

Abstract

The goal of this thesis *The thematization of the issue of surveillance and power in cinematography* is to introduce Michael Foucault's theory of power, and add to it with other theories of surveillance with regard to the electronic age (Surveillance studies). Subsequently these theories and hypothesis are applied to qualitative analysis of chosen films with the theme of surveillance. Findings should show the cinematographic reflection of the issue of surveillance and power, de facto depiction of theory and practice of surveillance studies (emphasising the use of power in institutions like prison, hospital, school or working environment, which are heterotopic „other spaces“) in live-action movies. The thesis shows development within the past 30 years which took place also due to the existence of internet, which is a kind of institution too.

Hypothesis: it is obvious in films with surveillance theme that the concept of the use of power is evolving from „body as a machine“ (M. Foucault) to „disappearing bodies“ (D. Lyon).

The choice of films is analysed only with regard to their depiction of surveillance, is mainly based on the list of movies with surveillance theme constructed by a German theorist D. Kammerer. The goal is also to broaden this list with examples of other films since it should emphasise so called technological surveillance and also the sci-fi genre.

The observed period is last 30 years (1984-2014), since Michel Foucault died until now. Also, the internet was established for public use in this period, which improves the work with my hypothesis and also the use of Kammerer's list. It also enables to find other approaches and observations of development which requires Foucault's work as a starting point.

Keywords

film, surveillance, Foucault, Lyon, Kammerer, heterotopia, panoptism, power, internet, „body as a machine“, „disappearing bodies“