

ABSTRACT

The thesis focuses on verbal formulation of ecclesiastical and social symbols in two extant versions of the Old Czech play *Mastičkář*, in the museum version and in the version known as *drkolenská*. Both records originated in the 14th century. The former is probably from the first half of the century, the latter from thirteen sixties to thirteen eighties, but they are both transcriptions of older texts.

Initially readers are acquainted with editions of the ancient text and then it is put into context of the medieval drama. Genesis and development of the scene ensued with the three disputes related to the work: the dispute over the authenticity of museum version, the dispute over the relation between the Old Czech *Mastičkář* and German Easter plays, and the dispute over the origin of *Mastičkář*.

The author assorted the symbols into several categories. In her work she focuses on the symbolism of characters and their names, the symbolism of toponyms, animals, flowers, bodies and their parts, dishes and beverages, tools and numbers.

At symbol's interpretation general meaning of symbol is defined first, then the symbol's meaning in the work is given and in the end attention is paid to the verbal formulation with focus on the word's morphological characteristics – on its basis the author asserts, that the symbol's meaning can be affected by the form of lexeme, but it occurs rather sporadically. Two cases of this fact were discovered in the analysed text. The work also shows how the meaning of one symbol can depend on the occurrence of another symbol in the text.

The conclusion is preceded by a chapter *Srovnání obou textů* (Comparison of both texts) in which is explained how the symbolism in *drkolenská* version changed in comparison with older text.

In both versions the relations between symbols are important, but so are the conjunctions of symbols and other words. The thesis proves that the symbols served the authors of both texts as the means of verbal comic. The connections between symbols and characters, the confrontation of the meanings of words in rhymes and the syntagmata that contain symbols are pointed out.

Satiric element gets into both of the texts through the connection between sacred symbols and profane reality, but not in the same extent. In the museum version the reader can see a respect for the religion, in *drkolenská* version the author get sharply at the religious teachings – for example the Immaculate Conception of Virgin Mary is ridiculed.

The author of this thesis sees the cause for this use of symbols in the situation of church, which in the time of both texts' origin went through a crisis.