

Title: Poetics and Semantic Content of Věra Chytilová's Films in the Normalization Period.
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Abstract:

This paper introduces Chytilová's stylistic and thematic structures of her films, being transformed under the pressure of the normalization era. International scholars have mostly written about Chytilová's feature film *Sedmikrásky* (1966), which they praise as an early feminist work, and a stylistically innovative piece. However, before the post-invasion clampdown, Chytilová made another stylistically innovative feature film, *Ovoce stromů rajských jíme* (1969). My analysis of Chytilová's poetics and semantic content begins as it crystallized in the 1960s in her shorts and documentaries and culminated in the two feature films. In the first half of the 1970s, Chytilová was a banned filmmaker. She did not receive permission to make another feature film until 1976 (*Hra o jablko*). More feature films followed (*Kalamita*, 1981, *Faunovo velmi pozdní odpoledne*, 1983, *Vlčí bouda*, 1987, *Šašek a královna*, 1987 and *Kopytem sem, kopytem tam*, 1988) and documentaries. In these films, Chytilová tried, with varying degrees of success, to adhere to her feminist themes, but thematically and stylistically, she was forced to conform to the climate of normalization, with attempts to experiment. After a scathing privatization after the fall of communism (*Dědictví aneb kurvahoši-gutntag*, 1992), Chytilová produced (*Pasti, pasti pastičky*, 1998), an account of two rapists castrated by their victim, what many Czech film critics rejected as an "extreme feminist diatribe." Another openly erotic film, *Vyhnání z ráje*, 2001, a "subtle observation of human behavior" was refused to be broadcasted by a Czech TV station. *Hezké chvílky bez záruky* (2006) represents Chytilová's final comment on the nature of contemporary Czech society, which, she, as the director seems to argue, has been destroyed, possibly irreparably. The final part of my paper deals with Chytilová's work transformed from the post-communist era, and examine to what extent did Chytilová need to conform to the commercial demands of the time.