

## ABSTRACT

The presented bachelor thesis aims to examine the critique of the concept of "Gesamtkunstwerk" in terms of Czech formalist aesthetics of the second half of the 19th century. Because the concept of "Gesamtkunstwerk" is primarily associated with the theoretical and artistic work of Richard Wagner, an essential part of the work is an overall analysis of the contemporary situation in Czech music culture in the late 60s and especially during the 70s. During this period in Czech society, there was a heated debate about the possibility of performing Wagner's opera in the Czech lands. Along with this topic, there was a dispute over the essence of Czech opera, which was mainly related to the opera by Bedřich Smetana. The emerging Czech aesthetics entered into this dispute mainly through the aestheticians Josef Durdík and Otakar Hostinský. The main topic of the bachelor's thesis is the interpretation of the critical approach of Durdík and Hostinský to the concept of "Gesamtkunstwerk" based on the analysis of their work, which dealt with this topic in terms of their system of formalistic aesthetics. Durdík's and Hostinský's conceptions of formalist aesthetics began to differ significantly at a time when both were intensively dealing with the issue of "Gesamtkunstwerk". The final goal of the thesis is based on a comparative method of explaining the essence of Durdík's and Hostinský's different critical approach to the concept of "Gesamtkunstwerk", thus Wagner's concept of associating art into a new aesthetic unity.