

Abstract

The aim of this diploma thesis is the comparison between cartoons published in two wide-nation newspapers by examples of major political events in Czechoslovakia between 1945 - 1948. In order to achieve this objective I used a comparative-historical method. I deliberately worked with issues that had divided the public and political representation. I focused on inequality in the way of exposing and selection of the content of cartoons. The Selection of newspapers was not random, because representativeness was my main criterion. *Svobodné slovo* was based on the tradition of the party list and its contents were corrected by the party leadership of the Czechoslovak National Socialist Party, which formed together with the Czechoslovak People's Party internal opposition to the Czechoslovak Communist Party in the National Front. Daily *Práce* was a new paper which represented the views of the Central Council of Trade Unions, which were initially under the strong influence of the Communists. *Práce* belonged to a wide block of the media who supported the policy of the Communists.

I have divided the referenced period 1945 - 1948 into three consecutive time-related phases. I defined the first section with year 1945. For this period enthusiasm stemming from the liberation from Nazi and the belief in a better future were substantial. I opted pre-election campaign in 1946 as the second period. I found a number of mutual attacks between the parties, but also the first reflection decay anti-Nazi coalition at this stage. On the last stage, I confined the year 1947 and the February coup in 1948. I have chosen some points of this period which had divided the National Front. They were, for example, the Marshall Plan, agricultural policy, cultural policy. In all three phases, I evaluated separately cartoons related to the domestic political situation and international political situation.

Comparative units were Sekora's caricatures from *Práce* and Novotny's cartoons published in the *Svobodné slovo* from the mentioned period. An important aspect was the choice of cartoonists. I chose Sekora for his ambivalent role in the history of Czech paintings. On the one hand, he was known as the author of kind pictures, intended primarily for children, but also as the author of uncompromising political cartoons with strong ideological overtones. It was more or less random selection for Novotny, but it was positively surprising. I was searching for the counterpart to Sekora's ideologically influenced work and found young author a publishing in the *Svobodne slovo*. His pictures were not typical

cartoons but described the situation objectively from the perspective of opponents of the Communists.