

Supervisor: Dr. Jarosław Kamiński



Abstract of the theoretical annex to the doctoral dissertation

by Bartosz Pietras, M.Sc. Eng.

Fiction-non-fiction. The role of editing as a tool for constructing the narrative structure in a scriptless fictional film.

The dissertation *Fiction-non-fiction. The role of editing as a tool for constructing the narrative structure in a scriptless fictional film.* deals with films that are on the border between fiction and reality. The trigger for writing this dissertation was the film *Proste rzeczy* by Grzegorz Zariczny, a fictional work realised with documentary methods, based on a script without dialogues and using non-professional actors portraying themselves.

The author's objective is to define terms and describe the theoretical foundations that help identify the tools used in the editing of films in which the footage is created using various unconventional improvisational techniques. First, the author examines the concept of realism and the impact that technological advances and changes in the institutional environment of cinema have had on the possibilities of achieving greater realism in film. Next, the author attempts to answer the question of why viewers become emotionally invested when watching films and how relationships are formed with the characters portrayed in these films. Finally, the effects of narrative construction and the mechanisms that enable viewers to reconstruct the plot of the film are considered.

Parallel to the theoretical considerations, the author analyses several important films in terms of the development of a production method based on spontaneity. Films such as *On the Bowery* (1956) by Lionel Rogosin, *Rome, Open City* (1945) by Roberto Rossellini, *Shadows* (1959) by John Cassavetes as well as the works of Jean Rouch and American directors of Direct Cinema are examined.

In the final part of the dissertation, the author analyses the process of narrative construction of the film *Proste rzeczy* and discusses the problems and challenges encountered in the editing process. In addition, the author examines the relationship between improvisational methods on the set and the development of the narrative structure of the film.