

Cinema as mystical indiscernible. Teresa of Avila: the body to literature and literature to film.

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Abstract: *The Libro de la Vida (1565) of the Catholic mystic Teresa of Avila is the starting point of a possible interpretative analysis in terms of "means" given the peculiar way to expose their stories. In the mystical manifestation witnessed by the Spanish literature of the "Golden Baroque", transumptioⁱ the body is the mystery that happens in the roots of human flesh, by grace, so that suffering is assimilated to the joy of passion.*

In this context the linkage posed in the title could be read as extreme experience of his real body, manifested through quasi virtual scenes displayed images, shown "cinematically" in the film Teresa, el cuerpo de Cristo (Teresa, the body of Christ by Ray Loriga, Spain, 2007)

Key words: Cinema & Literature, mystical body, pathence of body, virtual presence.

1- Introduction

Analogous relations body-technology (film) and body-mystical (text) can be examined from a "virtual dimension" while the body given the experience of the presence of divinity is touched by the representation of an absence. The literary testimony of Teresa reveals a relationship with Christ similar to the world of technology which mediate, updated and supported in the body way. The body is a sign of surrender to an "other" in the sphere of *pathos* of sacrifice. Of all the aesthetic means available, the film is what allows the most tangential narrative vividness update. The film has the virtue of supporting continuously for it technically morphology and thus extend the body potential form. By this means it is possible to actively show virtuality, i.e. that can personify effectively and credibly the *pathans* (*pathos*, *patency*) in the female body in the ecstasy of sexual surrender. Virtual treatment being shown, but without abandoning his literary fund made up metaphoric resources.

2- Teresa, the mystique.

In *Libro de la vida* (The Book of Life) -written in 1565- Teresa recalls his first imaginary vision of Christ as representation seen through the eyes of the soul. She says:

"...more clearly than he could see with the eyes of the body: (...) I was very frightened and upset (...) brought me a lot of damage I know it was not possible to see anything, if not with the eyes of the body"—VIDA: 7ⁱⁱ

The author describes how avidly seeks the waiver of the requirements as a woman berates his temporal self to become one with Christ through pain and suffering. So conquer the virtual unit by which the strange, alien and foreign to prevail over their sameness, becoming flesh in it.

In the second degree of prayer begins "His Majesty" [Christ] to communicate with your soul, wanting it "feel" how it communicates:

"... hablar con ella y no a voces, porque está tan cerca, que en meneando los labios se le entiende." (155) "... quiere el Señor que aquí casi le vea el alma por vista de ojos..."ⁱⁱⁱ

to which Teresa ask to be be favored to "understand" the effects achieved in the soul these things that are beginning to be supernatural. (Cfr: 156/7)

In the third degree of prayer the author no longer appeals to the powers of the will and understanding as these remain dormant to be *"...un morir casi del todo a todas las cosas del mundo y estar gozando de Dios. Es un glorioso desatino, una celestial locura..."^{iv}* At this stage it is the "prayer of quiet": you think dreams he sees imagination to be free, but with the body. The body is the home of the manifestation (*patency of pathos*) of sexual joy and delight, however it obviates the body and at the same time seem "spread" (extended) Teresa believes witness the privilege of meeting the desire to see, touch, hear and smell the "Humanity" of Christ, something forbidden to other mortals.^v

In fourth grade of "prayer of union" (deeper insight of experience) enjoy no "without feeling" or understand what you enjoy. Is the union of all the powers, two divine things get one, but he cannot describe or communicate but only experience and declare what the soul feels when in that divine union: powerless to do anything. Teresa thinks that the Lord makes him so great favors to his soul to take many, to grow its glory.

The effects of this state left in the soul is the lifting of the spirit, or "*juntamiento*" (sic)^{vi} with heavenly love in the same union. This is the fall in ecstasy, also defined as rapture in the soul that does not seem to animate the body so it does not feel natural heat of it. Teresa has in this state a loss of sense of time, always think is very short but it is not. Here there is no choice but to resist *"... it is necessary animated anima ... to risk everything, whatever may come, and be in God's hands, and go where we ultimately carried grade, as though you carry with yourselves"*^{vii}

Teresa says sometimes want to resist this because he feared being deceived and was sometimes secretly and sometimes in public, but he forces it will not do: *"... I took my soul, and even ordinary head nearly behind her, without being able to have (sic), and some whole body to lift him"*^{viii} The *Santa* reinforces this that the different experiences that are always in the company copes body.

After relating *the four degrees of his ascension*, mystical person Teresa continue trying to describe more precisely their experiences to convince their confessors that they are not the work of the devil. Ask God to take her to a safer than the road and mystical talk and visions. She manages to feel that He was always at his side (on his right) and spoke to her. Clarifies the *Santa* "was not imaginary vision" -perceived with the eyes of soul or fantasy- but

intellectual, a light that illuminates the understanding and claims to know that is why Jesus Christ himself says, so it no longer has force doubt.^{ix} As this occurs without his work any confesses that God took his freedom.^x

Chapter XXVIII tells how Risen Christ is represented in mass with beautiful hands and face, as it portrays. Teresa knows the difference between the living and the painted, insisting that if image is alive, that is not the dead but the resurrected as when just communing Christ and put into the imagination the divine presence -Jesus represented in the Host.

In Chapter XXIX representations of the wounds on the cross, in the Garden, with the crown of thorns and carrying the cross they are always as a glorified meat.^{xi} It is noteworthy that all refer to the iconography of his time why Teresa is deeply influenced, is compatible with what Nancy says:

“Mais l’angoisse n’en finit pas: qu’est ceci, qui est le corps? Ceci que je vous montre... (...) Sitôt touchée, la certitude sensible vire au chaos, à la tempête, tous les sens s’y dérèglent. (...) Corps est la certitude sidérée, mise en éclats (...) Corps propre, corps étranger: c’est le corps propre que montre, fait toucher, donne à manger hoc est enim.(...) Mais à l’instant, toujours, c’est un corps étranger qui se montre, monstre impossible à avaler”^{xii}

Teresa take such derangement of the senses describing what this work within it and that "there may be a lot of sensuality" (sensitive), as "not seeking the soul that hurts this plague of the absence of the Lord, but kneel an arrow in most live in the bowels and heart at a time (...) always want the soul, as I said, be dying from this disease"^{xiii} Teresa's soul is hurt by "burning sparks that make it all" and longing as a servant prays water as Psalm 42.2.^{xiv}

The literary story of the four degrees of his mystical ascension is transposed at the film showing Teresa submitted without option to the will of an "other"^{xv} that can only beg him to take her to a safer than the visions path and talk mystical. As shown in the film, she feels the presence of the Lord as real as any other sensory origin but intellectually represented with existential plenitude. Light that illuminates understanding and lets you know that is why Jesus Christ himself says with the force of presence, which cannot longer doubt.^{xvi} Is lively image of the risen Christ and imagination put into the divine presence, as Jesus gave it in the Host.

“[N]o procura el alma que duela esta llaga de la ausencia del Señor, sino hincan una saeta en lo más vivo de las entrañas y corazón a la vez (...) Siempre querría el alma, como he dicho, estar muriendo de este mal.”^{xvii}

In this text, essential sadness of the mystic is expressed thus: who fears being away from what he loves most? of the "real" presence of God: "I live without living in me and hope life so high I die because I do not die"^{xviii}

3-Body, testimony and Literature.

Contemporarily expressed by Nancy *“(l)’angoisse, le désir de voir, de toucher et manger le corps de Dieu, d’être ce corps et de n’être que ça font le principe de (dé)raison de l’Occident”^{xix}*, this statement of the body as registration and exhibition of existence, the body and its surface expresses what Teresa experienced. "The body, for us, is always sacrificed..."^{xx}

The sacrifice of the body and life is Teresa's worldview with which coexists in relation anguish and desire "to see and touch" the body of Christ. Teresa becomes enrollment of Scripture body is made. Is the word that is directed towards the body senses "feel" that touches the incorporeal sense, is conversion on itself, in search of that other body that is absence-presence and re-presentation it through. The strength of finished film images gives account of it, reinforcing the hypothesis of interpreting the Teresian speech in terms of "means" (media) in which the real body is manifested through images that function as virtual extensions of the body. It is in the experience of the body that can lead to sensory experience of the meat through a detailed description, which can be accessed through the understanding of the sensual nature of the spiritual, as a continuation of the flesh.

Mysticism as virtuality is a paraphrase: the body of Christ is then that door that opens infinite to "other" unattainable that eludes being emptied, and presented at the moment is absence: the levitation of the soul followed by the absence of corporeality of Christ. In the film of Ray Loriga is evident coexistence in mystical relationship with Christ in the virtuality of their experiences through meditations prayers and in some moments of mystical trance. In that state, she is whipping her own mediation sensitive to the body in which a sense makes sense, that is, and makes touch the predominant sense.

Teresa levitation at Mass and in view of the community is sensitive, that possibility is present in the body, although Teresa's non-transferable experiential aspect prevails and then attempts to reconstitute in the text in terms of present experience.

"In this vision the Lord wanted him to see well (...) very beautiful; so on the face that looked like angels (...) called Cherubim, (...) I saw him in my hands a long golden dart, at which point I seemed to have a little fire. This gave me the feeling that I got by heart and sometimes I came to the bowels. When taking iron, I felt that my womb was carried, and I kept on at great love of God. The pain was so great, that made me give those moans; and so excessive softness at a time of great pain, there did not want me to take off, and my soul was satisfied with less than God. It is not physical but spiritual pain, but not stop participating body, grocery store. It is such a gentle tear that passes between the soul and God, I beg your kindness give it to those who think that I lie"^{xxi}

Psychological or physical *phenomena* are the way the mystic can name what is "unspeakable" something that really can no longer be expressed in words and manifested in the extraordinary psychosomatic.

Symbolically this is metamorphosed in the liturgy of transubstantiation which is the center of the re-presentation that justifies the Host as a first symbol of the sacrificial absence of "Body of Christ" The Host serves as the empty signifier of "absent body" and that is presented to us in the immanence of unleavened bread. From this point of view the symbolic load of the host is "that which exceeds itself" and that exceeds all limits of the body and thought itself, the only visible sign of an "entity (another)" is not there.

4-Is impossible translation between Literature and Cinema?

Among the theories on film, Bordwell is one of the most accepted by the experience of traditional film, based on the correlation between argument and visual staging and sound, as active and complex construction, pointing to a markedly cognitive bias of intellectual order.^{xxiii} That is a logical operation that sets in motion the viewer, unlike the reader recognizes.

However, in the origins of cinema he thought he could easily translate a literary text as images. The starting point was the realization that it was possible to fill the screen with actions and objects so that befall effectively linking the absent with sensuousness (verydicality) Indeed the absolute presence of the event on the screen makes the frames are translated as pure, alienated experience. It is only by an artifice of deception that can be witnessed agreed a 'light history "and can believe in explicit effective action. From the perspective of *Mimetic Theories* expressed that it is possible to show acting, i.e. represent something like drama, so that literary narrative would be ordered to count events. While *Diegetic Theories* think the analogy between the visual and linguistic transmission. Thus it assumes that cinema is a perspective in *proscenium* way, or that it is a means of intensifying emotions.

But even accepting the impossibility of translating literature into cinematic space sufficiently idea by idea, image by image, as the literature requires a certain sensory isolation that ensures the argument concentration, the *Libro de la Vida* (Book of Life) can be seen in an unprecedented way as a film book. Sensory functions of complex and profuse descriptions of mystical trance states are not seen in its true dimension but in the way that only cinema would make this possible. Therefore it states that the film version of Loriga is the most significant from the text itself, as witnessed revive sensory synergy as if Teresa was impersonating. From Husserl's phenomenology can then discuss the thesis Bordwell at this point: intelligibility film does not depend on any particular logical construction or accurate, but rather try to feel "as if" each of us will experience in the flesh ("*leibhaft da*", "*im Fleisch sein*")^{xxiii} what is shown.

"Thus, since brackets "prejudice of imagination", there is nothing in appearance of *phantasia* taken *in statu nascendi* that confers on it's own image stability, "mental" or external. You have to think, conversely, that the image (*Bild*, with its double face of *Bildobjekt* and *Bildsujet*) takes some of the appearance of *phantasia* to take picture, and that picture is made with a view to fixing what in the *phantasia*, is irreducibly unstable (flighty, fluctuating, intermittent, protean)"^{xxiv}

The way of living cinema that transcends geometrical space "unfolds at different levels" is given its remoteness while superimposed temporalities and *indexicalities* whose effects move empathy.

The film introduces Loriga setting the belief in a reality that is truly "virtual" whose duality is to present both what is not like what it is and this is the sense of its representation. The connection enables images of different periods of time coexist in a continuous succession of moments is reverse to what happens with literary text; hence the film produces temporary

sensory synergy but not by separating the intensities of the senses. The way of living cinema that transcends geometrical space "unfolds at different levels" is given its remoteness while superimposed temporalities and indexicalities whose effects move empathy.

Both book and film converge to produce the fictional illusion as a continuum of perception and consciousness, how to use the resources that enable film that synergistic power.

Cinema calls directly to our total present and transmits experience that can be transmuted, but isolated from the screen. The technology that is proper is to realize a productive continuity from multiple fragmentations, which projected in sequences give the impression of passages in which no crack real temporality. Time and space away from the viewer virtually set: that is the safety film.

Teresa el Cuerpo de Cristo (Teresa the Body of Christ, 2007) film makes patency experiential wealth, putting supplanting the witness in this action. According to the deeper meanings of the book, it is now in terms of identity *between the presentification*^{xxv} of the presence and virtuality ("as always") However and therefore there is an indiscernible distance between the testimonial text and present in cinema.

The kinetics of cinema is *effectual*, his narrative moves away from literary order, its viewing conditions preclude a movie as if they were passages of a novel; the events of history are in fact showing out of chronological order that all writing imposes. The film forces the viewer to choose between rebuilding the order of the story or follow the action in progress. The narrative cinema is always obvious scheme an introduction, since its presentation is always full even in the sequences of frames. All visible (screen) for a literary narrative scheme "deviation" is justified by a tolerance of ambiguity, which requires changing human perception by codes that the same film introduced as *canon*.^{xxvi}

According to McLuhan and Gombrich effective way of being film is fragmented, but under the condition to produce an illusion of continuity, based on the case of the film in question becomes more difficult to discern. Teresa 's body has to become something similar to our living body, he lived sensuously but in an imaginative representation.

"In other words we deliberately switch off some of the means we have at our disposal to check the testimony of our ears. We do not want to employ all the resources of critical reasoning because we wish to surrender to our imagination and fancy ourselves in the presence of the great performer (...)"^{xxvii}

In this sense it brings Bordwell, although we have discussed part of his thesis. Indeed:

"Here lies perhaps more significant the relationship between the viewer and the reader. We are used to thinking in reading the printed word as something automatic, but even after they have learned the language, reading is a tremendously intricate activity, which requires the selection of key specialized processing large units, decisions regarding how address the parts of the text, anticipations and the projection of a continuous semantic everything"^{xxviii}

In films as produced by Loriga can resemble literature to film in an implosive way, transformer literature sensoriality space via the sensory form way it is possible to make films frames.

5-Conclusion

In the *Book of Life (Libro de la Vida)*, Teresa recreates a mystical journey through descriptions rather confusing at times, according to herself confesses it, unable to prove with certainty, "here present" the body of Christ, but through experience in your body as something unanswerable. Failure to demonstrate the divine presence is overcome by the virtual experience of living with sensitive bodily and sexual fulfillment. She converts her own being into the register of writing: the support body that writes transcendence as a manifestation of the desire for contact.

Teresa the body of Christ offers the real possibility of the virtual own cinema, where literature is no longer the repository of the narrative, which takes place the verifiability of certain images that impact the real perception take place, introducing the viewer in synergy perceptions-passion.^{xxix}

Yet film lives through technology and arguably is largely culmination of aesthetic endless technological possibility. Maybe is the eminent character not synergy of film. The film cannot translate what the literature puts into pictures despite the stories by descriptive and imaginative nature. Film touches our body but does not penetrate it but it make to feel and force them to infer in the progressive construction of projected emotionally - perceptual, unlike literature whose inferences are based on the insight of a course predefined for expectation of imagination. Literature is felt in the body as a connecting experience despite not physically "touching" the body. This is a paradox: isn't it Teresa one of the biggest personalities in the Hispanic Literature? His text really translates and updates an "as if" from the experience of the film.

While there is a time lag in every narrative, the film offers phenomena are what really move or stop as transitions from one state to another, there is something that happens. But not necessarily that happening is related to a story. So, in the film Loriga what happens, it *happens in the body and through the body* of Teresa. Communication film is material and secondary language: one of the differences with literature.

Teresa's book can be lived and experienced as a cinematographic work. The style she uses requires a "synergy" not common in literature. Teresa's writings were genuinely technological: her virtuality impacts when she finds a compatible atmosphere.

Nevertheless, her theatrical were style her own seal and she had no access to trans phenomenological truths of cinema.

Cinema could not have done that.

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Reference:

ⁱ Latin word meaning "to take the place of another"

ⁱⁱ **The English traslations for the Paper belong to us.**

ⁱⁱⁱ "... Talk to her and not voices, because it is so close, that wagging lips is understood." (155) "... the Lord wants here almost see his soul own eyes ..." Translation of the original text.

^{iv} The use of oxymoron is a very baroque rhetorical device used by mystics, to express the experience of *the ineffable* (also mentioned as presence), that which cannot be said or translated into words.

^v "(...) nous sommes obsédés de montrer un ceci, et de (nous) convaincre que ce ceci, ici, est ce qu'on ne peut ni voir, ni toucher, ni ici ni ailleurs –et que ceci est cela non pas de n'importe quelle manière, mais comme son corps" J-L. Nancy: *Corpus*. , Paris, Métailié, 2006. p.7 "(...) we are obsessed with this show, and (we) convinced that this, here is what cant not see neither see nor touch, either here or elsewhere -and this is not it not matter how, but as his body" **The English traslations for the Paper belong to us.**

^{vi} Old Spanish word meaning "place one after another, so that they cannot be separated"

^{vii} "... es menester ánima animada... para arriesgarlo todo, venga lo que viniere, y dejarse en manos de Dios, e ir a donde nos llevaren de grado, pues os llevan aunque os pese." (V, p 216-7) Original text.

^{viii} "... me llevaba el alma, y aun casi de ordinario la cabeza tras ella, sin poderla tener (sic), y algunas todo el cuerpo, hasta levantarle." (V, p 217) Original text.

^{ix} Cf. V: 303-4

^x About this vision of the humanity of Christ (but imaginary because never saw him with bodily eyes) her confessor makes him understand are the most likely to be “illusions of the devil”. She is not frightened by this and continues to expose similar experiences, sometimes images he saw, and mostly be certain that it was Christ himself.

^{xi} Cf. V:231

^{xii} *Corpus*, Ib. p. 9. "But anguish is endless: what is this, which is the body? This I show you ... (...) soon affected, sense-certainty turns to chaos, storm, all the senses disrupt it. (...) The body is stunned certainty, set apart (...) own body, foreign it is own body that shows that touch, give food hoc est enim (...). But so far, always it is a foreign body which shows, monster impossible to swallow " **The English traslations for the Paper belong to us.**

^{xiii} V: p. 336

^{xiv} Metaphoric image.

^{xv} God.

^{xvi} Cf. V:303-4

^{xvii} "It seeks the soul that hurts this plague of the absence of the Lord, but jacking the arrow to the quick of the bowels and heart at a time (...) always want the soul, as I said, be dying of this disease" (V: p.336, **the English traslations for the Paper belong to us**)

^{xviii} "Vivo sin vivir en mí y tan alta vida espero que muero porque no muero", Teresa de Jesús. *Vivo sin vivir en mí. Obras completas*, Burgos, Monte Carmelo, ed. Thomas Alvarez, 1997, vol. 1 pp. 1356-1357, original text with slight changes in the grammatical punctuation.

^{xix} "The anguish, the desire to see, touch and eat the body of God, and this body being that body and not be anything but the principle the (un)reason the West" *Corpus*, p. 9, **the English traslations for the Paper belong to us.**

^{xx} "Le corps, pour nous, est toujours sacrifié: hostie" Original text. Ib.

^{xxi} It is the own translation of the Spanish text updated about the followind original text, in Old Spanish: «En esta visión quiso el Señor le viese así (...) hermoso mucho; el rostro tan encendido que parecía de los ángeles (...) los que llaman Querubines (...) Veíale en las manos un dardo de oro largo, y al fin del hierro me parecía tener un poco de fuego. Este me parecía meter por el corazón algunas veces y que me llegaba a las entrañas; al sacarle, me parecía las llevaba consigo, y me dejaba toda abrasada en amor grande, de Dios. Era tan grande el dolor, que me hacía dar aquellos quejidos; y tan excesiva la suavidad que me pone este grandísimo dolor, que no hay que desear que se quite, ni se contenta el alma con menos que Dios. No es dolor corporal sino espiritual, aunque no deja de participar el cuerpo algo y aun harto. Es un requiebro tan suave que pasa entre el alma y Dios, que suplico yo a su bondad lo dé a gustar a quien pensare que miento»

xxii FF 33.b.

xxiii For Husserl is the "image consciousness on physical media", "fantasy" as a direct and immediate act as perception, lacking mediation object, **presentification, re-timing in the presence** ("Es como si, a través del cuadro, percibiese la cosa a pesar de no estar ésta ahí, en carne y hueso" Ib., metaphrase in Spanish language)

xxiv Own translation of the text in Spanish, and citation that correlates with Husserl's Phenomenology. T. XXIII, *Husserliana*, text No. 1: **Phantasia**, image consciousness, memory. "In this way, put in parenthesis the" prejudice "of the imagination, there is nothing in the appearance of *phantasia* taken in *statu nascendi* that confers on it the stability of the image," mental "or external. You have to think, in reverse, that the image (**Bild**, with its double-sided **Bildobjekt** and **Bildsujet**) takes something from the appearance of *phantasia* to be imaged, and that image is made with a view to fixing what, in the *phantasia*, it is irreducibly unstable (elusive, fluctuating, intermittent, proteiform) "

[T. XXIII, *Husserliana*, texto N° 1: **Phantasia**, conciencia de imagen, recuerdo. "De este modo, puesto entre paréntesis el "prejuicio" de la imaginación, nada hay en la aparición de *phantasia* tomada in *statu nascendi* que le confiera a ésta la estabilidad propia de la imagen, "mental" o externa. Hay que pensar, a la inversa, que la imagen (**Bild**, con su doble faz de **Bildobjekt** y **Bildsujet**) toma algo de la aparición de *phantasia* para hacerse imagen, y que se hace imagen con vistas a fijar lo que, en la *phantasia*, resulta irreductiblemente inestable (huidizo, fluctuante, intermitente, proteiforme)"]

Observation: the words in italics are in German language in the Husserl *Corpus* taken in Spanish. **The English traslations for the Paper belong to us.**

xxv In Husserl's sense phenomenological.

xxvi Bordwell, D. *The narrative fiction film*: p.33-36

xxvii Gombrich, Ernst. *Illusion and Art*, in: Gregory, R. y E. Gombrich (ed.), London, 1973.

xxviii Bordwell, D. p.33.

xxix Ib. p. 104.