

**BRATISLAVA INTERNATIONAL SCHOOL OF LIBERAL ARTS**

*Fairy tale Propaganda*

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## Declaration of Originality

I hereby declare that this bachelor thesis is the work of my own and has not been published in part or in whole elsewhere. All used literature is attributed and cited in references.

**Bratislava, February 22, 2016**

**Peter Popelka,**

**Signature:.....**

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# Fairy tale Propaganda

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## Abstract

This thesis examines communist regime in Czechoslovakia between the years 1950 to 1955. Important features of *communism* will be discussed which leads the reader to another important feature, *propaganda*. Propaganda can be recognized in three levels in this thesis – *less-visible*, *visible* and *strongly visible propaganda*. The influence and impact of *propaganda* will be shown on three chosen *fairy tales*; *There Was Once a King*, *The King's Baker and the Baker's King* and *Proud Princess*. Some of sequences will be analysed in order to support the thesis statement that *filmed fairy tales between the years 1950 and 1955 in Czechoslovakia were vessels of communist propaganda*. Thus, throughout the text, reader will understand the context of the period which is connected with *propaganda*, then the connection of *propaganda* and *filmed fairy tales*. This thesis claims that *propaganda* can be recognized in *fairy tales* therefore, at the end, it can be considered as a tool of communist propagandists to inconspicuously change peoples' minds.

# Rozprávková propaganda

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## Abstrakt

Táto práca sa venuje skúmaniu komunistického režimu v Československu, v rokoch 1950 až 1955. Budú v nej objasnené znaky komunizmu, ktoré dovedú čitateľa k dôležitej súčasti komunistického režimu, ktorou je propaganda. Tá bude viditeľná na troch úrovniach, a to slabo viditeľná, viditeľná a silno viditeľná. Vplyv a dopad propagandy bude vysvetlený na troch rozprávkach (Bol raz jeden kráľ, Cisárov pekár a pekárov cisár, Pyšná princezná), z ktorých niektoré budú analyzované vybrané scény, aby podporili hypotézu tejto práce, ktorá znie: Filmové rozprávky v rokoch 1950 až 1955 v Československu boli nositeľmi komunistickej propagandy. Čitateľovi sa teda naskytuje možnosť nielen porozumieť opisovanému obdobiu, kedy v Československu vládol komunizmus, ale aj všimnúť si akým spôsobom bola ideológia tohto režimu vnucovaná do podvedomia ľudí.

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## Introduction

One could consider fairy tales only as a kind of entertainment or consider them as a genre which has its place at Christmas time. That is the opinion of the majority of people. On the other hand, there is also an opinion that filmed fairy tales may appear as holders of any kind of propaganda - a tool through which governments can manipulate people's opinions. This thesis advocates the claim that *filmed fairy tales were carriers of communist propaganda in Czechoslovakia between the years 1950 and 1955. In further chapters I will provide arguments which support the statement based on the analysis and qualitative research of sequences from three filmed fairy tales I have chosen.*

I picked up this theme because I am very interested in film itself. A year ago I realized that film is not only moving pictures with fancy audio-visuals. I realized that filmmakers use thousands of figures which affect our perception of the film. In addition, film is very accessible and very digestible. For that I chose film. Fairy tales, on the other hand, are very similar in terms of access and digestibility, but of course, there is a catch. Filmed fairy tales are still made by film-makers and, as I suggested, they use variable figures to get into our minds or use them to evoke something. That *something*, in the case of this thesis, is communist ideology.

In my thesis I go under the surface of the film, and I examine the very substance of terms such as *film, fairy tale, propaganda, etc.* I provide an analysis of three filmed fairy tales I chose (*Proud Princess, There Was Once a King, The King's Baker and the Baker's King*) and also qualitative research to substantiate my statement that fairy tales were vessels of communist propaganda. This is demonstrated on specific scenes which are here retold and their main points underlined.

# Chapter 1: Communism

## 1.1 Definition of Communism

This chapter features a description and introduction to communism. It does not discuss communism as a whole, but it does look closely at communism in Central Europe, more precisely at communism in socialist Czechoslovakia. In this chapter, the main features of the communist regime are examined and established. These features are to support the arguments laid out in this thesis.

Communism is the political and economic doctrine which aims to change private property and profit-based economy to public ownership. Communist government wants to own the major means of production, such as mines, mills, trails, etc. In other words, communism is an extreme form of socialism. These two terms are used interchangeably but they are different. For example in communism, everything, including the means of production is owned by the working class and everyone works to achieve communal goal. On the other hand, in socialism the working class work for their own benefit, not for any communal goal. Also the means of production are owned by the governing body which means that instead of the working class, there is another class that wields the reins of government. One can also found communism as the extreme of socialism. It can be illustrated on the differences between the two regimes' stance of religion. Communism does not allow any religion whereas socialism does. Communism has its roots in the 19th century, in a manifesto written by Karl Marx which was later improved by Friedrich Engels. Marx's view was quite utopian. He believed that capitalism would be replaced by communism. But there are two phases which should be identified: the first one consists in the working class taking control of government and economic issues which, for workers, guarantees fair wages based on how long and how hard they worked; the second phase consists in the full realisation of communism, which means a classless society without government and production based on the principle of need. Whoever needs something will take something and others will produce it.

*From each according to his ability, to each according to his needs.*

*(Louis Blanc, 1911)*

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But this is not the communism Marx's generation knew. This ideology was transformed in various ways throughout history. One transformation is *Bolshevism* or *Stalinism*. *Bolshevism*, or (later renamed) *Marxism-Leninism*, differs from the ideological origins. Initially, Marx's theory was not about the ruling class, nor was it about a particular group ruling or taking control of a given territory (so far as *Marxism-Leninism* was concerned, territorial integrity was a political necessity). This is about a political party, not about class - the communist party, led by elites and bourgeois intellectuals who are chosen to organize and educate the masses. Because, as Lenin claimed, "the masses, suffering from false consciousness and unable to discern their true interests, could not be trusted to govern themselves (ref.). In other words, Lenin wanted to have a revolutionary dictatorship. The revolutionary dictatorship of the proletariat had to be a dictatorship of the Communist Party in the name of the proletariat. Otherwise, *Marxism-Leninism* is a political philosophy which aims to establish a social state where there is a single ruling (communist) party which possesses complete control over the economy" (Britannica.com, communism). *Marxism-Leninism* was present until World War II, when it was replaced by *Stalinism*. After Lenin's death, young Stalin came to power and everything changed. Stalin started to arm the military, resuscitated the secret police and gave it more competences. He also ignited fake trials against the people who disagreed with his rule. During those times, many people died due to Stalin's government. There were no significant changes; Soviet Russia was still under the government of one party. But that was the lesser evil, Stalin's policies included state terror, the cult of personality, centralization etc. which resulted in disastrous losses. These Soviet-Stalinist features were spreading throughout the Eastern Bloc and came also to Czechoslovakia.

Czechoslovakia became communist right after World War II when the Communist Party gained power there. It began with huge and rapid industrialization. Meanwhile, many Germans were expelled from Czechoslovakia and their property was confiscated. The Communist Party took absolute power on February 25, 1948 by a coup d'etat (political overthrow). Since that day, Czechoslovakia was under totalitarian communist until the Velvet Revolution of 1989. Throughout this period, many political trials, executions, and fake trials occurred. From 1948 to 1989, people's freedom in the Eastern Bloc was suppressed by the secret service and by political action. The communist dictatorship in Czechoslovakia was very similar to Stalin's regime in the Soviet Union. The communist government pursued and "took

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care of” every non-communist party - people who represented prohibited parties as well as the Church. These people were usually persecuted or imprisoned; their property was confiscated. But the main features of communism in Czechoslovakia from the point of view of this thesis were: collectivism, centralization and suppression of human rights. Collectivism will be later used in order to illustrate the proposition of this thesis that filmed fairy tales recorded during the 1950s were vessels of communist propaganda which, at that time, was visible everywhere. Collectivism in a broader sense is not only a feature of communism, but also the political philosophy or moral principle which emphasized a group of people, not individuals. In other words, collectivism stands in contrast to individualism. Collectivism usually aims at a community or nation. This principle is used in many different types of government and political theories. Collectivism could be divided between two main positions, *horizontal* and *vertical*. *Horizontal collectivism* highlights collective decision-making among equal individuals and is therefore based on decentralization. On the other hand, *vertical collectivism* is based on a hierarchical structure of power and cultural conformity; therefore it is based on centralization (Triandis, p. 118-128). From that division one might assume that *vertical collectivism* is the kind of feature of communism which was present during the Communist era, based on a case of centralization which was very significant in Czechoslovakia – a centralization to Prague.

### **1.2 Art during the Communist regime and propaganda**

The second part of the first chapter describes the state of arts and culture in Czechoslovakia in the Communist era of the 1950s and elucidates the degree to which art and social life interconnected with communist propaganda. First of all, one should know how it went in the society of the 1950s. As was mentioned before, Czechoslovakia in the 1950s was full of suppression of rights and persecutions, which means that the people were not free to do what they wanted to. After the success of the communist party, ordinary people lost their basic freedoms, such as the freedom of speech, the right to unite, etc. One can imagine how ordinary people felt. But what about the artists? What happened to artists when they lost their freedom to express their feelings and thoughts which were very similar to freedom of speech? Did they

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lose their muse or did they continued to create? During that era, many aspects of social life were restricted, for example the church, international broadcasting, theatre plays or art expositions of various painters. This had a negative impact on art production. Those negative impacts could be divided into categories – the category of those who migrated abroad, those who were hiding in the “underground” (*dissidents*) and those who collaborated with the Ministry of Culture and accepted state contracts. Even though this categorizing may appear negative, it is not, because the individuals belonging to each category had its reasons for doing what they did (leaving the country, collaborating with the regime...). For example, if one left the country because he thought that communism was not something that could help him fulfill his desires, it was not he who was persecuted, but his family. Therefore people would think twice before leaving a communist country like Czechoslovakia in the 1950s. On the other hand, there were people who collaborated with the regime. Those people were often considered traitors in the artistic community. But that is not true at all. Of course there were cases where this was true, but many people joined the communist party because they wanted to secure their families. It was still easier to collaborate and do what the party wanted and expected and prosper, rather than to emigrate and leave one’s family at the hands of the system. At the same time, people who left the country were creating groups that were supporting the local dissidents with information unblemished by communist propaganda. Basically, emigrants gave a chance to local dissidents to create their own underground communities. Those communities were well-known by making *samizdats* which were translated books or newspapers from abroad. But *samizdats* also spread the works of many poets and writers who were reacting to and describing the communist regime they had seen with their own two eyes. They had to publish their writings in secret because they were describing the world with words that were not proscribed by communist censorship. In other words, the content of these poems, that dissatisfaction with the regime which were expressed, was banned and the authors were persecuted. To put it simply, their works did not comply with the communist propaganda of that time.

The next part of chapter one discusses and defines propaganda in general. What propaganda is, what propaganda does, and how it influences people’s minds. Then propaganda will be connected with art and social life as an inseparable feature of everyday existence and also an indelible feature of any totalitarian regime. In this

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case, art is not only sculptures, paintings and poems, but also the movies which were very popular in those days.

First of all, one should know what propaganda is. Propaganda is a form of communication between two sides, the one that tries to persuade and the one that is to be persuaded. It attempts to elicit a response that deepens the required notion of a propagandist. This process of persuasion is interactive, which means that it is supposed to satisfy both sides of this form of communication. What is specific here is the use of informative elements in connection with persuasive ones. Propaganda is often supported with past events or theories used in rhetoric, mainly from the 20th century. People's opinions and behavior are expected to change when propaganda is present (Jowett, 2011, p.1). To define propaganda further it is necessary also to mention the ideological goal of propaganda. One can think of propaganda as it appeared prior to the Second World War. The purpose of propaganda is to control people's beliefs and what they deem to be true. It is based on an ideology, no matter if it is a political, religious, or philosophical one. Propaganda surrounds people everywhere (on the Internet, in advertisements, etc.) in a less visible way – it tries to show the one and only truth while degrading other beliefs that it considers to be evil or simply wrong ([changingminds.org](http://changingminds.org), *What is Propaganda?*).

It is also possible to claim that propaganda is divided into various levels based on its presence. This thesis will mention three levels: less visible, visible and strongly visible levels of propaganda. Each of this is specific for a certain situation and regime. Strongly visible propaganda is that which can be found everywhere and on every corner to persuade people by broadcast, volunteers, leaflets, posters etc. In today's world is that type of propaganda that is used in North Korea. The second type is visible propaganda. That propaganda is significant also for every state's politics. It is basically non-aggressive and not so visible as the type mentioned before. It is present and easy to recognize when one focuses on it. In other words, visible propaganda is friendly to people's minds. It causes no harm at all, but still has its power through which it can communicate to a certain group of people, the so called "target group". The last type is less-visible propaganda. This is very similar to visible propaganda, but it is useful for the terms of this thesis to ground this type of propaganda. Many films could be considered examples of less-visible propaganda because viewing a film does not constitute real experience; therefore one cannot properly discern whether the

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film contains propaganda, or whether the appearance of propaganda betrays nothing but the intent of the producers. This propaganda is seen only if one focuses on it and looks at it from a different point of view. In this case it means that the examples of fairy tales which are present in this thesis would show only fragments of propaganda, which again are significant for less-visible propaganda. Despite this, propaganda is present in those fairy tales and will support the statement that *filmed fairy tales contain communist propaganda*.

It is also important to note that propaganda was present in art and in everyday life. Many authors and artists were the employees of the Ministry of Culture who created those propagandistic materials. Many poems of those times had propagandistic content which celebrated the regime and praised the people to motivate them to better performance. Also paintings had propagandistic content - illustrating for example working people, with little aesthetic experience and no artistic value. The purpose was to show the people that the country was doing well and there was nothing to worry about. Therefore the films became quite influential in terms of their propagandistic content. In other words, one could find the same in the film as he found in paintings - content with little aesthetic experience. Everything that was checked and approved by the *Ministry of Press and Information*. That means that nothing that betrayed any resistance to the regime was allowed. Only the films that were basically created in explicit support of the *Ministry*. In other words, films that were projecting on the screens automatically had propagandistic content. One could therefore arrive at the conclusion that propaganda was present everywhere. That being said, the conclusion depends largely on the extent to which the content was tailored with an eye to affecting people's minds. Before, propaganda was divided into three levels which delineates the differences between distinct types of propaganda. Strongly visible propaganda is significant for totalitarian regimes. It is influencing people's minds as much as it can. Visible propaganda is a moderate; it causes no harm and is visible only if one focuses on it. Less-visible propaganda is identified in the films that have propagandistic content. This is examined in the last chapter.

## Chapter 2: Film

### 2.1 Introduction to the film

The second chapter discusses film as a form of art. Film, in short, is a series of photographs which are put on a screen and create the illusion of movement. Thus it appears to the audience as though the objects on screen were alive. From the very beginning of the film, this illusion caused many problems of misunderstanding film-making. People were confused and often scared by what they saw on screen. One should realize that in the 19th century, moving pictures on a white wall would be really scary. People had never before seen moving pictures on a wall that appeared alive. Their reactions were different; one group of people was amazed by the technique of the film makers, the other group attributed the film to the work of the devil. This optical illusion of moving pictures has its own term and it is - *phi phenomenon*. This illusion of perceiving a series of pictures as some kind of continuous motion was defined by Max Wertheimer in 1912 (Dimmick, 1920). Film is created by photo shooting the scenes, usually with a motion picture camera. Apart from "film", one could come across with the term *cinema*. This term is often used to refer to the industry of films and filmmaking or to the art of filmmaking itself. Today's definition of cinema is the art of stimulating one's experience to notify stories, feelings or beauty by the means of moving pictures along others such as audio. In other words, putting the audio and the visual together creates an almost dream-like, perfect experience.

Films could be considered as the cultural phenomenon or expression made by various cultures to reflect a particular situation or period of time. Therefore it can be considered a mirror of society. Not in every case-but nonetheless in many cases-movies were interpreted differently, although the time was the same. What that means is that people often have different views of the same thing. Film is an important art form - a source of entertainment and a source of education. On the other hand, film could be abused or misused and embedded with a message of anger and hatred, and also used as a tool of manipulation. Despite of this, many people loved the moving pictures and the entire film industry, but there were, and still are people, who criticize films for their glorification of violence and sexist treatment of women. One could

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agree with the statement of glorification of violence. Many successful movies were violent because violence was attractive to the audience - an effect similar to boxing or to the UFC where people expect violence and blood. Film production in Czechoslovakia in the 1950s under the Communist regime should be also mentioned. Television at that time was a very rare thing, and if someone had one, there was only a single channel. Film production was under huge influence of the Communist government and censorship. Not only the films and plays were subject to severe censorship; the newspapers also were. Every information or publication had to be seen and controlled by the government's *Office for Press and Information*. In other words, the communist government had a monopoly over all information, over all things which were presented to the people. When this monopoly was created, they could lobby for their agenda by-as was mentioned before-misusing the purpose of the film, which is to relax and entertain, and using it as a tool of manipulation. This work does not deal with the issue of strongly visible propaganda. One should realize that propaganda has many forms, as it was mentioned in first chapter.

### **2.2 Propaganda in film, film production during the Communism in Czechoslovakia**

This paragraph is devoted to an examination of propagandistic film. The term propaganda was explained in the first chapter and introduced the basics to this section. In this section, I discuss propaganda in film. This form of influence is very easy to consume for the audience. Most people imagine propaganda as a documentary which was made to persuade the audience to believe in any political intention or to influence their behaviour. It is usually accompanied by a man who has the veneer of a leader and provides subjective content which results in misinformation. It focuses on the emotions, feelings, and people's senses. But one should look at film as it has been from its inception. After the first movie which was made by the Lumière brothers in 1896, film production took on a new dimension. Film gained access to a huge audience, all at once. Film can be considered to be the most influential aspect of mass media that could influence the popular lot, groups and, even the individuals all around the World. This fact led governments to think about how to use it to their own benefit. It did not take a long time for governments to start to put their agendas into the movies and on people's TV screens, or into radio broadcast. In other words, they took

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film as a tool through which they could project the desired ideological message to people, to nations. The first propagandistic films appeared in 19th and 20th centuries. Those movies illustrated events and showed foreign images to mass audiences. One of the examples when politics and film were put together is the reconstruction of the Boer War. The film proved its quality by disseminating its message only through people's watching it and became very useful for political and military interests. After that, governments could do what they knew - they started promoting their interests in an obvious way, by putting their "enemies" into movies. Society then somehow absorbed these ideologies hidden in films and got familiar with the behaviours that were presented in the film. The connection between government and propaganda is often used, but governments are not the only ones who made movies with ideological overtones. *The Birth of a Nation*, made in 1915, would be a great example of movie that does not fit in the category of governmental propaganda. *The Birth of a Nation* is directed by D.W. Griffith. The story is adapted from the novel and play *The Clansman*. In this movie, D.W. Griffith depicted black men as unintelligent and sexually aggressive towards white women ("The Birth of a Nation", n.d.). In addition, the movie promoted the Ku Klux Klan as some heroic force that would save the United States from the plague of African Americans. Even if one could say that film had no impact on people's behaviour, this film gave rise to a second wave of the KKK in the USA, which also led to the deaths of more black men. Despite of this, *The Birth of a Nation* was a commercial success. A few years later this film was rejected due to its racist content.

My claim here is that less-visible propaganda in films could have a serious impact on people's decision-making about some issues. Even if the people in question were indecisive, it could lead to a wrong decision or to a decision which was the desired intent of the propagandist. This could be also applied in the case of the Czechoslovakia and its propaganda in film.

The next paragraph examines Czechoslovak film production from a broader perspective. As was mentioned before, censorship exercised a considerable influence on the producers. Therefore, the communist government took total control over the film industry and made films on its own. This led to the creation of many films which were full of communist agenda. This propaganda was not that visible. Lots of films of that period were awarded international prizes because some of them were really popular and influential. When one takes into consideration any film of that period, for

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example *Pyšná Princezná (The Proud Princess)* or *Byl jednou jeden král (There Was Once a King)*, he should realize and find its hidden propaganda. No one is in a position to claim whether it was a good or a horrible thing, but to realize that these two examples are examples of propaganda in their own way; it does not matter if the propaganda good or bad. But this topic is dedicated to the fourth chapter of this thesis. There will be the explanation and arguments which would support the main idea that *filmed fairytales carried communist agenda or propaganda*. Those fairytales would show the hidden message by their specific features which are also features of communism.

## Chapter 3: Fairy tales

### 3.1 Introduction to fairy tales

The third chapter discusses the fairytale itself. The basic question would be why and when did fairy tales appear? Firstly, one should know the general explanation of what fairytales are. From the broadest definition, fairytales are usually fictional stories which are situated in a magical environment (land of unicorns, troll's cave...). Almost every fairytale starts with the classical phrase "*Once upon a time...*". This "*Once upon a time....*" came from the beginning of the history of fairy tales. Fairytales have roots in storytelling which has existed for ages. Storytelling was there before humans even knew how to write. From the point when people started to understand each other and were able to communicate between each other, they were sharing stories. The best places for stories were harbours (Venice, Genoa, Naples), where people from every corner of the world met together. They started to share (storytelling) their own stories with additional features - they added something to make it more interesting, such as dragons or mermaids. It looked better, sounded better. It may appear as though the definition provided here is one of a legend or a short story. But one should recognize the difference here. Legends mostly weave a local narrative; they present a local issue as a national one. Legends contain fictional features, but no supernatural ones. Also, short stories may sometimes appear as a fairy tale, but short stories are short fictional narratives with few characters. A short emphasizes feelings rather than the plot. The plot of the short story can be situated in a real place. As per fairytales, they are characterized by fictional or fantastical features. Fairy tales are often situated in an imagined world with imagined creatures such as elves, trolls or giants. Another feature of fairytales are symbols. They are represented by the number of children, horses or mountains. What is really important is the fact that the fairy tale narrative usually contains the fight between the force of good and the force of evil. In fairytales, good always triumphs over evil. This main idea is applied in many fairy tales, from the past to the stories of today. As was mentioned before there is some kind of rule of how to start and end a fairytale - they start with the phrase "*Once upon a time...*" and end with a happy ending (wedding, solving the problem, saving people) from which one could learn a lesson that could be

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beneficial for the real life. Basically, fairytales are the imagination land of human's mind where the real life is presented in a more epic way.

The next section is going to be about the format of fairy tales. Firstly, fairy tales feature a short narrative. Secondly, fairy tales are well-known stories. The genre is part of the realm of folklore, therefore many fairy tales are called “folk-tales”. This genre is not known among the elite or the upper class, but among ordinary people. As was mentioned before, fairy tales have roots in storytelling which means that the first form of fairytale was spoken one. After the invention of writing, people started to write down their stories. One of the most famous writers of fairy tales were brothers Grimm. They have written the most popular fairytales ever and many of them gained the film format such as *The Cinderella Story* or *Into the Woods*. Except of the films it is important to mention other works that remained in written language of Grimm's brothers like *Children* or *Household Stories*. These works were translated into many languages around the world.

### **3.2 Introduction to filmed fairy tales**

During the 19th and 20th centuries, folk-tales or written fairy tales became grounds for filmed ones. This applies especially in the 20th century when filmed fairytales came across the Golden age. That was caused by the familiarity of the stories and huge evolution of the cinema. Filmed fairytales are not too hard to perceive, in other words, they can be considered as entertaining and relaxing. Because of the fact that people could relax and enjoy the fantasy, filmed fairy tales became a very popular genre among people. Main characteristics are, for example, the good winning against the evil every time. That could be also possible reason why fairytales are presented to children. It motivates children to behave in a good way and gives them hope that being good is better than being evil, even more, children could learn a useful lesson they can apply to their real lives. Despite of general opinion that fairytales are dedicated only to children, fairytales are also dedicated to adults. That is the case of the fairytales in Czechoslovakia during communism when people were depressed by the regime. According to the fact that fairytales are considered to be easy to perceive, they can be very useful in tough times. As was mentioned in

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previous chapters, TV in those times was a rare thing. They could turn off their minds and just sit on the couch while watching the fairytale with their children or even with the whole family. Now, one could imagine the scale of people who were watching what was basically the same film, but in different places. It was a huge group of people who were depressed by the regime and by the aftermath of the World War II. Fairytales in the cinema and on the TV screen were some kind of safe place where people could feel better and could gain the strength and hope to go on. Therefore, when filmed fairy tales appeared on the screen, people got little bit better. Filmed fairy tales became very familiar and popular among ordinary people who were struggling. The popularization of film led to the politicization of this format of fairy tale. As was mentioned in previous chapters, film as a whole has the ability to address a huge number of people at once (at their homes, cinema...). This means that it could project ideologies and opinions of this or that group. In this case, propaganda served its purpose only if it was affecting a large group of people. Therefore in the 1950s, filmed fairy tales became the perfect tool through which the government could promote its goals in terms of the communist ideology. *Fairy tale propaganda*. But one has to consider the period of the 1950s and the status of the communism which was in that times very close to Stalinism. In other words, communism only slightly resembled its original roots. This is reflected through stories of fairy tales which often emphasize with regular people. The royalty usually does not end well or the king marries a regular woman. It is possible to claim that regular people are representing the proletariat or the working class and the royalty simply represents the bourgeoisie. The first case when the royalty ends badly has its meaning as the bourgeoisie was supposed to naturally disappear as the undesirable class. On the other hand, the second case when the king marries someone regular and ordinary shows that even members of the bourgeoisie could change their principles and become “regular” people.

## Chapter 4 : Analysis and qualitative research of filmed fairy tales

The next chapter will discuss and analyze three chosen filmed fairy tales, *Once There Was a King*, *The King's Baker and Baker's King* and *Proud Princess*. The analysis will be based on an examination of selected sequences which have the features of propaganda. In the case of propaganda, two levels will be shown. Less visible and visible propaganda. As was mentioned before, those two levels are not very different. The difference is only in the usage of the term. Visible propaganda is usual in everyday life whereas less visible propaganda has its place in films. The common feature of these two is the point when one could realize the hidden communist agenda. For this kind of propaganda it is typical that one has to focus on it to find out what the propagandist's desired intent is. In this case the desired intent is to show people that the country is doing well despite the crisis in Central Europe (*economic crisis due to end of WWII...*). It also aims to show them that the government is running the country well. Firstly, one should approximately know the story of each of the three fairy tales. It is very important to understand the hidden context which would be described later.

### 4.1 Once there was a King

First fairytale would be - *Once There Was a King*. The story is situated behind seven mountains and seven valleys in the kingdom of the King who called himself "*I the First*". He wanted to pass his sceptre to one of his three daughters who loved him the most. *Drahomíra* loves him as gold, *Zpěvanka* loves him as gold in the throat, and the youngest daughter, *Maruška*, loves him as salt. The King was disappointed by *Maruška's* comparison and got angry. He expelled *Maruška* from the castle. When *Maruška* left, the King felt terrible. He blamed himself for what he has done to his daughter but on the other hand he still could not understand why *Maruška* compared her love to him to her love of salt. Therefore, he managed the feast with three other princes who came to the kingdom to marry the future queen. In the middle of the feast, the King claimed that the food which was served tasted horrible due to its salinity. Therefore he asked the cook to make food without salt. The cook disagreed and claimed that he could not cook without salt. The king gets mad and orders his

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servants to collect the all salt from the kingdom. After collecting the salt he melted it in the river to get rid of it. That results in the unhappiness of his people. On the following day, the King again organized the feast but only with sweet meals. Everybody is sick due to the high content of sugar. Thus, the king and his servant *A tak dále* decide to cook on their own. They agreed that the salt could be replaced with spices. Here the cook stepped into the story and said that was impossible to cook or bake without salt. The king sent him to prison and stepped into to kitchen with no experience of cooking. At the end of this experiment where King is trying to cook, whole kitchen drowns in some strange pastry that was supposed to be edible. Once, during the night, *Maruška* came to King's chamber hidden behind the dream. But this dream was not real, it was magic what hide her. She got her magic abilities from the nanny who basically does not exist but if one from the kingdom look at her, she got familiar to almost everybody, also to the servant *A tak dále*. This nanny was known because she used to sing lullabies to all children including the King. In this story the nanny has a role of advisor. She usually steps into the story when the gloominess appears. After the dream, the King realized that the wealth had no value according to the love of her daughter. He decided to collect the wealth from the King's treasury in exchange for salt from one women from the regulars. She refused the offer and sent him back to the castle without any salt. As he and his servant were returning back to the castle they were meeting the three princes who were planning to leave the kingdom because they had realized that princesses ignored them. When they saw the cart with wealth, they immediately changed their minds and tried to steal the cart. After this scene, nanny decided to help King. She gave *Maruška* the bottomless cup of salt in order to give it to the King. She gave him the salt, he was sharing the salt with people when he realized that *Maruška* disappeared. King decided to find her in the woods. He only met the nanny, who gave him only the meaningless answers. King got angry and run deeper in the woods where he fell into the moving mud. There, at the point of the death, he admitted that he was bad and inefficient king. When he admitted those things, nanny appeared to save him with her magical skills. After this sequence, the King woke up in fisherman's house where was also *Maruška*. There *Maruška* told the King that she is in love with fisherman. King admit that the salt is important and praise *Maruška* as the most beloved daughter. Then, the story ends with four weddings, three daughters got married with three regulars, and the King married the woman who refused to give him the salt before.

### *Analysis*

As was illustrated throughout the whole story, the princes were greedy, stubborn and militant people. In other words, they wanted to marry King's daughters only for the profit. On the other hand, the princesses were the opposite. They were not dependent on the wealth what culminated at the end of the story when *Maruška* married the fishman, *Drahomíra* married the gardener and the last one *Zpěvanka* married the piper. Also the King admits that life in pair is worthier than lonely life. Thus, he married the widow *Kubátova*, who refused to sell him the salt when he was asking for it. The story ends with happy ending and a big feast.

In this case, less visible propaganda can be noticed. That means, that one has to focus on it to find it. This is applied in the sequence when the King's servant was collecting the salt among the vassals. It could be seen as private ownership. How? Usually the King has absolute power what in other words means that he can do whatever he wants. It also means that he privately owns everything in the kingdom. This means he is the only private owner of the whole kingdom. This results in decline of popularity of the King and people decided to leave the kingdom. If one can imagine this metaphor in real terms, the King is a representative of the bourgeoisie and vassals are representatives of the proletariat or working class. Furthermore, people in the story refuse to leave and they start a rebellion against the bourgeoisie and overthrow them. But from the point when the servant was collecting the salt, this private ownership started to change to public one. The first hint can be noticed when King realized that his wealth is not valuable as the salt. Therefore he decided to exchange the gems and gold for salt. He got refused by the women he will later marry, and understood, that even the wealth could not buy a scoop of salt. The member of bourgeoisie slowly started to admit, that to be rich does not mean everything. This whole transformation ends when nanny gave to the King a bottomless cup of salt. What is important here is the fact that this cup has no bottom only if the king will be generous and will want to give this salt to the whole kingdom. If not, this cup will have its bottom just for one person's usage. It is important to mention that the salt was reward not a present. When the King gave salt to his people, he decided to find *Maruška* somewhere in the woods. It was a reaction after he understood *Maruška's* comparison with salt. As he was running through the woods,

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he met the nanny. She pretended that she does not know him and to the question, “*where is Maruška?*” she replied in a meaningless way. This is the turning point when the King got angry and ran deeper into the woods. He stuck in moving mud. He was roaring for help, but the only person who came was nanny. In a vision of death, the King admitted that he was wrong about *Maruška* and also that as a King, he failed. He said that nobody likes him, and that he made his people leave the kingdom by his ruling. Nanny with her magic skills saved him. He continued in finding his lost daughter. The outcome here is, that from private ownership when the King decided to waste the salt, now he shares the salt with everybody. So, private ownership transforms throughout the whole film into public ownership.

Other less visible feature of propaganda would be the character of proletariat. While the main storyline revolves around the King and *Maruška*, one should focus on the second storyline. The second storyline revolves around the King's three daughters, three princes from different kingdoms and three regulars or vassals. In this storyline it is shown that even if one is a member of the bourgeoisie he is not supposed to get what he desires, what is in this case, the sceptre and wealth. On the other hand, there are also three regular men. Fisher, piper and gardener. These were simply representatives of the proletariat and the three princes were representatives of the bourgeoisie. If one focuses on the behaviour of those two sides, one can realize the differences which should suggest something. It is again the less visible propaganda. It illustrates how unreasonable and selfish the bourgeoisie is. It is shown on each behaviour of the princes. They were trying to impress princesses by made up stories about how they slayed a dragon and such, in short, they soothed them by fairy tales. The reaction of the princesses were simple, they ignored the princes because they already knew those stories. Simultaneously, three regulars were also interested in three princesses but they treated them in a better way with romantic feelings. It was destined that the piper will love the daughter with the golden voice, that the gardener will love the daughter who loves the roses and the fisher will fall in love with *Maruška* who was the most modest and generous daughter. Princes ran out from the kingdom with the wealth as was mentioned before. There was another sequence when the princes have shown their true characters. Situation was, that three princes had to cut the wealth in three. When it came to sharing the wealth, two of the princes stood against the one and under the threat of death, pushed him to leave. In short, they betrayed him. Very unexpectedly, the threatened prince drew the gun and aimed on

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one of the two princes. Here again one of the threatened princes came to prince with a gun and offered him deal. Unexpectedly, the prince drew the second gun and aimed on both of them. As they were arguing, they started to squabble and they pushed the cart with the wealth down to the mud and all wealth sunk there. This sequence illustrated that upper class or bourgeoisie is not able to cooperate, therefore they can not stand the pressure. Their only interest was their own, they were basically individuals, who were not the desired intent of the communist society. Otherwise the proletariat can cooperate, what was shown in relation between the three regulars. There is also a sequence which could support this claim, when one of the regulars, the piper, was disguised as the bear which should frighten the princes and show their real attitudes. At this moment two princesses, *Drahomíra* and *Spěvanka*, realized that those two men really care about their well being and love them. this was the turning point in their behavior towards their position in class, in other words, they confessed to themselves that they love ordinary people because there was not a real difference between them. At the end of this filmed fairy tale, there was a big celebration and four weddings, all three sisters got married as well as their father, the king did. They connected their lives with four ordinary people, a piper, a gardener, a fisherman and a shepherdess.

## 4.2 Proud Princess

Second fairy tale that will be analyzed is *Proud Princess*. At first, two different kingdoms are shown. One is *Miroslav's* kingdom, where people are happy and satisfied with their king and their life, and second kingdom, the Midnight kingdom, in which people are not allowed to sing songs, and are depressed and silent. The reason why it is so is that the king *Miroslav* is a young generous man, while the other king is old and commanded by his three advisors. He is just a puppet in their hands. In this filmed fairy tale there only one kingdom is shown, that with the old king. It is only said that *Miroslav's* kingdom is happy. Everything started when the princess from the sad kingdom, *Krasomila*, rejected to marry king *Miroslav*. He then decided to come to her kingdom as an ordinary man, as a gardener. He heard that she is selfish, proud and arrogant, so he decided to see it himself. In order to get closer to the princess, he charmed her with magical singing flower. He said to her that only if

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she is nice to this flower and sings to it every day it will live and sing back. She was too self confident that she did not want to listen to some gardener's advice, so she let the flower die. As the story goes, *Krasomila* started to be more and more interested in the garden, and started to get closer to *Miroslav*. It did not take a long time for her realization, that she can be nice and kind to others. While *Krasomila* was happy and was changing, three advisors of the king started to do the steps needed for finishing their plan, to marry her to another prince they have chosen for her. It went against their conspiracy. While they are trying to persuade the old king and poison his mind against gardener, this gardener taught the princess not to be proud. After a while these three advisors thought that they got rid of the gardener, but the princess left with him. The old king started to be worried about his daughter and thought she was kidnapped. He ordered to kill the gardener and bring his daughter back. This act was also the advice from three corrupt advisors. They thought that they are safe now. But the king wanted something from them, and accidentally heard them conspiring against his person. He decided to imprison them. After he was again free to rule by himself, he started to realize that his ruling was not correct. *Miroslav's* advisor came to this kingdom to see how his king is doing, and fortunately, explained the old king what was going on. Because the princess and *Miroslav* were still not found, he had time to change his order of killing *Miroslav* to the one that both *Krasomila* and her beloved *Miroslav* have to be brought back unharmed. Along with what was happening in the castle, *Krasomila* and *Miroslav* where on their way to *Miroslav's* kingdom. The importance here is the fact that she still did not know that her gardener is a king. During their way there they were helping poor people with their duties, for example they helped one old pair to mill the flour, or the charcoal burner with his work. At his house, they were almost caught by king's guards, but they ran away because they did not know that no one wanted to hurt them. When they were almost at the border of king *Miroslav's* land, the guards finally caught them. This is the moment when princess hears about the gardener being the king. She got angry and decided to return back to her father. But because *Miroslav* was in love with her, he did not let her go without a word. He caught her up on horseback and took her back home where they got married.

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### *Analysis*

In this film, there were many moments where propaganda was shown, more concretely the visible level of propaganda. During almost every song it was easy to identify the communist ideology. For example in a song about crafting, there was a line which shows the importance of proletariat: *“Every craft is counted when you work efficiently”* (*Proud Princess, 1952*). This sentence was connected with lines about each craft and its importance, mainly because without the work of ordinary people there would be almost nothing to eat, to cook in, to trade, to wear, etc. This song took place in king *Miroslav's* land, which can be linked to almost classless society, where there was not king that ruled people, but caring man who was considering himself as one of all of the people of his kingdom. He was helping them with work, visiting them and singing with them. He did not care about his wealth, and he provided his people with anything they needed. They were missing nothing. There was also a part where princess' nanny was imprisoned and she said to the king: *“Who is not resisting the evil, is being guilty of it himself”* (*Proud Princess, 1952*). This was meant to the king who did not want to see what was happening with his kingdom and who left three people to corrupt it. The difference between communism and capitalism can also appear, if one imagines *Miroslav's* land as communist and almost classless, while the other kingdom as harshly capitalist with starving people who could not even sing because it would be disturbing at work and lowering the profit. The last but not least feature shown here, is one of the last lines of king *Miroslav* where he gave an advice to shoemaker: *“You should remember one thing. Never put yourself over anyone, and never put anyone over you”* (*Proud Princess, 1952*), which means that all people are equally important, even though one appears to be a king and the other one a shoemaker. They are both just people.

### **4.3 The King's Baker and Baker's King**

The last fairy tale will be *The King's Baker and the Baker's King*. In this story is the King *Rudolf II* who has obsession in finding the Golem. *Rudolf II* is interested in alchemy and science more than in ruling and governing. He still desires from the alchemists the elixir of youth which they could not invent. While he was concerned

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with his interests his closest assistants were planning how to get rid of him and stole money from the treasury. The king started to feel sad and unhappy because he could not find the Golem. While he was crying over the unimportant issue his kingdom was going deeper into debt. As the kingdom was in debt people started to starve. But the king had full plates of various meals. In this point of the story, the baker *Matěj* stepped in. He gave the king's bread to starving people for what he was sentenced and imprisoned. Meanwhile, the wizard Kelly came to the castle to show the king the birth of an artificial woman *Sirael*, who is in fact, *Kateřina*, the future friend of baker *Matěj*. Later, *Rudolf II* found the Golem, but he was struggling how to revive him. Then he got an idea to connect the *Sirael* with Golem in order to have descendants. Therefore, the king tried to teach *Sirael* to feel and love in what he failed, because she already loves *Matěj* in real life. That failure got *Rudolf II* mad and he decided to leave and travel to some women who was displayed on one of his paintings. Simultaneously, his close advisors were trying to revive Golem with *shem*. Fortunately, the *shem* was stolen by a dog. As the story goes, and the king left the castle, *Matěj* fell from prison into the king's spa where he started his role of pretending to be *Rudolf II*. It is important to mention that both of these men were almost identical, but *Matěj* looked much younger. Therefore, assistants and people started to believe that he drunk the elixir of youth and it worked. From this point of the story, close assistants were trying to eliminate *Matěj* because he wanted also to revive the Golem but in order to use him for benefit of people in contrast with assistants who wanted to rule the world or to conquer it (prilis dlha veta, rozdelit). Before the very ending the real king *Rudolf II* came back and realized what happened. When he saw his assistants as traitors and realized that *Matěj* can feed the folk, he decided not to persecute him. The deal was that *Rudolf II* stays as a king, but once he would like to leave *Matěj* will replace him as his younger copy. They agreed that the baroness should not know about it. At the end of the story, *Matěj* revived the Golem and used his power to bake for the whole kingdom. If assistants took control over the Golem people would probably continue starving and the world would change. They did not want to use Golem in order to feed people, in contrary, they wanted to conquer the world what would lead to enslaving people and continue starvation.

In this film the less visible level of propaganda can be noticed. In order to understand the role of the golem, his interpretations should be described. Golem itself came from the Jewish folklore and the meaning of this word itself is "raw material".

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Golem is a regenerated being made from flat-footed material, from clay. Life is given to golem through a ritual when the secret name of God is written on its forehead. This Jewish legend was created by Rabbi Yehudah Loew of Prague in 1580. The golem should serve to protect the Jewish people from persecution by Christians. Because the golem was created by human and not by the God, golem was unable to speak and had no possession of free will. To revive him to live, one needs the shem, the sacred object similar to the gem.

In terms of this fairy tale, the Golem does not meet the legendary requirements. It has the same principle as the Jewish one, but in this case it has no duty to protect the Jewish people from Christians. The role of the golem here, is that he is to be the tool of the greatest power. With his help one can either conquer the world, or use him as a help. His usage as a helper is applied in this fairy tale, where he ended up as a stove. The feature of communist propaganda can be seen in advisors' intent to conquer the world with Golem, to make the biggest profit and to rule the world. They can be connected with bourgeoisie in terms of having higher position in kingdom, and their main interests was their own well being. On the contrary, *Matěj* can be described as one of the proletariat, the ordinary working man. He was the one who decided to use Golem as a tool for help, not to destroy and eliminate enemies. At the end of this film, all people were surrounding Golem as a stove and enjoying the fruits of his usage. The last feature that will be described is the song all people were singing about crafts they master. It was called *He knows this and she knows that*. It was said here that : *“He knows this and she knows that, and we all together do more”* as well as *“When we all give everything we have to everybody, we will all together have that everything”* (The King's Baker and Baker's King, 1951). In these lines the importance of being equal is shown as well as it was shown in previous film.

## Conclusion

The first chapters of this thesis discussed the communist regime. How the system was functioning in 1950s Czechoslovakia. The first chapter claimed that the communist regime in the 1950s was very similar to *Stalinism*, meaning that the ideology only slightly resembled its original roots of Marx's theory. In other words, the government put emphasis on the working class, also called the proletariat. In Marx's theory it is only the proletariat that has the power to achieve a classless society. Chapter one also underlined some of the features which would support the hypothesis, which was mentioned in the introduction. Those features are, for example, public ownership, based on the propaganda would be illustrated in the films. From a definition of communist regime in 1950s, chapter one took aim at propaganda as an inseparable feature of any totalitarian regime or as the feature of everyday life. It was defined as the way of communication which has elements of persuasion and informative speech. Then it was derived that propaganda proposes to persuade people's minds by desired intent of the propagandist. According to this, one should realize that propaganda may appear in different levels of visibility - in less visible, visible, and strongly visible forms. In this case the less visible and visible propaganda is important. The second chapter introduced the reader to the problem of film itself. Film was defined as the art which interconnected features of the audio and the visual. From general definition of the film, chapter two offered the explanation how propaganda is connected with the film and why it is so. As was mentioned before, film has its potential to cover a larger group of people that are watching the same thing but at different places. This means that if propaganda is put into film, it exerts great influence on people's behaviour and their decision making. It shows that many propagandists put their opinions into film which has a negative effect, for example *Birth of the Nation* which resulted to the second wave of the Ku Klux Klan. The third chapter was dedicated to fairy tales and their format. From the spoken form to written and then to filmed one. It claimed that fairy tales have their roots in folk tales. Before people were able to write down their thoughts, they used to speak with each other and share their stories. And as one could understand, people have the tendency to exaggerate their stories to make them more interesting. Thus, it was usual when somebody slew the dragon or was charmed by a mermaid. That was what provided the ground for fairy tales. Stories which are not a part of realm of the real world,

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where fantasy took its place and magic had its relevance. Also a few features of fairy tales were mentioned such as the phrase, *Once upon a time....*, or the ending, which is usually a happy end or the occurrence of magic objects and symbols like numbers of children or horses, etc. Then the written format of the fairy tale was connected to filmed one. Basically, the filmed one and the written one are the same with only one difference, its format. The purpose remained, to entertain and relax the viewer's mind. In the context of Czechoslovakia, which was depressed by the turbulent era and by the aftermath of World War II, the purpose of the fairy tale was obvious - to calm down people and break them away from the cold reality. Therefore, it appeared to the government that fairy tales could be a suitable tool through which they could manipulate people's decision making. It was mentioned in the second chapter that art during the communist regime in Czechoslovakia was under a huge influence of the censorship and the organ responsible for this issue was *The Ministry of Press and Information*. That kind of censorship resulted in the creation of the monopoly over film production. Thus, the government could present and release only films which had a pro-communist content or somehow praised the regime. On the contrary, works which had anti-communist content were banned and their authors were usually silenced or persecuted.

In terms of features of propaganda shown in three fairy tales that were analyzed in the last chapter, its appearance has clearly shown. Even though filmed fairy tales were meant to be an entertaining and educative genre for all people, including children, they had a hidden intent, which was, in these cases, communist propaganda. The idea here was probably to inconspicuously insert communist ideology into people's minds without any visible effort from the propagandist's side. It was easy because people were watching and listening to their fairy tales without realizing that their opinions were changing just because of their spending of their leisure time.

The propaganda appeared in a less visible way, which means that one had to focus on it in order to appreciate it. The first fairy tale, *Once There Was a King*, has shown propaganda mainly on the characteristics of each character in the story. For example, three princes who were representative of the bourgeoisie had warped characters. They were greedy and selfish. Those character lines were clearly shown in the sequence when three princes had to share the wealth. Each of them became greedy and self-interested and was not able to share. That can be understood as a story of three individuals who hunted for their own benefit. On the other hand, there were

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three regulars, ordinary people, who were representative of the working class. Their characteristics were good. They were right and just and they were helping each other. The princes came to kingdom with the vision of King's sceptre which one of them got when marry one of King's daughters. At the end of the story, princes left without the sceptre and without the wealth which they stole (*chpt. 4*) and daughters married three regulars. Another feature of propaganda which shown that even if one is member of the bourgeoisie he can be one of the regular.

In the second fairy tale, *Proud Princess*, propaganda appeared in visible way, right at the beginning of the story where was shown the distinction between two kingdoms. One kingdom where singing was restricted due to the Old King's orders. People in this kingdom were unsatisfied and unhappy. This kingdom can be seen as the capitalist one - people had to work for the benefit and the governing body consists of elites. On the other hand, *Miroslav's* kingdom was happy and satisfied. People had everything they needed because the King was one of them. In other words, *Miroslav* was basically the natural leader of the class-less society than the King. Therefore, one can noticed *propaganda* when he focused on the differences between those two kingdoms of *Miroslav's* and *Old King's*.

The last fairy tale was *The King's Baker and Baker's King*. In this fairy tale, less-visible propaganda can be noticed. The main role according to this thesis, was played by the Golem. From previous chapter one should know, that golem is a Jewish legend - an animated creature made from raw material which was made in order to protect the Jewish people from Christians. This folk-tale was made by Rabbi Yehudah Loew of Prague. In case of this fairy tale, Golem is a symbol of infinite power which can be used or misused for common good or for profit. Throughout the story, one can noticed the fight between *Matěj* who wanted to use Golem for communal goal - food. On the other hand, King's advisors wanted to use Golem for their own benefit or tool through which they could conquer the World. At the end of the story, *Matěj* got control over the Golem and used him as an oven to make the food for people.

The hypothesis that filmed fairy tales are vessels of communist propaganda was proven based on the analysis of chosen filmed fairy tales. Visible scenes were picked in order to show how the propaganda was inserted into these films.

## Resumé

Táto práca predstavuje analýzu filmových rozprávok, prostredníctvom ktorej sa snaží potvrdiť hypotézu tejto bakalárskej práce, a to, že *filmové rozprávky v Československu počas rokov 1950 až 1955 boli nositeľmi komunistickej propagandy*. Práca sa spočiatku snaží uviesť čitateľa do kontextu. Objasňuje *komunizmus* v Československu, *propagandu* ako súčasť každého totalitného režimu, a taktiež film, a filmovú rozprávku.

Prvá kapitola sa venuje najmä *komunizmu* v Československu v rokoch 1950 až 1955. Snaží sa čitateľa uviesť do doby, v ktorej sa vtedy spoločnosť nachádzala. Kapitola definuje *komunizmus* ako politickú a ekonomickú doktrínu, ktorá sa zameriava na zmenu z osobného vlastníctva na verejné a usiluje o vlastníctvo všetkých výrobných prostriedkov. Inými slovami môže byť *komunizmus* definovaný ako extrémna forma socializmu. Aj keď sa často stáva, že tieto dva termíny sa zamieňajú, treba si uvedomiť ako sa od seba odlišujú. Prvá kapitola ďalej uvádza ako sa *komunizmus* zmenil počas histórie a vyplynul do rôznych podôb ako napríklad *Bolševizmus* alebo *Stalinizmus*. Práca rozvíja dejinný vývin od *Bolševizmu* po *Stalinizmus*, ktorý bol prítomný aj na území Československa v rokoch 1950 až 1955, dva roky po tom, ako sa Komunistická strana zmocnila vlády.

Druhá časť prvej kapitoly sa zaoberá stavom spoločnosti a kultúry počas komunistického režimu, a taktiež do akej miery je *propaganda* neoddeliteľnou súčasťou týchto dvoch sfér. Ľudia boli v tej dobe pod drobnohľadom komunistickej vlády, ktorá im zakazovala niektoré zo základných ľudských práv a slobôd, ako sú napríklad sloboda slova alebo právo združovať sa. Vtedajšia vláda v tom videla hrozbu, a preto bola každá takáto aktivita trestaná.

Na konci kapitoly je definovaná *propaganda* ako forma interaktívnej komunikácie medzi dvoma stranami, tá ktorá sa snaží presvedčiť, a tá ktorá má byť presvedčená. Je dôležité spomenúť, že *propaganda* využíva ako informatívne prvky tak aj prvky presvedčacie, čo v konečnom dôsledku vytvára celkom vierohodný dojem. Ďalej treba dodať, že *propaganda* má za úlohu presvedčať a predostierať “fakty”, ktoré sa hodia tej ktorej záujmovej skupine.

Na základe viditeľnosti *propagandy*, táto práca ponúka tri úrovne na ktorých môže byť *propaganda* identifikovateľná. *Slabo viditeľná, viditeľná a silno viditeľná* úroveň.

## Popelka: Fairy tale Propaganda

*Slabo viditeľná* úroveň sa dá definovať ako tá, na ktorú sa človek musí sústrediť aby ju mohol identifikovať. Tento typ *propagandy* je využívaný najmä vo filme. Tu treba byť opatrný, pretože je možné pomýliť si zámer autora s *propagandou* nejakej skupiny. *Viditeľná propaganda* je tá, s ktorou sa človek stretne takmer v každom systéme. Tento typ *propagandy* by sa dal prirovnať k politickej kampani. Posledná úroveň viditeľnosti je *silná*. Tento typ je dnes zaužívaný napríklad v Severnej Kórei, kde sa s propagandistickým materiálom dá stretnúť na každom rohu, či už v podobe rozhlasového vysielania alebo letákov, alebo priamo na ulici od náruživého dobrovoľníka. V tejto práci zohráva dôležitú úlohu práve *slabo viditeľná a viditeľná propaganda*, ktoré nachádzajú uplatnenie vo filme.

Druhá kapitola sa venuje filmu ako takému. Film sa dá definovať ako séria fotografií vytvárajúcich dojem pohybu. Práve preto sa divákovi javia postavy filmu ako živé. Ďalej táto kapitola vysvetľuje význam tvorby filmu, a to tak, že film odzrkadľuje určitú spoločenskú situáciu z reálneho života. Film má tiež za úlohu divákov pobaviť, poprípade ich niečo naučiť. Preto bol často využívaný práve na propagandistické účely. Keďže je film považovaný za pomerne ľahký spôsob udržania divákovej pozornosti, je vhodný na presadzovanie určitých myšlienok, či už autora, alebo v prípade tejto práce, komunistickej propagandy. V ďalšej časti druhej kapitoly je spomenuté práve obdobie, ktorému sa táto práca venuje, s filmovou tvorbou. Keďže počas komunizmu bola tvorba ako taká kontrolovaná, iné než komunistické materiály boli zakázané.

Druhá časť kapitoly opisuje prítomnosť propagandy vo filmoch, ktoré už boli veľmi obľúbenými u valnej väčšiny ľudí. Na príkladoch niektorých zo známych filmov poukazuje na zámer vládnucej sily o akési vnútenie vlastných myšlienok divákovi práve skrz film. Tiež opisuje spôsob, akým práve takýto film na ľudí vplýva, a ako sa propaganda podvedome vryla do mysle divákov.

Tretia kapitola sa venuje rozprávkam a filovým rozprávkam. V prvej časti opisuje vznik rozprávok a definuje ich. Vysvetľuje ako koncept rozprávok začal, počnúc ústnym podaním, až po ich písanú a neskôr filmovú formu. Po všeobecných definíciách opisuje formu rozprávok, ich vlastnosti a význam. Rozprávky mali za účel ľudí zaujať, pobaviť a potešiť, keďže vždy na konci každej rozprávky boli všetky postavy šťastné, a žili tak až do smrti.

## Popelka: Fairy tale Propaganda

Ďalej sa táto kapitola venuje rozprávkam v Československu počas komunistického režimu, kedy boli ľudia deprimovaní a unavení, a práve tento žáner im pomáhal pri oddychu. Obdobie rokov 1950 až 1955 bolo v Československu významným najmä pre tvorbu rozprávok. Práve preto z nich veľké množstvo obsahovalo komunistickú propagandu. V niektorých rozprávkach je viditeľné aj rozdelenie spoločnosti, a náznaky komunistického režimu.

Posledná kapitola je analýza vybraných troch rozprávok z obdobia, ktorému sa táto práca venuje. Tieto rozprávky sú *Bol raz jeden kráľ*, *Pyšná princezná*, a *Cisárov pekár a pekárov cisár*. Každá z týchto filmových rozprávok je vnímaná ako určitá forma propagandy, či už slabo viditeľná alebo viditeľná. Ako prvý je opis deja jednotlivých rozprávok, na ktorý nadväzuje práve prepojenie s komunistickou propagandou. Jednotlivé časti, v ktorých sa propaganda vyskytuje sú opísané a vysvetlené. Rozprávka *Bol raz jeden kráľ* sa vyznačuje slabo viditeľnou úrovňou propagandy, kde dôraz je kladený na charakter postavy. V prípade *Pyšnej princeznej* je propaganda viditeľná na rozdiely medzi dvomi susednými kráľovstvami a na rozdelení tried v spoločnosti. Posledná rozprávka obsahuje spojenie dôležitosti charakterových čŕt jednotlivých postáv a ich pozície v spoločnosti.

Na základe analýzy týchto troch filmov sa hypotéza tejto práce potvrdila, a to najmä tak, že bola viditeľná prítomnosť komunistickej propagandy v každej z vybraných filmových rozprávok. Bolo teda dokázané, že tieto rozprávky boli nositeľmi komunistickej propagandy, a teda bolo zjavné podnecovanie komunistickej ideológie zo strany vládnucej sily Československa.

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