

Abstract

This bachelor thesis is an analysis of the American semi-documentary film *The Big Lift* by director George Seaton. The film was released in 1950 and depicts operation *Vittles* in 1948 – 1949. *The Big Lift* is unique in its authenticity. It was filmed shortly after the end of the Berlin blockade in the war-damaged city and uses real members of the US military operating in occupied Berlin. The work introduces the historical background of the Berlin blockade in the context of the beginning of the Cold War, acquaints the reader with the theory of memory in film, and analyses the selected film in depth. The thesis aims to answer the question of whether and to what extent the movie *The Big Lift* is propagandistic. It analyses the intentions behind the footage and assesses whether it could be described as propagandistic. This thesis discusses the reasons that led the creators to a certain depiction of the past and asks what effect it could have had on the film viewer. It examines government interventions in the American film industry and the reflection of the power rivalry between East and West in culture. This thesis also focuses on to what extent and why the West German version of the film, entitled *Es begann mit einem Kuß*, released in 1953, differed.