

Abstract

This bachelor thesis deals with the crazy comedies „Four Murders Are Enough, Darling“ by director Oldřich Lipský and „You Are a Widow, Sir!“ by Václav Vorlíček. What these two films have in common is not just the crazy comedy genre and the year of production. The abovementioned movies also share a co-starring Miloš Macourek, distinctive black humour and recurring comedic actors. The aim of this thesis is to uncover the specificity and uniqueness of both films and their screenwriting tandems through a comparison of the scripts and the resulting audio-visual works. My main concern is whether the screenwriting basis was eventually fulfilled in the resulting work or, as the case may be, what it was initially and how that idea differs from the finished film. For this comparative analysis, I use the instruments of the British theorist of screenwriting I. W. Macdonald, and mostly his term and concept of *screen idea*.