

Narration in film and motion pictures

(Summary)

This book provides an overview of the most important issues related to narration in film and motion pictures. The author follows the conviction that narration is the key to researching and understanding the communication processes that take place through the medium of motion pictures. Any type of narration serves the purpose of expressing ideas through the creation of particular images of reality. In a nutshell, narration can be seen as “thinking through images”, or should “thinking” come across as too rationalist, narration can also be defined as “an image-applying way of expressing thoughts and feelings”. One way or another, both approaches involve “expression through imaging”.

The author of this publication sees the essence of narration studies as reaching far beyond theoretical concepts and his approach is focused on the theory of narration practice, both contemporary and that from the past. Film narration, by virtue of taking on a variety of forms, means, conventions and genres related to its variety of imaging, manages to call into existence not only a stream of consciousness and feelings, but also something beyond, i.e. the systematic image of the world composed of a series of motion pictures and sounds. This is its fundamental function, whose working definition could be identified as referential in the process of communication, regardless of the type or genre of the means of expression. The extension of the perspective taken up by the author here is not intended to eradicate the idea of mutual empathy between the sender and the receiver, nor community in thinking between them, with both processes taking place through a virtual communication project designed within the structure of a particular message.

Motion pictures are an ideal means by which to express the stream of sensations, thoughts and feelings. What simply calls for using it this way is the motion picture’s constantly mobile and symbolically imagined modeling (cf. fragments of this book devoted to the grand semantic categories such as time and space, and the chapter “Narrator within time and space”). The author of this publication devotes great attention to the concept of film and motion

picture narration structures, particularly with respect to communication and the economy of cinematographic narration, the latter featuring a constant tension between what is presented on the screen and what is not depicted but nevertheless remains implied.

Apart from a discussion of methodological issues, this book also provides a series of analyses and micro-analyses of narration structures. It also includes a Terminology Index and an extensive multilingual bibliography.

Translated by Aleksandra Oszmiańska-Pagett