

Abstract

The theme of my bachelor thesis is a comparison of a dramatic artwork *Rosencrantz and Guildenstern Are Dead* by Tom Stoppard with its contemporary staging in Celetná theatre.

First of all I would like to grasp theoretically the relationship between play and its staging, then I want to deal with the role of the director and also with the interpretation of drama. I will introduce Tom Stoppard, his biography with important life milestones, which are somehow related to the play *Rosencrantz and Guildenstern Are Dead*.

My goal is to show bits of the play, which could be interpreted divergently in the dramatic artwork and in its staging. I will go through all of the components of the original play and the staging and look for the possible differences of interpretation and their reasons. In comparison, I perceive changes in the impression of both of the works.

I am going to work mainly with the dramatic artwork and its staging, because there is almost none secondary literature on this topic.

My goal is to show bits of the play, which could be interpreted divergently. I demonstrate the possibility of different interpretation on three examples. The first example are the gaps in the storyline, which Stoppard uses as a space for his brilliant play on words. However the staging seems to emphasize this humorous side excessively.

The second example refers to „the play in the play“, which emphasize humorous side once again, although the result ought to be exactly the opposite. The main purpose remain misunderstood and therefore the staging is impoverish.

The last example, which enables divergent interpretation is the closing scene. The director stresses the loop, he let his characters die quickly and conspicuously, but in the same time he lingers on the scene of death. This scene present final attainment of the world order and newfound certainty. On the other hand, the playwright in this scene remind Shakespeare once again. He let his characters walk out to the darkness and let them take side with the other dead from *Hamlet* without any notice.

I reached to conclusion that the final outcome of the staging differs from the dramatic artwork. The staging emphasizes mainly the humorous element, whereas the Stoppard's artwork does not give priority to any of the elements and therefore seems to be more consistent. But the main message, although it is more obvious in the original work, does not disappear in its staging.