

Abstract

The thesis focuses on the connection between social memory and film reproduction of the past. Through selected examples of film production, the thesis explores how filmmakers dealt with the theme of August 68 and how their approach to the subject changed. The aim of the thesis is to explore “images” through which the film representation constructs the events of August 68 and how they are or are not accepted by the public. Selected films for analysis were Pelíšky (1999), Anglické jahody (2008) and Jan Palach (2018). The analysis of the films was carried out by a qualitative content analysis taken from the work *Cultural Memory and Film: How the Image of Postwar Displacement in Czech Film* by Irena Řehořová. Film representations are explored through six categories: film form, themes and stories, the social world of film, cultural-historical memory, the seen X the unseen, the reception at the time of introduction and now. The analysis suggested that with increasing distance from the Velvet Revolution, the films began to criticize more the behaviour of Czech society during the occupation. Also, authors’ declaimed aim of the work especially underwent a significant change. Another finding is that the formal components of the film used to display August 68 are primarily the toning of the image and the sound component. Newer films are more experimenting with the form, e.g. by inserting documentary shots. Last but not least, the symbolic capital of the filmmakers for the acceptance of the film's portrayal of the past by the audience has proved to be important.