

Abstract

In my thesis, I focus on the role of an author in a work of art, and film in particular, based on Jan Mukařovský. Firstly, I describe Mukařovský's structuralist concept of an art work. Thus, following Ferdinand de Saussure's ideas, he views a work of art as an autonomous sign. At the same time, he uses de Saussure's terms *langue* and *parole*. In this text, I explain Mukařovský's terms of an aesthetic function, a norm and a value. I also examine the difference between an individual and a subject of art, and between intentionality and unintentionality. I compare Mukařovský's view of the author with other theorists, namely, Umberto Eco, Roland Barthes and Michael Foucault. Hence, I show historical changes within the concept of the author, and also explain Pierre Levy's cyber-cultural understanding of it. In addition, I discuss other authors, who bring together film arts and the interplay of signs. In particular, I introduce James Monaco and Jerzy Plaževski, and connect their thoughts with ideas of Mukařovský. These authors create a bridge between the concept of a film author and Mukařovský, who does not discuss this authorship in particular. The focus here is on Jaroslav Vančát's theory of a multi-layered film, examining three layers of film with different authors. Focusing on films with actual actors, I also touch upon the idea of an actor as an author.