

Abstract

With my bachelor thesis I would like to contribute to the additional knowledge of contemporary drama and I intend to provide a view into the Italian background to whoever is interested. The thesis deals with the image of three authors from the youngest generation of Italian dramatists, such as Fausto Paravidino, Letizia Russo, Davide Enia. The choice of these authors is led by positive reception by both theatre and literary critics, by staging off their plays in European theatres, by gaining prestigious awards, and by subjective preferences as well. Most of their texts have not been translated into Czech and as well, the reception of their works in the Czech Republic is not so numerous.

The introductory chapter presents all the authors together and is focused on their most famous pieces and gained awards and points out published collection of their plays and other international projects.

The analyses of the concrete published texts in chapters are organized according to the chronological order of the time when their works were written and order of the authors is based on gaining the most prestigious Italian award for young dramatists (Premio Riccione). Short extracts of the pieces are also added mostly in translation by the author of this thesis.

The second chapter deals with the dramatist Fausto Paravidino (1976) whose plays are staged abroad the most. The fact that he seeks inspiration in Anglo-Saxon environment and American movies is noticeable, which also influences the language used and the fast changes of scenes in his plays. His first drama named *Trinciapollo* (Scissors For Poultry, 1996) resemble the type of absurd theatre of Harold Pinter, the following family dramas *2 Fratelli* (2 Brothers, 1998) and *La malattia della famiglia M* (The Illness of Family M, 2000) can evoke plays from the end of 19th century. Then Paravidino is inspired by detective genre in prosaic text *Natura morta in un fosso* (Still Life in the Foss, 2001) and continues with political works *Genova 01* (Genoa 01, 2001) and *Noccioline* (Peanuts, 2001).

The third chapter is devoted to dramatist Letizia Russo (1980), whose themes and language used in her plays resemble the British type of *in-yer-face theatre* the most. She begins with the drama set in a war background with antique motives *Tomba di cani* (Dog's Tomb, 2001) and the play *Babele* (Babylon, 2003) set in futuristic city, continues with the text written for the youth *Binario morto* (Dead End, 2004) and a monologue called *Primo amore* (First Love, 2005). Her dramatic work temporarily ends with a play called *Edeyen* (2005).

The subsequent fourth chapter is focused on one author of the second generation of the narrative theatre, Davide Enia (1974). The message in his texts is mostly conveyed to the audience through a monologue and he uses a Sicilian dialect mixed with Italian. His work for theatre begins with the monologue *Italia - Brasile 3 a 2* (Italy - Brazil 3 to 2, 2002), which deals with a famous football game in 1982, and the text for one actor set in the background of the second world war in Palermo named *maggio '43* (May '43, 2004). The following pieces for theatre are drama *Scanna* (Slaughter, 2004) and a novel-like text *I capitoli dell'infanzia* (Chapters From Childhood, 2006).

The concluding chapter is focused on the summary of gained knowledge and comparison of the authors' production and their artistic devices used in writing for the theatre.

The textual attachment of the thesis consists of authors' biographies, list of theatre premieres of the analysed texts and internet sources focused on Italian drama. The images attached are mainly compositions of pictures from selected theatre productions.