

This work tries to illustrate the way Jan Mukařovský reflected the aspect of reader in his papers of literature, both in terms of a reader as one of the participants of literary communication, and in terms of (potential) Mukařovský's own reader-response experience. First chapter summarizes main theses of Ingarden's phenomenological concept of literary work, in particular in connection with a term „concretization“ which Felix Vodička further developed in the context of Czech Structuralism, and also presents the main reader-response theses of Constance school, which, in fact, represented the first methodology in literary theory, that put the emphasis on the reader as its central theme, and whose representatives were inspired by Felix Vodička's and Jan Mukařovský's ideas as well. The second, the third and the fourth chapters follow the development of Jan Mukařovský's thinking in three phases between 1923 and 1948. Every chapter includes an overview, offering the key ideas and papers of the period, and an analytical part, focusing on the (chosen) passages of Mukařovský's works and at the same time providing appearance of reader-response aspects (i. a. on the basis of lexical level used by Mukařovský in his reasoning). Detailed monitoring of the given periods proves that not even in the early phase of Structuralism was the aspect of reader completely neglected and during the 1930s and 1940s this aspect was researched in close connection with aspects of value and of evaluation of literary work: values are created through the recipient's active attitude towards reality and the aesthetic function is a mode which can variously modify this attitude and make it unique. In his masterpiece study "Intentionality and Unintentionality in Art" (1943), Mukařovský – through the unintentionality – gives reader even more possibility to fulfil himself and he adds the aspect of game to his concept, which always enables to enjoy a work of art in its uniqueness and as if it were for the first time.