

This paper aims to examine the emancipatory potential of cinema by means of an analysis of ideas of thinkers of the 20th century. The study firstly explores the concept of recognition in the works of G.W.F. Hegel, Karl Marx and Alexander Kojève, as well as those of Frantz Fanon and Judith Butler, who were both influenced by Sartre's existentialism. Secondly, I examine Walter Benjamin's reflections on cinema in more detail. He asserts that cinema can lead us to either the ultimate war or the reciprocal mutual recognition of human beings in the Marxist sense. The final part of the master's thesis outlines several crucial elements of the concept of 'recognition without violence' which cinema is able to realize.

Key words: Cinema; Concept of Recognition; Merleau-Ponty; Butler; Walter Benjamin