Abstract

This thesis examines the semiotic rules and processes of the transfer of the original novel into a theatrical script, and then into screenplay of the film, with practical examples from the novel The Karamazov Brothers by F. M. Dostojevskij, screenplay Karamazov of author Evald Schorm and the film script by Petr Zelenka. It focuses on the processes of dramatization, shows communication models and compares mainly text form of screenplays.

Keywords:

Semiotics of Theatre, Semiotics of film, The Brothers Karamazov, Dostojevskij, transposition, drama