

## Abstract

This bachelor thesis attempt, based on analysis of selected works by Eduardo De Filippo, to assess the impact of pirandellian poetic on the creation of this artist. In the introductory chapters there are outlined issues and development of De Filippo's and Pirandello's playwright production. Other chapters are devoted to their meeting and subsequent collaboration, which consisted in De Filippo's translation of Pirandello's comedies in Neapolitan dialect (*Liola, Il beretto a sonagli*) and in the De Filippo's dramatization of short story *L'Abito Nuovo*. In subsequent chapters there are present fundamental analysis of four comedies *Uomo e galantuomo; Io, lerede; La grande magia* and *L'arte della commedia*. From this gradually changing character of these works, we can observe how the character of pirandellian inspirations transformed in the work of De Filippo. After there is also characterized the role of dialect in De Filippo's comedies. In the penultimate chapter, on the basis of analysis, I am trying to define a different concept of humor in the playwright production of these two artists. I summarized the results of the analysis and important points that I found out during the work in the conclusion, while I am trying to define the strength of pirandellian inspirations in the playwright production of Eduardo De Filippo.