

ABSTRACT

Diploma thesis “*I become speech.*” *Death and Return of the Author in the Perspective of Philosophy of Identity* focuses on the question of inclusion of the author into the interpretation of literary text and aims to highlight the fruitfulness of such inclusion as well as some of its dangers. The thesis is divided into three parts. In the first part the author of the thesis presents a polemic account of some antiauthorial approaches, especially the “death of the author” as appearing in the texts of R. Barthes, M. Foucault and Jacques Derrida, along with a short mention of *antiintentionalism* of W. K Wimsatt and M. C. Beardsley and a theory of the model author by U. Eco. The common feature of the aforementioned antiauthorial theories is a reductive idea of the author and his relation to text – the problematic aspects of authorial interpretation, which their texts wish to make evident, is then only a consequence of the problematic underlying notion of the author-subject.

The second part of the thesis intends to present an alternative theoretical understanding of the “real author” using the philosophy of identity of J. Butler and P. Bourdieu. These authors are proposing a theory of a person who is not understood as a “real thing” that would be available for a complete delimitation, description and evaluation, but as a never-ending process that is furthermore never fully in his power. As such, the author can no longer serve as the center of interpretation, the solution of the text, but rather a new text that arouses new questions. The second part will also introduce some challenges and problems of authorial interpretations: the relation of authorship and marginalized/dominant identities (D. Eribon) and the role of autobiographical/fictional writing in interpretation. This part introduces the theory of *posture* by J. Meizoz that can serve as a founding example of authorial interpretation.

The final part focuses on selected literary texts of four Czech authors from the second half of the 20th century, that are interpreted as gestures of literary self-presentation. The interpretation of the *Autobiographical Trilogy* by Bohumil Hrabal, *Pavana for the Dead infant* by Libuše Moníková, *Life is Elsewhere* by Milan Kundera and *The Picaresque Picture Plane on the Background* by Věra Linhartová uses the theoretical apparatus of preceding chapters, and elaborates on two oppositions especially: universality/particularity and foreign/my own.

KEY WORDS

Author, authorial interpretation, death of the author, identity, posture, universality – particularity, Michel Foucault, Roland Barthes, Jacques Derrida, Judith Butler, Pierre Bourdieu, Věra Linhartová, Bohumil Hrabal, Libuše Moníková, Milan Kundera