

This thesis deals with the work of the Canadian filmmaker, playwright, actor, scenographer and theatre director Robert Lepage, who has until now shot five films during the period of 1995–2003. Systematic and detailed analysis of the chosen topic is accompanied by excursions into the cultural and political context of the Québec province, as Lepage's films are inherently connected with it. Methodologically the thesis is based on formalist analysis and contextual interpretation of Lepage's films. To describe Lepage's narrative style, fragmental and complicated in organization of time and space, the author has come up with a few unorthodox terms (such as "cubist narrative"). The aim of each chapter is to point out that in Lepage's films formal techniques are closely bound with the very nature of his works: searching for Québec's identity and the desire to approach the truth about man in general. After having read this thesis, the reader should conceive Robert Lepage as an author who has gained worldwide popularity in the field of theatre and opera, whose films, however, are still waiting (especially in Europe) to be recognized.