

Abstract

The idea of the dissertation study is to capture in the historical-literary form Spejbl and Hurvínek Theatre's history, characters of its personalities, marionettes, events, and introduced theatre performances in the years 1939-1990, (from the outset of the prof. Josef Skupa's professional puppetry in Pilsen in the protectoral time, through Skupa's theatrical Prague engagement after 2nd World War, over the era of dramatic acting of Miloš Kirschner, Helena Štáchová, and Martin Klásek in the socialistic period, and during normalization years, up to the capitalistic regime transformation. The graduate set up a goal of creating a media reflection of the Spejbl and Hurvinek Theatre's events, which had been noticed and evaluated by the Czechoslovak and Czech mass period daily press – (by the far-right wing fascist magazines Vlajka (1939-40) and Árijský boj (1940), by the left orientated, socialistic newspapers Rudé právo(1948,52,53,55,57,58,59,67,72,75,79,80,82,83,84,85,86,87,88), Svobodné slovo(1959,66,69,77,80,82,83,84,85,87), Mladá fronta (1957,66,75,77,81,82,84,87), by the Christian-Democratic-Conservative paper Lidová demokracie(1966,71,74,77,78,79,81,82,84,85,86,87,88), the Evening Press – Večerní Praha (1969,82), and by the right-wing, capitalistic paper – Mladá fronta Dnes (1990). In each historical epoch and ruling regime the S+H characters had been dealt with in a different way. The goal of the work is to find possible period press interpretations.