

The “new” reality and the signs against ideology in literature and the film: “Three Daughters”

Literature. Film. Ideology. Signs against ideology. “Three Daughters”.

Bednár Uher’s work from the sixties can be regarded as a testimony about a period conditioned by totalitarian ideology and about a man who is confronted with turning moments in history. He increases his human value “only” by life, by the moral value choice, not by submitting to the norms of the system. That is why the screenplay (1968) and the film *Three Daughters* (1967) are targeted against totalitarianism. The contemporary communist ideology, which “writes the history” with language as an example of socio-cultural pressure, by its symbols as models for reality, is confronted with character personalities of the thematic historical section they have formed to the extent that they have different attitudes within individual discourses. In the story of *Three Daughters* the heroine defends her father and she beats “culture of power” only in the perspective.

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