

ABSTRACT

This thesis deals with the course of literary career and with the forms of work of Lenka Procházková, an author, whose literary career started in the turn of late seventies and early eighties in the unofficial literature. As a signee of Charta 77 and a daughter of Jan Procházka - highly acclaimed, yet unpopular for the regime after 1968 - she became a banned author, whose work could not be published within an official structure of Czech literature in the seventies and eighties. Her literary career continues until these days.

In the *Introduction* part the reasons why our interest is aimed at Lenka Procházková in the first place are being described. The basis goals of our work are also stipulated within the *Introduction* section. In section *Fundamentals of Research* hypotheses for the approach to the following analyses are introduced. In *Sources of Information* part all used sources are being introduced – already published literary works as well as sources unpublished or materials which have not been compiled yet (archive materials, letters, reminiscences of observers, family and friend eyewitnesses etc.)

In the chapter called *Life Circumstances accompanying and determining the literary career of Lenka Procházková* we present a comprehensive and detailed biography of the author which cannot be found elsewhere since there is no monograph strictly based on this writer from the mid generation. Emphasis is given on childhood, during which author lived in Olomouc with her grandmother and grand-grandmother and in seclusion from her parents. Emphasis is also put on her both secondary school and also high school education in Prague. She then spent her formative years (as a period of both maturation and also writer's preparation) with inspiring grandmother, mother and – especially father in Prague. During her formative years she was highly influenced by her beloved father – a writer and screenwriter Jan Procházka, a famous, talented and also highly acknowledged artist. His influence upon her (and also on her younger sister Iva, who is also a writer) is immense and lasts until these days (she keeps talking about him and he is also often present in her novels and stories). We also focused on Procházková's reading habits and reading biography.

A close attention is concentrated also to those periods of her life when she started to publish her first works – mainly prose, but also some poetry and plays - by herself (with the help of a friend who used to typewrite her works in about ten copies). At least six works were published this way in edition called NPD. Both this period and these works are practically unknown to the public. Yet the significance of these works can be seen both in her style and also in the way she works with taboo topics (such as birth, emigration, sex life apart from marriage, a single mother scheme, open sex scenes etc.) and also with not so traditional genres (she often works with absurd model stories during her preparation stadium) and also with unique work with the narrative (a narrator of one of her early work is an infant, a little newly born baby girl) etc. Also, in her juvenile work there are all the topics which Procházková was working on during her later years. Therefore, we find biblical allusions and topics taken from the bible already at that time (a novel based on Jesus life is also one of her most recent works). Jan Palach is mentioned throughout her work, both juvenile and recent. All this led to

the fact that we decided on paying so much attention to her juvenile works she wrote before entering already functional samizdat and exile structures, e.g. Petlice, Sixty-Eight Publishers in Toronto, Index in Köln etc.

In the second part of our thesis, in chapter *Literary Career of Lenka Procházková*, we analyze all prosaic works by Procházková – from the early seventies to the present time. We focus both on literary context and their cohesion, or the way one affects the other (topic, figures etc.). We especially focus on short stories. All main characteristics are being described – especially Procházková's inclination toward autobiography and intimate topics in her first period (seventies and eighties) and then toward strong men in history (Palach, Havel, Jesus, Jan Masaryk etc.). Differences between these two phases in her work are also being depicted in our thesis.

Work of Lenka Procházková is full-ranged, she writes not only prose, but also poetry, songs, theatrical plays, television plays and sound drama (radio play), also television and film screenplays. These works – both realized and still in manuscripts – of hers are mentioned in chapters Four and Five. Since a lot of them have not been turned into movies or plays, we decided on only very briefly describe them (not analyze them). In the concluding chapters therefore the focus is on some of the adapted film and plays especially in context with her prose which very often is the base for later film or theatre adaptation, the only exception being *Alexander the Great* (in this case Procházková started with the screenplay, which she later on turned into a novel and then to other forms).

Most of the chapters contain conclusions in relation to the original hypotheses.