

Abstract

The thesis presents research on relationships in the context of the unfinalized lyric project *Potopa* (The Flood) of František Halas. Main points of analysis are questions of fragment, catastrophe and of (lyric) speaker or witness in the sense of specific speech formed by the traumatic event.

A reading of the poems belonging to *The Flood* (as well as the question of the borders of the text and questions of the whole and possible shape of the piece in general) is founded mainly in the context of Christianity, thematic and compositional connections and with regard to the historical event.

I'm not so concerned with the national accents of the works of Halas at that time (his engagement in the Czech resistance was interrupted after the arrest of Vladislav Vančura and others by Gestapo – for Halas it's also the time of the most intensive work on *Potopa*). The aim is rather to see *The Flood* as a poem witnessing the horror and the catastrophe of the second world war in general.

After the opening analysis of characteristic traits of *The Flood* follows comparisons with selected works of czech literature, primarily with *Znamení moci* (The Sign of Power) of Jan Zahradníček, *Básně z koncentračního tábora* (Poems from the concentration camp) of Josef Čapek and *Čas (Apokalypsa mixte)* (Time) of Jiří Kolář. In concrete respects I return to analysis of main passages of *The Flood* due to the examination of the possibilities of it's reading as a whole, mainly considering the complex of the image of death in the lyric writing of Halas.