

This bachelor thesis is primarily focused on Otakar Zich's theory of Dramatic art. The first part, which is the main part of this work, deals with Zich's approach to drama in general, localising the thought of inner-tactile perception afterwards. Inner-tactile perception is presented as a crucial part of Zich's theory. Not only it is a part of the process of creation, but also of perception of drama itself. The second part of this thesis is an addendum to Otakar Zich's theory. This part is a response to Zich's thought of inner-tactile perception in current aesthetic theories of proprioception. In context of several aesthetic theories it is shown what proprioception is and what role it plays in aesthetic situation. It also reveals a relationship to Zich's inner-tactile perception.