

Topic: FICTION IN THE SERVICE OF FACT
An appendix to the staged documentary film "The Last Fight"

SUMMARY

This work is an analysis of the process of making an hour-long historical film entitled "*The Last Fight*" directed by Grzegorz Gajewski, the form of which, today known as "docudrama" or "fictionalized document", seems to be extremely appropriate for this subject.

In the introduction, the definition and history of the genre, which is the docudrama that is gaining more and more acceptance by the television audience, has been presented.

The first chapter of the work is devoted to defining the border between realism and fiction, which inevitably appears in the situation of supplementing facts through a more or less complex creation.

Therefore, he will touch upon the phenomenon present in the analyzed work to define its meaning and character.

The second chapter presents the main character of the film, Zbigniew Makowiecki, a lieutenant of the 3rd Regiment of Mounted Rifles, whose memories clearly outline the plot of the script. The film tells about the war fate of this unit, and the topic of the third chapter of the dissertation is to define the role played by the cavalry in building the "Polish national myth". It will also bring closer its presence in Polish cinematography of the interwar period.

The thesis about the existence of a myth is supplemented by the fourth chapter showing the evocation of the equally popular motif of "the uhlan and the girl", which can be found in one of the most important scenes of the analyzed film. a detailed workshop analysis covers the scene of the hero's meeting - a cavalry officer with a girl, which took place in the final chord of the September campaign.

The fifth chapter of the work discusses the creative method used in the film, consisting in the use of reenactors in staging instead of ordinary extras, and showing the undoubted benefits of such practice.

The sixth chapter of the dissertation deals with the criteria for selecting professional actors and working with them on and off the set.

Chapter seven presents an analysis of the use of a storyboard made by me at the stage of writing the script in the production of photos. Its usefulness was confirmed by comparing the drawings of the shots with the copied frames of the described scenes.

Chapter eight describes the specificity of working on the set with "four-legged actors". It deals with the issue of using the horse's instincts to achieve the desired behaviors, which depended on the final effect of the shots we were just working on.

This issue is related to the topic of the next, ninth chapter, which deals with the historical aspects of the tactics of the Polish cavalry as a formation to which we owe many great victories and which was irretrievably lost in history.

In chapter ten I write about the technical conditions of the shots taken. This chapter provides information about the film equipment used and its role in each scene. There are also some remarks on colorization and the complications of editing, which assumed a harmonious combination and interpenetration of three layers of meaning. This chapter also discusses the role of original music composed for the purposes of the film, in which lyrical and battle themes were to be combined with motifs appearing in the *diegesis*.

The summary of the work includes comments on the issue of how the film is perceived and its value as a full-fledged historical source.