

# ABSTRACT

## **Interaction of Directory Methods Concerning Documentary and Feature Film in the First Decade of the 21<sup>st</sup> Century Central Europe**

The theme of research consists in the interaction between the directing methods of the documentary and the feature filmmaking in the contemporary Middle East European cinema. It is meant to serve as inspirational resource especially for the young filmmakers' generation.

The object of the research is the working methods of those Middle East-European younger generation who in their trial of finding their way, rely either on the ideological conclusion of the documentary tradition or on the directing methods.

The approach of the research is based on the fact that the documentary serves as the conscience for the fictional film, in other words, when the fictional film departs from social reality, a realistic trend is born, that reconverts the fictional to the study of social realism.

The methodology of research is based on eliciting the *directorial statement* of studied works.

Phases of analysis:

1. The detailed analysis of the films from the point of view of the *narrative structure*, *casting* and *directing the actors*, respectively the *audiovisual conception* – and former conclusion of the previous.

2. The proofs of the above former conclusions, by interviews with directors.

As for the international context of film-literature, the interaction between directing methods in documentaries and feature filmmaking is not novelty. Beginning with *Italian Neorealism* through

*Direct Cinema* and *Cinéma Vérité*, following with the *Budapest School*, *Czecho-Slovakian New Wave* and *Dogma 95'* up to nowadays *Romanian New Wave*, this interaction ranges through film history.

In conclusion, the younger filmmaking generation's realistic approach is based in part on the previously enumerated experiences of documentary-feature film interactions, further developing them. Those peculiarities that earlier were named *irrelevant details* and only meant to strengthen the realism of the work, nowadays are considered to be *lively narratives* or *peripheral topics*, that not only enhance the realistic effect, but also often represent the core of the work. At the same time, the viewpoint regarding the documentary is revived to the concept that fiction is the only way towards grasping reality.