

The subject of our thesis is an examination of the nature of female gender in the artistic production of Jindrich Styrsky. We focus on the period of surrealism in which, due to the theories of psychoanalysis, the phenomenon of sexuality was accented and which also brought about an exaggerated emphasis on human body as a result of the experience of the World War I. As there occurs a battle of wills between those literary theorists who denote this period as misogynist (e. g. Simone de Beauvoir, Xaviere Gauthier) and those who consider it the first step in the pro-feminist discourse (e. g. Rosalinde Krauss, Maryse Lafitte, Katharine Conley) we approach to set the work of Styrsky into this context. We also try to map his strategies of displaying the female motif and to disclose his relation towards the theoretical principles found by the French avant-garde. For a comprehensive image of these questions we chose two different methods. While the first one is an analysis of duplicity, fragmentariness and pornography in Styrsky's production apart, the second method is contrastive and confronts Styrsky with an other significant Czech surrealist to whom the female topic also was important, Vitezslav Nezval. Nevertheless, we imbed both of those areas into a broader context of the socio-cultural circumstances of the Czech society as well as French surrealism in the introductory part.