

Abstract (in English)

This thesis concerns of motive of the dehumanization in two contemporary pieces of mexican drama, play *Rashid 9/11* of playwright Jaime Chabauda and play *Crack o de las cosas sin nombre* of Edgar Chías. First part of the thesis is concerned with the concept of dehumanization, as it is percieved by contemporary thinkers as K. P. Liessmann, K.P. Lorenc, M. F Foucault, J. F. Lyotard and others. The thesis investigate causes of phenomena, that a lot of sociologist and philosophers call „dehumanization“ or „vanishing of humanity“ and try to investigate it's traces in contemporary hypermodern society. Second part of thesis is dedicated to introducing studied plays in the context of world's dramatic creation of 20 and 21. century with the emphasy on the inspirational sources, that are meanted by authors of the plays. Third part of the thesis concerns of categories of dramatic space, time and characters with the accent on the analysis and interpretation of the theme of the dehumanization in all levels of the plays.

Key words (in English):

mexican drama

Edgar Chías

Jaime Chabaud

Dehumanization

Political theatre