

Abstract

This thesis examines early post-revolution Czech cinema. It explores the debates surrounding the privatization of the Barrandov Studio and the conflicting views on the commercialization of film. A detailed discursive analysis of newspaper and magazine articles is conducted on four different films from that period – *The Flames of Royal Love*, *Don Gio*, *Horror Story*, *Amerika* – in an effort to identify a potentially wave among the experimental films of that time. It investigates the relationship between Czech cinema and the phenomenon of postmodernism.