

Abstract (in English):

Our thesis is titled *The Open Work? Swann in love and its film adaptation*. Our primary aim is not only to summarize the most famous theories about the openness of the work but also to apply these theories directly to the book *Swann in love* and subsequent comparison of the literary and film adaptation of the story. We have divided the thesis into three chapters. The first one is methodological overview. In our thesis we will deal with several phenomena from the field of literary science. We will be interested mainly in the character of the reader and the author and the different roles attributed to them by different theories. We will look closely at the differences between the empiric and model reader and the author, deal with the openness of the work, the difference between the subjects of the author, the narrator and the main characters, and we will also look into the theory of fictional worlds. We chose the work of Umberto Eco as a theoretical basis, but we also draw some ideas from the work of other literary theorists. In the second chapter, these theories will be applied to the specific passages of the book *Swann in love*. Let's get into the fictional world of Swan's love and watch the surroundings. We will try to conclude what the reader of this work should be, what mistaken approaches and interpretations can be made of it, and more closely examine the character of the narrator. In the last part of our work we will compare the literary masterpiece with its film adaptation, movie *Swann in love*, from 1984. We will focus mainly on comparison of the viewer's and the reader's role and on the differences in both adaptations. At the end of the thesis we want to distinguish the degree of openness of the literary masterpiece and its film adaptation and summarize the differences in the approach to the reader and the viewer.