

## Abstract

This bachelor thesis deals with elements of ideology overlapping into science fiction films shot in (or in coproduction with) the USSR in the 1970s. It is known that the USSR used film for propaganda purposes, this thesis tries to discover whether this applies to the films of the science fiction genre as well, since sci-fi allowed writing more freely despite heavy censorship.

The theoretical part of the thesis describes the history of the science fiction genre and seeks to explain the evolution of the genre from a broader perspective. A separate chapter is dedicated to the evolution of sci-fi in Russia (later the USSR). The practical part focuses on five specific films: *Piolt Pirx's Inquest* (M. Piestrak, 1979), *Stalker* (A. Tarkovsky, 1979), *Eolomea* (H. Zschoche, 1972), *Dead Mountaineer's Hotel* (G. Kromanov, 1979) and *Solaris* (A. Tarkovsky). The analysis of given films is based on contemporary Czechoslovakian periodicals, specialized literature, and academic texts.

I was interested in whether the films were ideologically defined in any way and whether this was reflected in the periodicals of the time, or what means the films used to express these attitudes. For the sake of completeness, I supplemented the statements contained in the periodicals with academic texts published largely after the end of the Cold War.