

Abstract

The aim of the thesis is to analyze distancing effects in productions of the Komédie Theatre.

As a subject of analysis I only chose such plays of the Komédie Theatre that I consider highly representative in their usage of distancing effects and principles, reason of which is the chosen analytical method is relatively detailed and the extent of the thesis is limited. The plays chosen are *Kanibalové*, *Kvartet* and *Sportštyk*.

I separately analyzed each drama, then I analyzed its production. Each play is addressed in a separate chapter. In these chapters I focused especially on the possibilities of using distancing effects that are hinted at in the text by the author.

In the chapters dedicated to production I analyzed the way how the directors worked with distancing effects utilized by the authors and how they developed and enriched them.

The objective of my analysis was to identify the distancing effects used in plays of the Comedy Theatre and also to define their role in context of the overall poetry of the Komédie Theatre.