

Abstract

This diploma thesis is devoted to the changes of Miloš Forman's media image, more precisely how contemporary press perceived both his career and work. Miloš Forman is the most acknowledged and most famous Czech film director. His story is connected with story of Czech cinematography and story of its changes. The thesis wants to find out, why Forman wasn't defamed even though he left the country, despite his emigration. I am trying to prove that his media image has never been strictly negative and Forman himself never became a taboo. Forman's person is beyond all standards. He is proof, that if the work is not overly critical of the regime, it arouses respect despite all the ideology. He was reflected in the various life stages differently, but still in relatively good light. The thesis examines the perception of Miloš Forman by media in three life stages: work in Czechoslovakia before emigration to the United States, working abroad and finally the stage after the Velvet Revolution. Although Forman has participated in many films, this thesis is focused only on his feature-length work. And because Miloš Forman is a person who transcends the borders of Czechoslovakia, or the Czech Republic, media abroad reflected his career as well, although the view there was slightly different from the domestic one.