

Abstract

This text is concerned with an analysis of the film *A Case for the New Hangman* (1969, Pavel Juráček) in the viewpoint of the way, how does it fulfill the allegory genre, or more precisely its modernist variation. Compared to the former texts, which were focused on the same film, this text explains the main features of the film in their conceptual complexity, which is induced by the film's structural kernel, which is the consequence of the subgenre setting. The main outcome of this study is the underpinned specificity of the film, which is an important component of the cultural heritage of Czech cinematography. Three subordinated outcomes are: Survey in the texts which are related with the scrutinized film. Comparative and critical analysis of chosen theories of literature concerned with the notion of allegory and afterwards the transfer of them to the field of film. And building up the genology model of modernist allegory, which is a functional characteristic of one of the two dominant trends of the Czechoslovak art cinematography of the 60. – the so called „Czechoslovak New Wave“. This text is theoretically analytical film study research of the *Case for the New Hangman* in genological and narratological methodology.