

## **Anglické resumé**

Throughout my thesis, I have strived to portrait the feature film production and manifestation of collaboration and resistance in the field of Czech and Austrian feature film as comprehensively as possible. I have attempted to answer the question, whether the Nazis misused this mass media.

After the occupation, Czech cinematography was being taken over by the Nazis. There are two main trends in movies prevailing at the time. The first one is stressing the national traditions and expecting that this will be favourably received by the public. The second trend represents an obvious escape of a number of movies, especially conversation comedies. If we look at the emphasis on national traditions in terms of the reaction by cinema audiences or through the eyes of the reaction in the press, their importance seems to be extremely significant.

The escape and amusement of movies should be viewed in the context of the intentions of the Nazi propaganda. Then we can say that, it was about much more than an escape from the routine drudgery of the protectorate life, it was also about intentional relaxation, which was supposed to facilitate regeneration of energy necessary for a problem-free functioning of the protectorate. Feature film passed by censorship was in this sense an inseparable part of the Goebbelsov propraganda machine.

To make the analysis of the protectorate cinematography more complete, I compared it with Austrian cinematography, which has in common a number of characteristics. In austrian and czech movies we can find making self-sacrifices, anti-Semitism, highlighting positive traits of the country, celebration of a great personalities, landmarks, culture sights, hard work and loyalty.

In addition to the analysis of movies, I also included the attitude of creators, which reflect their relationship to the ruling regime. I am trying to understand why some of them collaborated. In relation to this, I also added a chapter on the responsibility of the creator for his or her work of art. A chapter dedicated to resistance movement is to point out actions poles-apart from the behaviour of these movie makers, since not everyone decided to collaborate with the regime.