Sensorial Transparency in Thrillers' Dread Scenes

Transparencia sensorial en las escenas de terror de Thrillers

L.B. ABUHASSAN
https://orcid.org/0000-0003-4700-7165
lama.abuhassan@uop.edu.jo
Universidad católica de Lovaina, Bélgica

K.A.A. OMARI
https://orcid.org/0000-0001-9457-5814
k.m.alumari@hu.edu.jo
The Hashemite University, Zarqa, Jordan

RESUMEN

En un artículo anterior, los investigadores Lama Abu Hassan y Kifah Al Omari proporcionaron una nueva definición para la fenomenología de la transparencia en las películas de suspenso. En consecuencia, sugieren que es posible extraer tres formas de transparencia; la transparencia personal, substancial y sensorial. Discuten a fondo estas formas, tomando la película HUSH dirigida por Mike Flanagan como un estudio de caso. Este artículo se concentra más en la transparencia sensorial, argumentando que es la forma que mejor se adapta al prototipo de terror cinematográfico. Los investigadores proporcionan muchos ejemplos que ayudan a comprender mejor su efecto y el nivel de compromiso con los espectadores.

Palabras clave: Fenomenología, Películas de Suspenso, Teoría del Cine, Transparencia Sensorial. I

ABSTRACT

In a previous paper, the researchers Lama Abu Hassan and Kifah Al Omari provide a new definition for the phenomenology of transparency in thriller films. Accordingly, they suggest that it is possible to extract three forms of transparency; the personal, substance, and sensorial transparency. They thoroughly discuss these forms, taking the film HUSH directed by Mike Flanagan as a case study. This paper concentrates more on sensorial transparency, arguing that it is the form that best fits the cinematic dread prototype. The researchers provide many examples that help to understand its effect and level of engagement with the viewers.

Keywords: Film Theory, Phenomenology, Sensorial Transparency, Thriller Films.

INTRODUCTION

In a previous paper, the researchers Lama Abu Hassan and Kifah Al Omari define transparency in thriller films as a phenomenon that occurs whenever the atmosphere increases the proximity, accessibility, and the potential of touch between the protagonist and the antagonist. In this sense, transparency increases the corporeal consciousness of the viewer, which in turn enhances its effect on her/him while watching the film.

To strengthen the essence of transparency, the researchers identify three forms of transparency that can be found either together or separately in thriller films; personal transparency, substance transparency, and sensorial transparency. First, personal transparency depends on the close relationship between the protagonist and the antagonist, such as in the film Sleeping with the Enemy (Ruben: 1991; Huang & Chang: 2019). Second, substance transparency occurs when the protagonist and antagonist exist in the same space, but they are separated by a transparent obstacle that allows them to see, hear, smell, and, sometimes, touch each other, such as a glass door, or a jail bar, as can be seen in the film The Silence of the Lambs (Demme:1991). Finally, sensorial transparency occurs depending on the temporal or permanent loss of a certain sense, which in its role makes the character reachable and touchable because of that missing sense. In this form, one character only controls the space, which is usually transparent for her/him, and in turn enables her/him to locate the other character(s) easily through the missing sense. The most thrilling experience for the viewers is that the characters exist in the same space without any separating barriers.

In his book Cinematic Emotions in Horror Films and Thrillers, Knight (Knight: 2019) develops five prototypes of experience to approach the common structure of fear. He classifies them into cinematic dread, cinematic shock, cinematic terror, direct horror, and suggested horror.

Cinematic dread is a scenario that represents a vulnerable character who slowly and quietly enters a dark, forsaken place harboring threat. Hanich(Hanich: 2010) considers this form of dread as the highest degree of suspense and the strongest level of immersion in film because of its role in achieving and sanctifying the spatial, temporal, and emotional forms of immersion.

The spatial arrangement is related to the constricted space that the character has to move through. Due to temporal immersion, the dread scenes are much more extended than scenes of shock and horror because the viewer experiences the threat to the same extent to which the character in the film does. As a result, of emotional immersion, Hanich (Hanich: 2010) acknowledges that the viewer expects the threat and imagines the worst. Hence, she/he is glued to the screen and captivated to an anticipatory type of fear as a larger category of suspense. The viewer will be glued to such a scene to a higher extent than the scenes that use aesthetic strategies like horror or shock (Hanich: 2010). Accordingly, the researchers claim that this form of transparency can be the most intense form of transparency since the character does not realize the threat, which makes it relevant to the cinematic dread prototype.

Before discussing the relevant examples, it is worthy to recall the engagement methods or theories that justify the relationship between the viewer and the character. Certainly, such a relationship will affect the viewer's reaction to this form of transparency.

METHODS

Sobchack (Sobchack: 1990, pp. 21-36) and Marks (Marks: 2000) argue that watching a movie is an embodied and emotional experience that stimulates the senses of the spectator and makes her/him react affectively and corporeally. Sobchack (Sobchack: 1990, pp. 21-36) maintains that the emotional response of the viewer is based on the experience of its embodiment according to its identification with the protagonist(s), which shifts her/his gaze into a direct embodied experience that is responsible for the effective response in the filmic experience.

Carl Platinga, a professor of film and media studies, is interested in cognitive film theory and the role of effect in film viewing. He emphasizes the significance of the film's formal and textual features on the affective and emotional engagement. Accordingly, narrative and technical practices, such as camera angles and shot size, are responsible for framing the spectator's possible engagement with characters. He follows Sobchack (Sobchack: 2016) who applies a combination of narrative and cognitive approaches to cinema, and thus significantly contributes to film studies in general and character engagement in particular.

According to Smith (Smith: 1994, pp. 34-56), to create a structure of sympathy, the cognitive construction of narrative is a process that has three levels of engagement; recognition, alignment, and allegiance. The weakest level of engagement in sympathy is recognition. It is concerned with identifying the characters and their presence on the screen in terms of the number of times they show up for the viewer to be able to recognize them. Alignment describes "the process by which spectators are placed about characters in terms of access to their actions and what they know and feel" (Smith: 1994, pp. 34-56). Within this context, Smith (Smith: 1994, pp. 34-56) proposes two interlocking functions for alignment; spatial attachment and subjective access. Spatial attachment is related to the narration's capacity to restrict itself to the actions of a single character (Smith: 1994, pp. 34-56)). Subjective access, on the other hand, is related to the extent to which the viewer has access to the subjectivity of characters, which varies from one character to another within any narrative (Smith: 1994, pp. 34-56). As for allegiance, it is concerned with the spectator's moral and ideological evaluation of characters. While recognition and alignment provide the viewer with an understanding of certain mental states and traits on the screen, allegiance comprises an emotional and intellectual response to the characters and their actions. Accordingly, Smith (Smith: 1994, pp. 34-56) demonstrates that allegiance to a certain character causes a form of engagement that positions the viewer within the discursive and textual frame of the film (Smith: 1994, pp. 34-56).

Merleau-Ponty (Merleau-Ponty: 2002) states that "I can understand the function of the living body only by enacting it myself, and only in so far as I am a body". Just like the other form of engagement, empathy, which is attributed to imagination, is the capacity for entering into the situation of another person or animal (Axberg: 2011). It is also the mental ability to enter into the feeling or spirit of a person or thing (McCardell: 2001). In the context of movement and its memory, Axberg (Axberg: 2011) confines empathy to the higher senses of seeing and hearing. McCardell (McCardell: 2001), on the other hand, refers to the cause of empathy to touch, making it an appreciative perception or a form of understanding.

For Hanich (Hanich: 2010) and Smith (Smith: 1994, pp. 34-56), there are two forms of empathy: imaginative and somatic empathy. Both forms support each other in the film experience; also, both of them can be separated heuristically. Imaginative empathy is empathy which emerges when the viewer takes over the perspective of the character to imagine the character from inside and feel what she/he feels at the moment. It has a cognitive component because the viewer has to assess and evaluate the character (Hanich: 2010). On the other hand, somatic empathy works with the body physically. Hanich (Hanich: 2010) defines three forms of somatic empathy; sensation, motor mimicry, and affective mimicry. Sensation replicates the sensation of the character, like when a hot needle is pierced in the character's eye for example. In motor mimicry, the viewer mimics the muscular actions of the character, which can have a disturbing or relaxing effect. As Hanich (Hanich: 2010) sees it in dread scenes, mimicry is a fearful experience that usually results in the viewer's lived-body constriction because of the stillness in the dread. Affective mimicry comes from the anticipation of fear and can be reflected in facial expressions. Thus, when the viewer mimics a fearful face, mimicry physically feeds the emotional experience and increases the feeling of fear or suspense to become similar (if not identical) to the fearful character (Hanich: 2010).

According to Van (Van: 2007, pp. 11-30), empathy and sympathy form a certain type of relational understanding that corresponds to engagement in other people's lives. This understanding is relational, situational, corporeal, temporal, and practical (Van: 2007, pp. 11-30), which makes the phenomenology of practice a better approach to understand these relations. Hanich (Hanich: 2010) asserts that empathy, the

viewer feels with the character. In sympathy, on the other hand, the viewer feels for the character, not with the character, because of the character's vulnerability in dread scenes (Hanich: 2010). Consequently, empathy is powerful in feeding the action as the viewer holds the situation in empathy to act or to want the character to act. The shot sizes and the technical devices in the film, in addition to the narrative, generate both empathy and sympathy. In general, Deleuze (Deleuze: 1992) and Hitchcock (Hitchcock: 1995) argue that close-up shots are the shots that create an affection-image, and, as a result, increase empathy. Nonetheless, this is not the rule as the situation differs from one film to another, and from one context to another.

Embodiment refers to the encounter between the body and the physical environment at a particular time and space (McCardell: 2001; Marin & Leder: 2013, pp. 1-35). The phenomenological features of embodiment have received extensive support from contemporary biological and neurological research. Also, these features are investigated in other fields like psychology, film studies, architecture, video games, and virtual reality. The main concern is to focus on the body and its sensorial and lived experience which strengthens the relationship between the body and the physical environment and creates a different atmosphere. There are many applications for embodiment. However, it is a new field that is still open for researchers to come up with new modes of representation, especially in the interdisciplinary fields where one can combine many phenomenological perspectives from various fields and recruit them to create a different lived experience. For this paper, in particular, an embodiment can be considered a process that structures the relationship between the viewer and the screen, turning the subject into a corporeal and active subject, and extending her/him to be part of the world of the film.

In his book Phenomenology of Perception, Merleau-Ponty (Merleau-Ponty: 2002) investigates the existence of the person's body that refers to the sensory experience. Sense experience for him "is the vital communication with the world which makes it present as a familiar setting of our life" (Merleau-Ponty: 2002). He considers ears and eyes as instruments of bodily excitation only, not of perception because they cannot ensure any cognitive power for the notion of perception. So, one's eyes see and her/his hand's touch, but those senses alone do not put the subject into the world of experience. He argues that what matters in understanding the nature of perception is the ability to read its structure; both the structure of the object and the consciousness of the subject (Merleau-Ponty: 2002).

The sensory experience can be described as both synthetic and haptic, in that it creates the required perception in terms of dread. Synthetic experience speaks directly to all senses at the same time at the primary level, it is a sensory experience that precedes its division among other senses (Merleau-Ponty: 2002). Afterward, and at another stage, Merleau-Ponty (Merleau-Ponty: 2002) argues that the subject can distinguish which sense to talk to. The cooperation among the senses is necessary for perception. Many recent studies (Marks: 2000) emphasize that one sense modality may respond to information normally used for another sense modality. This is called Synesthesia, that is, "the perception of one sensation by another modality, such as the ability to distinguish colors by feel," the yellow color, for example, is associated with male procreative power and with the merry melody of the flute (Marks: 2000).

Synesthesia alters to deliver a corporeal knowledge and contribute to the development of corporeal experience. Usually, the senses intercommunicate by opening to the structure of the thing itself to capture the sensible significance, e.g., to see the hardness of the glass or the softness of the wool (Merleau-Ponty: 2002). According to Laine, this sensible significance creates a haptic perception, which is a mode of seeing through all modes located in the skin, and a mode of bodily consciousness and corporeality where the body perceives and feels.

Merleau-Ponty (Merleau-Ponty: 2002) argues that the body can be seen as a ready-made system of equivalents offering transposition from one sense to another. The senses translate to each other without an interpreter and are comprehensible without the intervention of any idea (Merleau-Ponty: 2002). Accordingly, one can understand that her/his eyes see, her/his ears hear, and her/his hand's touch, but that she/he as a subject can perceive. The senses are not separable but they transform the perception from one form to another. They may transfer it visually or audibly, or in the form of odor or a tactile signal or message. Touch

is the sense that extends the area of synaesthetic perception and feeds the corporeal experience and consciousness. In terms of 'sensorial transparency,' the antagonist encounters the protagonist in the same space without physical barriers; thus, there is a good possibility for touch because of losing one sense or more, which in turn will cause fear for the viewer.

According to Marks (Marks: 2000), the "sensorium is formed by the culture" it is grown in. Therefore, it is not possible to guarantee an equivocal response from the viewer, especially for the senses of smell and taste, which makes sight, sound, and touch the universal senses that the film experience can depend on. Besides sight as the main sense of engagement, the sound is shown here to have an intermodal influence. In Synesthesia, there is the possibility for corporeal knowledge and, eventually, corporeal experience. Moreover, silence, much like sound, is used to elaborate on the filmic experience to reveal greater tension. Touch is the destination in any scene in thriller films as it increases the haptic experience of anticipation. The increased potential for touch is related to an increase in kinesthetic consciousness, which eventually also increases the potential for a sense of corporeality.

The following will be the applicable part of this research paper. To make the discussion easier, examples will be divided into Sight transparency, which occurs according to the loss of sight; and Hearing transparency, which occurs according to the loss of hearing.

RESULTS

In the film The Silence of the Lambs (Demme: 1991), the FBI agent Clarice Starling (Jodie Foster) enters the house of the serial killer Jame Gumb (Buffalo Bill). The actual dread scene starts from the moment she discovered that Gumb is the wanted person and that she has to arrest him and rescue the kidnapped girl, Catherine (Smith: 1994, pp. 34-56).

This scene is regarded as a dread scene according to Hanich (Hanich: 2010). In terms of narrative, it represents a "vulnerable character slowly and quietly entering a dark forsaken place harboring a threat" (Hanich: 2010). According to Hanich's (Hanich: 2010) definition of Cinematic Dread, the general stillness and slowness, the little camera movement, the movement within the mise-en-scène, the temporal structure, and the spatial and emotional immersions make this scene a good example of cinematic dread.

When the FBI agent reaches the bathroom in the cellar, she discovers a corpse in the bathtub. At that moment, Buffalo Bill cuts the power off to blind Clarice, she loses her sight and finds herself in an unknown world. Buffalo Bill controls both darkness and power to navigate the space physically by wearing night detective goggles, and psychically as he owns that place. This scene is shot from the killer's point of view. The viewer can see Clarice and recognize what is happening to her. The viewer can also see that Buffalo Bill is very close to her. The shots become tighter, moving from medium shots to medium close-up, to close-up to reflect the proximity of Buffalo Bill. As a result of shooting this scene from a first-person perspective, the viewer steps into Buffalo Bill's skin to experience his spatiality and proximity to Clarice.
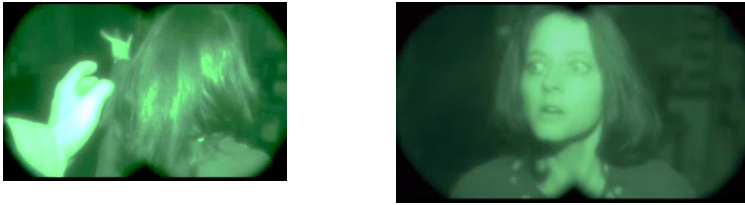
Figure 1. Sight transparency. Source: DVD (Demme: 1991)

In this scene, Buffalo Bill is physical with Clarice, but because of losing her sight, Clarice cannot spot him, and thus cannot run or escape. All the space becomes transparent for Buffalo Bill, enabling him to spot her first, and then to touch her. Sight for Clarice is transformed into sound and touch. All the other senses, other than sight, are employed to break the transparency and to build a barrier between her and Buffalo Bill, such as the click of the gun that breaks the transparency and enables her to spot him.

The viewer knows more than Clarice how close Buffalo Bill is, which produces aligned and allegiance sympathy, but because of the way it is shot inside his skin, and because of Clarice's saturation with her breath, the viewer experiences both imaginative and somatic empathy. The viewer experiences imaginative empathy because she/he realizes the proximity of Buffalo Bill to Clarice and because he is about to touch her, especially when Buffalo Bill puts his arm in front of the frame, trying to touch her shoulders and face. Meanwhile, the viewer experiences somatic empathy because she/he is saturated with her breath and covered by the silence of the atmosphere, where the viewer mimics Clarice's muscular actions. It is a very corporeal and very intense scene to live with because of the proximity of Buffalo Bill, inside whom the viewer lives. The scene is the same for Clarice because there is an intellectual effort from the viewer to stop Buffalo Bill from touching her. According to Schmitz's New-Phenomenology, the fear of the current situation works on creating constriction, in addition to the expansive Away!-Tendency, where the viewer, as Hanich (Hanich:2010) explains, cannot escape the absolute location i.e. "the lived body's phenomenological Here," and what s/he is trying to do is to escape its skin, "by expanding Away somewhere, but cannot flee the lived body's constriction," which produces a tension between constriction and attempted expansion that feeds the viewer's experience (Hanich: 2010).

In this scene, the three types of immersion are present; the spatial, the temporal, and the emotional immersion. As for spatial immersion, the confined space created by the power cut trapped Clarice and Buffalo Bills in one tight space and causes restricted visual access for the viewer and restricted movement for the character. Regarding the temporal immersion, the time is real and dense; it is extended for the viewer to be able to live second by second with Clarice. Concerning emotional immersion, the viewer expects the threat and touch at any moment, creating fear that feeds the sense of dread and keeps the viewers on the edge of their seats.

It is worthy to mention two other key examples of 'sight transparency.' They are taken from the films Don't Breathe (Fede: 2016) and Wait until Dark (Young: 1967). Don't Breathe is a film about some burglars who try to steal money from a blind soldier living alone with his dog. At the beginning of the film, all the barriers are transparent to the burglars since the soldier is blind. The only action required from the blind man is an audible click to break this transparency, and the only action required from the burglars is not to breathe to maintain the transparency for them. Once the blind soldier cuts the power off, the burglars become blind and he regains full sight because he knows the place. The burglars need touch and sound signals from him to help guide them to survive, but for him, only a sound is enough. In the darkness, once the silence is broken, touch is the only way to get out. The shooting style in this scene is different from that in The Silence of the Lambs. Don't Breathe, there is no optical point of view, and it is shot from a third-person perspective which causes more sympathy than empathy. One can assume that more sympathy is intended because the viewer knows more than the characters do about the place where the blind soldier stands. Meanwhile, empathy is also clearly

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intended, it can be seen in the mimicry of the characters while holding their breath, which forms a somatic empathy and increases the sense of corporeality for the viewers at that moment (Bradford: 2019).

In Wait Until Dark, the protagonist, Suzy Hendrix, is a blind woman who faces an interpreter in her house. She removes all the light bulbs from the house to black it out, forgetting to remove the bulb in the fridge. At that scene, she threatens the antagonist who is fully-covered with gasoline by holding a lit match. She asks him to keep tapping, threatening to throw the match at him if he stops. The whole screen is dark, and the viewer lives in darkness too as Susy only hears the tapping from the intruder. The tapping in the scene, with the darkness used in a haptic way, reflects what Marks (Marks: 2000) calls a haptic sound. According to Marks (Marks: 2000), the haptic sound is a term used to refer to the sound which is experienced and internalized at a certain scene, suggesting the intruder's closeness to the viewer. Once there is total darkness and the tapping has stopped, silence increases the sense of fear. Then, the door of the fridge is opened and transparency is created again! At this moment, Suzy can be located and she can be touched easily. Sympathy and empathy are both experienced in this scene; in light, sympathy prevails since the viewer knows more than Suzy, and in darkness, empathy is induced. Most probably, imaginative empathy will only dominate the scene when the viewer goes through the same experience as Suzy.

In the film Hush (Mike: 2016), Maddie is the girlfriend of the killer, and she is a deaf woman. She faces the killer from behind a glass door all the time. The film is dense in terms of the use of transparency. It applies the modes of 'personal transparency,' 'substance transparency,' and 'sensorial transparency' because of Maddie's loss of the sense of hearing. In the dread scene at 1:21:44, she is alone in the bathroom sitting and waiting for her boyfriend to come through the door and fight. Silence covers the atmosphere, making the viewer as deaf as her. Then, the viewer sees her boyfriend coming from the ceiling; he breaks the ceiling and reaches towards her. At this moment, the viewer is sitting behind her. Through the boyfriend's optical point of view, the viewer sees her closer as if he is about to touch her. She does not feel his touch, but once he laughs and sighs (in sarcasm), his exhalation breaks the transparency and enables her to locate him. In this scene, the duality of sympathy and empathy increases the corporeality of the viewer; sympathy occurs when the sound breaks, and when the viewer realizes the proximity of the killer to the protagonist. Meanwhile, empathy occurs when the viewer experiences Suzy's deafness; it was a sensation empathy (feeling with her exhalation) and an example of effective mimicry (anticipating that the worst is coming). In another scene, Suzy works on robbing the killer of the sense of hearing by starting the fire alarm, which is so loud that he could not tolerate it. At that moment, she reaches to him through his hearing as a form of transparency.

The use of 'sensorial transparency' feeds the fear of the viewer because the barrier between the heroine and the antagonist is removed and the possibility of physical touch is very high, which will increase the sense of corporeality for the viewer. This, in turn, feeds the sense of sympathy, especially when the protagonist does not know that Suzy is in the same space as the antagonist. It also feeds the sense of somatic and imaginative empathy according to how it is shot because of the realization of proximity and the high potential for Clarice in The Silence of the Lambs to be touched. So, 'sensorial transparency' is the transparency that mostly fits the formulation of dread. It emerges gradually and goes on for a considerable period. Also, it creates both sympathy and empathy, and, above all, it raises attention.

DISCUSSION

We may say that whatever attracts our attention… surely becomes more vivid and clearer in our consciousness. This does not mean that it becomes more intense. A faint light to which we turn our attention does not become the strong light of an incandescent lamp. No, it remains the faint, just perceptible streak of lightness, but it has more impressive, more distinct, and clearer in its details, more vivid… it has come to our consciousness. (Sobchack: 1990, pp. 21-36)

Sobchack (Sobchack: 1990, pp. 21-36) describes attention as a lived body movement that does not involve movement through space. For Merleau-Ponty (Merleau-Ponty: 2002), attention is a "consciousness in the act of learning;" that is, a creative act in terms of the subject's relationship to the world. He argues that "attention … as a general and formal activity, does not exist. There is in each case certain liberty to be acquired, and a certain mental space to make use of. There is a question of creation". Consequently, according to Merleau-Ponty's (Merleau-Ponty: 2002) view, 'sensorial transparency' can be viewed as a creative and transformational activity of consciousness because it articulates the otherwise absent senses, presenting them as newly formed objects. Furthermore, it creates a distinct experience because it is lived in silence by the character, mixing between empathy and sympathy. Sobchack (Sobchack: 1990, pp. 21-36) draws upon Merleau-Ponty's (Merleau-Ponty: 2002) concept of attention and finds that the optical movement in the cinema, such as the zoom, track-in, and track-out, is what brings this active and constitutive function of attention into focus; it transforms the visual field and the objects within it to create a new figure-ground relation between the subject and the object.

Like Sobchack (Sobchack: 1990, pp. 21-36) and Merleau-Ponty (Merleau-Ponty: 2002) and Mooney (Mooney: 2017, pp. 61-74) points out to the close-up functions that make features of perception visible. Munsterberg considers the optical active movements for attention such as close-up, zoom, and rack focus. They are all used to intensify the object and make it more vivid in the spectator's consciousness of the film. Any missing sense will provoke the optical movement to use a special optical point of view, to intensify it, and make it more vivid. In general, the fear of touch can be considered the main motivation for this kind of attention.

Shooting the transparent shots of scenes by using close-ups, medium close-ups, and a first-person perspective, or what Hitchcock (Hitchcock: 1995) calls subjective treatment, is interesting because it leads to mimesis. According to Marks (Marks: 2000), mimesis shifts the hierarchal relationship between the subject and the object in such a way as to dissolve the two. More specifically, Marks (Marks: 2000) convincingly argues that the subject comes into being, not through abstraction from the world, but compassionate involvement in it. Accordingly, this view about the subject and how it comes into being feeds somatic empathy.

When comparing the concept of attention to that of surprise or shock, one can say that neither can be viewed as creative acts in that they stop the subject from thinking. So, the researchers argue that attention, by contrast, is a creative act because it transforms the mental field. Also, when it comes to the senses and the prospect of losing a sense, it motivates the mimesis and then penetrates the skin and the sense itself to be considered and felt; that is, to be more corporeal and conscious.

CONCLUSION

In conclusion, this paper sheds light on one of the most significant forms of transparency that has been used in many films; that is, sensorial transparency. It also attempts to put this form within a theoretical framework that will help the reader to better understand how it works and how it affects the viewers. The paper demonstrates that 'sensorial transparency' in the form of transparency that mostly fits the emulation of dread since it can create the three forms of immersion; the spatial, temporal, and emotional immersion. The paper also shows that sensorial transparency can be very intense according to the style of its shooting, which, most of the time, uses the first-person perspective and close-up shots. Consequently, it effectively raises the attention of the viewer. In addition to sympathy, somatic and imaginative empathy are shown to be the possible engagement forms that can be created by this kind of transparency, which will feed the cultivation of a sense of fear, internal body movement, kinesthetic experience, consciousness, and, accordingly, a corporeal consciousness.

Finally, this paper opens the floor for writers and directors to think deeply about all the details that may affect the engagement level between the viewer and the characters. Hopefully, future studies may discuss

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other phenomena by using other theoretical frameworks to better understand films in general and thriller films in particular.

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BIODATA

L.B. ABUHASSAN: Lama Bilal Abuhassan has recently completed her Ph.D. combining Architecture with Cinema from Cardiff University. She has completed MFA in Cinematic Arts (2012), M.Sc. in Architecture (2009), and BA in Architecture (2005). She is the co-founder and project director at SPACES Architectural design studio. She has been working as a film producer for many short films coming out with two award-winning films. Now, she is a lecturer at the Department of Architecture and Design, University of Petra, Amman, Jordan.

A.A. OMARI: Kifah Ali Al Omari earned his BA in English at The University of Jordan, Amman in 1991, his MA in English Literature from the same university in 1995, and his Ph.D. in English Literature from The University of Texas at Arlington in 2006. He works now as an Associate Professor of English literature at the Department of English at The Hashemite University, Jordan. He is also the Vice Dean of the Faculty of Arts. His research interests include nineteenth and twentieth-century American literature, detective fiction, modern theories of literary criticism, and cultural studies.