

Abstract

Current playwriting is performed with awareness that its product, the text, will be performed on stage: therefore it takes into consideration the specific qualities of theatre and it's being perceived as one of its components. It hasn't been always like this, though, until the 20th century drama together with theatre was being classified as undoubtable part of literature. In this thesis I will try to explore why these two different points of view exist and why their exchange occurred.

I will examine the changes in the relationship of theatre and literature. I will sketch this question from the origins of theatre in the ancient Greece, through the medieval folk theatre to the baroque commedia dell'arte.

In the second part I will focus on the role in the balancing of this relationship that was played by the work of the playwright, the actor and *capocomico* Giovan Battista Andreini in the turn of the 16th and 17th century. I will analyse the revision performed by this author on this topic on the example of his play *Two comedies in one* – and I will try to prove the meaningfulness of such revision on the current performance of this play, introduced by the group Geisslers Hofcomoedianten in 2014.

In the enclosure there is a brief interview with translator Kateřina Bohadlová, the author of the translation of the play *Two comedies in one* for this performance, which is by the way the first translation of this play to Czech.

Key words:

Playwriting, commedia dell'arte, theatre, Andreini, Geisslers Hofcomoedianten