

Resumé

This academical work called *The Original Czech Drama and Contemporary Drama in 70s of 20th century* looks back at 70s as the first ten years of Normalisation.

The period was restricting in the field of literature. The authors could not write freely. The regime put borders to limit their work. The original drama shows how the culture acts under pressure and without freedom. Obviously, the literature describing current times was disadvantaged opposed to the literature which describes „get away” themes. The conditions for theatres were very strict, mainly for new plays which had to be approved by the regime. There were some improvisation but the reaction of the audience was not easy to predict.

In this decade the authors pretend to believe in the ideas of Socialism. They write about the advantages socialistic development. Only in this were the authors were guaranteed that their work is going to be published and performed. This is the difference between 50s of 20th century, when the authors really believed in rightness of the socialistic development.

Nevertheless, their beliefs were slowly broken and their private lives strongly influenced.

The general concept of undistinguished greyness which means the official work of Normalisation period was opposed to work of some authors. These work were variable, colourful and fully attached to the period. For example, Trapl's plays but also work in which authors describe everyday problems of both professional and private lives. Moreover, there were some texts produced which are still performed nowadays. For example, Císler's *Glasses* and Hubač's *House in the Sky* which could be performed but unfortunately no theatre put them in their plans.

Further remarkable viewpoint of a success of the theatre play could be a rate of staging the play. Unfortunately, I was not able to find a number of performance repeat as it is almost impossible in some theatres. This fact could bring some

further valuable viewpoint as a number of staging is a remarkable indicator for evaluating the play. According to the information of The Art Institute employee in Theatre Institute in Prague we can state that in general that a play which reaches fifty and more performance repeat is marked as a successful. Another question is a number of the audience at each performance. This fact is understood to be delicate by some theatres and is either publicly displayed or given for the purposes of studies.

The database of numbers of staging the plays is kept and displayed on the official web pages only at The National Theatre in Prague. Other theatres either do not publicly display this statistics or do not keep it in their archives.

The work reflects the readers' experience and the experience of the audience with the following analyses of almost one hundred original theatre plays (including the texts of the authors whose work could not have been for some periodical, technical or other reasons performed) and also the work of the contemporary authors.

The typology of these plays was accomplished, even though a thematic border among these plays is not distinct. Each thoughts are supported with the exact text extracts and the critical reviews and opinions of the text of the play or exact performance. This was done to interface the text with contemporary views.

If only this academical work contributes to clarifying the role of the theatre in the 70s, introduces some names of the Czech drama writers whose plays were performed on our stages in this decade, it would not be a work without purpose. If the work should become a guide for those who would like to broaden their horizons about the times and characters that have not yet been described and analyzed in details, it would reach its goal. At the same time it can approach those who with their life experience could do a comparison between the life demonstrated by the characters of the theatre plays and their own lives in that period of a time.

Frequent words:

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century