

This thesis on Work of Pavel Kohout from 1979 to 1989 deals the period of Kohout's life and work during his exile in Austria. The aim was to find out the main characteristics of Pavel Kohout's prosaic art and also to compare the period critiques and show their contact and different points. The first part focuses on a destiny of Pavel Kohout in chosen decade. The second part examines his novels *Nápady svaté Kláry* and *Hodina tance a lásky* together with the memoir-novel *Kde je zakopán pes*. The final part studies the period critiques and try to point out their similarity or difference.

Thanks to analysis, the author found out that in exile Pavel Kohout continues in his poetic style, but his work also evinces the element of autentization. The novels *Nápady svaté Kláry* and *Hodina tance a lásky* represent Kohout's ability in fabulation. Value of the memoir-novel *Kde je zakopán pes* consists in its genre, which places the text on the border between fiction and non-fiction. The author proved that the beletrization of own memories increases the esthetic impact of a text. A comparison of certain critiques showed that a literary criticism looks at Kohout's work inconsistently. In novels *Nápady svaté Kláry* and *Hodina tance a lásky* the reviewers appreciate the presentation of chosen themes. The memoir-novel is often criticized for Kohout's biased jugements, but on the other side the text is accepted as a faithful evidence of a communistic regime.