

Summary

The Kinematograph about Itself. Reflexivity in Polish Fiction Films

The dissertation is focused on the motif of reflexivity, especially in Polish fiction films. In the first chapter, the state of research of reflexivity in general is presented – both in humanities and some film theory proposals that may be found in important English-language publications (see Bruce F. Kawin's, Robert Stam's or Christopher Ames's books). The second part of the thesis is a closer look at history of reflexive films in world cinema – from the silent era to contemporary times. In the third chapter, history of Polish cinema, analyzed through the prism of film reflexivity, is characterized. Composition of next three chapters – focused on the topic of Polish cinema – is the effect of the author's typology, according to which in Polish cinema reflexivity has been used most often in comedies, film referring to history and/or sociopolitical questions, as well as personal works, authors of which more or less directly refer to their own biographies. Film analyses are crucial components of these three parts. In the chapter on comedies, films such as *Eve Wants to Sleep* by Tadeusz Chmielewski, *Blue as the Black Sea* by Jerzy Ziarnik, or *Swan Song* by Robert Gliński are described. In the second outline, there are among others analyses of *Matter to Be Settled* by Jan Rybkowski and Jan Fethke, *Epilogue at Nurnberg* by Jerzy Antczak, *Man of Marble* by Andrzej Wajda, *Camera Buff* by Krzysztof Kieślowski, or *Man of...* by Konrad Szolajski. In the last chapter, there is a study on *Everything for Sale* by Andrzej Wajda, *Retreat* by Witold Leszczyński, *Acceleration* by Zbigniew Rebzda, or *An Immoral Story* by Barbara Sass.

Keywords: reflexivity, Polish film, history of cinema, film theory