

The work, *Healthy Schizophrenia, Influences of Brechtian Epic Theatre and the Alienation Effect in modern Czech Acting*, is divided into two parts. The first section is devoted to acting approaches in Brechtian epic theatre. It is focused on a breakthrough period in Brecht's experimentation, to which belong the stagings of the play *Man is Man* in 1931, an adaptation of Gorky's *The Mother* in 1932 and *Lehrstücke*. This part of the examination is based theoretically on studies of the *Street Scene*, *Alienation Effects in Chinese Acting*, and *Notes to the Opera, Rise and Fall of the City of Mahogany*. The work also takes into account Brecht's inspirations, including the acting of Mei Lan-fang and American slapstick.

The author considers these basic acting principles to be the basis of epic acting: simultaneity of play spaces; description of an event; presentation of and self-presentation of characters; actors presenting

character in the third person; speaking directly to public; the actor's attitude as spectator; the principles of quotation and demonstration (of an event, action or of a style); admission of authorship; fragmentary and non-continuous representation of character; the principle of play (playing at a thing); didactics; representation of one's opinions; using an alienation effect; stepping out of a role. The last part

of the first section is devoted to model-stagings and model-books from the postwar period that document the above-mentioned acting approaches.

The second part is devoted to the relationship of Czech theatre to Bertolt Brecht and his works, with a stress on acting, looking at parallels with, and similarities to Czech forms of epic theatre and epic acting.

The work encompasses works from the end of the 1920s up until 1989. The chapters are presented in historical sequence.