

## **Abstract**

The theme of my thesis is mapping the journey of the Theatre of the Oppressed into and within the Czech environment, in art and beyond. We will look at the emergence and development of methods of Theatre of the Oppressed across the publications and work of Augusto Boal, thereby establishing a theoretical framework from which this issue is commonly drawn. We will define important terminology used in the Theatre of the Oppressed and especially in the "forum theatre" method. We will pay increased attention to the role of the "joker", his profile, the ethical level of his work and how it is possible to become one in the Czech environment.

We will look into how the Theatre of the Oppressed and universities became connected in our country. One of the objects of interest will be to observe the interdisciplinary use of methods of Theatre of the Oppressed in the Czech environment. We will discuss where and how the Theatre of the Oppressed began to be institutionalized and networked in the Czech Republic. We will look into the potential that the Theatre of the Oppressed has in the hands of the non-profit sector and in education. We will compare the original "forum theatre" method of working with "non-actors" and "forum theatre" as a tool for prevention, education and development. We will discuss how the Theatre of the Oppressed can function as a tool of self-empowerment in the struggle against oppression. The next object of my research will be a comparison of the ways in which Theatre of the Oppressed is taught in major Czech theatre faculties. I will also be focusing my attention on the development of Theatre of the Oppressed with the support of the development funds. One of the important parts will be a demonstration and analysis of the work of Theatre 2<sup>3</sup>, which is one of the longest running Prague groups working with the methods of Theatre of the Oppressed. We will also be interested in the only international festival of Theatre of the Oppressed in the Czech Republic, DIVUFEST.

We will analyse the only major partial translation of Augusto Boal and his methods of the Theatre of the Oppressed into Czech by Jan Hendl, how it came about and why the book is not called Theatre of the Oppressed. We will discuss how the Theatre of the Oppressed got into Czech theatre art and what role Peter Scherhauser played in it, not forgetting to mention his experiments with "invisible theatre" and the experiments of other Czech theatre practitioners who we know also tried this method in their praxis.

Last but not least, we will go through the area of media space to see where and what place the Theatre of the Oppressed has in it.