated with the following senses: taste and digestion, smell and hearing, and finally touching. Maria Lorena Lehman (2016) that talked about the film as a

stimulus of the spectator's senses using the olfactory sense that triggers the memory of the spectator and enhances his haptic cinematic experience; and continuing with Laura McMahon (2012) who sees the sense of touch related to the gaze (eye) therefore giving it a certain form perceived by the spectator during his cinematic experience.

Greg Singh (2014) underlined the film as an emotion trigger that interacts and connects itself with the moviegoer. John Richardson (2013) who affirms the sensory experience produced by the film perceived with each viewer during the projection of this film. Each one of these authors describe the embodied film theory via examples, declaring the film as a sensory event tasted differently by each spectator. Afterwards, the focus will be on Tom Hertweck (2015), who argues about the 'taste' of the film being always present during the screening of the film offering the spectator a gustatory perception.

The third section show the two sides of the impact of the sense: On and under the skin, discussed thoroughly by Jennifer M. Barker (2009) that strongly believes that the cinematic experience or the film's skin gets in contact with the spectator's human body. Laura U. Marks that explained the existent relationship between culture, knowledge and the film as a haptic experience.

The last section will cover the cinematic spectatorship explained by the works of Ed S. Tan (1995) that called the film as an emotion machine that stimulates the feelings of the spectator. Jeffrey Ruoff (2006) who affirmed that the film is a place of sensory experience stimulated by visual screening and acoustics traits, and J. Fahey, H. Prosser, M. Shaw (2015) that argued that the cinematic experience is a space of knowledge and cognition that allows the viewer to get a vivid experience. The work of some scholars will also be concluded, where each one discusses in his/her own article about the manifestation of the senses: Loizos, P (2007), Hanich, J, 2012, Stephens, E, 2012, Anderson, B, 1980. These authors help us understand both the film and cinematic experience and their relationship with the spectator by the use of the five senses as concepts. In addition, it goes without saying that the film's senses trigger the viewer's senses and feelings. It is believed that the senses of the film play a crucial role in the spectator's haptic experience, allowing him to travel from the real world to the film's story, to see and live with the eyes and feelings of others.

2.1 SIGHT AND HEARING

2.1.1 Sight

Sight is one of the film's two primary senses that helps the spectator to distinguish the visually displayed story; characters faces and bodies, movements, landscape, colors etc. Without it the viewer cannot perceive the shapes projected during the screening or understand them. That is why for Thomas Elsaesser & Malte Hagener (2015, pp. 4-12), sight is a crucial aspect for both cinema and spectator. The cinema is like a window because the movie shows specific scenes and tells a certain story and the spectator moves his eyes only when the camera; during the film; is moving; the viewer cannot see anything other than what is presented within the story in the movie. In other words, the film's sight in Thomas Elsaesser & Malte Hagener's opinion (2015, pp. 4-12) is "a frame of that story" and automatically, its visual imagery manifests itself through the eyes, meaning that it triggers our sense of sight. Furthermore, the movie presents a limited view of the story that is being told, so the spectator almost never wonders about, for example, what is happening to a character whose only role is to be walking on the street. Elsaesser & Hagener (2015, pp. 4-12) call this special access during the film as "ocular access" that limits the spectator's curiosity. Moreover, when the spectator sees himself in the film, Elsaesser & Hagener (2015, pp. 4-12) defined it as "ocular-specular": This aspect is considered as a process of identification for the spectator. In all cinema, the spectator always relates him/herself with the story of the film in all genres; whether as the main character or as the tertiary character in the movie's story; and keeps watching it as he/she watches their own life happening on the big screen.

Agreeing with this sight's film perspective that is ocular specular or in other words 'the identification of the spectator with the film's story (any film of any genre)', Fatimah Tobing Rony (1996, pp. 3-25) strongly believes that the sight in cinema is defined as the ability to understand a loved one's deep feelings and thoughts and also seeing oneself with the eye of the others she calls it 'the third eye'. She links it with the race since she always had that third eye because she is a black woman who suffered from the looks of others designating her as the stranger one. She also adds the cinema as a veil; Elsaesser

& Hagener addressed it as a 'window'; because the spectator always tries to find himself in the story of the film and sees the reflection through the eyes of others. Accordingly, she chose the example from Frantz Fanon's *Black Skin, White Masks* (1952): while watching a film; he is always waiting to see himself as the black man on the screen. This example or rather 'presentation of the black man on the screen', is the main description that Fatimah Tobing Rony focuses on while discussing the cinema's third eye specifically in ethnographic films, in which cinema plays a crucial role by showing the different race categories. So, the sight in cinema becomes an instrument that discloses the image of each individual; from past, present and future; and which group he/she belongs to. The film's sight here shows the culture and group of people with the eyes of the others, confirming the statement of Elsaesser & Hagener's "ocular specular".

Moreover, *Film Theory an Introduction Through the Senses's* writers (2015, pp.4-12) added another aspect that Rony agreed on indirectly and discussed it further in her work; which is "the space between the screen and the spectator": the viewer always maintains a safe distance from the film, not having to worry about any direct involvement. Therefore, the outcome, for Elsaesser & Hagener (2015, pp. 4-12), is "disembodied: his/her; spectator; body is not acknowledged in the dark auditorium". The spectator knows that this sense of distance for the film is what prevents him/her; for example; from panicking during a horror scene: in other words, it is this distance that keeps the viewer in the realm of reality. For Fatimah Tobing Rony (1996, pp. 3-25), this cinema's sight aspect; distance; is what the spectator is looking for during the projection of the movie, he/she needs to feel at the same time distant from the film of any genre and disembodied to avoid any face to face interference with the displayed story of the film that the spectator is watching. Therefore, the sense of sight gives the cinema a visual presence and makes its screening story real for us, allowing the spectator to escape from his/her daily life and enjoying the experience that the film has to offer. After all, 'the film is a display of moving images with sound (acoustics).'

The combination of the sight with hearing that makes the film, has shaped the spectator's idea about film. In other words, only a few spectators can see themselves watching a movie that has only images with no sound or the other way around.

However, those films give a very enjoyable experience without emphasizing on one sense on the other but unifying them in a particular way like ‘La Jetée’ (Chris Marker, 1962). This short French black and white science fiction movie (28 minutes), made by Chris Marker; known for being a pioneer in the essay film (an avant-garde cinematic form) and for the following film: Sans Soleil (1983), also for his curiosity about the time and memory which he shows in his productions; is shot as a photo-roman, which means there are no motion picture, but still photographs; except for one brief moving shot of a woman opening her eyes; with a voiceover narration that was told by both Jean Négroni and James Kirk. The futuristic story is about a post-apocalyptic man during a post-nuclear war, obsessed with an image of a woman and a dead man he saw when he was a child at the end of the pier. This strong memory is what encourages him to become a guinea pig for the scientist to travel in time to discover the way to protect the survival of the Human kind. During his travels he falls in love with a woman from the past. The narration this movie is amazing due to the choice of monochrome photographs that display the ruins of Paris, scientist and experiments. Moreover, the alignment of these photographs with the soundtracks gives the sensation of watching a motion picture, the sense of sight in this film is intense. The photographs and the music used in this film, makes it seem rather a documentary of World War II and gives the feeling of a realistic event that happened in the past. Even if the whereabouts of the film and experiments are not clear, Chris Marker knew how to perfectly narrate the film and giving us a surprising ending scene when the man discovers that he is the same man who dies that he saw when he was a child. So, this man saw a vision of his death.

Ned Schantz (Schantz, N, 2015) in an online film journal; talks about “La Jetée”, explaining his delightful experience as one if the best apocalyptic films:

La Jetée’s great theme of the transporting power of images finds striking form in the film’s concatenation of still shots, but the voice-over narration never fully prepares for these shots, which therefore always verge on surprise encounters.

Before going to the next section, it is mandatory to clarify that the sight of the movie, for the feminist film theorist; Laura Mulvey; in her work Visual Pleasure and Narrative Cinema (1975); is defined by the gaze or more commonly known as ‘the male gaze theory’. This theory is about the way that audience sees the people that are presented. As a feminist, Laura Mulvey traces three ways of seeing: The first one is how men look

at women, the second one is how women look at themselves and the third one is how women look at other women. Consequently, in films, the women will experience the film with the eyes of the heterosexual male and not with her eyes. She strongly believes that the film or the media in general are focusing on the heterosexual men as the target audience. Therefore, they align their productions with the taste of the men, which is to say that women are being sexually objectified in cinematic industry. Laura explains further that women in the film are to be observed as objects i.e. the medium close-up shots of women, shots that concentrate on the woman's body.

The concept of the male gaze since its appearance is still valid for the movies of nowadays, Mulvey confirms that these movies have the same cinematic style which is objectifying women to please the male audience. So, the act of the gaze 'sight' is to feel the superiority of the one who is gazing (the viewer) on the one who is being gazed (the film or the characters in the movie). This remind us of the difference between the sight and gaze: The sight is the normal act of seeing things whatever they are with our eyes, but gaze is to stare at something or someone without cutting the eye contact in order to observe carefully at the object or person in front of us. We try to connect with him/it in a way, to see beyond the object or the person. For the film, it gives the spectator an opportunity to admire the vision of the characters and their objects and gaining the pleasure of doing so. To underline the use of the word 'vision' in here because it is the synonym of the sense or ability of sight which means also the ability to perceive and to imagine a dream, unlike the visuality that means the quality of being visual or visible like the motion picture inside the movie theater.

2.1.2 Hearing

The acoustics appealing to the sense of hearing completes the sight of the film and make it a whole for the spectator; as the second primary sense. Thanks to diegetic and non-diegetic sounds, the viewer gets to have a vivid experience. The film's Hearing is not limited like the sight; only observing what's in front of our eyes; it occurs in all the spectator's surroundings, starting from the beginning of the film to the noise made by the audience in movie theaters. This has been discussed by different authors, for

instance: Maarten Coegnarts and Peter Kravanja (2015, pp.81-115) agreed on numerous characteristics and functions that the hearing of the film has, to enhance the visual screening's experience for the viewer. Both sounds diegetic and non-diegetic follow the narration of the story which gives it multiple explanations: Sad music for a sad character's mood, or the sound of a heart beating faster and faster to announce a close action and so. This hearing theory is not fully acknowledged in the analyze of Thomas Elsaesser & Malte Hagener (2015, pp. 146-167). They unravel the relation between sound and the body as the primary one because the sound comes from the body; touch; which makes it its source and origin. In other words, to make a sound one has to either touch an object or use their mouth to speak, so sound is related to touch. Since the skin in is used to touch something, the sound comes from the producer of the touch, which is the body. In early sound films, this relation was fundamental; the actor's face with his acoustic presence and performance became an essential part of the film industry's marketing (Thomas Elsaesser & Malte Hagener, 2015, pp. 146-167). Unlike the image (sight), hearing is three dimensional because we hear from all directions. It extends into the space around us and causes a perception, and as a result, it creates an acoustic space.

However, all these writers found an agreement in the sound embodies the image's theory. In recognition of this, at the beginning of the screening of a film, the narrator introduces the story and puts the spectator in a certain mood, helping them imagine and draw the protagonist's story before revealing them. Also, it has tactile and haptic qualities that allow him to be directly linked to the body with its waves, so in order to produce a sound, an object must be touched. This makes the spectator; and the viewers in general; much more susceptible to sound than visual perceptions. For example, in horror films, we are ten times more frightened when they use sound to announce a threatening and as yet unseen presence. It reminds us that sound is irreversible, unlike the image, produced only in time and cannot be reduced to a single moment.

Hence, sound carries meaning and creates embodiment, but it can also distort meaning and render it noise and interference, as explained by Thomas Elsaesser & Malte Hagener (2015, pp.10-48,133-154,155-177), who state that the sound is, therefore, more malleable than the image but at the same time they complete each other, and we cannot imagine cinema without either. Just like Maarten Coegnarts and Peter Kravanja (2015,

pp.81-115) confirmed, the hearing sense is giving a cognition to the spectator; besides the aural experience; and a perception of the projection of the film's story. In other words, hearing shapes the sense of sight; visual; and embodies the spectator. The hearing is quite vivid and has a direct effect on the viewer. The spectator can be made to feel various emotions during the movie via sound: The excitement of a car revving engine, going faster and faster to avoid someone following it, or the fear of both the character and the viewer when they hear the ominous footsteps of someone approaching them from behind.

Furthermore, Silence also produces a real, embodied sensation: A character that stands silently with no response to a question asked means they have no answer, are hiding some important information, or are simply shocked by the question. This silence has a more intense effect in horror movies, which means an action/horror scene is coming up; i.e., someone or something will attack the character. Thus, the auditory sense creates feelings in the viewer, whether through the music played during a scene or the sound of an object; high heels climbing stairs, a door creaking open, a bottle breaking, etc.

To explain further how the hearing embodies the images, this paragraph is going to rely on the renowned film "Blue" (Derek Jarman, 1993). Blue is an experimental film made by the British filmmaker and artist Derek Jarman known for Edward II (1991) and Caravaggio (1986); as his last masterpiece; that shows an unchanging blue screen with voiceover that is spoken by Jarman himself alongside other actors like his best friend Tilda Swinton, and Nigel Terry. It seems rather difficult or even boring to watch a blue screen for an hour and fifteen minutes, but Jarman made a clever decision allowing the spectator to focus only on the voicer and musical soundtrack and the story it tells. The narration of the film is about the journey of the personal life or rather the last days of Derek Jarman; he died a few months after he completed the film; while he struggles with AIDS illness as he became almost blind and only sees flashes of blue before his eyes.

The film gives a vision and takes the spectator to the daily life of Derek. Despite being imageless, the diegetic and non-diegetic sounds of the film make it a perfect auditory experience. Derek Jarman mentions at the beginning that 'Blue Transcends the solemn geography of human limit', his sentences push the viewer to feel the director's

emotions. Nevertheless, there was no sadness in the story and no pity that was felt during the screening because Derek Jarman was really satisfied about his film and the time he had left, in his own words he said in an interview (Garfield, S, 1993):

Oh yes. I think it will be my last. There are no plans to do another one. It's a good end film, so I'm not too worried about that. In fact, I've made quite a lot of films now, about 11 or 12 of them, and enough is enough. I don't feel shortchanged. I've done everything I can do. I'm not an unfortunate person, thank God, who thinks that if I was given a few more years I would do this and this.

The narration of the film points out the title of the film which is blue a lot of times in various synonyms, describing the actions that we see with our vision (imagination) and not with our eyes. The soundtrack of the film makes it a poetic story and makes the sense of hearing the first and only basic sense. The cinematic perception delivered by 'Blue' is quite unique since the spectator is aware of the relationship between the hearing and the sight, and the way the sound embodies the image. Moreover, Derek Jarman offers the viewer the possibility to notice which is most important in his film; the blue screen or the voiceover and music soundtrack. The hearing sense is as vivid as it can be which means that the choice of the color blue marries perfectly the sounds in the movie, this balance provides it with a visual and auditory experience. One of the critic reviews given on this film was by Kathleen Sachs (2016); a critic film writer; states that it is inevitable to refer to previously written sources on the same subject:

Perhaps by eliminating straightforward representation, one can focus on the soul rather than its vessel. In this regard, it's unique in how it merges experimental and narrative qualities. What may at first seem alienating for viewers unfamiliar with Jarman soon becomes inviting in its courageous closeness. BLUE is the essence of cinema as ontological study, a staggeringly afflictive experience that illuminates film's most transcendent qualities.

2.2 OTHER SENSES AND CINEMA

In this sub section, the main focus will be about the other senses (touch, smell and taste) discussed in the works of these authors as followed: Paul Elliot's Hitchcock and the

cinema of sensations (2011), Laura McMahon's *Cinema and Contact: The Withdrawal of Touch in Nancy*, Bresson, Duras and Denis (2012), Maria Lorena Lehman's *Adaptive Sensory Environments: An Introduction* (2016), Greg Singh's *Feeling Film: Affect and Authenticity in Popular Cinema* (2014), John Richardson, Claudia Gorbman, Carol Vernallis *The Oxford Handbook of New Audiovisual Aesthetics* (2013) and Tom Hertwec's *Food on Film: Bringing Something New to the Table* (2015). The following sub-section aim to provide the reader an outline of the film's touch, smell and taste senses searched in the works of the writers mentioned above.

2.2.1 Touch

We are touched every second of our daily lives, by an item of clothing, an object like a smartphone or by something else like the wind that is why the sense of touch, origin of the sound, is triggered in various situations: Buying a ticket, touching it instantly, and taking it from the vendor, touching the air while breathing, watching a scene that touches the viewer's emotion, the temperature of the movie theater that the moviegoer's skin detects warm or cold, the pressure of the viewer's back on the chair, and so on. Touch instantly activates the spectator's emotions because it is more than simple contact with the skin and could also involve gestures such as receiving a gift, the utterances we hear the sentence "I love you", even a gaze. It is a virtual embodied sense. In other words, touch, as Paul Elliot (2011, pp.163-181) commented, it is the parent of our eyes, ears, nose, and mouth.

In Laura McMahon's analysis (2012, pp.1-26), the sense of touch relay on its relationship with the gaze (eye), based on the French philosopher Jacques Derrida reflections of on touching using his predecessor's point of view Jean-Luc Nancy devoting this book to the sense of touch, in which the disembodied gaze becomes touched when it encounters another presence that is shaped. Hence, it has a form that allows to the gaze to be embodied. The sense of touch is a support to the eye, it helps the vision of the spectatorship to be haptic. Disagreeing completely on this perspective, Richardson, Gorbman, Vernallis (2013, pp.325-331) prefer to see the sense of touch as a whole sensory experience and not just a simple sense. They argued that the sensory

experience of the film is developed greatly thanks to the digital technology. The combination of the audio-visual and its effects; as called by Michel Chion “Audio-visiogenic-; emphasizes the sensory experience of the spectator in the movie theatre by mixing the images, scenes with the sounds; diegetic and non-diegetic; that way the sensation produced is much more powerful.

In other words, J. Richardson, C. Gorbman, C. Vernallis (2013, pp.325-331) believe that the sensory experience; sense of touch; is not a pillar to the sight, on the contrary, it is the audio-visual senses that intensify the sensory experience. They explain further that the cinema transforms the reality into a sensory event with the help of technology. However, its perception through the human body leaves it with “the trans-sensory” effect. This effect that originally belongs to a specific sense but may move via a sensory channel to another one triggering the effect of this second sense; like the human body when the eye sees it connects with the other senses sending them the sensation perceived.

Sharing the same opinion of The Oxford Handbook of New Audiovisual Aesthetics’ authors, Greg Singh (2014, pp.17-54) underlined in his book that the cinema, is a manifest that pushes the spectator to feel the film which means engaging him to live the cinematic experience in the same way. The sense of touch for Singh is the emotions lived by the spectator during the screening. Therefore, the movie urges the viewer to feel and intertwined with it via its story. It ‘touches’ the moviegoer emotionally allowing the memory and brain to process the knowledge sent by this film.

This last insight was reported by Laura McMahon (2012, pp.1-26) and that is when the spectator is willingly receiving the knowledge sent from the film; as a way of communication with the embodied film. She even discusses the work of Laura Marks that says this communication is the proof of the haptic image’s link between the film and the viewer. In other words: the vision of the spectator becomes instantly tactile with the existence that fills in the form of the space; the bodiless film; because this sense of touch is very close to the gaze of the spectator.

Richardson, Gorbman, Vernallis (2013, pp.325-331) added another trait for the sense of touch; full sensory experience: the emotions; that are triggered while watching the film;

cannot be controlled by the spectator himself. He is vulnerable to these emotions and is unable to choose the place and time to show them. They appear when the film calls for them as a stimulus. That shows the unique character of the film's sense of touch; being able to draw the feelings of the viewer out of his skin with no need of direct interaction of the film.

Some authors suggested a diverse and generic mindset for the film's senses, like Maria Lorena Lehman (2016, pp.40-54, 80-86). She talks about the sensory system that architecture uses to trigger senses response from the individual. Every individual experience the effects of stimuli that come from the building they lay his eyes on. Lehman mentions four senses that influence the architecture's work; that do exists in cinema; and are as followed: the visual sense that contains several traits that triggers reactions from the spectator starting with the motion picture that is projected on the screen, the cast faces and expressions, the light and colors used in the film etc. The aural sense; acoustic; which play an important role to the film by enhancing the spectator's haptic cinematic experience thanks to the dialogue of the characters, the diegetic and non-diegetic sounds, and their easy manipulation unlike the sight. The olfactory sense linked directly to the memory and accordingly stimulates the specific memories related to that smell, and finally the haptic sense –touch– evokes the feelings inside the spectator without touching him physically. Lehman underlines the unique character of the film's senses as a stimuli of the spectator's different feelings and emotions as happiness, sadness, fear; taking them inside the story from reality to fiction both emotionally and physically.

2.2.2 Smell

Just like the touch sense, the olfactory experience happens when the scents presented in the scenes of a film can be recalled elsewhere thanks to memory. The same mood is remembered as are the feelings. Maria Lorena Lehman (2016, pp.40-54, 80-86) explains it like a voyage through time and space: the scent triggers a memory of the first time it was smelled. It can be the awakened by nostalgia for some scenes; i.e., remind the viewer of something that they experienced in the movie; whether a meal that a viewer

has a longing for or something revolting that makes them feel nauseous, or simply the scent of the movie theater and everything inside it. Here, the smell is related to the place of the screening of the film like inside the movie theater, or in home or even classroom. The olfactory experience is therefore related to images that our brain is familiar with; that is how smell is embodied. It has a direct link to what the viewer sees and understands; we can relate it to the cognition sent by the film to the spectator that both Laura McMahon and Greg Singh talked about in their similar perspective of the sensory experience.

In her article, Sim Jiaying (2014. pp. 113-127) clarifies her opinion when it comes to the sensorial experience of the film by pointing out that the olfactory cinema is the only approach that will help the spectator to experience better the film with his other senses touch, smell and taste, because each one has a crucial role in cinema. She justified the cinema not just as an audio-visual medium, but as multi-sensory one by taking the film *Perfume: The Story of a Murderer* (Tom Tywker, 2006) as example “which narrates the tale of an orphan named Jean-Baptiste Grenouille, who has a super-heightened sense of smell yet no bodily scent of his own. He ends up murdering young women for their individual scents in order to create the world’s best perfume.” Even if the spectator doesn’t smell actually the scents of the film’s scenes, the images and the sounds that accompany them makes him/her feel the displeasure and sickening scent of that city. Hence, Sim Jiaying confirms that with the power of diegetic and non-diegetic sounds the spectator can almost smell the scent of the scenes. He/ She is unable to separate the senses of the film because of their complete synergy: The audio-visual with the other senses: Touch, smell and taste.

Jiaying disclosed that the smell perception for the spectator’s mind is perceived when the images that appear are known by him/her; if not, the audio-visual effects help the spectator to discover the type of scent shown in the movie: pleasant; that evokes the sentiments of happiness for a character or tasty for food; or unpleasant; smoke for fire or sickening for blood; which creates more interaction with the film and enhancement of the cinematic haptic experience.

2.2.3 Taste

For the last film's sense 'taste' or 'gustation', several theories have been analyzing this topic, some focusing on the gustatory experience being linked principally to the memory like Paul Elliot's overview (2001, pp.93-181), and others on the fact that besides the memory link, the gustatory with olfactory experiences are nothing more than gimmicks used to attract the audience to the movie theater, as Tom Hertwec's approach (2015, pp. 125-141).

In Paul Elliot's standpoint; in the second part of his book; "Everything that is in the space of the screening can be tasted (besides the popcorn or the drink)." For example, the air filling the movie theater can be tasted, when the viewer breathes the same air in a different environment, automatically his subconscious will display mixed images of the screen, which will allow him to remember his haptic experience in the cinema. Naturally, Elliot gave the example of Laurent Bouzereau who "traces the link in Hitchcock between food and marriage, food and sex, food and murder." Later on, the author (2011, pp 93-181) also explains that the use of food in Hitchcock's movies is 'anything but really no more than typical examples of black humor'; they are specifically designed, and serve, to disgust and revolt the audience and disrupt their physical equilibrium, an embodied reaction that provides a physical correlative to the conscious experience for the narrative; the body as an index of response; and one that is, in turn, based in synaesthetic knowledge and memory; the body as a site of reception. Food is a physiological need, and according to Rolls in Elliot's book (2011, pp 93-181), "our mind is neurologically programmed to react to images of food in a different way as other objects."

In Tom Hertwec's perspective (2015, pp. 125-141), the embodied perception of the viewer involves all of his senses, taste and smell and touch included. For the sense of touch on one hand, the film uses the images as a stimulus like violent scenes, for smell and taste on the other hand, filmmakers used them only as gimmicks like the smell-o-vision and odorama experiences. Nonetheless, the image of food is always present in the movie which evokes the gustatory perception and olfactory experience of the spectator. The food in the film cannot be smelled and tasted during the screening, but the cognition of the images shown on the screen is enough to engage the viewer's senses.

When the food appears on the screen, the spectator; using his memory; smells that food and even tasted it if he ever did previously. So, both the olfactory and gustatory experiences; as a response to the film's sent knowledge; are bound with the memory. After all, we eat with our eyes, as the saying goes. The food in the motion picture touches our sensations and feelings, just like cinema. They satisfy us both with a virtual experience.

2.3 IMPACTS OF THE SENSES

The impact of the films' senses as a topic, has been introduced by Paul Elliot's Hitchcock and the Cinema of Sensations. Accordingly, Paul Elliot (2011, pp. 1-23) assert that:

The stakes of film theory as a discipline have been raised ever since thinkers such as Deleuze and Stanley Cavell began to view the process of watching cinema as an inherently philosophical act,... 'the brain is the screen' there have been a number of books that suggest that cinema gives us a valuable insight,...

In the opening of his first chapter in "Hitchcock and the Cinema of Sensations" quoted from Thomas Elsaesser, Paul Elliot (2011, pp.1-23) suggests that "scholars now tend to regard the cinema as an immersive perceptual event. Body and sound-space, somatic, kinetic and effective sensations have become its default values, and not the eye, the look, and ocular verification."

The author believes in the serious subject of the corporeal experience during the screening of a film; it has been more than a decade that film no longer just appeals to the eye and the ear. Even more than that it became; and still develops and continues to be; what the theorist Christian Metz called: a scopic regime. Cortney Tunis explains it thoroughly in the glossary of the University of Chicago: "The term was first introduced by Christian Metz, the French film critic, and is used in opposition to the notion that "vision" is universal. [12] The concept of scopic regimes means that there are specific ways of seeing that are manifestations of culture. This idea has influenced the discussion of technological determinism by insisting that technology is defined by the culture it is introduced to, not by some kind of intrinsic use value in the technology.

Culture and technology, and with that mode of media, are thus forced into communication with one another. [13]” (Tunis, C.T. 2007).

The film gives the moviegoer a new life with its own sensations and emotions – the film’s influences the viewers’ senses. While watching a film, the spectator has two different experiences. As Paul Elliot (2011, pp.23-44) defines in his first chapter: “the first one is the body that watches the film, is in state of an index of response”; scared, excited, shaking, jumping, blood boiling etc. Here, the viewer feels with each one of his senses the movie that is screening, just like Elliot affirmed in his work: “Rather than the image of reality, the spectator is astonished by its transformation through the new illusion of projected motion”. This illusion entails activated touch without actually touching the skin of the spectator. The film is linked with the spectator’s emotions. “The second; category of embodied film theory; one is the body is seen as a site of reception” making the senses of the viewer merge to facilitate an understanding of the motion-picture. The spectator’s body is not just a receiver of the sensations, but a translator of what the eyes saw, and the brain processed, deciding to awaken the other senses.

These two trends affirm the idea mentioned in the first paragraph of Paul’s chapter (2011, pp.23-44), that is, “the embodiment film theory is still in constant evolution, trying to better understand and analyze the cinema spectatorship.” Therefore, the film’s impact on the viewer’s senses will be explained via two sub-sections: The impacts on and under the skin. The following sub-sections will present a short review of Paul Elliot (2011), Jennifer Barker (2009) and Laura Marks (2000) distinctive literatures.

2.3.1 The impact on The Skin

Based on Laura Marks’ the Skin of the Film: Intercultural Cinema, Embodiment, and the Senses, Paul Elliot (2011, pp.93-181) elucidates the process of spectatorship ‘how the screening of a film goes beneath the skin and awaken the senses from sight to touch?’ The author also recalls the work of the sensory memory that forges a path, comprehending the crucial embodiment of both the characters on the motion-picture and the spectators. For this is no longer a visual connection transformed into an action and a

series of images, but a metamorphosis into emotion-images connected to the same memory. With this theory, we move to another concept by Laura Marks; that is, the intercultural knowledge of the memory. Even if the cinema goer sees unrecognized images, they will still have the same haptic cinematic experience, which will only enhance the process of spectatorship; even more, gaining knowledge of what was before unknown (a place, a person etc.) is now known and felt in the time being, in other words, a saved cognition.

The viewer is upgraded from a voyeur who purposely collected images in movement, to a viewer feeling with all his senses the screening in front of them. Paul Elliot (2011, pp.23-181) explains further that watching a movie is no longer enough, due to technology and what it has brought: Social media platforms, which the spectators use to state their opinion on the movie, but what the audience really wants is to live in a virtual world and escape from reality: to be a part of and live inside the movie.

Hence, the movie is a stimulus, accordingly the feelings that the viewer gets to experience inside the movie theater are those such as goosebumps or crawling skin. Nevertheless, the haptic experience may differ from a person to another. The production of emotions is naturally not the same for everyone. For instance, two viewers sitting side by side watching the screen, one may have a reaction to a scene, but other may not or may have the opposite reaction. Thus, even if the senses are the same, their production varies from a viewer to another.

2.3.2 The impact under the skin

The author, Jennifer Barker (2009, pp.23-68), points out two definitions of the skin as a concept, from different theorists, Antonin Artaud and Merleau-Ponty in order to come up with a definition for her book entitled *The Tactile Eye: Touch and the Cinematic Experience*, “The Skin of The Film”:

The flesh of the world (also called the “chiasm” in the philosopher’s later work) is not a human skin, but a film’s skin, or specific matter in any way. It is not a tangible, but rather a field of tangibility that makes the tangible possible.

The skin connects the inside with the outside; it is the link to the outside world that enables the body to feel all the sensations around it. It is a tool of expression and reception of the world’s perception. As the author explains it:

Celluloid is the material that serves as the boundary between the film and the world. It is used both by the camera, as it perceives the world, and by the projector, as it expresses that perception to the audience.

The film sees the world and experiences it, and the viewer sees this world with the film’s eyes and feels it with its skin. This discovery from the viewer’s point of view is invisible to them. Nonetheless, in some scenes, there comes a point when the skin of the moviegoer and that of the film touch each other and become intertwined - at this precise moment the film is no longer invisible, instead, it is visible and accessible. This direct contact involves a process that the spectator cannot see or feel, not until his skin and the film’s skin become one. The viewer is provoked by the motion picture, which allows them to see more than just the image itself, but to identify and live the image’s experience. Just like Paul Elliot previously cited two types of the embodied film theory (index of response and site of reception), Barker, based on Barthes’s photography’s ability, also talks about two elements of the images: “the studium and punctum” (...).The first one is an element that evokes an intellectual reference to a body of cultural knowledge, and the second is an element that disturbs the stadium. It is, as mentioned in the previous paragraph, these two elements that represent the mutual relation between the spectator on the one hand and the film on the other.

Besides eroticism and pleasure; in regard to Laura Marks; Jennifer M. Barker discusses another aspect of haptic cinema between the viewer and the film: ‘Horror’. Steven Shaviro, focuses on the other side of the coin; in other words, ‘Pain and danger.’ The skin is the shield of the sensations; we cannot see what’s beneath the skin or see what anyone can feel unless that person reveals it with their body language. Feelings are always concealed by the skin, and the viewer can experience several emotions like fear, disgust or discomfort during a horror movie.

For Laura U. Marks (2000, pp.24-76), she mainly focuses on intercultural cinema because “it operates at the intersections of two or more cultural regimes of knowledge;” i.e. the ‘skin’ of the film is probably inherently intercultural, during its reception in that it transmits and receives a certain knowledge that reaches the audience, dispatching the new memory of that embodied experience. A film can present a historical event as another version; in order to see and understand it; but cannot recreate it.

Marks (2000, pp.24-76) speaks also of the film’s skin in a metaphorical way that proves the importance of the haptic sense. She emphasizes, “the film not as a screen, but as a membrane that brings its audience into contact with the material forms of the memory”. The film explains the inexpressible, it delivers memories “that cannot find their way into the audiovisual expression,” in tactile form. She also argues in the following chapter "The Memory of the Senses" (2000, pp.194-242), that “the senses are a source of social knowledge” and more particularly the production of new cultural organizations of knowledge and also perception.

The memory gathers knowledge and cultural experience from films, witnessing the historical event being screened. In consequence, the moviegoer has an opportunity to encounter, as Marks named it, the “hybrid microcultures” assembled in one place, which have the potential to transform the memory of images and the senses into “sensuous geographies” of the five senses that help us perceive the world, as spectators through cultural memory.

2.4 SPECTATOR’S SENSORY EXPERIENCE IN CINEMA

After seeing several overviews of the film’s senses and its impacts on the viewer, it is now necessary to oversight the spectatorship’s sensory experience in cinema, or as some authors likes to call it ‘the film as an emotion machine for the spectator’. This section plans to enlighten this process by outlining the similar works of Ed S. Tan’s *Emotion and the Structure of Narrative Film: Film As An Emotion Machine* (1995), J. Fahey, H. Prosser, M. Shaw’s *In the Realm of the Senses: Social Aesthetics and the Sensory Dynamics of Privilege (Cultural Studies and Transdisciplinarity in Education)* (2015), and Jeffrey Ruoff’s *Virtual Voyages: Cinema And Travel* (2006).

Ed S. Tan (1995, pp. 1-84, 195-225) from the title of his book, calls the film as an emotion machine since the beginning of the cinema industry due to the dissimilar reactions (scream, laugh, cry, etc....) it triggers inside the viewer that are still the same no matter which film they watch in black and white or 3D movie. Even more; during a display; the film produces emotions that can only be felt in a real life situation like excitement of a proposal between characters, weather a marriage proposal or business cooperation proposal, or the fear of an attack in a horror film pushing the viewer to warn the character proving once again the process that leads the spectator to interconnect with the film as becoming one. However, the scene watched can be taken them from a real-life situation that the spectators can relate to, like a bear attack, burglar, or a dog's bite...etc. That is why a lot of moviegoers keep discussing the film outside the movie theatre and imagine a different scenario for some scene, in case it was shot differently, making it a part of the society's culture and best favored form of entertainment.

Following the same approach, J. Fahey, H. Prosser, M. Shaw (2015, pp. 1-27), MacDougall alongside the authors of *In the Realm of the Senses: Social Aesthetics and the Sensory Dynamics of Privilege*; argued that the film is a space providing knowledge and data that can be collected in order to analyze the viewer's experience. Even more, it can be used to discuss the social experience that occurred with each one of the spectator's audio-visual senses. Therefore, he underlines the importance of the space; movie-theatre; as a link to the 'creation of an aesthetic space or sensory structure' (MacDougall, 2006, P. 105). Hence, the senses are triggered within the social space and fills it with knowledge and feelings. MacDougall affirms also that the film offers the spectator; as an individual; a vivid experience letting him/her have the best way to live the social aesthetics.

For Jeffrey Ruoff (2006, pp. 42-61), the film, by reproducing the scenes of realistic natures like a car moving, preparing a cup of tea etc. Using its visual and aural techniques; can create a realistic moment of that scene allowing the spectator to travel virtually in that event. Pursuing this idea, the author gives example of Hale's Tours; a previous attraction at amusement parks that took place in the early 20th Century invented to stimulate a railway journey (1916); that gave illusions of being inside the

movie but watching from far for the spectator and accordingly creating the sensory experience. The cinematic experience enhanced with the Hale's tours was deeply enjoyed because the viewer feels himself being pulled out of his body to the screen. The disembodied film promises the spectatorship a haptic experience using the viewer's body to feel the sensations shown during the movie. These sensations are stimulated firstly by the visual screening and its acoustics traits then with the other senses. The spectator's body is the receiver of the emotions sent by the film's realistic senses, proving once again that the film is a production of emotions and place of sensory experience.

Sharing the same approach of Ed S. Tan (1995), Elizabeth (Stephens, E, 2012. pp. 529–539) argues that the film as a sensation machine, evokes all the senses of the spectator which is the unique experience that this spectator is looking for when watching any film genres. The spectator doesn't use only his audio-visual senses to watch the film, but also his other senses in order to perceive the invisible emotions that is called the cinematic embodiment experience.

This embodiment experience is the spectatorship's sensation towards the film as a bodiless machine but makes the spectator into an object of various experiences, depending on the story of the film, and the film as an embodied object. During this interaction, the audience learns to understand and gain knowledge and culture about the film itself and the story displayed during the screening.

Elizabeth explains further that many feminist phenomenologists of film, criticize the fact how the visual; the sense of sight; is used nowadays with the help of technology to shape the motion picture and change the spectator's perception and sensory experience. Because the sight is linked to the touch, when the story is told the spectator sees shapes and figures and feels emotions that touch him/her feelings and can provokes his/her body to have a physical reaction to the film. Therefore, the senses of the film are inseparable specially the sight and touch that is perceivable by the sensations it extracts from the spectator's body like the other senses: smell and taste.

In his article; Julian (2012. pp. 581-602) explains another theory about the haptic cinema, which he calls “the cinematic shock”. Julian links this theory with the two types of aesthetic recognition: aesthetic experience as individual self -recognition, and aesthetic experience as a collective recognition of accord. He sees the film as an aesthetic object that holds recognition that the spectator experiences while he/she watches the film. This spectator is between two worlds; the first one is reality which he lives in, he/she feels his/her embodied existence; individual self -recognition; the moment he/she connects with the aesthetic object which is the film. The second one is the vivid sensory experience that the audience share and live inside the movie theater. The spectators most of the time have the same reaction and receive the same recognition at the exact moment: collective recognition of accord.

Julian confirms that this recognition happens only when the startle effect; another name for the cinematic shock; takes place within the spectator when watching the contemporary cinematic genre. So, whenever the spectator sees a scene that scares him/her or he/she isn't expecting, this creates a feeling of surprise or even shock. This emotion shows the satisfaction of the spectator of the film because one of the main purposes of going to the cinema is to watch and feel an unexpected story.

Just like the work of Elsaesser & Hagener (2015), Peter (2007. pp. 198-199), confirms based on the work of MacDougall David that the sight of the film is a projector of the haptic experience and sensory feelings. He explains that the image is combination of thought and imagination. Thus, the movie displayed is a thought shared and a picture of someone's imagination. This sight; also considered knowledge; is what gives the film its flesh in a way, relying on the emotions it releases and perceptions the spectator perceives with his own body.

Turning the attention not to the other senses but to the eye as well, Barbara Anderson (1980. pp. 23-26) based her work on the film theorist Sergei Eisenstein. In her opinion, Eisenstein always had an interest in the sight and visual perception in cinema. He believes that the filmmaker is able to control the sight of the audience during the film, by the camera movements (shots taken) when he/she can lead the spectator into the film's path (the story it tells from the beginning to the end). This visual perception theory is what links the spectator to the film and allows him to perceive it which it leads

to what Eisenstein calls “the process of construction”. This process is when the spectator sees the images (shots) in the film and from the presentations, he/she knows and fully understands what the film is about and what is every filmmaker looking for ‘processing the film as a whole haptic experience and enjoying it by the end’.

2.5 CINEMA AS AN EMBODIED EXPERIENCE

To conclude, this chapter’s main objective was to explain the film’s senses and its relationship with the spectator through the eyes of several authors, starting with the audio-visual then the touch, smell and taste. Discussing how each sense can stimulate the viewer’s emotions by offering him an embodied experience. Hence, when the spectator relates to the film’s story and separates his/her body; bodiless; inside the auditorium in order to interwind with the film and reacts to it. Secondly, continuing with the impacts on the viewer; on and under the skin; followed by the spectatorship and its relation to the cinema because the audience of a film consists of different individuals, each having distinct role in the process of the reception of the film. The author Jan Campbell (2005, pp.136-158) in her book *Film and Cinema Spectatorship: Melodrama and Mimesis*, refers to it as “the process again of understanding the film’s story and how it touches the senses of the viewer” and the process of response involving their five senses.

Thus, through those elements we can understand ‘How can the film; a story that is impalpable and incorporeal; stimulate the senses of the moviegoer?’: The spectator experiences the feeling of being in two worlds at the same time, the real one; the movie theater; and the virtual one; inside the movie. So, due to the senses triggered by the film, the viewer lives two states of mind: connected and disconnected, all at once. That is why a lot of authors agree on the fact that the film is an emotion machine, it can extract different emotions from each spectator without having a direct involvement with him. He/she has the opportunity to gain knowledge and have a sensory experience.

This embodied experience, in my humble opinion, is the main reason that attracts the spectator; from the beginning of cinema industry until now; to the movie theater. The unique experience that the film offers that combine the five senses at the same time

from the visual to the haptic encounter, of both the film's and the viewer's. In order to comprehend the viewer's sensory experience triggered by the film's five senses more thoroughly, in the chapter that follows, the place of each sense will be clarified within a movie, by analyzing two movies for the five senses as case studies.



3. THE USE OF SENSES IN CINEMA: CASE STUDIES

3.1 INTRODUCCION

To proceed from the previous section that outlined the cinema's senses and how each one delivers the spectator a haptic experience, in this chapter we will demonstrate this embodied knowledge as a viewer and as a film/tv student for each sense. Accordingly, the list of science-fiction movies that this section will work are: The first movie, the Shape of Water (Guillermo Del Toro, 2017) for the primary senses 'the sight and the hearing'. This film is full of visual perceptions. Even if the film is a motion picture so basically 'we watch the movie', in the Shape of Water the tension was built up around the images, facial expressions, the look into the eyes of the character tells the story of this movie and the diegetic and non-diegetic sounds (noting that the main actress is mute). These two basic senses are strongly 'seen, heard and even felt' in this grown up fairy tale. This story; about a woman who falls in love with a non-human creature; touches the spectator deep inside his/her heart, because of the sight of her love and the emotions and feelings that she shares with the creature, and how it encourages them to break the boundaries of the impossible.

The second movie selected for the other senses touch, smell and taste is Perfect Sense (David Mackenzie, 2011). This movie is perfect for the haptic, gustatory and olfactory perception and experiences. This movie takes us on a journey of two different people that fall in love while a strange and unexplainable disease happens over all over the world causing the loss of the five senses. This epidemic however is what brings them closer to find and be with each other at the end. This movie touches our feelings and emotions in a bizarre way and pushes us to taste the sensory experience of the love of life and be grateful for whatever we have. The smell given in this film is the hope and adaptation in every kind of situation.

3.2 SIGHT AND HEARING IN CINEMA:

Before talking about the narration analysis, it is judged best to take a look at the title of this movie and see if it does give us an idea about the story of the film or not. The title of Guillermo's masterpiece "The Shape of Water" indicates that the story will be

possibly about a creature of the water that will surface on earth, or it will simple be about an imaginary hidden world with its living creatures in the water. What us sure it that the title points out the story is a fantasy one.

One of the top adult fairy tales made in the 21st century is *The Shape of Water* (123 min). It's a hybrid genre (Drama, Fantasy, Adventure) made by Guillermo Del Toro, a Mexican writer-producer and director. His best famous works are: "Hellboy", "pan's labyrinth" and "The Hobbit" as a writer. He usually features weird and horrifying creatures with menstuous appearances who tend to be likeable. *The Shape of Water*, Oscar's best picture winner, is an unlikely love story occurred in 1962 between two lonely characters. The first one is an orphan mute young women "Eliza Esposito" who can hear but only communicates through sign language with the other people she is close to (Zelda and Giles), her job is to clean the labs with Zelda; the second one is the "amphibian man" or as Strickland -The one who brought him to the lab from the Amazon- calls him "the Asset" or "Abomination", is a water creature that can stand like a man and has two breathing systems. However, he cannot stay too long without water. He used to be worshiped in the Amazon as a GOD before Strickland took him away. As it turns out, the title does give the spectator an intriguing and correct idea about the story of the film.

From the introduction of the film we can gather that the form of the film is narrative: The story follows the daily life of the mute Eliza; in 1960 in the United States of America; that works a manual labor job (cleaner) at a military research facility where she meets an amphibious creature; held in captivity; with whom she build up a strong relationship that very soon turns into a love story.

The narration of the *Shape of Water* goes rapidly from introducing the characters, to the development in which the main starter of it is Eliza's curiosity. She causes the progression of the movie, so the spectator is no longer in the openings, but is intrigued with the progression of the encounter on the amphibious man and the mute woman. There are many other causes and effects of course that influence the current of the storyline; which makes it a narrative film; like the Dr. Hoffstetler who disliked the idea of killing the asset, which conducts him to give a helping hand to Eliza in order to aid the water creature to escape.

The cinematography of the film is shaped in green: the color of the amphibious man, the dream of Eliza, the cake, the restaurant, even the ending scene in the ocean etc. Which gives the movie that mature fairy-tale genre. Also, the shots, lightening and sound are very well mingled, they follow a growing path until they give us the satisfactory ending that we were not expecting. Based on the plot mentioned before, as odd as it seems that a woman falls in love with a non-human creature; unlike the beauty and the beast -The beast turned to his original human form-; they connect with each other physically and emotionally.

The opening scene of this fantasy is the dream of Eliza sleeping comfortably in the realm of the ocean while we hear the narrator wondering which story, he should tell us, to choose at the end her story (Eliza). The non-diegetic sound displayed while the narrator talks is a proof of Coegnarts and Kravanja's analysis (2015, pp. 81-115) about the many functions of the film's hearing, that amplify the sense of sight. Like the sound of the TV in Eliza's best friend and neighbor Giles apartment, that makes the shots more realistic and simpler, while showing the two character's daily routine. The hearing shapes the motion picture and embodies the spectator, this way the hearing completes the sight.

Figure 3.1: Eliza sleeping in the realm of the ocean, Film still from The Shape of Water (2017)



Source: Screenshot

Figure 3.2: Eliza and Giles moving their feet, following the music in TV, Film still from The Shape of Water (2017)



Source: Screenshot

The first scenes shows Eliza living the same routine starting from her apartment that is above the Orpheum movie theater: From bathing, brushing her shoes, to boiling eggs and visiting her neighbor and friend Giles -Who is a commercial artist whose skills are being left out by photo-mad advertising economy- Before she heads to work and meets her friend Zelda who is a talkative woman; Always complaining about her husband that she loves while cleaning the lab. It is clear that the viewer is seeing what the Director Del Toro wants him/her to see, just like Elsaesser and Hagener (2015, pp. 4-12) explained in their book, this process is called “the ocular access” that limits the spectator’s curiosity.

Figure 3.3: Eliza cleaning her shoes as usual before heading out to work, Film still from The Shape of Water (2017)



Source : [https://. www.bluscreens.net/shape-of-water-the.html](https://www.bluscreens.net/shape-of-water-the.html)

However, there scenes that invites the spectator to wonder about the development of the story like when Eliza looked at the mirror and checked the scar on her neck, a scar that is similar to the breathing system that the creature uses under water. This framing; also

explained by Elsaesser and Hagener; helps the spectator to stay focus on the film's story.

Figure 3.4: Eliza checking her scar before going to work, Film still from The Shape of Water (2017)



Source: Screenshot

The music played while Eliza is getting ready to go to work, and the look on her eyes when she goes saying hello to Giles (who always keeps the TV on) and leaves him a sandwich to eat while he works, shows the deep care she holds for him and him for her despite the age gap between them. Even if she is alone, we see that she never feels like it. She always has a smile drawn on her face whenever she sees her two good friends. When she is on her way to work, Eliza has a habit whistling which shows her good mood. Just like Thomas Elsaesser & Malte Hagener (2015, pp. 146-167) explained that the hearing is an embodied sense for the film, because its origin is the body.

Figure 3.5: Eliza whistles when she is on the bus to her work, Film still from The Shape of Water (2017)



Source: Screenshot

Eliza is a simple woman living a simple and careful life. The routine life that didn't change so far for Eliza, is considered a window; as Elsaesser & Hagener called it; or as Tobing Rony's veil (1996, pp. 3-25): because some spectators like to go to cinema in order to escape their routine life, or to see themselves as one of the characters on the screen: Elsaesser & Hagener's ocular specular. Even more, the film shows different social classes working; a scientist, two cleaners, a painter, a military man; which describes the third function of the film that Fatimah mentioned in her book (1996, pp. 3-25) : an instrument that discloses the image of each individual from past, present and future, and which group he/she belongs to.

Figure 3.6: The scientist, Film still from The Shape of Water (2017)



Source : <https://www.bluscreens.net/shape-of-water-the.html>

Figure 3.7: Two cleaners, Film still from The Shape of Water (2017)



Source : <https://www.bluscreens.net/shape-of-water-the.html>

Figure 3.8: The painter, Film still from The Shape of Water (2017)



Source : <https://www.bluscreens.net/shape-of-water-the.html>

Figure 3.9: The military man, Film still from The Shape of Water (2017)



Source : <https://www.bluscreens.net/shape-of-water-the.html>

When they were doing their job, Eliza and Zelda, saw the Asset held captive in a big box inside the lab that belongs to the military. The one in charge of studying this creature's multiple breathing systems is Dr. Hoffstetler, who turns out to be a Soviet spy that loves his job as a scientist. Eliza touches the box and saw the creature's hand touching the box as well from inside, she jumped but was curious since she always felt like an outsider due to her handicap. Therefore, she decided to visit daily the amphibian man by giving him the egg to eat and by teaching him how to communicate with her through signs. It doesn't take much to time for them to develop a connection and feelings towards each other. These encounters were beautiful because not only she managed to gain the creature's trust, but also communicates in a personal way that she can't do with anybody else, it's like the amphibian man sees her naked soul and she feels right at home when they are together. So, these were my favorite part of the film because Eliza is no longer living the same life every day, now she has a purpose to look forward to and that is to see and hear the creature communicating and getting closer to her.

Figure 3.10: Eliza giving the eggs to amphibious man, Film still from The Shape of Water (2017)



Source : <https://www.bluscreens.net/shape-of-water-the.html>

Figure 3.11: The amphibious man hearing Eliza putting the eggs for him to eat, Film still from The Shape of Water (2017)



Source : <https://www.bluscreens.net/shape-of-water-the.html>

Later on, Eliza discovers that the lab intends to kill the creature, so she decided to save the one she loves by returning him to where he belongs “The sea”. When she manages to take the creature back to her place, they intertwined with each other physically: He was never monstrous in her eyes and she was no longer just a mute outsider woman; a magnificent performance of the actress, her facial expressions and the look in her eyes that says a thousand words. The love and passion they have with each other is more than visible for the viewer, we have read many reviews and comments about it and they all felt a huge satisfaction of this adult fairy tale. And that is the job of the primary senses in cinema, to make the picture alive and real with the help of the hearing and also awakening the spectator’s emotions and feelings towards this story. The movie moves the spectator emotionally, because it shows that love is not just about the looks or any other criteria, it’s about the connection that both people feels at the same time for each other. Just like the film’s senses with the spectator.

The best part of the Shape of Water is saved for last, as every fairy tale shall end with a happy ending, this one is special: When the creature turns out to be a real GOD who saves Eliza from death and takes her with him to the deep sea, while transforming her neck scars as a system that she could breathe from (just like a fish) so they could be together forever.

This makes the spectator wonder if she was a creature before just like him; because she was found by the river and had those six scars on her neck; but transformed to a human being to live her life on earth. This movie makes the viewer live an embodied experience, that really proves that the film has a shape that offers a haptic and cinematic perception. The sight in here is the images of the characters, Eliza and the creature's facial expressions, the cinematography of the film that keeps reminding the spectator of the sea. And the hearing is the sound of everyday routine, the TV, the characters voices that completes the motion pictures.

Figure 3.12: Giles check the road while Eliza says goodbye to the creature she loves, Film still from The Shape of Water (2017)



Source : <https://www.bluscreens.net/shape-of-water-the.html>

Figure 3.13: The amphibious man catches Eliza before she drowns into the deep ocean, Film still from The Shape of Water (2017)



Source : <https://www.bluscreens.net/shape-of-water-the.html>

Figure 3.14: The GOD turns Eliza's scars into a breathing system, Film still from The Shape of Water (2017)



Source : <https://www.bluscreens.net/shape-of-water-the.html>

It is wise to add that this movie delivers a message about the real love towards the other person however they look because what is important is the not the shape of the other person, but honest feelings they have towards each other. At last, they live happily ever after, and her friend Giles ended the film with a poem talking about them:

*Unable to perceive the shape of you, I found you all around me
Your presence feels my eyes with your love, it humbles my heart
for you are everywhere.*



3.3 TOUCH, SMELL AND TASTE IN CINEMA:

Perfect Sense is a low budget science fiction movie (92min), made by David Mackenzie in 2011. He is a Scottish director and a producer known for having all of his features shot in Scotland. His most famous work is *Hell or High Water* (2016) which he had an Oscar nominated performance.

Perfect Sense as a title, refers possibly to either the phrase 'it makes sense' like a misunderstanding resolved with an interactive and constructive communication, or the choice of the right sense among the others and making it the perfect one. Also, this title gives the strong impression that it will be about a romantic comedy or a drama. Perfect sense proves to be a different science fiction movie and by different, in other words very moving. It is a thriller and a romantic story at the same time, and its story is about a scientist 'Susan' who focuses only on her work after being broken hearted; this relationship was the cause of her staying in that city; and her encounter with the chef 'Michael' and how the moment they have met everything started to change even themselves. A strange epidemic makes people lose all their senses one by one, and meanwhile Susan and Michael seem to gain; despite this loss; a love life and a person to lean on, it could be said that this disease is what emphasizes their love for each other and makes it stronger by the second, that's how "the parent of the senses" as Paul Elliot described the 'touch' (2011, pp. 163-181); is felt heartily in this film.

Just like the precedent movie, Perfect Sense is narrative. It's about a scientist who lives next door to the workplace of a chef, who later on choose to fall in love at the same time when an epidemic begins to deprive people of their five senses one after another without any clear cause or explanation of this disease, only the symptoms are mentioned in the film.

This movie shows specific images of the epidemic that has happened in different countries while the scientist does a voiceover of the meaning of life and love, it seemed during those scenes that it was the screening of a documentary and not a science fiction movie. It could be summarized that the only thing that made sense in the film is love.

The character who changed the calm of the film's stream, is obviously the man who lost his sense of smell. He was one of the first cases that the world didn't know about until other similar cases appeared which proved the delicate situation the human kind is facing. This specific scene attracts the spectator to not just see the man behind the glass; asking about what is happening to him, if his sense of smell will be back, why can't he see his wife...etc. But to stare; gaze; at him while he is been held as a guinea pig. This gaze is embodied since the sight of that shot is full of emotion such as: fear, wonder, concern, unease, just like McMahon (2012, pp.1-26) clarified in her work that the sight is supported by the touch, by making it embodied. However, when the next progression of the movie is made by Susan when she began to lose her sense of smell while talking with Michael; the comfort and kindness that she received from him and that brought them together and made them fall in love step by step gives a whole sensory experience to the viewer as Richardson, Gorbman, Vernallis (2013, pp.325-331) agree on. It exceeds the fact that the touch is a backbone for the spectator's sight and offers him/her an "audio-visiogenic" experience. Hence, an upgraded sensual encounter called "Trans-sensory": The scene moved from a normal discussion with food; gaze of the spectator; to recall of a very emotional memories that indicated Susan as the next one who will lose her sense of smell; sensory experience. It is crucial to underline the fact that the impact of the sense of touch on the spectator cannot be controlled, because the feelings come instantly without announcement due the film's senses who work as a stimulus; as debated by Richardson, Gorbman, Vernallis (2013, pp.325-331) in their book.

Figure 3.15: The first patient who lost his sense of smell held inside the hospital as a guinea pig, Film still from Perfect Sense (2011)



Source: Screenshot

The cinematography of this film is quite real, some shots are surreal like the scene when people were famished and start eating whatever they found in front of them even if it was not food; and some others were memorable as when the chef cooks his meals and tries the new one so the customers would remember the sense of smell and taste the food almost like before. Lehman (2016, pp.40-54, 80-86) discussed the strong link of the sense of smell with memory, saying it resembles a voyage through time and space. In other words, the olfactory experience is embodied, when the customers try the new food; after they lost their sense of smell; the spectator tries to remember the smell of the food that his/her brain is familiar with.

Figure 3.16: Michael starts eating whatever is in front of him to satisfy his hunger, Film still from Perfect Sense (2011)



Source: Screenshot

Figure 3.17: The chef Michael started to cook new meals to help the customers to remember the sense of smell, Film still from Perfect Sense (2011)



Source: Screenshot

As analyzed in the previous chapter, smell is linked to memory. Therefore, if the sense of smell is not working the memories will no longer appear in the brain and some nostalgic emotions will begin to disappear.

The lighting of the Perfect Sense was natural, it emphasizes the presence of the other senses that interacts with the spectator strongly, until he/she focus only on the smell, touch and taste of the movie and nothing else.

The Opening scene shows the main character 'Susan' walking on her own at the pier. While seeing different pictures for each sentence she pronounced:

There is darkness and there is light...There are men and women...There's food and there are restaurants...Disease...There's work...Traffic...The days as we know them...The world as we imagined the world.

In the next scene, she is sleeping next to Michael. Afterwards, Susan is walking by the sea with her sister, she gives the feeling that she is not satisfied with her life, that she confirms it later on to her colleague when she told him to ask her why she didn't come to work, and the answer was because she is unhappy. While on their way to see the patient, they discover that he cannot smell anymore after his mood changed and he has burst into tears. We discover that the same infection has hit the whole world, even if the patients have no connection at all.

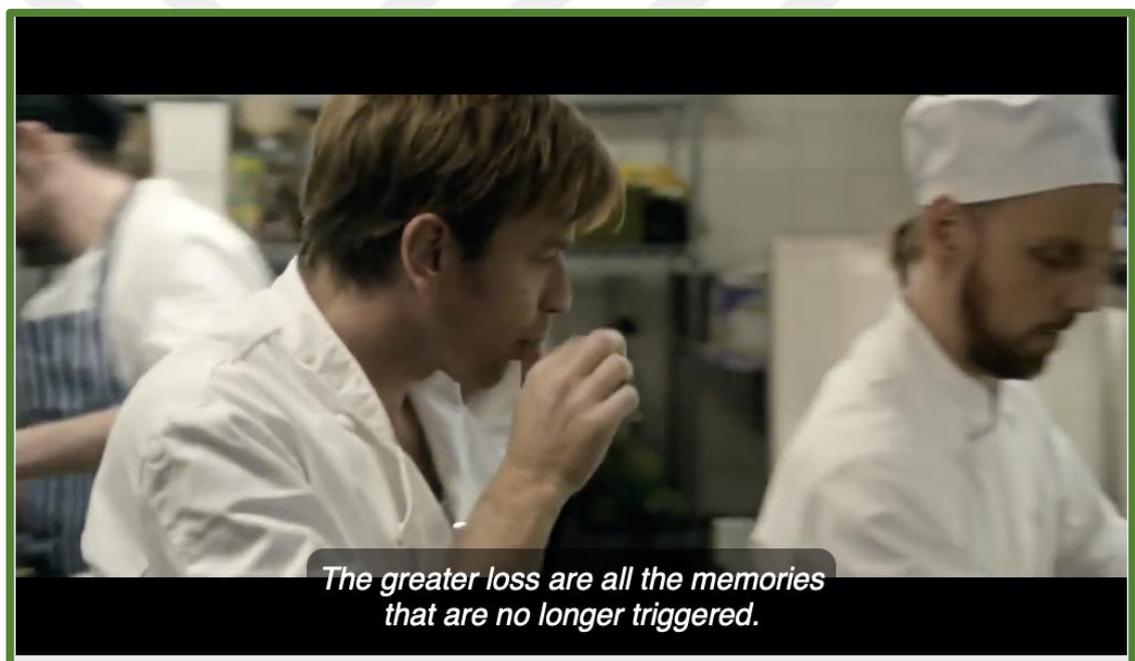
The disease is spreading fast and started to strip the people from their senses, one by one. The first sense the characters lose is the sense of smell (Severe Olfactory Syndrome, called 'SOS'), it happens when the person is overwhelmed with grief for no reason, and starts to remember all the sad and hurtful memories they had or imagine they could have.

People stopped going to restaurants because of SOS, so Michael sees Susan (he works as a chef in a restaurant placed next to the building of where Susan lives) and invites her to eat if she is hungry. When she started to eat, she begun to feel emotional and grieving because she mentions her dad, she pushes Michael when he tries to comfort her and told him they don't know if it contagious or not. The moment she calms down he started to grieve, and they hug each other until they sleep. The evening they spent together was

unexpected and a little bit weird for them both, but it was obvious that the spark of attractions towards each other is now turned into feelings.

The chef and his colleagues started to add more spices and sweetness to help people taste the food. However, their memories are no longer triggered due to the loss of the sense of smell. When they keep tasting the food to come up with the most sensual one, it seems that the spectator is testing those new plates as well, because the addition of the salt, sugar or spices give a clear idea about the taste of the food, so the gustatory perception is experienced by the spectator completely.

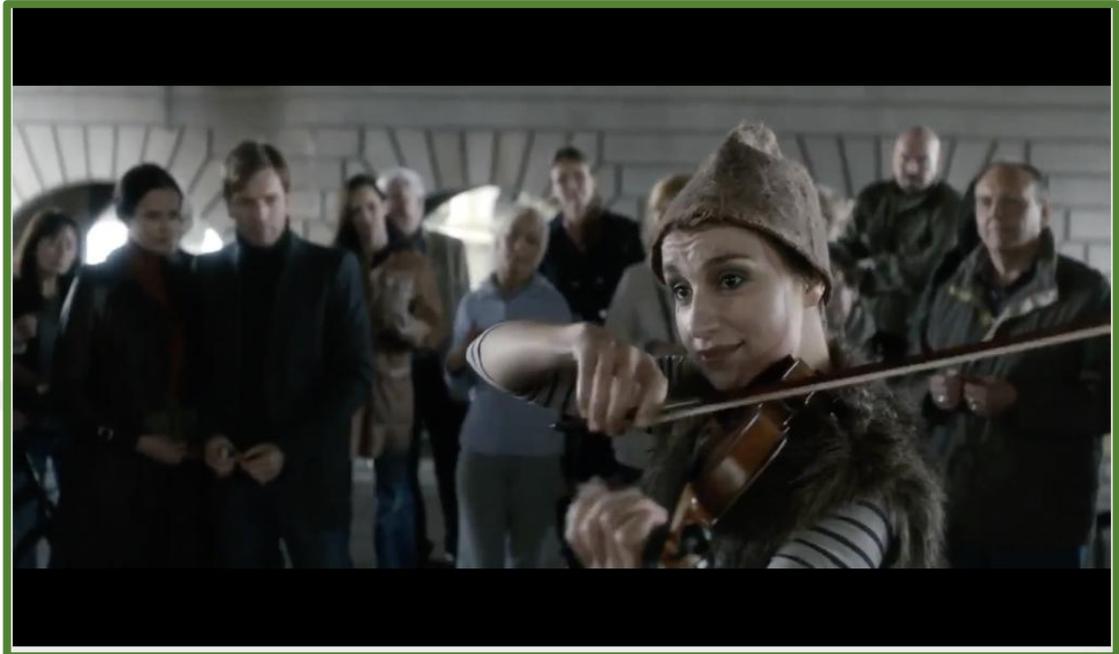
Figure 3.18: The chef Michael cooks the new meals for his customer, Film still from Perfect Sense (2011)



Source: Screenshot

During the next scenes, a girl plays different tunes on her violin, and names them according to the different scents they reminded her of, like 'the scent of the forest after the spring rain'. Afterwards, the camera follows Michael to the graveyard, we sense he went to see someone not for the feeling of missing that person but for guilt. The film shows that Susan and Michael had different bad experiences. They stood on a different side in their previous relationship: she was a wronged and he was the unjust.

Figure 3.19: A girl plays different tunes on her violin, and names them according to the different scents they reminded her of, like ‘the scent of the forest after the spring rain’, Film still from Perfect Sense (2011)



Source : https://www.imdb.com/title/tt1439572/mediaindex?ref_=tt_ql_pv_1

In the film, every group in the film tries to give a reasonable explanation for the disease, for example the scientists believe that this an ecological apocalypse, but the fundamentalists say it's the punishment of GOD on earth for their lack or absence of faith and believe.

The second sense that gets lost after a few moments of terror and hunger; people were eating whatever they find in front of them, whatever it is cooked or raw, living or dead, food or not; is the sense of taste. When everyone calms down, they realized that their senses of taste are gone. At the precise moment, Susan realized that she doesn't want to be alone and went to be with Michael.

Figure 3.20: People felt unexplainable hunger for food, Film still from Perfect Sense (2011)



Source: Screenshot

Life goes on, so the chef was creative enough to make a tastier food for the clients and everyone who goes to their restaurant. However, that small hope didn't last because soon the people from other countries started to suffer from 'Severe Hearing Loss Syndrome'. They get angry, furious and hateful and then they become deaf. The world was upside down, the violence was unstoppable in every city in every country. Meanwhile Michael and Susan were trying to live and cherish their romantic life no matter how things around them got bad.

Susan had to move with Michael, but then he started to get angry at her saying hurtful things to her. He couldn't stop yelling and hitting and destroying everything he can. She was very scared then she runaway while hearing people screaming and fighting on the streets. Michael was now deaf. He tried to follow Susan, but health people stopped him from going out from his home.

Figure 3.21: Michael lost his hearing, Severe Hearing Loss Syndrome, after shouting hurtful things to Susan, Film still from Perfect Sense (2011)



Source: Screenshot

Susan arrived at the lab and sees that her colleague has become deaf too. When Michael took the phone to apologize and tell her he is in love with her; she answered call but threw away the phone; the rage got to her first and started to throw everything in her office. We see her screaming and destroying things while he was asking her to believe in him and that he loves her. He went outside to look for her, but she went to live with her sister that told her she knew he was not to be trusted.

Since life doesn't wait for anyone, people had to adapt and live their life no matter how difficult it could get Michael and his colleagues returned to work at the restaurant and Susan in her lab. People were talking in signs and enjoying their food. Every time the chef takes a break from his work he goes outside the restaurant and stand in front of Susan's apartment window.

This film is full of sensory experience, the editing of images and sounds is remarkable specially when the story shows other countries suffering from the same epidemic. These scenes looked like they are a part of a documentary, and they intensify the spectator's senses with the movie's senses. The moral of the film is to have that contentment, and to appreciate the things and people around us that we can feel, touch, smell and taste with our senses.

After a while, people started to feel happy and grateful, they appreciated what they have and were urged to be with the ones they want. They forgive and are being forgiven for everything they have done, that's when the ending scene appears Michael ran to find Susan in her flat, and she goes to his restaurant. They miss each other by seconds. He saw her going to her car, he kept knocking in the window, but she is deaf. So, when he tried to catch her, she was already gone, but she made a turn and saw him. They walk towards each other, but just when I thought it was a happy ending, it was not because they started to lose their sight, the last surviving sense. They couldn't see each other, but they felt each other and know about their feelings for one and another. As Susan narrates at the end of the movie, as a monologue:

They kiss and they feel each other's tears on the cheeks, and if there had been anybody left to see them, then they would look like normal lovers caressing each other's faces...Bodies close together...Eyes closed...Oblivious to the world around them. Because that is how life goes on. Like that.

Figure 3.22: A picture of people who lost their sight in other countries, Film still from Perfect Sense (2011)



Source: Screenshot

Figure 3.23: Susan and Michael's meeting after they lost their sight, Film still from Perfect Sense (2011)



Source: Screenshot

3.3 SPECTATOR'S HAPTIC EXPERIENCE

This chapter's aim was showing the cinematic perception that the viewer experiences while watching a film. Two movies were selected for the five senses from the science fiction genre and they were analyzed in terms of the film's senses and its relationship with the spectator's embodied experience.

For sight and hearing the choice was made on The Shape of Water; Oscar's best picture winner; for its cinematography, diegetic and non-diegetic sounds and its unique love story. Eliza, the mute lonely woman falls in love with the 'Asset' a creature from the sea while she works as a cleaning lady in the lab that was supposed to do experiments on this magnificent creature. In ordinary life, this story is unthinkable for a woman to fall in love with a creature, but for this science fiction film it gives it another approach full of sentiment and comprehension. The feeling of an outsider of Eliza makes the spectator realize that she should be with the creature, because he is the only one who understands

and completes her. As in any film, the audio-visual senses are synchronized beautifully which helps the viewer to stay focus on the images and the hearing of the film.

For touch, smell and taste, Perfect Sense was picked, due to his story on the loss of the senses. Susan, the scientist discovers with her colleagues; at the same time the world did; on the epidemic that makes people lose senses one after another. In every time she loses a sense, she gets one step closer to Michael; a guy that she shouldn't be with in the first place due to her previous relationship; a talented chef who realizes his feelings for Susan when he lost almost all of his senses. The film touches our feelings for the love story between Michael and Susan and touches our ethical emotions when reminding us of how important our senses are and how closely linked, they are with the memories. Like the senses of taste and smell, without them we can no longer trigger our thoughts and remember our previous lived memories.

In the introduction of this thesis, it was mentioned that the conclusion of this chapter will be about the 'reality effect' of the 'skinless film'. It can be concluded that the 'bodiless film' is the only motion machine that interwinds with the spectator until they become one. It's true that imaging oneself as one with the film sounds unthinkable, but since the beginning of cinema industry, the spectator's main objective is to see, hear and feel what the film sees, hears and feels. This alternative world; that might be true or not; holds a magnificent amount of sensory and haptic experience. That is why this industry is still standing stronger as ever.

The spectator is always looking for a new or old story he/she can relates to or wants to believe it's true and possible. With the help of technology, science fiction genre has become a possible future we could be living in a few years from now. The viewer's embodied experience is a way for him/her to prepare themselves (and not be surprised) for what's about to come. In that vision, movies are not just a stimulus for the spectator, but they are also a tool for sharing knowledge through cognition in the most fun way.

The cinematic perception is what brings a group of strangers sitting in the same movie theater watching the same film and sharing their senses and emotions with each other in the same way. They all receive what the film sent, and they react to its story whether in a physical or emotional way, which reminds us of the 3D and 4D cinematic experiences.

4. CONCLUSION

At the beginning on this thesis, we asked two main questions: ‘how does the film interacts with the spectator? And How does it bring out his/her emotions as a skinless object?’. To answer these questions, numerous opinions about the cinema and its five senses from different authors were gathered. Firstly, each one discussed in his/her own work, the existence of the sense for the film, how it connects with the spectator and which way it makes the experience haptic.

Secondly, they addressed the impact on and under the skin of the moviegoer because some senses are more perceived than others. In other words, they can touch the deepest feelings inside each viewer and takes him/her on a journey full of emotions. For this journey, a discussion of different film scholars was provided. It gives the detail on the process of the film’s sensory experience that ends with the spectator becoming the object that receives and analyses the emotions sent by the bodiless film.

Last but not least, a study case of two science fiction movies was given in order to see up-close the numerous approaches of the film’s senses mentioned in the previous chapter. *The Shape of Water* and *Perfect Sense* were examples that show the spectator, that the skinless film is endowed with the five senses.

Finally, to answer the questions above, we can declare that the film uses its five senses: the visible ones that are sight and hearing, and the ones that are perceived by emotions which are touch, smell and taste. Each sense has its own traits, like the framing or cinematography for sight, diegetic and non-diegetic sounds for hearing, emotional scenes for touch, memories that awakens the sense of smell, the shots that display the gustatory experience that depends also on the memory etc. All these senses work in harmony to trigger the spectator’s emotions and reactions such as goosebumps, laugh, cry etc. So, in general the film during the screening sends emotions and memories to the spectator, who is there to receive this data and when he/she analyses this information, the process of responding to it takes charge which means the interaction between the film and the spectator starts. This interchange is followed by the feelings, reactions and the impacts of the spectator to the knowledge he/she has received from the film.

Such as: laughs while watching a comedy film, or goosebumps when watching a horror movie etc.

These reactions are other unique trait to the senses of the film that proves it to be a stimulus that awakens the sensory experience of the spectator without touching him/her directly. The combination of the audio-visual primary senses and the other senses (touch, smell and taste) are called by Michel Chion; a French film theorist and composer of experimental music; “Audio-visiogenic”. This term signifies the relationship between the two basic senses of the film. Starting from the words and language used in the film and the images that are screened; and finishing to the motion picture which is the film produced.

Moreover, the viewer’s sensory experience relies on the combination of the audio-visual senses and the other senses touch, smell and taste, which leaves him/her with the so-called trans-sensory effect. This effect is when the first reaction that the spectator is exposed to have with one sense (usually the primary senses) is bound to be moved to another one triggering the effect of this sense. The trans-sensory effect means literally the ability of reaching beyond our five senses. Although our interpretation and description of these experiences often rely upon familiar words representing our senses, the experience itself is not the same, and that is the role and main objective of the film or the cinema industry in general, to take each spectator to a voyage through time and to live a haptic experience.

Therefore, almost all the movies possess five senses that triggers the spectator’s emotions whether directly; audiovisual; or indirectly; touch, smell and taste and gives the moviegoer the haptic experience he/she is searching for, specially these last years when the movie theater enhanced this experience with 3D and 4D screenings. Even so, the motion picture industry foresaw this a new type of cinema theater adapted for autistic people has been showing what are called “sensory movies or sensory friendly films” to offer them a haptic cinematographic experience, and “Edible Cinema” (<http://ediblecinema.co.uk>), which was created to allow the moviegoer not only to see the film but to taste it as well during the screening.

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