CONNECTIVITY: THE SPACE OF DOCUMENTARY SEQUENCES IN THREE FICTION FILMS OF RIGA FILM STUDIO
Divi ("Two", 1965), *Elpojiet dziļi* ("Breathe Deeply", 1967), and *Ābols upē* ("Apple in the River", 1974)

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Abstract
The subject of this study is the augmentation of portrayal of reality in fiction films by inclusion of documentary sequences. This article explores a hypothesis that in the spacetime continuum, film borders of cinematic genres, the divide between documentary and fiction cinema is disregarded. This divide appears if not artificial, then subordinated to the unity of each particular film as a text. The concept of connectivity can be applied to describe the relation of spaces of the documentary and the fictional sequences in a film. The Latvian cinema offers a wide range of instances for the generic fusion of the documentary and the fiction film as genre.

The practice of including documentary sequences into the fiction films – in a tradition of the Riga poetic documentary school in the case of this study – (re)presents historical dynamics in film poetics. The appearance of several genre s paces in one spacetime continuum of a film (re)constructs the social space of film's production momentum. The documentary sequences in the fiction film function both as an added and illustrative value to the main fictional visual narrative, and gradually become a meaning-making element in the wholeness of this cinematic text.

Initially in the short film *Divi* ("Two", 1965), directed by Mihails Bogins, filmed by Rihards Pīks, and later by Henrihs Pilipsons the documentary sequences were employed to (re)create the modern urban space. Later, as the practice of documentary inclusion became common in the middle of 1960s, the documentary sequences appeared in the musical film *Elpojiet dziļi* ("Breathe Deeply", 1967, directed by Rolands Kalniņš, cinematographed by Miks Zvirbulis) to construct multiplicity of spaces, uniting creative and factual realities in the narrated space of the film.

The film *Elpojiet dziļi* demonstrates that the merger of genres, styles and spaces is creative to the extent of spilling off the screen and into the non-cinematic reality. The film is a story of a fictional boy band. It inspired formation of the band *Menuets* to re-enact the songs written for and performed in the film. The connectivity of the documentary and the fiction sequences in this film achieve a level of connection where it is no longer possible to speak of subjugation of one genre to the other. It can be described as a construction of a new connected and permeable cinematic space.

A further instance of the connectivity of documentary and fiction generic spaces in a film is the film *Ābols upē* ("Apple in the River", 1974, directed by Aivars Freimanis, cinematographed by Dāvis Sīmanis (sen)). This film represents a stream of multiple genres and a flow of various citations, inspirations and ideas featuring the cultural space of late Soviet republic of Latvia. In this film the connectivity of the documentary and the fictional episodes becomes rhetorical means of cinematic expression.

Connectivity in film: genres of documentary and fiction film connected

The connectivity in film is one of the latest discussed subjects in film studies. European Network on Cinema and Media studies organised a workshop on connectivity in 2016 in order to reflect upon the culture of today featured by connectivity. Connectivity is defined as interrelatedness in the basis of culture fostered by digital revolution. Deb Verhoeven researches the role of serendipity in digital humanities. Sean Cubitt argues that the dialectic of culture nowadays is not of high and low culture, but of the seemingly irreconcilable high resolution immersive and low resolution connective media [Cubit 2008]. Both of these approaches suggest ways to (re)view and to (re)structure the space of culture that changes with the approach of digital formats creating a new space of representation. In my study I suggest that the connectivity both digitally and metaphorically is applicable to a single text, a film or a digital web platform and culture in general. This understanding of the space in the given moment of time has been inspired by the renowned work of Russian literary researcher and philosopher Michail Bachtin *Formy vremeni i hronotopa v romane*, in English translation by Michael Holquist and Caryl Emerson entitled "Forms of Time and of the Chronotope in the Novel" [1981]. Bachtin sees not only art and literature, but also science as the object of abstract cognition meant to create meaning [FTC: 257]. Viewed from this functional perspective of meaning creation the digitalization and the interconnectedness of media are merely features of the actual historic reality. The connectivity of media progresses rapidly in the recent decades, however the process of opening media borders and

connecting genres is noticeable both in the early 1920s in the art of Russian avant-garde, where artists inspired by the politcal and social changes created a new revolutionary art, and in the 1960s, where as in the Latvian films analysed in this study the film genres of documentary and fiction joined in the wholeness of one film.

The spaces in the films analysed here were connected physically on one tape of each film, however these were not initially, but only gradually along with the technological development became connected digitally. Today these cinematic spaces of the Latvian films are to various degree digitally connected and interrelated, for instance on the Internet video platform YouTube. The focus of this study lies on the connectivity of spaces within a spacetime continuum of a single film.

The term "connectivity" is inspired by topology, where spaces can be connected in one unit or be disjointed. This notion is also employed in graph theory, planning of space, landscape and transport. The most recent development is to speak of Internet connectivity, i.e. the means by which individual terminals, computers, mobile devices and local area networks connect to the global Internet. The connected spaces are permeable to various degrees and in various ways. The notion of connectivity understood as a literal Internet connectivity can be employed as a metaphor to describe different genre spaces in one film. Different genre spaces are connected according to the essential principle of Internet connectivity, namely, the connected elements belong to the same network, as these are in the same space of a film.

It is possible to speak of connectivity in a film understanding it as a field, formed by several connected spaces of cinematic genres only under a premise, that there is only one space of films, not segregated into fiction film and documentary film as two fundamentally different sets. Both fiction and documentary films belong to one and the same medium of film as a projection of light on a tape. Fiction and documentary are film genres. It must be mentioned that film theorist Robert Stam doubts the concept of genre in his work, questioning genesis of it and its function [Stam 2000]. Still filmmakers program their films as belonging to one or the other film genre and film viewers recognize these. Film critics refer to films where these two genres are mixed as hybrid or cross-over films. In the three films analysed in this study the sequences filmed in fiction and documentary genres exist next to each other without being named and referred to.

There has been growing public interest in the documentaries in the recent years. The documentaries appear on a regular basis not only on television, but also on cinema screens. Film researcher Anja Trautmann analyses the reasons and motifs of the recent trend naming it "rediscovery of reality" (*die Wiederentdeckung der Wirklichkeit*) [Trautmann 2013]. The documentary cinema has worn "boring" label in the broad public, referring to documentaries as sober, precise and didactic,

writes Trautmann. It can be assumed that Trautmann, born in 1977, refers to the culture of her own cultural background – the Western Germany has no experience of documentaries produced in the shadow of the socialist state ideology and of the documentary cinema in the Central and Eastern Europe or other politically motivated, controlled and abused cinema productions. Even keeping this in mind her celebration of documentaries return to the cinematic screens seems relevant. As one of the main reasons for documentary films to turn "interesting" as opposed of "boring" according to Trautmann is the inclusion of narrative in the cinematographic toolbox of the documentary film.

Documentary film is in an ambivalent position. It declares itself a medium the same as fiction film, however it claims to depict the reality in another way than fiction film, in a truthful way. The demand of and the power over the truth is a claim of the documentary in the opposition to fiction film. The reliance on the camera as the guarantee of authenticity of the depicted reality is effectively undermined today in the age of digitalization of images. The images have no other but the individual truth value [Trautmann 2013]. Whether the same pictures are true or not, ultimately depends on the viewer: it is rather a question of faith, if the recipient believes one or the other film. By taking the recipient's point of reference, I suggest that documentary and fiction films are to be portrayed on one and the same axis of films as culture products. The films in fiction and documentary genres would be placed as the oppositional poles on the line, where fiction and non-fiction are defined by the relation of depicted reality and the physical reality as we experience it, know it and collectively agree on it. The definition of the relation between this line of films and the reality lies by the viewer, whereas the relation of one film to another, one genre to another is defined by the production conditions and its historical cultural conventions. No film can be more "real" than another one, since these all are merely (re)presentations of reality.

Accepting the hypothesis that documentary and fiction film are merely two genres of film, let us return to the concept of connectivity, where documentary films are not just a series of inserts in fiction films, but are an integral part of one single film. In studying the space of documentary filmed sequences in fiction films, my hypothesis is that in the spacetime continuum film borders of cinematic genre, the division between documentary and fiction cinema appear subordinated to the unity of each particular film as a text. The documentary and fictional sequences are connected and permeable, where protagonists freely move in the artificially created spaces and the (re)constructed, but still filmic, reality and interact in and with these rooms of narrative.

Connected generic spaces in Latvian films

In the 1960s in Latvia a growing number of films were produced, where spaces of two genres, fiction and documentary, co-exist in one film. The first film to be named as an instance of fiction and documentary genre co-existing on the screen is the film "White Bells", 1961, directed by Ivars Kraulītis, written by Herz Frank. The film is a fictional story of a little girl travelling through the city of Riga alone labelled by critics and filmmakers as documentary. The idea of the film "White Bells" – that is a protagonist on a road, walking streets of Riga, is repeated in the narratively motivated walks of characters of the film "Two". This film is an instance of a fiction film based on actual events, filmed by documentary cinematographers in the field, and including actual documentary sequences. In the film "Breathe Deeply" the characters take different roads, but walk actual streets of Riga towards and away from each other. The film "Apple in the River" is an instance of a merger of fictional and non-fictional plots, documentary camera technique with a narrative voice that chooses a genre of fable.

The three Latvian films I have analysed from the connectivity perspective are "Two", 1965, "Breathe Deeply", 1967, and "Apple in the River", 1974.

The methodology of this study unites the archive research of historical sources, the content analysis and the media analysis that allows the (re)construction of production and reception contexts.

Usually documentary films are bestowed the value of real historic document. Under this perspective connecting documentary and fictional narrative films degrades the trustworthiness of film as a historic document. From the perspective of history, anthropology, sociology all films function as documents of human condition at the moment they were created. German researcher Patrick Vonderau dismisses all prior debates on the relationship between film and history by stating that there are no film types, which are more true or objective, such as documentary versus feature films, no films "contain" history as an unchangeable meaning [Vonderau 1999]. Considering all films: feature, scientific, animated and documentary, they can be interpreted as documents of their context of origin, of their historic momentum [Vonderau 1999]. In the framework of my approach the question is: what does the connectivity of generic spaces in a particular film mean? Both documentary and fiction film form elements of a narrative as recognizable but connected spaces, where another kind of meaning is made of a film as a whole. Relating this phenomenon of connectivity to the historical momentum of its appearance in films helps to uncover some of meanings that circulated in this particular time and space.

These three Latvian films, "Two", "Breathe Deeply" and "Apple in the River", as well as connectivity's effect on the meaning made in each film, are analysed in the

sequence release, linking the changes in film poetics, that is inclusion of documentary sequences in the fiction films, to the historical momentum of the film production.

"Two": (re)construction of real life narrative in a real-lived city

The short film *Divi* ("Two") tells a love story of a musician and a beautiful deaf girl, who met accidentally on the street in Riga. Due to its length, 35 minutes, the film was paired for a full-length screening with a documentary film *Gada reportāža* ("The Reporting of the Year", 1965). In this context the film "Two" was received as a documentary, especially by the home audience of Riga and Latvia. There are indeed several clues for this reception.

The film opens with the sequence showing the Conservatory's open windows accompanied by the motivated soundtrack of musical rehearsals. This sequence is followed by several views of Riga streets, parks and yards and people and vehicles moving there in spite of or ignoring the camera. These sequences are filmed mostly from a pedestrian perspective, suggesting chronicality and documentality of the film.

For some informed viewers the authenticity of the plot might have suggested the documentary genre of the film "Two". The film director Mikhail Bogin told a story of an actual deaf woman, Svetlana, who inspired him and the script author Yuriy Chulyukin, to create this film [Bogin 1965]. Moreover, the footage of the theatre performance was filmed at the actual Theatre of Mime and Gesture in Moscow, at the time the only theatre of and for people with hearing impairments in the world. In the performance, Marta Grakhova starred in the role of Julia. In the film "Two" the true story of a deaf actress paired with the appearance of the actual deaf actress (not the same person) added up to the credibility of the film.

The sequences filmed in Riga streets, including footage of passers-by looking straight in the camera and staged sequences of, for instance, the band performance and the deaf heroine dancing create a united narrative space, where not only two spaces of sound and silence, hearing and deafness, man and woman meet, but also the ontology of space of the 1960s in the Soviet Latvia and the Union of Soviet Socialist Republics as a whole is (re)constructed.

The situation of the public discourse in the Soviet Union in the late 1960s is featured by the distrust in spoken words. Anthropologist Alexei Yurchak argues that after Stalin's death, instead of the process of demystification of the past, the process of demystification of discourse started [Yurchak 2005]. The general mistrust during the totalitarian period under Stalin and the disappointed expectations after the denouncing speech by Khrushchev manifest in disenchantment in words. Words cannot be trusted and can express neither sufferings of love, nor taking a decision for life. Writers and analysts Peter Vail and Alexander Genis link political

Figure 1. *Divi* ("Two", 1965). Natasha (Viktoriya Fyodorova) lives in the Old Town of Riga, where she encounters young musician Sergey (Valentin Smirnitsky). Author unknown, Latvia State Archive of Audiovisual Documents

development in the sixties to events in sphere of words. They write that as soon as the programme of the Communist party can no longer be interpreted as a literary work, its ridiculous verbatim becomes evident [Vail, Genis, 2003]. Vail and Genis claim that in the end of the sixties the ideological words become inaudible.

In this predicament, the successful attempts of the main heroine to survive without hearing are the attempts to live on without the previous totalitarian guidance. At the same time the main hero escapes words in music. The film "Two" (re)presents the situation where two separate and distinct spaces of hearing and deafness become connected on the interpersonal level of two individuals. At the same time the film "Two" offers an exit out of the existentially challenging social situation in the second half of the 1960s, namely suggesting artistic performance, dance, theatre, music to be the united space of wholeness and freedom. The connection of documentary and fiction genre spaces in the film "Two" allows and supports this interpretation of change and switch from one space to another.

"Breathe Deeply": multiplicity of genre spaces opens space for interpretations

In the film that followed chronologically, "Breathe Deeply", the artistic space touched upon also in the preceding film "Two", is the main focus of the plot. It is a story of a young amateur musical band, the poet, who writes lyrics and music in his leisure time and a female critic, who starts a campaign against the frivolous texts performed by the band and written by the poet, Cēzars Kalniņš. The critic, Anita Sondore, meets Cēzars, the poet, in person and gradually changes her opinion on his lyrics. The authors of this plot, script writer Gunārs Priede and director Rolands Kalniņš, believed in possibility of singing and talking freely. Also, belief in possibility of learning and changing, as well in flexibility of opinion as necessity in the artistic space formed the basis of the plot. The prohibition of release in cinema theatres that immediately followed the end of production of the film "Breathe Deeply" (independent of the officially named reasons) proves that this belief of authors in freedom was rather idealistic than realistic. And yet this belief has inspired the production of the film, namely in the construction of filmic space.

Trust in the freedom of the artistic expression inspired authors of the film "Breathe Deeply" to mix several film genres. In the film "Breathe Deeply" several genre spaces are narratively united. The sequences of city streets, of performances, of memories and of dreams are held in the film together by the plot-related sequences. These plot-related sequences depict the factual reality of protagonists. The protagonists move freely in the city, in the memories and in the fantasies. The genres present in the film are documentary, fiction, music and theatre performance.

In the film "Breathe Deeply" there is a connectivity of documentary space of Riga streets and embankments of the Daugava River similar to the film "Two". It adds to documentality of the movie. The presence of film and song author Imants Kalniņš in the audience as well as footage at the artist's Jāzeps Pīgoznis add up to the value of the film as the document of its time.

The sequences of the theatre performance in the house of culture function in film in a similar, documentary, way. Besides this function, the theatre sequence and other sequences set in the house of culture act as intertextual reference. These sequences refer to the film "Carnival Night" (*Karnavalnaya noch,* 1956, dir. Eldar Ryazanov), that precedes the film "Breathe Deeply" in the genre of musical film in the Soviet cinematography. The plot of this film is also set in the house of culture and (re)presents a series of performances. In terms of genre and film space construction the film "Carnival Night" is limited to one genre and one space clearly distanced from later produced film "Breathe Deeply".

At the same time, the film narrative space includes the space of musical performance, daydreams and recollections of memories by the film's characters.

Figure 2. *Elpojiet dziļi* ("Breathe Deeply" or "Four White Shirts", 1967).
Cēzars Kalniņš (Uldis Pūcītis) is in his own space of thoughts next to the space
of actual events, the house-warming party. Photograph by Juris Dzenis,
from the collection of LAC Riga Film Museum

These sequences can effectively be isolated from the film narrative as a whole and labelled the first Latvian music videos. The musical sequences of the film "Breathe Deeply" are available online on the video platform YouTube, beating the popularity of the film as a whole. In the film these sequences form a stylistically separate space, each of these telling its own micro narrative. The musical sequences act as individual documents of characters, as evidences of their psychological and personal development that cannot be expressed in words and resolutions.

The film "Breathe Deeply" is a set of multiple spaces that are constructed by a collection of documentary, imaginary, staged and re-enacted sequences. The multiplicity of genre spaces in this film points at the complexity and the psychological objects' richness of the world (re)presented. The world of the protagonists of the film appears to be constructed of two connected spaces: internal and external.

These internal and external spaces in the film "Breathe Deeply" are both visible as in the sequence of heroes meeting at a party, where the apartment acts as inside, although depicting the performative, extravert events, and balcony as outside, referring to revelations and mental work inside. The sequence of the bureaucrats deciding on the further destiny of Cēzars' songs shows the Soviet ideological machinery at work. Also in the film "Breathe Deeply" the events indoors are

contrasted to the space outside the window. The outside that is created by intro-ducing documentary voiceless sequences of Riga, streetcars and clouds in the sky is in the film the internal mental world of the main hero, where he escapes from devastating and oppressing ideology. It can be concluded that the spaces in the film are connected and pervasive allowing characters to move rather freely from artistic expression to dreams and memories in spite of ideological constraints.

The connectivity of genres in the film "Breathe Deeply" relates to the historical momentum of its creation. Vail and Genis compare the ideological discourse of the late 1960s and the early 1970s to a distant rustle. They write that the fruitful ideas expressed in Soviet society as well-articulated word formulas have ceased functioning [Vail, Genis 2003]. In the film "Breathe Deeply" music is the space, where words function, but the ideological rustle of the censorial commission session is a distant noise. Only expressed as an artistic gesture words provoke, liberate and communicate feelings.

The film "Breathe Deeply" ends with a silent scene. In the Soviet discourse standing still meant holding back and stagnation meant silence, write Vail and Genis [Vail, Genis 2003]. In the final sequence of the film "Breathe Deeply" the protagonists – the musicians, the poet and the critic – face each other. Narratively the scene is entirely silent, but on the audial level the final song is undiegetic soundtrack. This song suggests that there is very little we know of each other. It can be summed up that the only way to know each other more is to occupy oneself with the individual inner world. The film ends with the announcement of the new song of the band. This announcement functions as a hopeful extension of the film space beyond the cinematic screen.

"Apple in the River": two genres and two worlds

The next film analysed under the perspective of connectivity of documentary and melodrama space in a film is *Ābols upē* ("Apple in the River", 1974), directed by Aivars Freimanis. This film unites a story of a young couple, of a fisher village on an island in the middle of the Daugava, the river that divides the city of Riga in two parts, and a story of building a new bridge to connect the two riverbanks and the island. The documentary sequence and fictional narrative are connected on the level of the director's plan and programme. It is the intention and challenge of and by the director Aivars Freimanis to conduct an experiment of documenting unscripted reality. Although Freimanis fails to abandon the script completely, the film he makes is unique in challenging borders of genre and representation.

The film "Apple in the River" is a kaleidoscope of genres, quotations, meta-phors, improvisations and other cinematic tools. The space of documentary in the film forms its largest part. It includes a longitudinal observation and interviews.

Figure 3. *Ābols upē* ("Apple in the River", 1974). Anita (Akvelīna Līvmane)
and Jānis (Ivars Kalniņš) are on a bridge that does not connect anything.
Photograph by Ojārs Griķis, from the collection of LAC Riga Film Museum

Freimanis also engages freshman actors – Ivars Kalniņš and Akvelīna Līvmane, who are supposed to re-enact and improvise behaviour of the young people of the day. The effect of fresh, cinematically virgin faces re-enacting "themselves" in documentary manner failed due to extensive production period, during which actors became famous by their other roles [Zeltiņa 2004]. Unscripted improvisation of young actors, staged sequences of archaeological excavations and intrusive voice-over of the narrator construct the challenging space of the film "Apple in the River".

This film is an authorial project. The director attempts to unite production tools of fiction and documentary cinema in his own understanding. The sequences of interviews, observations of private lives and commentaries, the footage of industrial processes and the views of Riga create a space that is only loosely connected to form a plot by the intention of the director. However, by the effect of connectivity of genre spaces, a different meaning of the film space is constructed.

The connectivity of genre spaces in the film "Apple in the River" is unique due to its historical construction capturing dynamics of the 1970s. The film is featured by the extensive production period of four years from 1971 to 1975. The fragmented micro narratives are united by the location and the observation, in this way producing a variation of slow cinema film. The staged pseudo-documentary

sequences, where actors are engaged, are close to the genre of mockumentary. In this way the genre spaces of the film are complex and complicated, connected in multiple ways engaging the author, the subjects of observation and the viewers. At the same time these players are not involved with each other. The absent effect of involvement can be explained by presence of the narrator's voice in the mode off-screen commentary about the events on the screen.

Apart from the omnipresent camera another tool of marking and connecting spaces in the film is an intrusive, didactic male narrator's voice. Both voice and camera suggest that the spaces are connected, permeable and observable. The ironic commentary of the all-knowing narrator creates an insurmountable distance between the film crew, the characters, the subjects of documentary observation and the film audience. In the world of the film the inner speech of the protagonists cannot be heard. Their thoughts and feelings cannot be discovered with cinematic tools. This paradox of being engaged, but not involved (re)constructs the social situation of the 1970s in the USSR.

The paradoxically connected spaces in the film "Apple in the River" reflect the situation in the society, where the power holders are alienated and not trusted, the private and inner mental life exists, but is impossible to approach it. Irony is employed as the only way of dealing with the dissatisfying, seemingly stable and perceived as unchangeable situation of the 1970s in Soviet Latvia. (This film's reception has been previously analysed by me for the anniversary volume of Ābrams Kleckins, see Krilova, 2010.)

Conclusions

To sum up the analysis of the three Latvian films produced in the ten years from the middle of the 1960s to 1970s in Latvia as part of the USSR it can be stated that in this case the hypothesis appears valid. The distinctions between fictional narrative cinema and documentary cinema seem to be of generic nature that allows connecting these spaces in the wholeness of a single film. In the spacetime continuum of a film divide between documentary and fiction cinema is wiredrawn. Mix of cinematographic genres within one cinematographic text functions as a meaning-making element. Analysis of connectivity of generic spaces, documentary and fiction spaces, allows speculations on construction of the social space of film's production momentum. The films produced at the Riga Film Studio, as well as other European fiction films in the 1960s, deal with the issue of approaching reality, or fiction versus documentary, non-fiction, cinema in an innovative cinematographic mode of representation.

The innovative cinematographic way of dealing with fiction and non-fiction, e.g. documentary films in the 1960s connect these two genre spaces. The docu-

mentary sequences here are not the inserted documentary sequences filmed by others for other purposes as it has been practised before and is still done nowadays. In the 1960s documentary sequences were produced by film authors in the framework of production of this unique film and integrated into the time space continuum of the film as a natural and equal part of it. French Nouvelle Vague, Italian neorealism, Latin American "imperfect cinema" employ the attentive camera to capture non-dramatized details of the time and space. At the same time filmmakers claim for truth was based now on honesty and reflections about their own engagement with and in the filmed and the screened reality.

From the perspective of genre, a newly defined term of "connectivity" can be used to describe this phenomenon. The term "connectivity" is inspired by topology, where spaces can be connected in one unit or be disjointed. Media researcher José van Dijck is occupied with mechanisms and effects of new social media such as Facebook, Instagram and YouTube. In her book *The Culture of Connectivity: A Critical History of Social Media,* 2013, she employs the notion of connectivity, used in graph theory, planning of space, landscape and transport, to describe the transformation culture undergoes along with developments in networks of communication. The most recent technological application of the term is to speak of the Internet connectivity that is the means by which individual terminals, computers, mobile devices and local area networks connect to the global Internet in a permeable way. Van Dijck argues both metaphorically and technologically that the culture of participation in the networks of communication is replaced by the culture of connectivity, where social media platforms, offering space for social participation, gather data and make connections and suggestions based on algorithms developed from the previous decisions of participants. In the culture, so precisely described by van Dijck, I see that on the one hand there are still individual decisions as the source of following network activity; on the other hand, the network activity gains its own medial flow and monetary value. My implication of the term connectivity to describe space of genre in film is of more metaphorical, but still related kind.

In the European films of the 1960s the genres of documentary and fiction films are used side by side within the framework of one film. The original documentary sequences are employed in fiction films to designate the time and space of narrative, the documentary films employ experimental techniques, archival footage and photographs, interviews with historians, vérité camerawork, animation. The film *Vals im Bashir,* 2008 (directed by Ari Folman) is one of the recent vivid examples of the interconnected spaces of memories, dreams, interviews, documentary sequences and animation to create a unique cinematic space of and for feelings. The practice of including documentary sequences in fiction films is not new for the 1960s as well as it is not limited to the decade.

The Latvian cinema offers a wide range of instances for this generic merge of documentary and fiction film. The connectivity of genre spaces within a film allows great variety of interpretations and meanings. The additional effect of the connectivity of genre spaces is the flexibility of the viewer's position – in the films "Two", "Apple in the River" and "Breathe Deeply" the documentary sequences created in the traditions of Riga poetic documentary school place the audience closer to the protagonists. Moreover, the documentary and fiction sequences filmed next to one another at the streets of Riga grant the city a status of an independent living dynamic character.

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Appendixes

Figure 1. *Divi* (*Dvoe*/ "Two",1965). Author unknown, Archive of cinema, photo- and phono-documents of the Republic of Latvia.

Figure 2. *Elpojiet dziļi* ("Breathe Deeply or Four White Shirts", 1967). Photo by Juris Dzenis, collection of Riga Film Museum.

Figure 3. *Ābols upē* ("Apple in the River", 1974). Photo by Ojārs Griķis, collection of Riga Film Museum.