

Abstract

This thesis presents the work of a contemporary German playwright Roland Schimmelpfennig in a wider context. In the main chapter, the author focuses on the analysis of five Schimmelpfennig's plays that have been performed also on Czech theatre stages. The analysis emphasizes the elements of a dramatic structure that Schimmelpfennig uses in an innovative way: epization of texts, unrealistic treatment of dramatic time, elements of magic realism etc. The author also pays attention to a general characteristic of a contemporary German-speaking theatre with respect to the topics that it deals with. A significant part of the work is devoted to classifying Roland Schimmelpfennig's work in the historical and theoretical context of a contemporary German-speaking theatre. A book called *Die Rückkehr der Helden* by a German author Nikolaus Frei, which questions some opinion on the recent development of theatre presented in a book *Postdramatisches Theater* by Hans Thiese Lehmann, has become a crucial source for this thesis. Nikolaus Frei copes with the question of animateness/inanimateness of theatre and by using extracts from particular dramatic texts by contemporary authors proves a possible continuity of mimesis, realistic acting and conflicts on the stage until the 21st century. In conclusion, it is possible to say that contemporary playwrights use all elements of drama that used to be left out in theatres without drama (plot, characters, dialog, situation, conflict, catharsis, tension). However, even these categories have change during the development of theatre in the last two decades. Contemporary playwrights have been moving their attention from semiotic theatre, pointing out outside its framework, to presence theatre.