

The thesis *Sociological Imagination and Film in the Culturological Perspective* examines the possibilities of the sociological imagination and film relation in response to today's rapidly changing life of humanity on the planet Earth, as well as its expanding boundaries of responsibility.

In this thesis, the concept of the sociological imagination, as presented by Ch. W. Mills, an American sociologist, is employed as a means of better orientation of an individual in the world. We show that the ability of sociological imagination leads from the education to the self-education and also to understanding that both, the theoretical knowledge of humanities and film art, contribute to the knowledge of the real world and real life of each individual.

In the first part, we described the modern world which is undergoing a period of unprecedented change, the change that is not, paradoxically, perceived by its inhabitants sufficiently enough. We see one of the most important fruits of sociological imagination in promoting awareness of „planetaryization of humanity,“ a concept that is no more theoretical only, but also very particular and contemporary. Using concepts of Jaroslav Krejčí, an English historian with Czech origins, and Edgar Morin, a French anthropologist and philosopher, we have outlined the possible concept of the radical transformation of today's society. Later on, Ulrich Beck and his theory of risk society led to question ethical issues.

The ethics of planetary era is based on the concepts of a German philosopher, Hans Jonas, and its ethics of responsibility, as well as on the work of Edgar Morin who, in many of his works, developed the ethics for the planetary era in detail. In the end we turned to Emmanuel Lévinas, whose concept of relation to other person makes a basis for the relation to humanity (relationships in the planetary era concept).

The second part of the thesis demonstrated the possibility of using film (and art in general) as a vehicle for building sociological imagination. We analyzed the following films: *Paris*, (d. C. Klapisch, 2008), *Koyaanisqatsi* (d. G. Reggio, 1982), *Powaqqatsi* (d. G. Reggio, USA, 1988), *United 93* (d. P. Greengrass, 2006), *Le Fils*, d. J.-P. a L. Dardenne, 2002) and *L'Enfant* (d. J.-P. a L. Dardenne, 2005).