

ABSTRACT

The presented bachelor thesis focuses on the transformation of the distinctive poetics of Jiří Voskovec and Jan Werich in the Osvobozené divadlo from 1930 to 1936. The starting point for this work is hypothesis of two different creative stages – the first with the dominating elements of apolitical lyricism and the second with the prevailing political and social engagement. The work builds on the analysis and comparison of selected dramatic texts that serve as representative sample of their creation (from the first period *Ostrov Dynamit*, *Sever proti Jihu*, *Don Juan a comp.* and *Golem*, and from the second period *Caesar*, *Osel a stín*, *Balada z hadrů* and *Rub a líc*). Based on analysis of dramatic texts by defined subcategories (composition, characters, space-time, anti-illusion devices, scary and violent scenes, expression of engagement in song production and types of engagement), the aim is to define whether the underlying hypothesis appears to be functional and whether enough relevant arguments can be found in the production of Voskovec and Werich.

KEYWORDS

Osvobozené divadlo, Jiří Voskovec, Jan Werich, engagement