The theme of the thesis named *Dramatization of Olbracht’s Nikola Šuhaj loupežník* is focused on the secondary life of Olbracht’s prose on Czech stages, in film and in other media as well. The interpretation begins with the recapitulation of circumstances of the creation and the initial reception of the novel and from its analysis related to the genre, language, style and composition, and proceeds with analyses of the individual dramatizations, created primarily by Peter Ulrich (*LP Nikola Šuhaj loupežník*, 1974; *Nikola Šuhaj loupežník*, Ateliér 1975; *Koločava*, Městské divadlo Brno 2011) or by Milan Uhde (*Balada pro banditu*, Divadlo na provázku 1975 and 2005; film 1978).

Special attention is paid to the fact that the key dramatizations of Olbracht’s *Nikola Šuhaj loupežník* worked with music and songs in their theatre adaptations and they used them as a means of expression that intensified the lyrical passages and allowed to transfer the poetics of the given literary model into a very impressive contemporary theatre form.

The aim of the thesis is to show in what ways those who dramatized and staged the models kept transferring the story of Olbracht’s novel into different social situations (or other cultures), while endeavouring to take advantage of the story in order to depict current problems of their time and to express the life feeling of their own generation.