

## **Textuality and Hapticality: Interpreting the Geographies of Cinema**

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In this presentation I compare textual and haptical metaphors as they pertain to cinematic space. Geographic research on film is dominated by the textual metaphor. Contemporary geographers have problematized the meanings associated with "reading," "text" and "reader." The textual metaphor presupposes that a film is metaphorically like a text. From this perspective, there is no single "author" for film and it is through the act of "reading" films that cultural meaning is produced and reproduced. The textual metaphor does not offer a meta-narrative by which to "read" films, but rather, it suggests an intertextual world of cultural signifying practices where any text is understood, interpreted and constituted by its differences and relations to other cultural texts. Film is therefore a cultural construct that is intertextually related to other systems of cultural production and reproduction such as landscape. The textual metaphor points to an understanding of cinematic space as it relates to narration, voyeurism and the gaze. When moving from the optics of textuality and the gaze to the haptics of touch, movement and emotion, cinematic space is re-contextualized as simulacral rather than representational. The haptical metaphor positions cinema as a spatial practice that plays a tactical and tangible role in our 'sensing' of place, in our reciprocal interplay between self and environment. As Giuliana Bruno notes, cinema is derived from the Greek, kinema, implying both motion and emotion. The haptical metaphor positions the cinematic voyeur as an active agent in the formation of space through their corporeal engagement with (e)motion.