

## **Abstract**

The diploma thesis juxtaposes Heidegger's concept of authenticity and the notion of an actor supported by the most prominent theories of acting in the 20th century. In an attempt to explore the actor's relationship to authenticity, the thesis also tries to find the common areas of phenomenology and theater studies. The main question of the work is if the theory of authenticity of Dasein can be applied to an actor. The question is answered by the text itself in an effort to apply Heidegger's authenticity to an actor.