

Abstract

The aim of this thesis is to find all available information about the circumstances of the creation of Havel's and Brynda's play *Život před sebou* (*Life Ahead*) from 1958 as well as about its staging in context of military creativity. A further aim is to compare the original manuscript with the textual adaptation by Jiří Fero burda, Jan Slovák and David Vávra called *Mlýny* (*The Mills*), which focuses mainly on the method of reversing the polarity of the meanings of the plays' thematic plan. The main part of the thesis is dedicated to the analysis of the most famous production of theatre Sklep, *Mlýny*, first staged on March 9, 1991 and played by the same actors until today. Drawing from the secondary literature, this thesis also presents information about the birth of Divadlo Sklep and other ensembles of the Prague Five and their main artistic techniques in the context of Czech theatre during the normalisation period, exploring also the fundamental change which came after 1989. The main material for the analysis of the staging was, besides the newspaper reviews and recordings of the performances, mainly my own viewer's experience and an interview with the authors themselves.