

Abstract

This Bachelor thesis focuses on adaptations of selected artwork of Ladislav Fuks (*Spalovač mrtvol, Příběh kriminálního rady*). It strives to cover as many types of adaptation as possible and to point out not only the specifics of a movie adaptation (*Spalovač mrtvol*, rež. Juraj Herz, 1968) but also the specifics of different media adaptations, namely theatre play (*Spalovač mrtvol*, rež. Jakub Nvota, Divadlo Petra Bezruče, 2016 a *Spalovač mrtvol*, rež. Jan Mikulášek, Národní divadlo, 2016), radio play (*Spalovač mrtvol*, rež. Aleš Vrzák, 2017), audiobook (*Příběh kriminálního rady*, Markéta Jahodová, 2013) and lastly television production (*Příběh kriminálního rady*, rež. Dušan Klein, 1994).

The goal of this thesis is twofold. Firstly, using the example of artwork of Ladislav Fuks, the thesis strives to portrait art adaptations as one of the oldest mechanisms of culture ever. Secondly, it aims to pay attention to the techniques and processes that the various media use in their adaptation, which use the original material in a certain way that is based on their unique features. The openness and ambiguity of Fuks's work gives the contemporary artist freedom to apply creative translation, which in turn allows for the adaptation to be presented not only as a mere group of processes that underwent inter-media transcoding and a move from one semiotic system into the other, but rather as a product and creative appropriation act and as a receptive or interpretive process.

Key words

adaptation, movie, theatre play, radio play, Ladislav Fuks, Linda Hutcheon