

The goal of the master thesis deals with the media image of work of a screenwriter and director Pavel Juráček in the Czechoslovak and Czech press in 1960-1970 and after 1989. Juráček was one of the most outstanding filmmakers of so-called Czechoslovak New Wave, whose career was stopped because of The Warsaw Pact Invasion in Czechoslovakia and following restoration of firm rule of a communist party. That's the reason why a first research period is set to 60s and early 70's when Juráček was going through his main artist evolution. The part of the thesis is focused on his films: *The Cars without Homes* (1959), *The Dynamite Watcher* (1960), *Black-and-White Sylva* (1961), *Ikarie XB 1* (1963), *Joseph Kilian* (1963), *A Jester's Tale* (1964), *Nobody Gets the Last Laugh* (1965), *Every Young Man* (1965), *The End of August at the Ozone Hotel* (1966), *Kino-Automat – Man and His house* (1967) and *Case for the New Hangman* (1969). The second shorter part of the thesis is focused on the transformation of the media image of Juráček's work after his death in 1989 mainly because of publishing of his literary heritage, most importantly his diaries.