

In its theoretical part the present thesis treated the theatrical genre of French farce and described its position and rank in the structure of the Theatre of the Boulevard at the end of the 19th century. Apart from a short introduction to its history, main dramatists and their key plays are presented, as well as some crucial dramatic techniques and their evolution during the 20th century.

Considering the fact that the main object of the study was a work of one of the most important farce representatives, the thesis focused on the conditions of creating plays and on their reception during the famous Belle Epoque.

Another aim was to define first translations and adaptations of vaudevillian farces into Czech with reference to the actual development of the language and the situation on stages at the end of the 19th and at the beginning of the 20th century. Besides portraying the background and conditions of the audience's warm reception, the work also briefly introduced the Czech theatres in which this genre was staged, and marked its place among other theatrical genres, taking also into consideration the period in which the Czech translations were made.

The heart of the thesis is the personality and the work of French dramatist Georges Feydeau (1863-1921). After having described his life and work, including its reception in French and Czech environments, the thesis focused on one of his masterpieces, which had overruled Paris and had had a triumphal entrance into theatres all over the world. Besides the plot of the three-act play *The Lady from Maxim's* (1899), the author's longest piece, the main protagonists as well as the minor characters were sketched out. Using the typical techniques of French farce (preparations, mistaken identity, coincidence) along with other methods and features of modern theatre, the vaudevillian style was restored in the play, accounting for its attractiveness. The analysis of the eighteenth scene of the third act describes the outset of the approaching denouement, comments on the techniques mentioned above as well as the dramatist's work with characters and notes and discusses the way he was bringing the audience into contact with his text.