

## Abstract

This bachelor's thesis focuses primarily on the writings of Jean Epstein, in which it tries to find an implied theory of the "filmic self", that is to depict, by interpreting Epstein's texts, the nature that human personality attains having been transformed by the film medium. The key term capturing this transformation is *photogénie* understood here within the framework of a triadic relation between the pro-filmic reality, the film medium as an autonomous subject modifying ordinary perception and the active film viewer forming the indeterminate and unstable film objects by his/her own emotional and bodily experience. The thesis draws on Epstein's intellectual background (concerning philosophy, psychology, science and art) and seeks the "filmic self" at first as an object situated in the modified cinematographic space-time and then as a reciprocal relation to the film viewer. At the same time it tries to uncover the grounds of his/her "sincereness" and explain why the nature of film is supposed to be revealing with regard to human personality and in what respect it offers to the viewer's eye a "sincere" image of humanity of the other.