

This study is focused on the first creative period of the novelist Mario Vargas Llosa, which is bordered approximately by the era of the "Boom" of the new hispanoamerican novel.

The aim of this study is to outline Vargas Llosa's view on literature and its function, writer and his mission, relationship between the fiction and the reality and the piece creation process. The study examines these opinions from the point of view of their general validity and observes the extent of their implementation in his novel *La Casa Verde*. The creation background of this novel is a subject of a special interest.

Mentioned opinions form Vargas Llosa's integrated concept of the novel as a genre and, in spite of the fact that their general validity is questioned in this study, the author uses them successfully in writing both novels and literary critiques.

There is also carried out the interpretation and analysis of the "novela total" theory which is based on Mario Vargas Llosa's essential essays; García Márquez: *historia de un deicidio* and *La orgía perpetua: Flaubert y "Madame Bovary"* and is faced with narrative techniques of the novel *La Casa Verde*. This confrontation shows that the majority of the techniques described in the theory were used by Vargas Llosa in the novel successfully and in a huge extent. It also confirms that they are practical instruments applicable to writing a "novela total".

As a result of these observations it is presumed that the novel is a sort of an experiment or a practical test whose object is to verify the validity of all Vargas Llosa's contemporary literary theories and opinions.