

## **Abstract**

This thesis examines from theatrical point of view the Janáčkian dramaturgy in German speaking countries within the context of local reception of Czech and Slovak opera and with special consideration of the Bavarian State Opera in Munich. The main referential base of research is German daily critique through which the Author presents an overview of more important productions of Leoš Janáček's operas. The Author then discusses the historical context of these productions, the stage history, German Janáčkian programme and roots of modern-day social-critical expressive staging of Janáček in German speaking area as compared to the more lyrical realistic Czech approach (to simplify). The discussed period is concluded with the year 1998.