

In comparison to the superiority of classicism, the art and the literature of 18th century were considered decadent already during the period of its inception. The decorative style which was fashionable in the first half of this century was called "rocaille". The name of "rococo style" was created by putting together two words "rocaille" and "baroco" (baroque). This term refers to irregularity and to non-uniformity. That's why the current flowery love style of language is titled also "late baroque style" in France. This term isn't convenient, because nowadays people aren't used to turn to supernatural world, but by putting accent on sensibility of individual they prefer earthly joys that need to be changed to avoid uniformity. By diverging from classicist roles of the Louis XIV's century, the art of the first half of 18th century differs from the baroque style also in the literature, even though some tendencies are the same in both styles.

In the 60's of 20th century, there are some literary works whose authors are trying to justify validity of rococo style also in the literature, as its decorative style was already acknowledged by historians of art. Following these innovating thoughts and the study from Jean Weisgerber, the purpose of this dissertation is to prove the originality of the literature of first half of 18th century, often considered as post classicist, and to justify why the term "rococo" was extended also to the literature based on common principals of the art in the certain age: instability, masks and artifice. In the text it is not possible to portray the dancing arabesques dominating space. Common tendencies are focusing not only on decorative style but also on literature production-novels and dramatics-on the thematic and formal level.