

Abstract

The theme *Point of View: David Lynch and intertextuality* of this master thesis deals with the work of American film director David Lynch, which we view in terms of intertextuality. The aim is to show how David Lynch manipulates with intertextuality in his films *Wild at Heart* and *Lost Highway* and what other means he uses to achieve the specific atmosphere of his films. We say that it is impossible to unambiguously interpret Lynch's work and we will try to show that every of various points of view can be correct.