

## The dramatic construction of wide angles in photography within the structure of the feature film

By

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### Abstract

It is not possible to say for sure what the internal scenes are in the structure of the cinematic film, especially when filming is carried out, because the film production strives to build a place through which it tries to delude that it is the real place to be expressed, and on this basis the closed or small place, a designation that does not have its credibility on the practical ground in cinema as much as it is related to the theoretical critical aspect, and whether the place is realistic, or it is purely imaginary, the influential value of it is achieved thanks to the elements of illusion and suggestion of its existence as a reality. There are no actions without a place and time that contains them, the boundaries of space and the sizes of shots, characters or decorations, determine the features of the dimension or proximity of the view, especially since the use of wide angles has the ability to expand space, distance, dimensions and perspectives or approach distant places within the cinematic image. Cinematic art, then, does not ostensibly recognize the boundaries of abstract space, but creates and forms imaginary dimensions due to its linguistic elements, but cinema fully recognizes the existence of the place, it is crystallized for it, from the movement of actions and characters, and the expression of the wide or narrow in the angles during the filming of events, the search for aesthetic levels to employ wide-angle shots in cinema, especially in the external scenes of battles, requires searching for what events and actions the maker of the work intends to convey to the recipient.

**Keywords:** wide angle, work maker, photography, scene, Employ, dramatic arts, film

### Chapter One/Methodological Framework

#### *Search Problem*

The wide angle of the shooting always has a great correlation with the size of the shot, so it will give us different information and details according to the format of other flowing shots and this gives full enrichment and comprehensiveness of what the recipient sees because it has relationships that connect all events with a coherent structure, so the recipient interacts and interprets with what he sees, so the maker of the work is always keen to get a perfect picture full of details as an important element of follow-up by the recipient, We find the maker of the artwork goes beyond the fixed limits in the rules of photography and resorted to the use of wide angles as much as possible to achieve what he wants to convey from actions and events to the recipient, so the researcher identified the problem of his research with the following question: - What is the expressive range resulting from the use of wide angles in photography in the construction of the events of the cinematic film.

#### ○ *The importance of research and the need for it*

The importance of this research lies in its consideration as a precise specialized study of one of the joints of the process of cinematography (the use of wide angles) to reveal its aesthetic levels within the structure of the cinematic film, As well as its usefulness to workers and scholars in the field of visual dramatic arts, hence the urgent need for such studies, which

serve to disengage small details within the boundaries of cinematic achievement.

○ ***Research Objectives***

1- Reveal the overlapping relationship between the use of wide-angle shots and the elements of formal construction.

2 - Identify the aesthetic levels of the external scenes of the battles when photographed at wide angles that are almost panoramic.

○ ***Search Limits***

The research is not determined by certain temporal or spatial limits, as much as by the sample chosen intentionally, as it is necessary to study the creative employment of the use of wide angles in photography, which is what he tries to reach in conjunction with the rest of the elements of cinematic figurative language.

## **Chapter Two / Theoretical Framework and Previous Studies**

○ ***First: Using the wide angle in photography as a dominant sign within the structure of the cinematic scene***

The visual image represents one of the types of signs identified by Pierce when studying semiotics, the image achieves similarity and symmetry between it and what it signifies, but the property of the icon is not a close attribute of the mark with analogue and similar relations, permanently, but the icon may be an indicator or symbol and according to the technical employment of it in a context, especially since the mark is something that deputizes someone for something in some way, that is, it creates in the mind of that person an equivalent mark or Maybe it's a more sophisticated sign, and this sign that its name creates is the interpreter of the first sign, and that the sign represents something and this thing is its subject and it does not represent this topic from all sides but by reference to the kind of idea that I previously called the pillar of the photographer, This image represents the smallest functional unit within the cinematic film, and the concept of the image is related to the definition of the cinematic shot that is determined by the process of turning on and off the camera, whether it is a long shot, or other types of shots, as the shot represents the first unit "from which the cinematic film is composed"(Rum,1981, p.162), the meaning cannot be complete unless the set of shots is placed in a certain context, that is, the shot is meaningless or does not exist without the set of relationships that it collects and connects with the rest of the shots The other, the completeness of the meaning here is associated with the dominant sign, that is, the one to which the formal and intellectual construction of the scene tries to reach, within the mind of the recipient., that dominant in art is the message or center of gravity of the message, that is, it is possible to discover what is dominant within the constructivism of the scene. A wide-angle shot represents one of the important expressive tools in the hands of the workmaker to produce a construction of the cinematic scene from, "basic formal elements that can be combined however he deems appropriate and according to whatever formal principles the director wants"(Jabbar, 1990, p. 62).

"The basic function of the filmmaker is not only to convey reality, but to create a new world that is truly human, the artist carries the world in his life, and tries hard to create a world that can attract the viewer in many ways, and perhaps the aesthetic aspect is his first concern, cinema since its invention imposes its power and provokes awe, fear and astonishment, so the viewer's reception and how he perceives the aesthetic features should be known to the filmmaker, in light of all this the aesthetic features of cinematic films were established" (Naili, 2021, p. 265) .

The dominant mark within the construction of the cinematic scene, represents the cornerstone in the delivery of ideas and meanings that the maker of the work wants to convey, in the film (*American Beauty*) the maker of the work used the wide angle in the image to express the loss experienced by the hero (Kevin Spacey), after discovering the betrayal of his wife to him, the director filmed it in the middle of a large black spot representing a high wall with no features, and the hero stands in the middle of it like any unnecessary mass, lost in the middle of a large space, so this was The shot is the dominant sign of the events of the scene as a whole, and the aesthetic or psychological expression of the character of the hero in a place, does not belong to the context of the place or even the sequence of shots according to the proportions of length and distance from the subject or the camera Rather, it has its own advantage in influencing the rest of the shots while affecting the mind of the recipient, and this neutralization in the constructivism of the shots means a semantic aesthetic production of it. The concept of the dominant sign in the structure of the cinematic scene means, the main message or idea that controls the structure of the scene, in order to communicate it to the recipient, there is no such sign within the space of the cinematic shot or the cinematic scene without the synergy of the elements of cinematic language at the level of form to emerge as a reality or as an intellectual force to be delivered, in the film (*The Strike*) by Sergei Eisenstein, we see in the scene of the strike of the workers, Eisenstein showed the workers gathering in a general shot, showing more than one level inside the shot because of this wide angle, and other shots such as medium and medium general, while the Tsarist policemen, in an average general shot, showed one of the policemen at the front of the staff shining his military shoes (Bastal), and behind him a large number of policemen, to look clean and shiny, showed that a shot with wide angles is a great necessity at the technical and aesthetic level when building depth or The third dimension of the inspiration is deep inside the composition of the cinematic shot, and finally in a multiple shot that shows us a part of the slaughterhouse, Where cows are slaughtered, this formal construction created the dominant mark that the maker of the work wanted to convey so far from the allegorical value carried by the montage structure, but the focus on the police shoes as they shine, was the dominant mark, the issue does not matter to them whether the workers are hungry and oppressed, they are men whose task is to keep the political street clean and not disturb the tranquility of the Tsar any noise, and whether it is by kicking and sticks or even killing and slaughtering, that polishing the shoe and with a close shot means taking care of the outward and to keep all the Something under this cleanliness albeit a pile of dirt.

○ ***Second: Using the wide angle in photography to express the psychological state and the point of view of the work maker***

The wide-angle shot coordinated in a torrent of shots often creates multiple comparisons that relate to more than one level, whether on a dramatic, semantic or even aesthetic level, the reason is almost obvious because of the relatively large size that was filmed at a very wide angle compared to other sizes, which constitutes a turning point in the structure of the scene as a whole, in the film (*The Message*) for example directed by (Mustafa Akkad), the scene of the three apostles sent by the Messenger of God to the kings of Persia, Rum and Abyssinia, was The use of wide-angle shots in an open space is the desert, and the movement of the characters is quiet and reassuring and steady towards safety, as if what has been seen is a painting that combines the meekness of the desert with the power of the knight in the middle of it in his white clothes as he rides on his steadfast horse, an added confirmation of the power of this new religion, or even the creation of some parallel at the level of form or thought to the events presented. In the definition of a shot we see that it means "part of the link and may have an interval of more than five minutes or may not exceed a second" (Salman, 2012, 125.) This employment, which has aesthetic and semantic psychological dimensions, is related to the

mechanism of work of the German Gestalt theory, which is based on the fact that the integral whole is not just a sum of units and parts, the characteristics that belong to each are different from the set of characteristics of the parts that make up this whole<sup>(Asaad, 1997, p. 98)</sup>, that is, the constructivism of the scene that contains a wide-angle shot possesses its peculiarity in the effect of being all at the level of the shot, and part at the level of the scene, and this correlation in the constructivism of the scene makes the recipient link the qualities The phenomenon of the whole (scene), with the apparent qualities of the parts (shot) i.e. the process of the capture of the shot of interest equivalent to the interest of the scene despite the multiplicity of its shots, the process here is related to the psychology of perception between the parts and the whole and what each of them carries special qualities that manifest themselves in its constituent parts, resulting in aesthetic, psychological and semantic dimensions, in the film (Janson and the adventurers), In the scene of the naval monster's attack on the ship of the hero (Janson), the maker of the work deliberately and with a wide angle shot to depict the calm sea and the ship of heroes sailing in the middle of it to indicate the strength and courage of these heroes as they wrestle with the unknown, and then the agitation of the sea and the turmoil of the ship and those on it, The general shot filmed at a wide angle played a prominent role in revealing the psychological and aesthetic states that appear within the structure of events in general. and this made the recipient create in his mind a simple comparison between the power of nature The ship and the tiny human personality that defies the odds in order to achieve its goals, this comparison is material, has intellectual and psychological repercussions that dominate the scene, that is, the smallness of man and his powers in front of the greatness of the gods. From the very beginnings of cinema, some theorists have given cinema a mental dimension, that is, the cinematic film is completed within the mind of the recipient, through the processes of construction, selection and induction carried out by the mind down to the understanding of the events displayed on the cinematic screen. That is, the cinematic work is subject to a formal construction that is mentally completed by the recipient, the scattered parts of the film construction must correspond to each other in order to be able to achieve the totality of the original artwork, in the film (Rasputin), we see that the maker of the work has used the wide angle in filming some footage of the scene of the priest Rasputin being tortured by the soldiers of the emperor, where Rasputin was working in a large field, and some soldiers approached him mocking his spiritual abilities, and then they beat him and whipped him until he fell. On the ground, the figurative construction of this scene came to express the state of gross injustice to which this character is subjected, after Rasputin is thrown on the ground, the maker of the work works to use a general shot showing the distant view and Rasputin in the middle, as he tries to get up, spreading his hands to the side, to form an iconic sign with a clear religious intellectual semantic structure, representing the shape of the "cross", this connotation was embodied because of the capacity of the place and the levels of staff that came as a result of the use of a very wide angle., that is, the space of the place displayed in the middle of it, and this is what achieved a common understanding both for the recipient and for the maker of the work, because the process of contrast and comparison between the parts of the scene constituted in the end a general understanding of it. The work of the image at a wide angle in the construction of the scene is the opposite of a fact that may not be complete in the structure of the scene, but is extrapolated from the totality of the shots with the help of wide-angle footage, in the film (Patton) directed by (Franklin Schaffer), after the end of one of the land battles - World War II - that took place in the desert of the Maghreb, where we see the spread of dozens of bodies on the battlefield, as well as destroyed mechanisms and shields, spread in a general shot, some Bedouins are trying to get the spoils. Such as soldiers' equipment, clothes and other belongings with the spread of some birds of prey (eagles), devouring corpses, and then showing soldiers' cars approaching the battlefield, the Bedouin move away in fear of them, so the maker of the work shoots in various sizes of shots to create a formal structure with intellectual significance, so the tire levels were effective

because of the wide angle in transporting more than one act, including the Bedouins, nomads and the military convoy that came from the depth of the staff.

***Third: The use of wide angles in photography for the purpose of revealing the whole and achieving temporal and spatial continuity***

This level of employment has a distinct peculiarity in detection and illusion, that is, it works to convey this intellectual contradiction within the cinematic image, but according to the subject of the photographer, the detection process is carried out using wide-angle shots in confirming the spatial continuity, and here many technical elements enter to help highlight it, that is, the cinematic place must contain the construction of decorations and accessories that fall on the responsibility of achieving illusion in the mind of the recipient, and the accessory on two types are fixed and mobile, and what interests us is the accessory. The constant that takes a fixed position in the cinematic shot, is hardly determined by a particular shape or thing, all the supplements are in fact an accessory, ranging from a wall clock to a set of keys, gloves, a set of papers, a knife and other objects that are employed in the construction of the scene, through which the maker of the work intends to convey an idea to the recipient. The accessory being a complementary element to the décor can give the spatial features the character of realism and harmony, that is, adding a new and strange dimension in the middle of the space of the place and between the components of the décor, the accessory "gives us more information whether about time or age or reveals to us the social status, it is a rich source of information about places and characters" (Abdul Jalil, 1997, p. 120), Meaning is not determined by the boundaries of the accessory but acquires new meanings through the use of a wide-angle image and the creation of relationships between the components of the cinematic scene, it may act on behalf of an entire place or Personality, or even a certain time, or to become an interpretive tool associated with the constructivist reality of the cinematic scene, because "the accessory plays a prominent and important role as a symbol, metaphor, brevity or suggestion of certain meanings since it has been cleverly employed for this purpose" (Abdul Jalil, 1997, p. 121), On the basis of the contract agreed upon between the maker of the work and the recipient, the mug that contains a poison in the middle of a large table, becomes the important part of the construction of the shot or even the scene, because the act will be or transformed through this relatively small mug, which is shown by a close-up shot in the film (Sunstroke), acting (Noor al-Sharif, Hussein al-Sherbini and Boussi), we see that the maker of the work has employed the profession of the hero Shams (Nour al-Sharif) who is a photographer, To highlight his picture from a wide angle, When the police officer (Hussein al-Sherbini) meets the head of the gang in the middle of a cafeteria, we see that Shams is watching what is going on by using wide-angle photography through the display of the place in general and the appearance of some gangsters scattered in the hall. In the movie "The Eye of the Observer", whose story revolves around a man who loves a woman, he follows her wherever this woman goes, she feels a complex of persecution after her father left her young in the street and ran away, and she commits several murders in order to preserve her life, we see that the maker of the work in the last scene of the movie, and after the heroine knows that her guardian angel was not a lie or just a fantasy, and that he stands in front of her, she first thought it was a trick, so she ran away from him but he follows her, And here the maker of the work employed the wide-angle image in the follow-up process amid a field of wide snow, and small black dots running behind each other, until the hero reaches them and hugs them strongly, ending the film at this shot. As for the process of illusion of amplitude and size, the angle of the wide image works intertwined with miniature models or relative scale, for the purpose of giving the recipient a sense of amplitude, here the work of the lens within the pure image effects. The image at a wide angle can leave a certain psychological effect that helps to highlight the dramatic event, as the lenses give a different character to the truth through the distortions they impose on the shot, which the director can invest in favor of the dramatic work, by shooting a close-up shot that interests the viewer, and can The use of wide-angle in creating some of the distortions that

accompanied the photographic material, and these distortions are produced through the deliberate erroneous use of the lens function in photography, such as shots that are filmed outside the focal length of the lens and other deliberate distortions that will create aesthetic excitement in the viewer, they give changes in the shot, and then make the center of attention of the recipient in the shot for its strangeness " that each place is associated with specific features, and these features affect the events that occur in it, so the proper choice of place, that these features add to the events and the wrong choice of place means a defect and contradiction, and this is what We find it in many modest films, unlike films that rely on the right choice of place which is of fundamental importance to add new values to the film"(Hassan, 2015, p. 227) and in some films "it is preferable to use a camera with a large sensor area when wanting to get an image with a low field depth, especially in cases where shooting is done at high light levels that do not allow the use of a wide aperture. Use a camera with a small sensor area when you want to get an image with a large field depth "( Merhi, 2021, p. 492),

### **1. *Indicators of the theoretical framework***

After researching the wide angles in photography and their types and expressions of their work with the collection of film scenes as well as the relationship of wide angles to the elements of cinematic language, the researcher reached a number of indicators from which he came out of the theoretical framework are as follows:

1. Use wide angles in photography as a dominant sign within the structure of the cinematic scene.
2. Use wide angles in photography to express the psychological state and the point of view of the work maker.
3. Use wide angles in photography for the purpose of revealing the whole and achieving spatial and temporal continuity.

### **2. *Previous Studies***

After reviewing the converging addresses in the central and local library and searching the information network (Internet), the researcher did not find a similar study in terms of title, objectives and sample for this research, as the researcher found many articles and research that dealt with the sizes of shots without addressing the aesthetic relations in the construction of the scene, and the researcher found a master's study for the researcher (Ziad Tarek Al-Dulaimi) that dealt with the subject of photography with obtuse lenses for distant scenes and was the best help to the researcher in this field, As well as all the literature found in the specialization that enriched the research in an excellent way and without it the researcher would not have been able to complete his research.

## **Chapter Three/ Research Procedures**

### **• *First: Research Methodology***

In the completion of this research, the researcher will rely on the analytical descriptive approach, which is defined as the description of what is an object and includes the description, composition, processes and prevailing conditions, recording, analysis and interpretation of the current phenomenon, as a tool for analysis, as this procedure provides the possibility of searching the meanings and analyzing historical semantics and non-apparent meanings, by analyzing the samples selected to reach the objectives of the research.

### **• *Second: Search Tool***

For the purpose of achieving the highest possible objectivity and scientific degree of

this study, the research requires the development and use of a tool based on the analysis of samples, and therefore the researcher will rely on the indicators contained in the theoretical framework, to be used as a tool for analysis, and the indicators are:

1. Employ the wide angle of the image as a dominant sign within the structure of the cinematic scene.
2. Employ the wide angle of the image to express the psychological state, the point of view of the work maker.

- ***Third: Analysis Unit***

The sample analysis process assumes the use of a fixed unit of analysis that should be clearly defined so the researcher will adopt the dramatic story and cinematic formulations as well as the scene and footage in the analysis of the film sample.

- ***Fourth: Research Sample***

In view of the large breadth of the research community, an intentional sample was selected from that community for the following reasons:

- 1- The chosen film contains many wide-angle shots.
- 3 - The diversity of the subject at hand between the material of fiction, sacrifice and historical story.
- 4- The film won 55 nominations and 19 different awards in a large number of international and local festivals
- 5- This film fits the search requirements to reach the desired results.
  - Analysis of the research sample:
  - Film 300
  - Director: Zach Snyder
  - Starring Gerard Butler – Lena Heidi
  - Production: 2007
- Use the wide angles in the photo to express the psychological state and the point of view of the work maker:

On the psycho-expressive level, the use of the wide-angle image came to reveal the psychological state of the characters or to express the point of view of the maker of the work within the constructivism of film events, so it was necessary to adopt the place and form it figuratively in order to achieve this psychological dimension and the state of impulsivity and sacrifice that the characters live amid its terrain and the material forces controlling their abilities and life, which makes the human being spin in the midst of his spiral crushing and eating his life and he is aware of this and spends his life running and gasping to get him and his city On a safe life he quickly loses it, as man in the middle of that space seems to be something tiny, helpless and powerless in front of terrifying armies controlling the situation whose slogan is control and influence over Sparta, in an important scene wide angles were used in photography in the construction of this scene and reflected the view of the maker of the work towards the world lived by the Spartan soldiers in this film But in the scene of the meeting of the Spartans of 300 knights on the slope of the mountain on the one hand, and on the other hand armies in large numbers meet them, here it is suggested that the power of the Spartans is small in front of these large crowds, but their valor exceeded the expectations of the Persian army armed with weapons and huge animals used in the attack, so all this was evident in wide-angle shots in the picture and the meeting point between the two armies and the strength of the slopes leading to the rough sea and the strength of the mountain on it can be seen in a video shot from above. As for the scene of the reorganization of the Spartan army and after fighting a third battle at the

strait and their crushing victory over the enormous army of (Zirxis) in number and number, Leonides and his soldiers collect the dead of the Persian army with a scene that contains several shots with very wide angles showing the bodies of the dead on Hessa Star behind them blocking sunlight from them, and since the details of the bodies, their gradients and color variations revealed through the wide shot used by the filmmaker Farida in the execution, it is a confirmation of the content of the blocks that it requires. The picture and a second confirmation of the horror of the event and its heroic exploits and the gravity of the human losses that affected the souls of the rest of the soldiers coming to Sparta As for the scene of the reorganization of the Spartan army and after fighting a third battle at the strait and their crushing victory over the enormous army of (Zirxis) in number and number, Leonides and his soldiers combine the dead of the Persian army with a scene that contains several shots with very wide angles showing the bodies of the dead in the form of a curtain behind them that blocks sunlight from them, and since the details of the bodies, their gradients and color variations revealed through the wide shot used by the filmmaker Farida in the execution, it is a confirmation of the content of the blocks that it requires. The picture and a second confirmation of the horror of the event and its heroic exploits and the gravity of the human losses that affected the souls of the rest of the soldiers coming to Sparta And this shot needs an artistic vision in how an image whose features are swept by many details and a lot of focus from the combination of lighting with it that discovers those multiple and intense vocabulary within the frame of the wide-angle image, and in the shot of the completion of the collection of battle corpses stands (Leonides) in the center of the shot and on his right in the back three soldiers and in front of them on the ground the last body of a Persian soldier thrown horizontally, On the left side of Leonides, eight soldiers looking towards the camera, and the background covered a hill of corpses, starting from the far right and ending at the far left of the screen, except for a few spaces in the upper left corner, sunlight obscured by an aura of fog and dust, thus producing a gradually spreading light whose intensity lies when this light begins to enter from the left over the hill of corpses, and then its intensity begins to decrease towards the right, but it reveals the rest of the soldiers far from the light source. This huge mass of corpses fills the rectangle of the screen and considers it the main background of the wide-angle shot. As for the size of the blocks of Spartan soldiers, it is equivalent to the size of the hill of corpses formed behind them through the composition that was taken by the standing body and then their approach to the camera, which gave the image equivalent in strength and weight due to the ideal distribution of objects, especially the completion of the suggestion that this very small number is victorious, and it has also resulted in the death of very large numbers comparable to thousands of times.

### **3. Chapter four /Results**

- 1- The use of wide-angle shots by the maker of the work Zach Snyder in battle scenes achieved suspense and pleasure through the intensification of the battle between the Spartans and the Persian army.
- 2- The maker of the work was able to capture the tension about the recipient and a large amount of anticipation through the use of a very wide shot containing complete and complex details in many scenes of the movie 300.
- 3- The maker of the work achieved the intrusion of the spectator into the events of the battles and the suffering of the 300 Spartans, which increased the suspense through exciting uses of wide angles in the image.

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