

This thesis deals with the chapter about dramatic poetry in the first and second edition of Jungmann's "Slovesnost". Its aim is to outline the author's dramatic approach, cover the changes that occurred in the second edition in comparison to the first one, and show Jungmann's work with aesthetic notions, using examples. First of all, we described a formal set-out of the chapter and its place within the whole "Slovesnost", and then we concentrated on individual genres and their modifications in either edition. Finally, we focused on aesthetic motives which occur in the chapter. Our thesis proves that Jungmann's thinking dramatically changed and modernised within a quarter of a century. He stopped using primarily Czech expressions, which was the case in 1820, and yielded to ever more often used international words in a way, which led to his moderation in terms of Czech Revivalism. The case of the key term "estetický" ("aesthetic") was similar – the author mentioned it only in 1845 instead of the original "krasovědný" (a truly Czech word with the same meaning), and using it enabled him to rebuild the aesthetic system by creating the so-called "nonaesthetic feelings".

Modernising the theory was also mirrored in the fact that the author no longer emphasised ethical moments. In the second edition, he concentrated on aesthetics and ethical purposes, and he yielded the dramatic impact in its favour. The aspect of interpretation also saw a certain change – the first edition is clearly less technical and deals mainly with the impact of individual approaches. The 1845 edition uses of verse types that are better suited for individual genres, and the theory is therefore viewed through the poet's prism for a change.

Our research outlined significant system changes as well as Jungmann's changes in the structure of individual genres and their hierarchisation within the chapter.