

Univerzita Karlova v Praze

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Diplomová práce

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Shadow Cinematography: Mythology of the Australian Gothic Film
of the 1970's

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Abstract:

The thesis focuses on the mythological aspects of films of the so-called Australia gothic in 1970's. In a detailed form of thematic analysis it discovers three fundamental myths within the gothic cycle which then examines the semiotic method of Roland Barthes. The first part is dedicated to the specific situation of the film industry and describes the principles of film funding. The second part is focused on the concept of national cinematography in relation to Australia. The third part is dedicated to the gothic imagination and definition of Australian gothic within the contemporary discourse. The fourth part focuses on the term "mythology". The main part of the thesis presents the three myths emerging from the cycle of Australian gothic films. The first one is the myth of the feeling of isolation that focuses on the meaning of an isolated man in the inland and on the alternation of this myth in the form of a person isolated in the society. On the examples of the films *Walkabout* (Nicholas Roeg, 1971) and *Homesdale* (Peter Weir, 1971) it is concluded that such feeling of isolation is the actualization of the fear of society. The second one is the myth of terror which appears in the images of roads as a form of oppression. In the Australian gothic, the image of life on the road is burdened with the meaning of freedom redeemed by the loss of humanity. The third myth is the myth of the clash with the Second. On the basis of combination between the post-colonial definition and gothic imagination the Second is presented on the film *Long Weekend* (Colin Eggleston, 1978) and the trilogy of films with the character of *Mad Max* (Georgie Miller, 1979, 1981, 1985). This myth is the myth of the fear of society which dreads the repetition of history and the above-mentioned films objectify the agoraphobia.