

Abstract

The aim of this thesis is to compare the use of journalists as characters in Czech and US audiovisual industry, primarily cinema. As expected, the work finds that Czech cinema cannot compare with American in volume. Also, different history has led to a completely different position of journalists in culture and popular culture in both regions. The thesis tries to introduce both systems and look for reasons of absence of journalistic characters in Czech cinema. It also examines the way in which cinema is able to communicate at all and what demands can we have on the dialogue between piece of art and us. The thesis deals with the transformation of journalistic profession into genre and archetype in American mainstream cinema. The ambition of the work, which in many respects compares the present with the absence, is to describe the space in which the observed presence and absence take place.

The main difficulty in elaborating the topic is the marginal size of the Czech market compared to the American and even more marginal use of the journalist as a prominent figure in it. Therefore, the thesis tries to explain why the situation with the help of professional literature rather than mapping the explicit presence of journalism in narratives of Czech and Czechoslovak films.

Since Czech cinema has in many ways assumed American influence and tries to compensate for the absence of its own tradition by adopting American procedures, the more careful attention is paid to the processing of a journalist in American cinema, as when there is a journalist in Czech cinema he or she usually acts in a tradition laid un United States.