

ABSTRACT

This bachelor's thesis focuses on the analysis of two stage adaptations of *The Good Soldier Švejk and His Fortunes in the World War* from the 1960s, created by Pavel Kohout and Jan Grossman. The thesis examines the differences in both authors' approaches to Hašek's text and explores how their adaptations express their interpretations of the original novel. Through key aspects—such as key scenes, humor and satire, and the portrayal of Švejk—the adaptations are compared with the novel as a pretext, based on the hypothesis that a dramatization is not a mere reproduction of the source text but rather its interpretation. The aim of the thesis is to answer how Kohout's and Grossman's adaptations interpret Hašek's work. The thesis includes a theoretical definition of the terms dramatization and adaptation, a literary characterization of Hašek's novel *The Good Soldier Švejk and His Fortunes in the World War*, brief biographies of Pavel Kohout and Jan Grossman, and an analysis of the two selected adaptations in comparison with the pretext. The conclusion summarizes the main differences and interpretative approaches of the adaptations in relation to Hašek's original novel.

KEYWORDS

Dramatization, Jan Grossman, Pavel Kohout, Švejk