

ABSTRAKT

The aim of my thesis is to approach the specifics of current Dutch drama. First part of my paper is based on the theoretical work of Hans-Thies Lehmann, Hugo Brems and Anja Krans describing the development of drama in Netherland covering the year 1969 to the turn of the millennium. Moreover, I am focusing on the major events, trends and characteristics following this period as well as explaining the term "post-dramatic theatre ", which I closely characterize. I've been following the change of the cooperation between dramatists and theatre groups regarding contemporary drama.

In the second, practical part of my work I investigate whether or not the thoughts of the above mentioned theatre scientists and theorists are valid (and if so to what extend). I have examined this on a few pieces of work of four selected Dutch dramatists (Esther Gerritsen, Rob de Graaf, Maria Goos, Gerardjan Rijnders). I shortly describe the content and identify the most significant ideas of their work. I use information obtained from studying the theoretical work, newspaper articles, reviews, interviews with the artists and even their dramas.

In the conclusion of my thesis, I then gather all the knowledge obtained by readings and analysis in the practical part. Moreover, I am describing the position of the Dutch dramatists in the turn of the millennium. Finally, I explain in what extent could be the Dutch dramatists defined as post-dramatists.