

### **Abstract (in English):**

This bachelor thesis is dealing with the work of German director and intendant of Volksbühne am Rosa-Luxemburg-Platz theatre in Berlin, Frank Castorf (born 1951). The thesis is focusing on the characteristic features of Castorf's directing method and on the subject of politics in his current plays in Volksbühne theatre. In the thesis there are two plays being analysed: *Kean ou Désordre et Génie. Comédie en cinq actes par Alexandre Dumas et „Die Hamletmaschine“ par Heiner Müller* (premiere: 6. 11. 2008) a *Das Duell* (premiere: 27. 3. 2013). Castorf's work is being investigated in terms of postdramatical theatre and performance aesthetics. The first part of the thesis is focusing on Castorf's method of adapting and rearranging dramatical and literary texts. The second part deals with the director's concept of actor's physical being on stage. The last chapter looks into Castorf's work with video projections and live streaming in his plays and deals with the matter of distinguishing the real body presence of an actor on stage and his reflection in the electronic projections. Castorf's work concept is mainly being analysed from the point of the viewer's perception. The bachelor thesis shows that political dimension of Castorf's work doesn't depend only on textual expression but also on the eventual dimension of a performance. That is being established by the physical presence of actors and viewers who interact with them. The political subject in Castorf's work is closely related with the subject of media manipulation. Castorf points out the difference between the actual reality and the reality created by media. Castorf's goal is not to make the viewer come to clear political statements. His intention is to break the stereotype of viewers perception and change the general perception of reality.