

## **Annotation**

This diploma thesis deals with intertextuality in Game of Thrones series from the academic perspective. The thesis presents a comprehensive summary of selected intertexts including their classification according to the different types of semantic connection. The theoretical frame is based on the theoretical approaches of leading intertextuality theorists in literature and culture in general. In addition, it reflects the position of Game of Thrones series in the cultural mainstream, both in regards of its popularity and dissatisfaction of viewers over the final series. Based on national and international critical reviews, this diploma thesis analyzes the genre changes in Game of Thrones and focuses especially on the shared features with the soap opera genre. The fantasy genre specifics and its possible influence on reality is also briefly described. The methodological part summarizes the analytical tools and formulates research questions. According to the different types of semantic connection, the analysis is divided into three parts: the referential intertextuality (the connection to history), the intertextuality between texts (the connection to other works of culture) and the inner intertextuality (the connection to other elements inside the series). The first part of the analysis describes selected references to historical events, personalities, customs and realia. The second part deals with selected references to the existing fantasy works. In the third part, the inner intertextuality manifested in the means of quotes and time loops is analyzed. The three types of intertextuality in Game of Thrones are mutually compared, related to theoretical approaches and commented in the terms of their value for the viewer and their function in the narrative.