

The first part of the thesis is concerned with the theory of comics. The author considers the concept of graphic space of comics as a basic notion of the presented theory. On the basis of graphic space it is possible to introduce the individual concepts of the comics theory, namely comics sign, comics word, comics image. The author introduces the new concept of „prototypic“ comics scheme which serves as the basis for comparative analysis of an old Czech comics *Rychlé šípy* with modern adult comics. The concept of comics image is viewed by some theoretical approaches of pictorial semiotics (Eco, Goodman, Snesson), and Peirce's general semiotics, and film semiotics. The comics image is defined as rhythmical plural multidimensional comics structure. The thesis is concerned with its various structural dimensions and their units. In the second part, some of the theoretical concepts introduced in the first part are applied in the comparative analysis, which focuses on some devices used in a famous old Czech comics *Rychlé šípy* by J. Foglar, and in modern adult comics (the corpus of the chosen Czech and worldwide comics is included in the present work). The parameters for the comparison are: comics cover, graphic space, comics time, interiorisation and animisation of exterior, chromatic coding, picture-verbal interactions, diegetic character, diegetic situation, and inner world of characters. Modern adult comics shows up as highly interactive, coherent, metaphorical, reflexive structure. Technical („formal“) features of this structure are semantized (within the dimensions of „meaning“, the diegetic and non-diegetic features coalesce).