Using the concept of the spatial dimension in the cinematic image to form the perceptions and emotions of the viewer

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Abstract:
This study is an attempt to use the concept of the spatial dimension in the cinematic image in order to form the perceptions and emotions of the viewer, as previous studies focused on the extent to which the characteristics of the characters are the only influence, while leaving the influence of the surrounding environment aside in general, however, the emotions of the viewer do not stem from just the characteristics of these characters, but rather it is greatly affected by what is depicted in the spatial dimension, and the results of this study indicate that the emergence of anchor points from the real world in the cinematic frame leads to the formation of perception of the viewer, and we find that there are different emotions related to the public spatial dimensions versus the private spatial dimensions, where different shooting settings and angles are used to shape the visual composition of the surrounding environment to evoke different emotions, and how cultural aspects of spatial dimensions may change throughout the cinematic frame, and the results indicate that the spatial dimension in the cinematic image is an underestimated concept despite its ability to evoke emotions.

The research problem is demonstrated in finding an answer to the question: What is the impact of using the concept of spatial dimension on the formation of perceptions and emotions of the viewer in the cinematic image?

The study relied on the experimental and analytical approach to study the extent of the emotional impact of the spatial dimension in the cinematic framework, and accordingly important results were found indicating the possibility of using the concepts of the spatio-temporal dimension in order to evoke viewer emotions, as well as the importance of the so-called spatio-cultural dimension for understanding identities, different cultures, and other social aspects, and it was pointed out that the spatial dimension in the cinematic image is an underappreciated concept despite its ability to evoke different emotions, so it was important to study the extent of the success of this effect in an applied manner, and to refer to the theoretical foundations based on that, the study also aims to highlight the ways to create public, private, and cultural spatial dimensions in the field of the cinematic image.

It is interesting to study the psychological mechanisms that work implicitly and behind what is apparent at first glance, Christopher Nolan's film INCEPTION for example discusses the idea of the possibility of entering the subconscious, controlling dreams, and suggesting the subconscious mind in dreams, and it was noted that feelings were not related to the adventure of the actors or the danger posed by their enemies, but was deeply related to what was displayed in the surrounding spatial dimension, we find that the more the environment changes from the familiar, the more frightening it becomes, this leads us to investigate whether it is only the depiction of character characteristics that causes the viewer to react to certain situations, or if the depicted spatial dimension has something to do with that as well.

The cinematic image forms a large part of the entertainment activities in our culture and it is able to transport the viewer to other places and allow participation in different life experiences, similar to other types of communicative media, the cinematic image is also one of the powerful tools that can transmit certain morals, values and beliefs to the viewer, and may be used to create an image of common enemies and threats, which tend to be transferred to the real world as a result of the feelings experienced by the viewer during watching, which in turn leads to the development of feelings of solidarity.

Scholars in literary studies of film with a historical and social approach often focus their analysis of the cinematic image on the visual formation of film, and analysis of the elements of the cinematographic image seem to be of greater importance than those of mise-en-scène elements, and one of the dominant questions in debates about film form: Were the actors able to convince the viewer of the role they had to play? Did the cinematic image constitute a value for contemporary society? the problem with focusing on these kind of questions is that we tend to overlook things that are not clear, and academic studies of cinematic image processing seem to focus on the characteristics of the characters involved in this situation, while the spatial dimension is generally left aside.

However, we find, for example, that the main reason for being uncomfortable about a threatening event lies behind the appearance of the main actors in a certain location, and thus goes beyond the explicit meaning of the film. In environments from which they cannot escape easily, and how the spatial dimension is used in the cinematic image and how it shapes the feelings of the viewers, in order to understand the psychological depth of the cinematic image, and highlight the corresponding social and communicative responsibility that the spatial dimension bears, which is critical because it may promote the creation of different emotions directed at particular categories of viewers, and so the results of this research will be useful for the ongoing discussion on the definition of the spatial dimension.

The definition of the spatial dimension is no longer fixed and limited only to geographical dimensions, but rather depends to a large extent on the study perspective of spatial dimension, and the environment may shape human life in a way that provides certain resources to some while withholding them from others, however opponents of this point of view argue that the environment is just a social and cultural construction shaped by humans, it is not surprising, then, that this discussion raises the idea of a relationship between spatial dimension and moral notions, were moral geography as defined by Driver (1988) refers to a set of rules and expectations within a geographic area that allow us to distinguish between us and them, and is intended to involve realistic substrates from the real world, such as known buildings, cities, general spatial
dimensions. The alteration and manipulation of the visualization of spatial dimensions constitute the main concept of this study.

**The aim of this study** was to highlight on the ability of setting the elements of forming the spatial dimension in the cinematic image to make a significant impact on the perceptions and emotions of the viewer, and through the visual analysis of the applied part, the importance of the spatial dimension was emphasized in particular to achieve this effect. This is when it comes to the technical mechanisms that the filmmaker relies on to direct these feelings in various directions, and the importance of this study appears in the field of film because most previous studies were limited to the extent to which the characteristics of the characters influence only while leaving the influence of the surrounding environment aside.

This study attempted to find out how to rely on the spatial dimension to form the feelings of the viewer in the film, and we may find that the concept itself is a subject of controversy and discussion with the knowledge that this concept acquires its importance from every aspect of life, and the anchor points can refer to specific places that actually lead the viewer In order to better understand the spatial dimension in which the cinematic image is made and determine the nature of the presented situation, it has been highlighted how the physical spatial dimension is composed of several layers: the environment of the person and the actual place in which the person is, as well as the temporal cues that are placed to refer to the spatial dimension. Therefore, we find that the complexity of the public spatial dimensions may lead to insecurity and a feeling of vulnerability by others, and on the other hand, the private spatial dimensions provide us with a sense of safety missing in the public spatial dimensions, although these private spatial dimensions only last for a limited period of time, and we find that both private and public spatial dimensions are subject to changes, and cinematographic techniques show that the private spatial dimension in the open for example, can be transformed into a very dangerous space within a short period of time, and this shows how filmmakers use the concepts of space and time in order to create a sense of anxiety to the viewer, and moreover we find how important the spatiocultural dimension is for understanding different identities and cultures, and the results indicate that the spatial dimension in the cinematic image is an underappreciated concept, although it is already capable of evoking various emotions.

Some angles and settings for shots have been found to be very important when it comes to evoking the emotions of the viewer, the angles at which the scene is shot aim to elicit anxiety and feelings of loss when the event occurs, and shooting angles can also create feelings of success in winning situations, moreover open and closed frames are used to show or limit a character's freedom within a scene, and as audiences build emotional bonds with and identify with the characters presented, these feelings can be transferred to the real world, and elements of a spatial setting can also emphasize the threatening factors of altering spatial dimensions in a cinematic image.

**The applied experiment** was conducted through the help of a team of students actors from the college of Language and Media at the Arab Academy for Science and Technology, and this study was based on a limited number of scenes due to the difficulty of relying on a low production budget, in order to fully understand how the concept of spatial dimension is used in the film, we find that it is necessary to conduct extensive research in the future, while providing the appropriate production budget, this study should be considered as a preliminary look at how the concept of spatial dimension relates to shaping the viewer's perceptions and emotional responses.

Based on what was discussed from previous closely related studies, in addition to combining the study of the theoretical and applied concept during this study, we find that the results after the process of analysing the structural elements of the surrounding environment of the cinematic scene support the ability of the spatial dimension to form the feelings of the viewer in the film, It turns out that controlling the formation of spatial dimensions in the cinematic image is a comprehensive concept that can be transferred to the real world due to the viewer’s recognition and perception of the characters and the surrounding environments, and the artistic methods used in the applied part to create emotional responses can be a source of many fears for the viewer such as claustrophobia and fear of dark places and fear of others, and as discussed before, the fact that arises through filmmaking makes it difficult for the viewer to distinguish between fantasy and reality, which constitutes a great responsibility on the film makers, and we find that the enormous technological advances in the cinematic image industry and the necessary needs to form the perceptions and emotions of the viewer present a great challenge for filmmakers, as to identify the different methods and technical requirements for shaping the viewer's perceptions and responses required in the context of the film and how it is represented by the support of the spatial dimension is one of the most important difficulties that requires in-depth study.

**Keywords:**
spatial dimension, cinematic image, The spatio-cultural dimension, the emotional spatial dimension

**References:**


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