SUMMARY
This bachelor thesis deals with the last novel by Dostoyevsky The Brothers Karamazov and the film based on the book directed by a screenwriter Petr Zelenka. The first part of this thesis deals with a comprehensive analysis of Dostoevsky's novel The Brothers Karamazov in terms of literary theory and history, the second part focuses on the issues of the film adaptation based on the novel The Brothers Karamazov, directed by Petr Zelenka. The aim of this thesis is to provide a comprehensive and integrated analysis of the novel The Brothers Karamazov. This thesis investigates, if ideas of Dostoevsky’s works are currently up to date. Above all, this work deals with comparison of literary and film adaptations, focusing primarily on formal and semantic differences of these entities.

The first chapter of this thesis deals with the genesis of the novel The Brothers Karamazov. In this section, a creation of the novel The Brothers Karamazov is placed in historical context and there are described the effects and circumstances that Dostoyevsky was influenced by in the course of writing this novel. The second chapter focuses on the narrative aspects of the novel The Brothers Karamazov. It is divided into nine subsections, each dealing with one literary and theoretical point of view. In the following subsections deals with the problems of the genre classification of the work, focuses on the external and internal composition of the novel, the band of narrator and speech of the characters. Other aspects are particularly characteristic of space-time and characters and themes that are pivotal for the novel The Brothers Karamazov. Each of these themes is described in terms of the semiotic point of view, and the origin of this motive in Dostoevsky's life. The third chapter is devoted to the reception of the novel The Brothers Karamazov. It does not only deal with just positive or negative acceptation of this novel by readers or literary critics around the world, but it particularly deals with its influence on the development of many natural sciences and humanities. In the three of the subsections there are theatrical, musical and film adaptations of the novel pointed out.

The fourth chapter is concerned with comparisons of the novel and its film processing, and it is also focused on general problems of film adaptations of literary models, there are also set out general issues that may occur while making the films based on literary pieces. The fifth chapter describes Zelenka's adaptation approach, which is included in the screenplay and realization of the film. The sixth chapter includes various aspects of the film, including the issue of space-time, film compositions, characters and themes that mingle in the whole film.
In this chapter the emphasis is placed on the formal changes that occurred during the transfer of the novel to the screen. The fourth subsection is devoted to semantic changes, which created a semantic shift in the reduction of literary texts in the screenplay. The seventh subsection monitors the resound of Zelenka's film The Karamazovs in audiences, especially in the Czech Republic and Poland.

The conclusion summarizes all the formal and semantic differences between the novel and its film adaptation. Formal changes are particularly relating to compositional differences between the novel and its film adaptation, in the film is plane of a theatrical production and plane of film reality, which is closely related to the fact that the actors act not only characters but also themselves. Zelenka made many significant changes to the literary master, particularly the reduction of the main storyline and a weakening of religious theme. By many up-grade elements, that are included in the film Karamazov, director Zelenka proved that the ideas of Dostoevsky’s works are currently up to date.