

Abstract

The thesis deals with a comparison and compilation of the media response to the various versions of Karel Jaromír Erben's *The Bouquet*. The subject of comparison is the multiple reviews, starting with those published in the press immediately after the first historical publication of the poetry collection, followed by the reaction to the theatrical production at the Semafor theatre in 1972, to the reactions to the more modern adaptation in 2009. The theatrical production at the National Theatre, which premiered in 2019, was chosen for a further appropriate comparison. The thesis also focuses on film production, specifically *Bouquet*, directed by F. A. Brabec from 2000.

The aim of the thesis is to answer the question of how the different versions of Erben's *Bouquet* differ, and what causes the significant differences. Another question is why artists feel the need to return to the work and reinterpret the story according to them. The thesis is a critical-historical analysis, bringing a media perspective, but also a cultural-political one, with a focus on the personal dimension.