

Abstract

The bachelor thesis deals with the play by Federico García Lorca, *The Public* (El público). The author characterised the work, together with several other plays, as the “impossible theatre” because it was too unconventional to be represented on stage. The object of the thesis is to discover and analyse the aspects of *The Public* which are connected with its impossibility and subsequently to demonstrate its uniqueness and originality.

The topics of love and theatre are essential in the play. However, in contrast to other Lorca’s dramatic works, *The Public* deals with homosexual love which is socially unacceptable and thus produces an internal conflict in the majority of the protagonists. The problematics of the theatre is a subject of conflict too; the urge to renovate the dramatic scene encounters the fear of the possible negative reaction of the audience. The plot of the play thus develops on the personal and on the social level in the same time while the both levels meet in the central motifs of the play, such as the theatre beneath the sand and the open air theatre or the mask. The thesis attempts to interpret these motifs and subsequently to emphasise the richness of meanings in the play.

Attention is paid also to the image of audience in the drama and to the manner in which Lorca applies the principle of dramatic representation within his play. This issue is related to the author’s approach to theatre in general and to his concept of theatre and reality.

Concerning the fact that *The Public* is often recognized as a surrealistic drama, the thesis analyses the impact of surrealism on Lorca’s work. Finally, the thesis examines how the author integrates two Shakespeare’s plays, *Romeo and Juliet* and *Midsummer Night’s Dream*, into his text.