

## SUMMARY

The doctoral thesis, grounded in a broad theoretical perspective, is an attempt to construct a descriptive language that allows for the framing of reflections on contemporary street photography within the realm of critical discourse. In this work, I aim to demonstrate, against the extensive backdrop of image science (Chapter: "Image as a Problem"), the issues related to the systematization, classification, and interpretation of photographic images, particularly those containing elements from the street photography tradition. I also present ambiguities concerning the genre's definition, its brief history and mutations, as well as attempts at scholarly classification (Chapter: "Street Photography - a Genre without Rules?"). In the chapter "Why Typology?" I address matters related to the categorization, typology, and classification of visual materials.

A significant part of the deliberations consists of a semiotic analysis of specific photographs representative of the genre, conducted from the perspective of Roland Barthes' narratology, aiming to extract narrative patterns from an immensely diverse corpus of street photography (Chapter: "Semiotic Theory of Photographic Image"). The conclusions drawn from this analysis are intended to serve as a tool for providing new systematic frameworks for interpreting street images and as the foundation for constructing the visual cycle of the thesis.

In the chapter "Directed and Manipulated Photography" the work of artists associated with this branch of photography in relation to the visual cycle of my doctoral research is analyzed, primarily based on image manipulation.

The visual work comprises 28 digitally created and Photoshop-manipulated photographs. These photographs are structured based on narrative schemata I have identified, utilizing digital montage techniques involving sequences from various shots. A detailed analysis of these images is presented in the final chapter of the thesis: "Cycle of Manipulated Photographs."

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