ENGLISH SUMMARY

In my diploma thesis called *The Dramatization of Ivan Olbracht’s novel The Bandit Nikolai Shuhai* I have concentrated primarily on the adaptation most appreciated by readers as well as, in my opinion, the adaptation of the best quality.

In chapter one I focused on Olbracht’s novel, precisely on the theme genesis in *The Bandit Nikolai Shuhai*, which was based on a real-life event. The public responses on the book, which was awarded the state prize for a literary work of art in 1933, are reflected as well. We also deal with blending of the myth with reality, the language and stylistic processing of the novel, and with the main protagonists. Personally, I consider Olbracht’s *The Bandit Nikolai Shuhai* one of the greatest pieces within the Czech literature of 20th century. There are two reasons for which the theme of the novel became a good-quality and favourite basis for further processing: it tells an engaging story of a real-life figure and it is situated in a place which impresses us, Europeans, with enchanting exoticism of its landscape and culture.

Chapter two deals with the work of Petr Ulrych which was inspired by Olbracht’s novel. Ulrych’s first product based on this literary work was a monothematic LP *The Bandit Nikolai Shuhai* (released in 1974). A year later those thirteen songs were with the help of Ladislav Kopecký (lyricist and musician) and Ján Roháč (director) rearranged into the scenic form. Ulrych came back to the theatre Atelier’s performance called *The Bandit Nikolai Shuhai* almost after thirty years. With the assistance of the scriptwriter Stanislav Moša he created on its basis the musical *Kolochava*. I am concerned with the dramatization in this chapter so much because it symbolizes the climax of Ulrych’s work inspired by Olbracht’s novel and it best corresponds with the poetics as well as aesthetic qualities of the literary work. The LP *The Bandit Nikolai Shuhai* is a musicalized story about the robber-bandit legend describing the scenery in which it takes place. For the Atelier performance the songs from the successful LP were enriched with speeches of a Czech policeman chosen as a representative of police officers who were in service in Subcarpathian Ruthenia at the beginning of 20th century. Thus, *Kolochava* does not only comprise the bandit legend since its authors, in addition, emphasized the mutual co-existence of three different nationalities: Ruthenians, Jews and Czechs.
The last chapter is dedicated to *The Ballad for the Bandit*, the musical created by the pair of authors Uhde-Štědroň and performed by the avant-garde theatre “The Goose on a String“ (“Husa na provázku”). In his dramatization Milan Uhde held back the natural motifs which were amply depicted by Olbracht, but on the other hand he highlighted the interpersonal relationships, chiefly the relationship of Eržika and Nikolai. In Ulrych’s adaptations (*Kolochava* in particular) the inspiration from Olbracht’s novel is rather obvious. It does not only tell a love story of a man and a woman, whereas according to the model of *The Bandit Nikolai Shuhai* it elaborately portrays the scenery and characterizes all groups of inhabitants that affected the destiny of the legendary bandit who used to rob the wealthy, defend the interests of the poor and who used to kill in terms of righteous revenge.