

Abstract (in English):

In Václav Havel's plays, language often loses its communicative function in dialogs, since characters' speeches mostly consist of phrases, which replace the plot-forming function of the play. The genre of drama is based on dialog, so the question arises: is there an "alternative language" that can replace the dysfunctional communication between texts and its receivers? In this thesis the author regards rhythm of Havel's plays as an "alternative language" and analyses it in the plays *The Increased Difficulty of Concentration* and *Largo desolato*.

The first chapter demonstrates Havel's obsession with structure and musical inspiration in the creation of his plays, as well as the issue of language in them. The second chapter discusses rhythm from a theoretical perspective. The chapter introduces the definition of rhythm and its application in theatre studies. Additionally, it recalls Josef Šafařík's concept of "rubato," which connects the concept of rhythm with the issue of human mechanization, a common theme in Havel's plays. The third chapter analyses the rhythm of *The Increased Difficulty of Concentration* and *Largo desolato*. The analysis aims to clarify the rhythm characteristics in both plays and reflect on their effects and meanings. In chapter four, the author analyses the relationship between the protagonists and the rhythm of each play examined. The analysis considers not only the structural aspect of rhythm in Havel's plays, but also its relation to the themes and plots.