

The main target of this work is gender analysis of Czech film posters created in year 1968 with emphasis on identification of main presentation patterns of women and men in this kind of graphic art as well as on interpretation of these works in the frame of a given historical and social context. Within theoretical part of the work, mainly function and expression of film poster is presented as well as conditions of graphic art work in the period of communist totality. In the analytical part, conclusions of some 'Western' theories related to gender in advertisements (Erving Goffman, Judith Williamson, Jean Kilbourn; Libora Oates-Indruchová within domestic context) are compared with femininity and masculinity displays on film posters from year 1968. Beside this, analysis is aimed on identification of specific characteristics of film posters production in a given period and also on ways of presentation (and mutual interaction) of patriarchal discourse on the one hand and communist ideology on the other. Analysis of film posters from 1968 collection detects stereotype images of women (women as passive objects) and presentations of hierarchical arrangement of gender relationships (women as a disadvantageous group). Within the analysed file of posters there were also identified alternative representations of gender relationships which are contradictory to the dominating patriarchal perspective.

Key words

Czech film poster, femininity, masculinity, patriarchal order, advertisement, symbolic violence, 1968