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Summary

Moving portraits. A study on contemporary Polish biographical documentary film

key words: cinema, film, documentary film, documentary film, Polish documentary, film biography, documentary biography, film genology, film genre, genre, biographism

The doctoral dissertation is devoted to a contemporary biographical documentary film. This category has been widely considered by the author primarily in the light of the genological inaccuracies and understatements presented in the dissertation, as well as the habits of the authors of biographical documents, who have been rather reluctant to categorize their works. In view of the research problems posed in this way, the aim of scientific research has not only to identify documentary biography as a film genre, but also to propose one's own (the new ones and maybe different) conceptual apparatus.

The work consists of two parts: theoretical and analytical, as well as introduction and conclusion, bibliography, filmography and annex. It is divided into five chapters. The first two are theoretical, the third theoretical-analytical, and the last two - analytical. In the first chapter Theoretical and methodological considerations scholar has defined basic genological concepts, such as: film biography, documentary film, documentary biography or documentary autobiography. Chapter two Linguistic concepts and the language of film has been a review of methodological inspirations drawn from linguistically profiled structuralism. Concepts in the strict sense of linguistics [the school of Russian formalists, the Prague structuralist school, the theories of Ferdinand de Saussure] and film studies adaptations of semiotic theories [for example sketches by Gilbert Cohen-Seat, Pier Paolo Pasolini, Roland Barthes, Christian Metz, Sol Worth, Calvin Pryluck], which influenced the author's way of thinking about the film genre and his analytical approach. In the third chapter Biography as a genre author has proposed an open concept of the film genre and a broad understanding of documentary biography. He also has postulated a term for the genre character of Polish documentary filmmaking. Chapter four Types of biographical films has been a proposal how to describe the film genre in relation to

selected works. The main analyzes have covered 81 documentary 8 biographies, which were been supplemented with reflections and conclusions of their authors, obtained from a research questionnaire prepared for the purpose of the work. The author has proposed the following types of biographical films: a finished portrait, i.e. a silhouette; an unfinished portrait, i.e. a sketch; portrait confession; group portrait; self-portrait and biographical experiments. Importantly, they are to confirm not only the multiplicity of types of heroes, but also the wide variety of biography as a genre and its film productions. Chapter five The researcher's film practice has been an attempt to find answers to questions important from the point of view of the adopted assumptions – for example, regarding the genre, as well as the intentionality of the form, but from a practical point of view. The author has analyzed his first film [„The Journalist”, 2019]. Revealing the successive stages of the film's production process, and especially the activities related to the work on the script, brings interesting conceptual insights.

In the context of the analyses, the author has renounced treating the film genre as a certain theoretical construct in Polish documentary filmmaking. Respecting the specificity of Polish documentary filmmaking, genre is to be treated as a feature of cinema in general. The broad and dynamic concept of genre (genre) triggers a similar way of thinking about documentary biography (biographism). The demonstrated variety of its applications allows it to be recognized as one of the ways of realizing genre.