

Summary

The aim of the work is to examine the resentments in documentaries produced by the Polish independent media center Video Kontakt in Paris in 1984-1989. The center was managed by Mirosław Chojecki and Tomasz Łabędź. The subject of the analysis are six selected historical and social productions: *Generał Maczek* and his tankmen directed by Witold Zadrowski in 1988, a compilation film by Tomasz Łabędź with a clear propaganda overtone and anti-communist titled *Calendar of War* from 1984, two films by Jarosław Sypniewski about the emigration of Poles to France *Elsewhere. Paris* directed together with Natasza Czarmińska in 1986 and a film showing Polish Jews in Israel *I am a Jew because I like it that way* from 1987, a documentary about the history of the Workers' Defense Committee "KOR" from 1988, co-directed by Andrzej Wolski and Agnieszka Holland, and finally the film *Three Portraits* from 1987, directed by Janusz Kijowski.

Using the methodology of Critical Discourse Analysis in my research, I came across various resentments wrapped in irony and subversion towards the People's Republic of Poland. One of the conclusions of the conducted analysis is the statement that resentments played a key role in the period of the Polish People's Republic, where the dignity claims of citizens captured by the cameras of independent filmmakers clashed with the communist authorities. On the other hand, Video Kontakt's film output, which is supposed to tell the truth about Polish history, is extremely important for understanding the phenomenon of independent media in the 1980s, which, apart from paper publications, successively undermined the foundations of the communist system in Poland.