This work is dedicated to exploring television series *Okres na severu* written by Jaroslav Dietl and directed by Evžen Sokolovský. The series was filmed in 1980 in the Czechoslovak television and falls into the normalization period (1968-1989) in Czechoslovakia. The aim of this study was to conduct a critical discourse analysis (CDA) of series *Okres na severu*, with special emphasis on the political power of Communism (Marxist-Leninist ideology) and its use of propaganda through the mass media (television). The text analyzed the discourse of the concept of a propaganda series and tried to answer the question of to what extent and whether the strip *Okres na severu* is a part of the propaganda.

The main concept of this text was a discourse that we can define as a set of codes and rules used in producing the meanings related to any topic. Fairclough concept of critical discourse was chosen for its clear division of the so-called three-dimensional discourse (the text, discursive practice and social practice), which focuses on the interconnection of all three relationships (communication events) and the rules of discourse to explore the relationship to society and social conditions. We address the exploration of the concept of normalization, which is used for the second half (1968-1989) of the existence of the communist regime in Czechoslovakia. Other key concept of our work is the ideology and propaganda. Ideology (in our case, the Marxist-Leninist) is a set of ideas of the ruling class, which represents their interests as universal interests of society.

The actual analysis of the series *Okres na severu* are based on seven Marxist-Leninist theses, which we have chosen as the most suitable for our text. Every proposition represented several stories that were enacted in the series and served to clarify our ideological discourse level in the series *Okres na severu*. Fairclough in his CDA approach focuses on a specific social problem, which identifies the dominant styles and genres. Furthermore, he assesses their differences and focus on the opposition filed against the dominant discourse, genre and style. Our analysis is based on these premises and includes also the typology of characters in
the series, the role of viewer and artist, studying television Czechoslovak Television in the normalization and comparison of contemporary reviews of our text. The result of the analysis was to evaluate all determined criterias to show the ideological refute workload Okres na severu.