

Abstract

The subject of this thesis is a genre analysis of Soviet film comedies of the late 60s and the 70s that is based on the reception and production history data. The aim of this research is to grasp this type of comedy as a specific political and socially-cultural phenomenon of the Eastern bloc and its relation to Soviet popular culture.

A methodology of the genre analysis will derive from Rick Altman's semantic-syntactic approach, which will allow us to describe the chosen genre group as a complex genre trend set in the unique social, cultural, economic and in this particular case also ideological context, to follow the development and fluidity of the genre trend, as well as to find and to compare mutual attributes of the chosen films. The analysis will not be based solely on the group of the most watched films, but also on the production data focusing mostly on the films' budget, as well as dramaturgic supervision and censorship. Another part of the diploma thesis will be based on the gathered reception data such as contemporary media response and viewer ratings, focusing on the important role that Soviet film comedies played in the period and partially continue to play in the present-day Russian popular culture. Fusion of all analytic parts shall bring us to the basic definition of the Soviet film comedy from the stagnation era as a specific genre trend, and shall explain why this genre phenomenon is integral to Russian popular culture to this day.

Keywords

soviet film comedy, russian comedy, genre analysis, semantic-syntactic approach, popular culture, reception studies, Brezhnev Era, 70's cinema