

## Abstract

Drawing on Susan Lanser's approaches in queer and feminist narratology, this bachelor's thesis introduces the interpretation of two works of fiction by Milada Součková – *Amor and Psyche* (1937) and *Bel canto* (1944). Its primary subject of enquiry is that of identity in its relation to situatedness. The Theoretical Section functions to an extent as a standalone piece of analysis and besides Lanser's theoretical considerations it develops the notion of free indirect discourse (FID), a mode of expression characteristic of Součková's work. The Section further considers the mise en abyme technique, viewing it as a distinctive feature of the two studied works. The position of the narrators and their transgressive behaviour, the ambivalence of their personal attributes and finally their relations vis-à-vis other literary characters form the core of the subsequent Interpretation Section. Babbling voices at once blending under a single alias and then splitting again ensure that both the characters and the narrators continually succeed to evade unambiguous apprehension. Moreover, both studied works present the image of an avant-garde artist that is defined along gender lines. In the context of the chosen fiction, this thesis thus explores the linkages between gender, sexuality and avant-garde.

## Key words

Milada Součková, *Amor and Psyché*, *Bel canto*, feminist narratology, queer narratology, Susan Lanser, free indirect discourse, mise en abyme