

Abstract

The aim of this master's thesis is to define and analyse the anti-Communist cycle: a group of several dozen feature films, which were produced in the United States since the late forties until the end of the fifties. The thesis adopts a critical approach to the current research on the cycle; it considers that scholars have not taken into account much of the relevant context and have described the cycle only as a reflection of some social phenomena. This project enriches the debate by considering the plurality of differently motivated participants. In addition to shifts in the society as a whole, the emphasis is put on the interests of both the film industry and ones, who expressed their disagreement with the dominant form of anti-Communism, but not with the anti-Communism itself. The anti-Communist cycle is thus presented as a dynamic group of various films in terms of ideas, style or genres; among these films a discreet tension was created. This general hypothesis is tested by three extensive chapters. The first chapter deals with the context and defines the role of all participants. It is divided into two parts: (a) the historical context, (b) the context of the film industry. The second chapter summarizes the long continuity of production of anti-Communist films in the United States; then it approaches critically the current perception of the anti-Communist cycle. The original proposal of the dynamic anti-Communist cycle opens the third and analytical chapter. The observed films are divided into three groups – the genre anti-Communist cycle, the Red Scare films, and the subversive anti-Communist cycle – which are discussed regarding shared questions. These include the tensions between: (a) fiction and reality, (b) activity and passivity of characters, (c) conventions of documentary and feature films. The analysis should prove the underlying premise of an unexpected diversity of the anti-Communist cycle. Methodology of the thesis draws upon the framework of the new film history. In the analytical chapter it applies mainly the terms of semantics of fictional worlds, theory of film genres and new institutionalism from the perspective of political science.

Keywords

active anti-communism, anti-communist cycle, Cold War, fictional worlds, Hollywood, institutions, new institutionalism, semidocumentary film noir, United States of America