

The Poetics of Artavazd Peleshyan's Cinema

Abstract

This thesis presents an analysis of the poetics of Artavazd Peleshyan's cinema based on the theory of poetics of cinema developed by David Bordwell. The first part introduces the reader to the director's work, includes a literature overview and outlines the methodological approach. The main theoretical frame of reference was provided by David Bordwell's concept of the poetics of cinema, which he developed in several publications. The second part of the thesis focuses on the analysis itself, and consists of three chapters that present the main components of a film work: thematics, stylistics and large-scale form. The first of these chapters focuses on basic thematic elements in individual Peleshyan's films and summarizes key themes represented throughout his work. The second chapter presents an analysis of the stylistic component of his work, consisting primarily of combining images and sounds expressed through the montage. This part also deals with Peleshyan's theory of distance montage and illustrates its mechanisms of distance connections using specific examples. The third and final chapter focuses on the formal aspects of Peleshyan's work and discusses its large-scale form from the perspective of the essay film. This thesis presents the basic characteristics of Peleshyan's cinema aesthetics, namely its formal, stylistic and thematic structural components.

Keywords:

Artavazd Peleshyan, essayistic film, distance montage, Armenian film, poetics of cinema.