

Abstract:

The purpose of this bachelor thesis is to examine the film *Anthropoid* (Sean Ellis, GB / USA / CZ, 2016) from the perspective of its *plurimedial network*. This concept comes from two German literary academists, Astrid Erll and Stephanie Wodianka, who also apply it on the film medium. The „density“ of a *plurimedial network* is connected to the persistence of a film in a *collective memory* of a certain group – in case of this thesis, of the Czech society. The denser the *plurimedial constellation* is, the longer can the medium persist in the *collective memory*. Such *network* can be consisted of purposely aimed marketing strategies, coming from within the public campaign of the film, or spontaneous, neutral or biased reactions from journalists or society on preparation works on the film, and on the film itself. The *plurimedial constellation* is also possibly influenced by wholly pragmatic facets, such as, where or when the premiere took place, the design of film posters or any other products connected to the film (e.g. merchandise). The artwork, which has its *constellation* strong enough, so it perpetuates the act of remembering in people’s minds, call the authors *a memory film*. This thesis chooses from the broad spectrum of possible ways of examining the *plurimedial network* of a film a method of media reflection of *Anthropoid* in the key years of referring to this piece of work, that is 2015, 2016 and a part of 2017. This method should be able to reveal, if one can refer to *Anthropoid* in the term of *memory film* or not.