


# Chapter 4

## Fictional Space in the Context of Space–Time and Spatial Relationships

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### ABSTRACT

*With the increasing influence of technology, narratives are gradually transforming into grander stories. Undoubtedly, one of the most critical stages in a film's storytelling and creation process is the construction of space. The concept of space-time and spatiality, empowered by technological possibilities, gains a multidimensional significance, enabling creators in cinema to produce “surreal” spaces. In cinema, surreal creations emerge through the linkage of narrative time and narrative space via editing. This study will focus on space creation and the concept of constructed space in cinema. Based on Kuleshov's notion of “Creative Geography,” it will also explore Eisenstein's theory of montage and J. Arnheim's concepts of aesthetics and cinematic reality, aiming to articulate the process of fictional space construction.*

### INTRODUCTION

In his 1989 study, H. Avni Öztöpe defines the human being as the only living creature capable of objectifying everything and characterizes fictional space as a form of reality created by the artist through the arrangement, condition, and sequencing of elements such as line, color, and plane within an abstract intellectual world.

Considering that the creation of space in cinema is a multidimensional phenomenon, it is important to address this subject from theoretical and practical perspectives.

DOI: 10.4018/979-8-3373-1967-4.ch004

tives. The creation of space in cinema transcends the mere depiction of a physical environment, integrating symbolic, emotional, and psychological dimensions.

In her doctoral dissertation, *The Relationship between Fictional Characters and Fictional Space in Fantasy and Horror Narratives* (2015), Elif Özdoğlar emphasizes that fictional spaces must be constructed by composing elements that, in the context of their contemporary conditions, could not entirely or largely exist in reality.

The visual language of cinema is a powerful narrative tool that shapes the audience's perception by manipulating time and space. In filmmaking, space functions not merely as a backdrop for characters' movements but also as a fundamental element of dramatic structure and aesthetic experience. In cinema, space holds significance beyond physical reality, carrying aesthetic and emotional meanings. These layers of meaning constitute some of the most critical tools that enhance the visual storytelling power of cinema.

With technological advancements, filmmakers have gained unprecedented capabilities to create spaces. Moving beyond traditional notions of "real space," they have begun crafting surreal spaces and abstract realities within cinema. In this context, the concept of fictional space emerges as a mode of narration that develops the film's narrative, enabling the audience to establish emotional and psychological connections with what they see on screen.

The creation of space in cinema, by bringing together time and space fictionally, enriches the aesthetic and psychological layers of the narrative.

As Bob Foss (2012) notes, the audience is unaware of anything beyond what is shown or suggested within the frame. The real-world space must be recreated to provide the viewer with a continuous and uninterrupted impression of a physical environment; the three dimensions of reality must be translated into the two-dimensional spatial relations of the screen through a defined set of rules.

Editing and the flow of spaces must evoke a range of emotions in the audience—such as excitement, astonishment, fear, joy, and tension—to ensure perceptual coherence in form, reinforce the subject matter being conveyed, and define the film's concept through the use of spaces. According to Jane Barnwell (2011), "The concept is the complementary element that ensures the visual identity of the film remains consistent."

In this context, the section titled *Fictional Space in the Context of Space-Time and Spatial Relationships* will address the creation of space and the concept of fictional space in cinema through the theories of montage by Sergei Eisenstein, Rudolf Arnheim's understanding of cinematic reality, and Lev Kuleshov's notion of "Creative Geography."

In his works, Eisenstein explains how editing techniques manipulate the audience's perception and how space and time are transformed into a fictional reality. On the other hand, Arnheim argues that cinema does not merely reflect reality

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