

Abstract

The topic of the thesis is the relationship between the individual and society in two novels written by Jiří Weil in 1930's – *Moskva-hranice* and *Dřevěná Ižice*. This relationship is observed in the context of the Marxist aesthetics of that time and also through literary analysis of both novels. The thesis consists of a theoretical part, an interpretative part and typology of the characters. The primary proposition is an appeal of Růžena Grebeníčková to read the novels not as a testimony of the historical reality in USSR, but as distinctive literary works. In the theoretical part, two conceptions of literature are introduced, the influence of which is evident in Weil's novels: the artistic conception of Soviet avant-garde group LEF, and the socialist realism of Bedřich Václavek. The thesis summarizes the artistic programme of both conceptions, examining their notion of the relationship between the individual and the society. Extra focus is given to a different concepts of reality in both conceptions. While the LEF emphasizes the present, socialist realism gives more weight to the future. The interpretative part presents a structural and a naratologic analysis. It turns out that juxtaposition is frequently used in various layers of the novels. The interpretation also observes the relationship between the individual and society, emphasising the opposition between societal function and humanness. Communism is considered one variant of such relationship, understood according to a French philosopher J.-L. Nancy as the immanence of community to community. This interpretation framework is then used to establish a typology of the characters of the novels. This typology underlines the importance of characters Rudolf Herzog and Tony Stricker. They represent two ideals and, at the same time, two different concepts of reality. Both ideals perish when the characters die. As a way out after the perishing of both ideals, the novel offers an ironic attitude, as introduced by György Lukács in his *Theory of Novel*. The thesis concludes that Weil's novels can be interpreted as a polemic with communism and totalitarianism in a broader sense.