

Západočeská univerzita v Plzni

Fakulta filozofická

Bakalářská práce

**How the Second World War influenced American
cinematography in the 20th and 21st century**

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Plzeň 2018

Západočeská univerzita v Plzni

Fakulta filozofická

Katedra anglického jazyka a literatury

Studijní program Filologie

Studijní obor Cizí jazyky pro komerční praxi

Kombinace angličtina – němčina

Bakalářská práce

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Plzeň 2018

Prohlašuji, že jsem práci zpracoval samostatně a použil jen uvedených pramenů a literatury.

Plzeň, duben 2018

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Poděkování

Rád bych poděkoval vedoucímu práce Mgr. Tomáši Hostýnkovi za odborné vedení, rady a trpělivost, které mi velmi pomohly při psaní této práce.

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1. INTRODUCTION

The aim of this work is to compare the World War II movies made solely by the US production, how they are made now and how they were filmed in the past. If they are more straight, what they pinpoint and what is the overall rating of the movies.

This work will also try to evaluate the impact of reviews and how big is the difference in influence between traditional professional and modern audience reviews with the use of new technologies and internet websites for instance *IMDB*, *Rotten Tomato* and others.

It will define how popular culture can affect world politics and the movie production, and on the contrary, how world politics uses popular culture to pursue its agenda. The term popular culture will be also theoretically defined. It will also show how the popular culture subjects are connected.

1.1 The End of the War and its effects

On the 8th of May 1945 the Second World War ended in Europe and on the 2nd of September it ended in the Pacific. The biggest slaughter in the history of mankind finally ceased to exist by the signing of the *Japanese Instrument of Surrender* on the deck of *USS Missouri*.

The US movie production found the theme of World War II as a gold mine. Even during the conflict, they produced several movies mostly from the Pacific theatre of war (*Air Force (1940)*¹; *Objective Burma (1945)*²; *They Were Expendable (1945)*³).

The popularity of Hollywood production is clearly measurable by the increase of profits and moviegoing. Around 70 million people visited cinemas weekly. It was more than half of the whole population of the USA. The profits were as high as one and half billion. To this day (if we include inflation) this sum is still a historic record.⁴

After the war the result of American Second World War propaganda was about to appear. People began to ask, what happened to our heroes and what happened to those

bad guys on the other side of the Atlantic Ocean. The movie production reacted to those desires with movies *The Best Years of Our Lives* (1946) which focuses on American soldiers returning to their civil life and *The Stranger* (1946), which is covering the theme of hunting a Nazi war criminal, who escaped and fled to Connecticut.

The war scenes from Europe were first filmed in the movie *Fighter Squadron* (1948), which focuses on the aerial war over the Europe and the first ground war scenes were filmed in the movie *Battleground* (1949), which gives a look on the 101st Airborne division in the Battle of the Bulge. Since the end of the war, it took three years to film in Europe.

If we look closer to the desires of the present, from 17 movies made solely by US production since 2010, only one is solely psychological (*Emperor* (2012)) and only two others are semi-psychological without fighting, holocaust or espionage as their main theme (*The Monuments Men* (2014); *Hacksaw Ridge* (2016)).

Question is, are those desires from movie studios who lost contact with their audience, or is it formed by something else? If we look at the overall score of purely action movie such as *Fury* (2014) and compare it with a fighting movie from other production, here *1944* (2015), filmed by Estonian, the score is quite similar. (7,6 for *Fury*⁵, 7,1 for *1944*⁶). But if we look at the user reviews, there is an enormous difference. User reviews of *Fury* give a very low score, mostly 1-3 stars, with little exceptions with a 5 star rating. The movie *1944* gets the exact opposite, mostly 7-9 with exceptions going lower.

1.2 Introduction to Popular Culture Study

The popular culture can be defined as “*culture widely favoured or well liked by many people*”.⁷ As an opposition to this popular culture exists “high culture”. John Storey in his *Cultural Theory and Popular Culture: An Introduction* also suggests, those two are partially separated by time. His examples are the works of Shakespeare, which belonged to the popular culture up to the 19th century but today are sensed as a sort of class, or noir movies, which started as a popular cinema, but are for film clubs and academics nowadays.

The time difference can not be the main mean of difference in the definition. For the purpose of movies, the relatable criteria are the movie traffic, profits and nowadays also the user reviews on various internet sites.

Storey also suggests the usage of popular and high culture is defined by social status. Popular culture is more for the masses and the high culture serves as a sign of exclusivity. Even in the one production circle, the culture can be different for every part. For example, the artists on *DeviantArt* will have a different social sense and way of life than the recipients. The same thing applies for *Youtube* and Youtubers, where the producers can be sensed as a high culture, because that status is not available for everyone. But the reception is without any doubt a popular culture.

This parallel can be seen in the production circle of animated movies. The invention and widespread usage of mass media, here the cinema and later the television, made possible to have a wide range of cultural work available for the public without significant time delays. This cultural wave can be very similar to Gutenbergs bookprinting in the 15th century. In no other era before could people have the same impressions at the same time from one cultural work.

On the other hand, what is really the physical evidence of popular culture? What can be defined as one and how can it be described? The first insight into the future studies of popular culture were made by Roland Barthes and his book *Mythologies*, where he described everyday objects such as margarine, children's toys, soap powder or wine, and set them as things worthy of closer attention.⁸

The popular culture is a mediator through which the period and its mood and events is reflected. It is a central to our understanding of how the world works.⁹ This understanding can be subsequently accelerated by picking an era, where the emotions of the people are intensified by the weight of the situation they are living in, and by picking a popular culture example, which was on purpose full of subliminal hints and favouring one certain agenda.

2. THE WAR ERA (1939 – 1945)

2.1 Animated movies support the war effort

After the First World War (periodically known as The Great War) world flourished with art and entertainment. The widespread of old inventions and the addition of new inventions boosted the entertainment industry and people, tired of the war depression and overflowed with new “young” energy, were eager to find amusement and were full of optimism. In the world, mostly in Europe, The Great War destroyed the old habits and was also the cataclysm to birth (or rebirth) of new states (Poland, Lithuania, Estonia, Latvia, Czechoslovakia, Yugoslavia, etc.).

Besides the established entertainment means such as literature and poems and partially the radio transmitting, the new ones began to spread. The era of 20s and 30s was the birth of television. The first pioneer was a British scientist John Logie Baird, who developed an apparatus capable of recording a person standing in front of the transmitting machine.¹⁰ However before the Second World War the most influential visual (and later audiovisual) production was the cinema.

Between the wars, the world experienced the birth of a famous icon, Mickey Mouse. In 1926 after moving to a new place, the Hyperion Studio, Walt Disney created his most influential character. Formerly, the Mortimer Mouse, (he was renamed after the wife of Walt Disney pointed, Mortimer sounds too unfamiliar for kids), was main hero in two silent movies. Walt Disney was however unable to sell them, because no producer was interested in silent movies anymore. Therefore, he created a third movie, *Steamboat Willie*, which aired on the 18th November, 1928. It was a quick success and made Mickey the star we know today.¹¹

Another important studio, apart from Walt Disney, were the Warner Brothers. In the 1930, they produced a very successful cartoon series, such as the *Looney Tunes* and *Merrie Melodies*. It was in those two series, where Bugs Bunny, Porky the Pig, and Duck Daffy first appeared.¹²

The third most iconic animated figure was Popeye the Sailor. Originally a hero of the comic strips was about to appear in the cinema after a contract had been signed in 17th

November 1932 under the patronage of Paramount Pictures and created by the Fleischer Studios. After few years the Fleischer Studios had internal problems and they had to sell the rights to their patron Paramount Pictures. The acquisition was made in May 1942.¹³

On the 1st September 1939, the world experienced the outbreak of new war, the one most horrible and gruesome than any other before. The USA however did not want to participate and it was only after the attack on Pearl Harbor, on the 7th December 1941, when president Franklin Delano Roosevelt agreed to join.

The movie industry reacted and the animated shorts were no exception. The iconic heroes became mascots of air squadrons, navy and land platoons (e.g. *Donald Duck - USS Reliable, USS Cythera, Porky the Pig – Aviation Repair Unit No.1, see Picture No.1 and 2*)¹⁴, with the notable exception of Bambi, and the shorts in the cinemas promoted the war effort on the home front.

During the war the state have to eliminate any doubts about fighting the opponent from the position of power. Not only it is acceptable, but for understandable reasons even necessary. The media are a very powerful tool for demonizing the opponent and promoting key home activities for example collecting scrap metal and other precious resources, saving as much fuel as possible and buying war bonds. All these activities were also promoted by animated shorts.

2.2.1 Scrap Happy Daffy (1943)¹⁵

In the movie *Scrap Happy Daffy*, made by Warner Bros and produced by Leon Schlesinger in 1943, the main character, Daffy Duck, operates a scrap pile which collects precious metals such as iron, brass, lead and other resources important for the war effort.

In the beginning, when the attention of the audience is still sharp, he sings a song about winning the war. “*We’re in to win, so let’s begin. To do the job with junk. We’re in to win, turn in your tin. And listen to it plunk.*” During the song, Daffy climbs the wall of scrap metal made from old heating, various cans, trash bins and oven. At 1:05 he points at a tin can, right when the line – turn in your tin, sounds.

The next scene is a practical explanation, how saving every little material serves with defeating the “freedom’s foe”. Daffy jumps in front of three mirrors and sings: “*To our nations call, every rubber ball. Goes to defeat the freedom’s foe.*” Those three mirrors then show three Daffy Ducks, who turns into three dictators of the Axis. Adolf Hitler from the Reich in the centre, Benito Mussolini from the Italy on the left from the audience view. And Japanese Emperor Hirohito on the right. The phrase “freedom’s foe” is then repeated in the changed daffy voice, which should symbolise how the three dictators express themselves in their speeches.

After the mirror breaks, which is also a direct symbolisation of “defeating the enemies of freedom”, Daffy rides down a big hill of scrap metal and shows the audience the drawings of everyday objects used for recycling. “*Pots, pans, old tin cans, pails, nails, empty jails. Vats, hats, rubber mats. Missing links, kitchen sinks. Garbage cans, electric fans, rubber boots, bathing suits.*” With the phrase bathing suits, there is a pretty lady depicted. Daffy then goes back and whistles. It is there to calm the audience a little and to regain their awareness. After that he continues. In total, more than 40 objects are shown there.

Daffy then gasps, jumps on a wagon full of metal, laughs at a horse backside, which is very similar to Hitler’s face, and jells a line: “*Well, how do you like that, Schickelgruber.*” Direct insult on the German dictator, whose name was formerly Schickelgruber. The scene then moves to Germany, to Hitler’s office, where he very ridiculously yells. It is also written in the subtitles – shouting in mock German.

The Dictators learns about “the non Aryan duck” from the newspapers. Those have a very periodic headline. “*Mussolini in scrap heap. Now let’s junk Hitler.*” – Daffy. The authors could not know, the Italy is going to capitulate on 8th September 1943, the animated movie was published on the 21st August 1943, two weeks before. However what they did know was, Mussolini’s arrest ordered by Italian King Victor Emanuel III. on the 25th July.¹⁶ Public believed the Mussolini’s dream of fascist Italy as the successor of ancient Roman Empire is gone, and so did the animators. We now know, their predictions were correct.

Angry Hitler depicted as a sociopath chewing the carpet (there is even written “Chew along dotted line”), then orders to destroy the scrap pile. The order then travels to Hermann Göring whose fat body full of medals gives no doubt about his identification, and from guard to guard until it arrives to radio station. There the order is transformed into sole Destroy! line. This line is then shouted by Nazi Germans heiling to this order. It is another example of direct implication and demonization of the enemy.

The order finally reaches a German submarine, hiding in the Atlantic Ocean, which then observes the scrap pile. The scrap pile has the same silhouette as the Statue of Liberty from New York City, as shown on the Picture 3 below. Submarine launches a torpedo from which a goat eating tin cans emerges and begin to eat them.

Picture 3: Statue of scrap



Source: Scrap Happy Daffy [movie]

The sound of eating the metal disturbs Daffy patrolling the scrap yard. He digs his “private fox hole” and is ready to do his duty and defend his position. He also does the

trick with showing his helmet on a stick. After a few moments it is shown the stick is his head. The cruel reality of the war world is shown in the way of animated humour.

After finding the eyes in the dark and demanding the surrender of his foe he realizes it is just a mirror. Then he is disturbed again by hiccupping goat. Daffy gives him a sodium acetyl-salicylic drink. He introduces this drink in the way of advertisement. *“Provides immediate relief from hyper-gasidity, banishes after-dinner discomfort and loginess.”*

Daffy tries to help the goat but he finds a necklace with a swastika. They chase each other. Daffy is frightened because the goat has a very sharp horns. He wears glasses as a protection. Goat tries to go around him and attack his back, but he has another pair there. The fight with the goat leads to his defeat. There is even a reference to Popeye, when Daffy says: *“What I would give for a can of spinach, right now.”*

This knockout leads into daydream, when a ghost of Daffy’s ancestor Dullingham Duck appears and states: *“Shame, Daffy, Shame.”* It leads into song, where ancestors of Daffy, the heroes of American history, tell him that the USA never surrenders. The whole group sing a song of their struggles and never surrendering in the melody of *Yankee Doodle Dandy*.

Apart from Dullingham Duck, the settler from Mayflower who stood on the Plymouth Rock, there are:

- American Continental Fighter from Valley Forge military camp built during American Revolutionary War
- American pioneer and explorer fighting the Indians with Daniel Boone
- John Paul Duck (John Paul Jones), “first known“ American naval commander in the American Revolutionary War

The song then changes into John Brown’s body song. A duck version of Abraham Lincoln tells Daffy the American never surrender. All the ancestors with several more non named repeats the line *“No Daffy, Americans don’t give up!”* Daffy agrees because *“he’s American duck.”*

This dream gives him power to fight, which is stated by another reference, this time to *Superman* comic books. The ancestors say the famous line *“It’s a bird! It’s a plane. No! It’s Super American.”* Daffy Duck defeats the goat and the submarine and the “dream” ends with him fighting a fire hydrant which is in the same shape as submarine

periscope. The short ends with him stating *"It was all a dream."* Which is then interrupted by the German sailors and goat in a wrecked submarine positioned on the pile of scrap and yelling *"Next time you dream, include us out!"*

2.2.2 The Thrifty Pig (1941)¹⁷

In *The Thrifty Pig* cartoon, produced by Walt Disney and directed by Ford Beebe in 1941, the need for war bonds is shown. The cartoon had been commissioned by Canadian government to promote the idea of buying war bonds for the war effort.

The story is the classical scene with three little pigs building their homes from different materials. The first one has a house from hay, the second one from wood and the third one from bricks. In this cartoon the brick house is changed for an iron house with the stamp of war bonds.

The first two pigs are making fun of the third one. *"He don't take no time to play, all he does is work all day."* The wisest pig replies: *"You just want to play and dance? While there is danger all about. You should make your houses wolfproof. Bricks like these will keep him out."* There is a long camera sight on the brick made from the War savings certificate issued by Dominion of Canada.

The two gullible pigs sing how they are not afraid. All while the "Big Bad Wolf" is hiding behind a tree. When he shows himself, he has Nazi insignias such as a German officer cap with swastika, suitcase with swastika and red belt with another swastika on his arm.

The story then follows the classic plot line, where the wolf huffs and puffs and destroys the two houses. The war bonds house resist, the pigs throw bond bricks on the wolf and chase him away. After that they sing a song: *"Who is afraid of the big bad wolf, union jacks (the name of British flag) are waving. We will be safe from the big bad wolf, if you merge your savings."* When the story of the cartoon ends, there is a one minute of propaganda lines (e.g. *Opportunity to do your part, To win this war spend less, Lend your savings, Buy more and more war savings certificates, Invest in victory*) while showing the British Supermarine Spitfire fighters defeating German Messerschmidt airplanes.

2.2 Animated national heroes

There is no doubt about the impact of these animated heroes on the war. The subliminal messages sent in the cartoons helped to influence the thinking of the population and if nothing else, they kept the morale of the home front and also of the soldiers abroad very high.

The animated series are easy enough to understand and the play on stereotypes (Yelling of the Germans, big teeth of the Japanese, bold chin of the Italians) is very efficient. However, it was not about making enough animated cartoons to win the war. It is only a little yet very interesting part of the complex mosaic of the war effort.

During the Vietnam War the animated series with war theme returned for a short time. For example the *Jet Cage (1962)*¹⁸ made by the Warner Bros. It is about Tweety, the little yellow canary bird flying in his golden cage which has now jet engines and can fly. The cartoons were mostly viewed as a supplement and no longer served the mass propaganda as twenty years before.

2.3 Animated movies of the WW2 era worldwide

2.3.1 Germany (3rd Reich)

The production of Walt Disney was very influential. The German entertainment industry, for example the Ufa (Universum Film Aktiengesellschaft) commissioned a very experienced cartoonist, Otto Waffenschmied, to work for them. On the 30th November 1934 Otto Waffenschmied was able to screen a first movie with his new character, Tilo Voss, an old German fairy tale sylvan elf, and gave it to the board members of the Ufa to discuss. After negotiations the project was disbanded for financial reasons.¹⁹

The Great Depression forced many American cinemas to close and the others to find another viewers to boost their profits. In 1933-34 Germany registered around 245 million cinema visits. This amount tripled until 1940. Such potential was very appealing for American producers and therefore Germany was in sight for them. This confirms the visits of important persons for instance Arthur W. Kelly, vice president of United Artists Corporation, and brothers Walt and Roy Disney.

The popularity of Disney movies was not an exception even for the great dictator himself, Adolf Hitler. On 20th December 1937, minister of Propaganda, Joseph Goebbels, wrote in his diary: “As a Christmas present I gave the Führer 30 top movies of the past four years and 18 Mickey Mouse films. He is pleased to no end. Glad to have that treasure which hopefully will give him joy and relaxation.”²⁰

However none German cartoonist could provide animated movies in the quality of Walt Disney and other American productions. There was only one exception, Hans Held, a well known caricaturist, animation pioneer and actor. Under the patronage of Bavaria Filmkunst, he made several cartoons. Most importantly, the short *Der Störenfried – The Troublemaker* (1940).²¹

This short was commissioned as many others by the Ministry of Propaganda. It describes forest animals living peacefully in their habitat. Their home is then attacked by the foe (the troublemaker) Red Fox. Father Rabbit cannot defeat this foe himself, so he asks prepared hedgehogs for help. The hedgehogs are envisioned as Wehrmacht (The armed forces of 3rd Reich), which is then supported by the German Stahlhelms (The class of armored helmets) they are wearing. The hedgehogs cooperate with wasps symbolising the Luftwaffe (The aviation forces of the 3rd Reich). Their symbolism is supported by sound. When they attack the fox, the sound they are making is the same as the sound of attacking Stukas, most famous bombers of the Reich.²²

2.3.2 The Soviet Union

Without any doubt the Soviet Union played a major role in the Second World War. The members of the Central Committee understood the importance of war propaganda and also they did not underestimate the influence of animated movies.

In the story *What Hitler Wants* (1941) they describe how he would take the wheat from communal farmers, the factories which he would later give to the imperialists and how he would mark his land by coffins of the dead. In the end the proud heroes of the Soviets will never allow that. Hitler is visualised here as a barbaric brute with a helmet with horns. It is a subliminal hint to the history of Teutonic Wars. The German knight had no mercy and slaughtered their captives very often. Their helmets were also

decorated with iron horns. This visualisation links the invasion of the 3rd Reich to the Teutonic Wars in the 13th century.²³

This cartoon was not the only one. Notable examples are *Beat the Fascist Pirates (1941)*, *Strike the Enemy on the Frontlines and at Home! (1941)* and *A Mighty Handshake (1941)*. The last one is showing how the united forces of the Allies (United Kingdom and Soviet Union) would close the Europe from each side. The two giants of the Allies would then shake their hands and suffocating the “little Hitler” between them.²⁴

2.3.3 Japan

The Empire of the Rising Sun was actually one of the first from the Axis to directly wage a war. This country fought not only for the dominance but also for the importance of strategic resources, because on the Japan Islands there were only insignificant numbers of those needed for a state to be taken as a world power.

The cartoon *Toybox Series 3: Picture Book 1936 (1934)* is clearly directed against the United States. Peaceful inhabitants of unnamed island are having fun with music, until the army of Mickey Mouses with help of crocodiles and venomous snake attacks. The inhabitants then call for help, which is answered by old Japanese heroes. These heroes form an army of various persons and creatures (a notable creature is a cuplike person who transforms into a tank) and win a battle with Miceys.²⁵

3. THE VETERAN ERA (1941 – 2000)

3.1 Authentic experience

On the 8th May 1945 the Second World War ended in Europe and on the 2nd September it ended in Pacific. For the filmmaking industry the War did not leave only many interesting stories and battles to make, but also a very important life experience provided by many veterans.

This experience was sometimes based more on the emotion than on the facts. Many of this emotional based experience were later used by the film producers. For instance, we

can name the colossal German armour units such as Königstiger (King Tiger), Vergeltungswaffen (Retaliatory weapons) or Japanese Kamikadze (Suicide fighter) and the conception of honourable death etc.

American producers often used different types of Cold War Tanks to imitate the hardness of the German tank forces. In the movie *Battle of the Bulge* (1965), the German tank forces were made completely from American M47 Pattons (see Picture No. 4). *Battle of the Bulge* was not the only movie featuring non periodical substitutes. For example, the movie *Patton* (1970) used the same M47 Pattons type tanks in several scenes. We can also highlight the fact that it was not only to show the clear dominance of German armour but also for financial reasons.^{26, 27}

The best example brought to the public about how Japanese the waged the war was explored in the movie *Bataan* (1943). Japanese soldiers were depicted as cruel bloodthirsty warriors who were disgusted by anyone who surrendered. Also the Bushido codex was mentioned. In several scenes the Japanese were blindly attacking and attacking the lines without hesitation and without considering their own loses.²⁸

3.2 Military-Industrial complex

On the 17th January 1961, the president of the United States of America and former commander of the Allied forces in Europe, Dwight Eisenhower, gave his final speech, later called as the *Farewell Address to the Nation*. In this speech he also stated: “In the councils of government, we must guard against the acquisition of unwarranted influence, whether sought or unsought, by the **military–industrial complex**.”²⁹

This military-industrial complex means the production cycles needed to form and supply a nation’s professional army. However, this complex also contains forms of entertainment used as a sort of advertisement for the recruitment centres and Army lobby.

The critique of the military from public is formed for many reasons. Some individuals believe, the military is unimportant and should cease to exist. Whatever the opinions on this reason are, it should not be underestimated. Others are afraid of the collateral

damage on civilians in the area of war. But most importantly, people are not in favour of complementary actions raised to support the army such as inflation, increased taxes and forgone domestic programs. Not to mention direct drafts and Reserve call-ups.³⁰

There is also a huge difference between the various justifications of war to the public. The people do not want to be involved in the war for reasons they cannot feel in a material way. To fight for freedom of the people in Middle West, Africa or South Asia is not wanted, because the material cost of the taxes and most importantly the direct casualties of American soldiers is more sensible than some moral justification.

However, if the conflict directly involves the United States of America or the NATO allies - more specifically the Western Europe - the public opinion is completely different. It is something that can directly touch their daily lives. The main evidence are the differences between public opinions on WW1 and WW2 versus Korea, Vietnam and the Middle East conflicts.³¹

The U. S. Army did not want to show the cruel reality of the war. Partially the movie industry and its viewers were not prepared to see the gory scenes full of blood, partially the reality would influence the recruitment of new soldiers. The effects were not so obvious during the Korean War, because the hardened veterans of the Second World War were still young and they had already seen the reality of the war. On the other hand, this generation was too old to form the majority during the other great conflict of the United States, the Vietnam War. And it was this war, which showed how the public opinion mattered and how it could influence the overall conflict and even the political situation.

As an intermediate stage in the movie industry between idealization of war and the reality can be seen the movie *The Bridge at Remagen (1969)*. In this movie there are scenes of dying soldiers without much blood shown. However, in another scene after taking the town square, the soldiers are attacked by a Hitlerjugend militia member. His dead is then seen as an emotional moment where even the hardened soldiers stop and think.

An important information is, the overall sceneries and fights are very real and based on facts. The most notable difference is only in the used American armoured forces. In reality, there were used the heavy tanks M26 Pershing. In the movie light tanks M24 Chaffee are seen. The disastrous situation of the Germans and no reinforcements are also clearly shown and based on reality.³²

Almost one generation after the Vietnam War the Army and the movie industry reacted with more daring movies which on one hand showed the reality of the war and on the other hand had gory scenes and blood. As a classical example a movie *Platoon* (1985) can be named. A 4 Oscars movie showed what the typical “grunt” must do and how the war is more or less a moral dilemma filled chaos.³³

The late phase of this stage is closed with a movie so real it gives never-ending questions how it could even happen. *Saving Private Ryan* (1998)³⁴ is famous for its gruesome gory scenes full of lead and blood. It “welcomes” the viewer in the first minutes of the movie with D-Day and Landing on the Omaha Beach, which happened on the 6th June 1944. It is stated that more than 4 thousand of American soldiers died that day on the beach. *Saving Private Ryan* demonstrates the filling of these numbers with scenes where machine guns literally bite the bodies of soldiers and kill them by dozens in seconds. In the upcoming scenes the soldiers are seen without body parts or heads, the sea is full of blood and there is sand and dirt everywhere.

If we compare it with an earlier movie *The Longest Day* (1962)³⁵, the scenes in this movie are more decent even though the soldiers are dying often and there is smoke and explosions everywhere. On the contrary the camera is not shaking to imply the chaos on the battlefield and there are no gory parts or much blood. Some parts were taken from the plane so the aerial view of the whole scenery could be seen. This did not happen in the *Saving Private Ryan*, possibly to underline the depressing atmosphere of the simple foot soldier under fire.

3.3 Education versus Blood

Let us ask a question. Can the war movies be educational or is it only about showing the harsh reality, gory scenes and “some” story? We discussed how the movies can be used to push some agenda, the importance of veteran feedback and how they affect public opinions.

It is important to highlight the fact that the movies will never be a documentary genre. But it is also equally important to highlight the examples of movies which were so real, they could serve as educational productions in the borders of author freedom of expression.

3.3.1 Midway (1976)³⁶

The movie is focusing, as the title suggests, on the Battle of Midway, a naval aerial battle in the Pacific Ocean between Japan and the United States of America. It was the first real conflict of the aircraft carriers and it showed the importance of this invention. The battle took place from 3rd June to 7th June 1942 and left the American dominate over the Pacific Ocean.

The movie begins before the battle. The Japanese are planning how to destroy American aircraft carriers, which should eliminate the American threat to their ambitions and which should correct their mistake made during the attack on Pearl Harbor. The commander of Japanese forces was Admiral Yamamoto who was also the mastermind behind the initial attack on Hawaii. He was very skilled and well aware of the danger if their operation is not successful.

The opposing admiral was Chester W. Nimitz. He was no amateur and accepted this challenge. Nimitz was well aware the battle will be won by planes and by information. Therefore, he tried to get every possible scrap of knowledge he could before the actual battle took place. American counterintelligence cracked the Japanese code and found out when and possibly where the next Japanese attack will happen.

The movie is more about careful planning, scenes with fighter and reconnaissance planes and counterintelligence. It has more personal storylines but they are limited and mostly formed into a backstory.

A very interesting fact is the use of real documentary footages from planes in the battle scenes. The dialogues and pilot personifications are scripted and made in a studio. But several scenes are taken from the real planes and real Battle of Midway. The callsigns and squadron names and numbers were also kept up to reality.

3.4 Fading Feedback

In the year 2003 still 4,370,000 American veterans from the Second World War from the whole number of 16 million of surviving serving soldiers were alive. In the year 2013, there were only 900,000 veterans alive. And it is estimated that until 2023 there will be only around 100,000 veterans with the only “real” experience of the Second World War.³⁷

This falling number is a critical information for all the future movie producers and also the movie critiques. The first ones should prepare for the upcoming pressure from the military to embellish some facts, so the recruitment agenda can be promoted. The second ones should calculate with the fact that no movie after certain date could be seen as real and therefore the overall pressure of fact support will be solely on them and other viewers.

Partially the reality can be kept from the written experience, for example with *All Quiet on the Western Front* by E. M. Remarque, and by military experts. Let us not forget, however, that many so called military experts are paid or influenced by the Army. It is understandable, because many of those experts come from the Army ranks or studied at the Army academy. On the other hand, it is not easy but also not impossible to filter the information given by the experts and by the science and apply them on the movie. The quality of the future WWII movies will be directly influenced by the reviews and the financial and Army popularity outcome. If the reviews have lower influence, the movies will be unreal and full of cheap motives.

3.5 Popular Culture: Plastic Toys and War

The War and the Humanity goes together basically in the whole recent history of modern (10,000 years) humankind. We humans seek violence and we like to observe it. This fact is proven by many studies and historical evidence. Gladiator fights in Colosseum, fighting pits, the popularity of videos from car accidents etc.³⁸ The War influenced popular culture in many ways. But is it right to ban the products of this influence? Definitely no.

The popular culture and folk lore were driven by the need of heroes and great stories. The first written story in the history of humankind is focusing on Gilgamesh, the king, demigod and warrior. One of the oldest ancient Greek writings (formerly oral) are covering the Troy War and their heroes such as Achilles or Odysseus. First writings from Anglo-Saxon Britain is Beowulf, a story about a hero and a warrior. First German writing is about Hildebrand, again a warrior.

The children always liked things the adults do. The kids in hunting groups dreamed about being powerful and strong hunters, the children in Rome idolised their favourite gladiators.

It was also during the time of Roman Empire when the children played with roman toy soldiers and wooden swords. They were not first to do so. The soldier miniatures were found in Egyptian tombs and were dated more than 3 thousand years old.

First soldiers made from plastic in the United States were made in 1938 by the Bergen Toy and Novelty Co.. They were made from green plastic, to spare cost on painting and to keep the strong resemblance to American Army. The inspiration from the real Army of the United States can be seen visually. (See Picture No. 5). The helmets are American M1. Soldier on the right is holding American M3 “Greasegun” Submachine gun and soldier in the back has M1 Garand Rifle. The “Army Men” were ranked by the Time magazine as the 13th most influential toys in the history.³⁹

The green plastic soldiers were also used as a main idea in the game series *Army Men* developed by *The 3DO Company*. The main protagonist green soldier called “Sarge” (a

short form of Sergeant) is fighting on multiple places for instance garden, garage, living rooms, bathrooms etc. with tan soldiers. One of the games even sent the toys into space to fight with plastic aliens.⁴⁰

4. THE MODERN ERA (2000 – PRESENT)

4.1 Computer effects and its influence

The modern movies experienced a growth percentage of computer effects used. This so called CGI (Computer Generated Imagery) gives more space to form various scenical expressions or better possibilities for postproduction. Although the CGI is not cheap, it is definitely more pleasant for the viewer to see more detailed visuals. On the other hand, it sometimes disrespects the whole movie because the producers are more focused on the computers and effects, and not on the other parts of the movie such as script or acting. Typical example of this unbalance is the movie *Pearl Harbor (2001)*.

4.1.1 Pearl Harbor (2001)⁴¹

The plot of the movie was promising. Two young American friends, Rafe and Danny, want to be fighter pilots in the US Army. They enlist, serve under Jimmy Doolittle in the training airfield, then Rafe moves to fight in the Great Britain and Danny is moved to Pearl Harbor forces on Hawaii.

Rafe becomes a flying ace (shooting down five or more enemy fighters), but is shot down. He miraculously survives and returns to Hawaii, where he found out that Danny in the meantime has a love romance with an army nurse, Evelyn, who was formerly his. Rafe and Danny are involved in a bar fight and flee before the military police arrive. When they woke up with hangover, they realise, the Pearl Harbor is under attack. They arrive to an airfield, manage to get into the air and shoot down several planes. After the attack, they are then involved in the Doolittle raid on Tokyo, land in China, where Danny is killed by Japanese soldiers, and return back home to the USA.

Even from this shortened plot is clear how historically inaccurate maybe even impossible it is.

Let us speak about the most obvious. Rafe moved to fight in the Battle of Britain. The Battle of Britain took time from 10th July to 31st October 1940. We can discuss about the end of the battle, because the date in October is preferred by British historians. The German historians prefer to set the end in the mid of Summer 1941.⁴² Rafe took training in January 1941, as is specified in the movie (see Picture No. 6). It is very unlikely, the director of the Movie, Michael Bay, would take the German dating, therefore can be assumed it is a script mistake and historical inaccuracy.

Another support for this historical impossibility is the idea of American citizen involved in the fight in different country legally. This idea could never happen because of this two main evidences. First, in the Battle of Britain, there were only 11 American pilots serving in the RAF and all of them had British citizenship or claimed they are Canadians.⁴³ The second evidence are the *Neutrality Acts*, passed down the United States Government in the 30s, which prohibited the involvement of American forces in the war of other states.⁴⁴

In the movie Rafe is seen legally departing from the United States (not from Canada) and then on the Airfield in Britain, where he reports to his British commanding officer. Rafe is wearing a uniform of the United States Army and also stating his army rank. This is a clear historical nonsense.

A Significant part of the movie is dedicated to Doolittle raid, an impressive bombing run on Tokyo, which took place on 18th April 1942 and was meant as a morale boost for the American people, who were terrified with the surprise attack on Pearl Harbor. It was personally commissioned by the US President Franklin D. Roosevelt who knew the importance of the morale in war.

It is possible for Doolittle to train fighter pilots, who then served in the Hawaii, as was seen in the movie. However, it was completely impossible for those fighter pilots to fly bombers, as the Rafe and Danny did. The bombing run was performed by 17th Bomb Group from Pendleton in Oregon, a unit without any links to Pearl Harbor.

In the movie, the crewmen had to lighten the B-25 planes on the runway of the *USS Hornet*, the aircraft carrier. This was completely inaccurate, because the preparations

(which also meant to shorten the number of guns on the board of the plane, as was shown in the movie) were made long before the flight and were very precisely counted.

If we return to the main plot of the movie, the attack on Pearl Harbor, the movie with the same name followed several plotlines during the battle itself.

One followed Danny and Rafe, trying to survive machinegun attacks from Japanese planes. They arrived with their car on the airfield, which was already under attack. Then they moved with several other friends and pilots to a reserve airfield, where they armed themselves, took off and confronted the Japanese forces. It was formerly believed, the American pilots never flew towards the Japanese. However, by the evidence, 8 pilots managed to take off and six were credited with destroying at least one Japanese plane.⁴⁵

Other plotline followed the US Counter Intelligence and the commander of US Navy in Pacific, Admiral Husband E. Kimmel. This was possibly the most realistic part of the whole movie. The US Counter Intelligence tried to warn Kimmel about the possible attack. The radio was unfortunately interrupted because of weather and the telegram message arrived late, which can be also seen in the scene, where the Admiral is on a boat in the harbour, observing the damages.

However, there are still mistakes to be found. Admiral Kimmel was aware of the possibility of the Japanese attack. He warned the command in Washington and tried to prepare as much as was in his capability and competence. When the attack happened, he then tore apart his four star ranking. Such furious he was. In the movie, he is however completely calm.⁴⁶

Third plotline was in the hospital, where Evelyn served. The camera shaking, blood scenes and bombardment of the building should subliminally influence the viewer, how terrifying was the whole attack. Although the overall casualties of the attack were high (2403 dead and 1178 wounded), the number of civilians was very low. Only 68 civilians died and 35 were wounded during the attack.

The majority of overall casualties was because of the explosion of the ammunition magazine on the *USS Arizona*. From the point of view of the movie, this was only a

minor incident and the number was achieved by more gruesome methods for example aerial bombing and machinegun fire.⁴⁷

If we skip all the scenes without main protagonists, the last plotline was about Doris Miller, African American cook on the battleship *West Virginia*. In the movie he finds the commander of the ship dying after explosion. Then he sees a man wounded by a bullet and therefore not able to shoot a twin machine gun. Doris take control of the post and shoots down a Japanese plane. We should not ignore the fact that in several scenes he was firing in the direction towards another American ship. He is later in the movie awarded with a medal and by the narration it seems, he is the first African American to get Navy Cross (second highest award for valor in combat).

The reality was different in details and slightly less heroic. After hearing the alarm, he tried to get to his battle post. It was destroyed before he arrived and therefore he ran to report himself for duty. Lieutenant Commander Doir C. Johnson ordered him to help the captain of the ship, who was wounded. After several moments Doir found an empty machinegun and ordered several other men to rearm and start to fire. He found out, Doris, who originally did not know how to operate the gun, learned from the two other men how to do so and began to fire on the Japanese planes. When the ammunition was depleted, Doris was then ordered to move the captain to deck, where there was no smoke from the oily fire as it would ease the captain.

When Doris was later awarded with a Navy Cross, it was not only for helping his captain under heavy enemy fire but also for helping to move injured sailors to a safer space and therefore saving their lives.⁴⁸

The opinions of critics were very strict against the movie. Overall they criticised the hastiness of the plot on several places in the movie, badly written dialogue and flat storyline.

Desson Howe from Washington Post review published on 25th May 2001 said: *“The visuals are well done but not mind-blowingly memorable. It would take a director far more gifted than Bay to outdo James Cameron in "Titanic." Perhaps intimidated by this, Bay gives us many scenes featuring marooned men in the water, and many others stuck*

inside majestic, sinking hulls. And when the Japanese planes strafe those men, he goes underwater – like Steven Spielberg did in "Saving Private Ryan" – to show the cool, glossy white trajectories the tracer bullets make underwater."⁴⁹

The obvious copying of several scenes and motives is not the only thing criticised by D. Howe. As the main drawbacks of the movie are also seen as was previously told, flat love story between main protagonists, scenes without connection or deeper meaning and too long time of the movie making it too boring.

If we compare it with a much older movie also addressing the same topic, the attack on Pearl Harbor, *Tora! Tora! Tora!*, which was first published in 1970, there is a huge gap between.

We should take in mind the time gap between those two movies and the differences in production. Michael Bay could (and did) use many computer effects, which were not available in 1970 and therefore we should not expect from an older movie the same visual quality as from the younger movie.

Tora! Tora! Tora! took the way of dialogues. We have several plotlines to follow. A very interesting one was with Japanese diplomat Saburō Kurusu, who led the peace negotiations and was a sort of scapegoat. It added depth to the whole situation around the attack. It was also very interesting to watch the acting expressions of both sides involved in those diplomatic visits and how Kurusu reacted when the information about the attack was revealed.

The fight during the attack was made more real, less explosive and more decent. We can assume it is a sort of movie evolution. The older movies are often more decent and this fact should not be forgotten. As an example we can name *King Kong* movie from 1933 with comparison to the one from 2005. In the older one, it was enough for the big Kong to just put the victims in mouth and then spit them out.⁵⁰ The later versions were more gruesome and gory.⁵¹

The depth of the characters of *Tora! Tora! Tora!* was not made through love scenes and some sort of love triangle attempt. It was made around historical characters for instance

Husband E. Kimmel, Isoroku Yamamoto, Henry L. Stimson or Lt. Commander Fuchida. It is a same pattern latter followed by already mentioned movie *Battle of Midway* and a capital difference in comparison to modern *Pearl Harbor* movie.

What can be seen as a mistake in *Tora! Tora! Tora!* is the absence of Doris Miller storyline. Although he was a historical figure, he was not included. It is a matter of discussion if it was for racial reasons or solely because it was not suitable for the movie concept. The movie was more focused on the commanders, plans and tactics, unlike the *Pearl Harbor*, which stayed more in the lower levels and focused on the view of the common soldiers and pilots.

It does not mean the older the movie the better the quality and higher the reality. Currently, the *Tora! Tora! Tora!* is 48 years old and *Pearl Harbor* “only” 17. This time difference up to today can also mean the reception of the movie is with lower expectations and we, the viewers, are willing to overlook critical mistakes. If we look at a periodical review, the impressions from the movie are completely different.

Roger Ebert, experienced movie critic, wrote: “*The task of the actors is to stand around reciting verbatim quotations from military histories at each other; (...) "Tora," on the other hand, offers no suspense at all because we know the attack on Pearl Harbor is going to happen, and it does, and then the movie ends. We don't even feel sympathy for the officers responsible (if that's the word.) They've been directed as wooden puppets reading security reports, etc. (...) The action sequences at the end are supposed to be the pay-off; we're all waiting, somewhat ghoulishly, for the bombs to go off and the ships to sink. And they do, for about 15 minutes, but the level of the special effects isn't particularly high.*”⁵²

The Movie *Tora! Tora! Tora!* was made to be as historically accurate as possible and was criticised for it. *Pearl Harbor* aimed to be a love romance around a historical event, something the *Titanic* achieved, with effects of *Saving Private Ryan*, but failed to do so.

It is a very valuable evidence of the influence which can a good critic offer. The importance of the critic can be shown on the differences between professional critic and

user reviews. *Pearl Harbor* received on average 2,5 points from professionals. On the other hand, the user reviews are between 6 to 7 points out of ten.

If we look at a recent movie *Fury*, the differences between user review and professional reviews are not so different. The movie received quite positive score of 7 to 8 points from both sides. The movie had decent effects, strong characters and quite strong script. We can say it was balanced. Yet it was the public interested in military history and military customs, which strongly protested against several scenes.

There are three main scenes, which received most of the critique. One is the flat love story romance of the youngest crewman Boyd Swan and a German girl. They spent together only a few moments, yet she became romantically interested in him and they spent a few nice moments in her bed.

Second scene was the tank battle between a group of four Shermans and Tiger tank. Tiger is a 54 tonnes monster and all its abilities were far superior than those of Sherman tanks. It was partially shown in the scene, because from 4 tanks, only the one with the main characters survived. In the reality however would all four tanks be destroyed. It could not be allowed in the movie, but in the reality it was quite common. For example, we can name the situation with German tank ace, Michael Wittmann, and the Battle of Villers-Bocage, where Wittmann destroyed in 15 minutes around 30 vehicles, including many tanks.

The last and possibly the most unreal scene was the last, where the crew of immobilised tank *Fury* stopped the advance of a SS battalion and killed many Germans. This scene was also criticised by a WW2 tank veteran, Bill Betts, who said: *“I thought the film showed accurately how tough life could be in a tank, but the final scene where the crew hold out against a battalion of Waffen SS troops was too far fetched. The Germans seemed to be used as cannon fodder. In reality they would have been battle-hardened and fanatical troops who would have easily taken out an immobile Sherman tank using Panzerfausts (an anti-tank bazooka). They also seemed to have an inexhaustible supply of ammunition and fuel. A Sherman tank only does five miles to the gallon so I think they would have run out long before the final showdown.”*^{53,54}

4.2 Videogames, flagships of youth culture

With the expansion of E-Culture and World Wide Web the domination of movies is slightly decreasing. Although the Internet can help to share movies, maybe even better than television, because the movies are available at all time (*Netflix, Amazon Prime Video, HBO Now*), whenever the consumer would like, the privilege of audiovisual home distribution of culture was lost.

The videogames are more appealing for the youth, but it is not the teenagers who are the only recipients of this source of culture. The Second World War and the horrifying experience from the biggest battles of mankind (Stalingrad, Kursk, D-Day) are a grateful theme for videogame developers.

Videogames are often influenced by movies. For example, the gruesome and gory scenes of Omaha beach landing from *Saving Private Ryan* were a great inspiration for missions in *Medal of Honor*⁵⁵ series and *Call of Duty: WWII*. For other example, the scenes in *Enemy at the Gates*, where soviet soldiers are attacking the Red Square were also used in *Call of Duty*⁵⁶ series including the sail over the Volga river.

The Second World War is seen as an important time milestone even in games which describe alternative reality. For instance, *Fallout 4*⁵⁷ series (See Picture No. 7), where the motive was used in the trailer for the game and is seen as a very important time point in the timeline of the story.

4.3 The future of WWII movies

The movie *Fury* was promising. Mixing the reality of the war with powerful story and strong characters proved to be a strong concept with enough decency to sustain the feel of real history. However, it was not what a true military fans would enjoy without thinking about flaws and mistakes.

In the year 2016, another great movie was produced and published. It was the story of young army medic who refused to carry or shoot weapons, but would still do heroic

deeds and even receive a Medal of Honor. The name of the movie was *Hacksaw Ridge* and similarly to the movie *Fury*, it was a decently written and produced movie.

However, it was still easily recognisable as “American” because of several oversteps in the production. As the most important and most visible one, we can name the height of the Hacksaw Ridge itself. (See Picture No. 8)

Picture 8: The Real Hacksaw Ridge versus the Movie version.⁵⁸



Source: History vs. Hollywood

An important question regarding the Hollywood production is: “Can there be a movie without strong intervention and not be criticised as too real?” If we compare the Hollywood production with other countries, we can see a huge difference.

4.4 Foreign production

Belarussian and Russian *Fortress of War (2010)*⁵⁹ proved to be a very strong movie, with important historical characters and still kept the feel of real story. We could see situations such as soviet bayonet charge with typical “Ura!” war cry. The movie showed very gruesome scenes similar to *Saving Private Ryan* and others, for example, the scene

where German tank literally rode through dozens of dead civilians, or the effects of flamethrower tanks. Things more typical for the Russian production were however not always an idea of the producers, on the contrary to the Americans, most of the scenes are recorded and were scripted according to reality.

*Warsaw 44 (2014)*⁶⁰ is a movie from Polish production. It shows the life of several young adults and teenagers participating in the Warsaw uprising. Even though it has some flaws, mostly regarding the love story, it has very clearly shown how tough can the reality of war be. Therefore, we can assume, the story was shown pretty real. It had also shown real town quarters, where the battle took places.

Another example of a good story with a very deep plot concerning the nation is *1944 (2015)*⁶¹ made by Estonians. The story tried to explain a deep ironical trauma where Estonian men were forced to fight against each other because of interests of other states. In 1939, Soviet Union annexed Estonia and drafted young men into their army. In 1941, the 3rd Reich annexed the land and did the same. In 1944, both Estonian armies meet on the front. Although the movie plot has its strong and weak points, it left the viewer confused and very strongly touched.

Last example will be very familiar because it has a very similar plotline as the Pearl Harbor. The movie *Dark Blue World (2001)*⁶² is covering the theme of the Czechoslovakian pilots in the Battle of Britain. The plotline is mainly describing the characters and the love triangle, where two pilots are romantically interested in a British woman. Unlike in the Pearl Harbor, the story works. It has a decent realistically shot scenes and strong characters.

A very recent example of western production is the movie *Dunkirk (2017)*⁶³ which is brilliantly produced. It was a cooperation of France, Netherlands, United Kingdom and the USA. Unfortunately, the characters are not so strong as one would expect in such powerful movie, but maybe it was for the good, because it added the feel of anonymity. The viewer can live through the chaos of the Dunkirk encirclement and the hopeless situation the soldiers had to experience.

The Second World War experience is very appealing for both the audience and the movie producers. The old themes are depleted and therefore the producers are trying to explore partially forgotten or not so well known stories. *Hacksaw Ridge* and the inspiration by Pacific (except Battle of Pearl Harbor) are a possible future for next Second World War movies.

The Pacific operations might be interesting for Americans, but for us Europeans it is a little too far to have it more emotionally connected. Let us hope the Hollywood producers would find more European locations where to find some inspiration. For example, Italian campaign, Africa or some forgotten battles in France for instance the Falaise Battle.

5. CONCLUSION

The Hollywood production and American war movies are purposely changed. In comparison to foreign movies, the United States movie production is directly influencing the viewer by slight changes and by stretching the reality as far as possible.

The animated movies made during the war were changed in the name of winning the war and gaining the support. They were directly influencing what the viewer should think and what should he believe in.

As was written in Chapter 3, the veteran feedback is decreasing. The American public - except fans of military history, or modern soldiers with war experience - is not educated how things worked or looked. The documentaries, although their popularity is slightly rising, is just not powerful enough to overcome the influence of fiction. The results could be seen during the whole second half of the twentieth century.

In the modern age after the year 2000, the movies are produced fully by the will of the sponsors and director. They are shaped not by the facts but by the emotions and personal views. The history is seen as a background scenery and not as a base of the movie concept.

They often contain subliminal messages, as was seen and justified in the production during the war, and facts so slightly changed, the viewer would not even imagine to question them (such as the stretch of the real Hacksaw Ridge). It makes the reception of the movies more positive, because the viewer is more amazed by the heroism and the difficulty of the situation they had to overcome. But it also makes the story cheaper because of this need to somehow enrich the history.

The overall need to make the pure history more interesting with love romances or unnecessary explosions and clashes might get more viewers in the short term. Unfortunately, in a long term it is a professional suicide. It is already showing how the degeneration of the American movie production progressed. The collapse is on the other hand very uncertain, there is a high danger the viewers will adapt and they will not see how the movies changed their point of view.

The movie productions from other states or the cooperative production showed the negative aspects of the US production could be erased. But it will always be about the respect to the history of their own nation and how they will present it to the public. And this respect is rapidly decreasing.

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- ⁶² – *Tmavomodrý svět* [movie], Directed by Jan Svěrák, Czech Republic and United Kingdom, Biograf Jan Svěrák, 2015
- ⁶³ – *Dunkirk* [movie], Directed by Christopher Nolan, United Kingdom, United States, Netherlands and France, Syncopy Inc., 2017

7. APPENDICES

Page 9, Pictures 1 and 2: USS Reliable and Aviation Repair Unit No.1



Source: U.S. Naval Institute

Page 17, Picture 4: M47 Patton Tank with the camouflage of the 3rd Reich



Source: Battle of the Bulge (1965) [movie]

Page 22, Picture 5: Green plastic soldiers



Source: Time Magazine

Page 24, Picture 6: American Training Airfield on Long Island



Source: Pearl Harbor (2001) [movie]

Page 30, Picture 7: D-Day landing in the Fallout 4 trailer



Source: Fallout 4 [videogame]

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9. SUMMARY

9.1 SUMMARY IN ENGLISH

This bachelor thesis covers the theme of popular culture and the influence of a major conflict on the subjects of popular culture. These subjects are movies made by the sole production of the United States of America. It compares the periodical differences and receptions of the movies by the public and by the professionals. It also shows how the movies can be used to promote a certain agenda and how the viewer reacts on and often hidden impulses sent by the movies. The work also uncovers the relations between movies and world politics.

The thesis also contains contextual references and other subjects of popular culture with theoretical definitions.

9.2 RESUMÉ ČESKY

Tato bakalářská práce se zabývá tématem populární kultury a vlivem důležitého konfliktu na její subjekty. Tyto subjekty jsou zejména filmy vyrobené produkcí Spojených států amerických. Dále jsou porovnávány dobové rozdíly a reakce na tyto filmy, jak veřejností, tak i kritiky. Práce ukazuje, jak se filmy dají použít k propagaci určité myšlenky nebo jak diváci reagují na různé a často i skryté impulzy. Také je ukázáno, jak se navzájem ovlivňují filmy a světová politika.

Práce ještě obsahuje doplňující obsah pro rozšíření celého kontextu a další subjekty populární kultury spolu s teorií populární kultury.