

The focal point of this dissertation is the novel *The Big House* (*La Casa Grande*) by Álvaro Cepeda Samudio (1926 - 1972) a Colombian journalist, novelist, short storywriter, and filmmaker. Owing to the author's personal literary development the dissertation pays shortly attention to his journalistic activities and further to his short story collection *We Were All Waiting* (*Todos estábamos a la espera*). In his novel he deflected the town's theme which is dominant one in his short stories and his novel emerges from his birthplace and its history. The subject is the historical event of the Ciénaga Massacre of striking journeymen from banana plantations. This is the backdrop to perform an individual drama, the one of a Colombian family whose inner problems reflect the whole society and acquire universal dimension. Above all, the analysis of the novel concentrates on the performance stage, individual characters who can be understood as archetypes, and on the time draft which necessitates repeating faults and mistakes. The fragmentary composition of the novel correlates with the plurality of narrative perspectives and with the polyphonic narrative technique. The novel is to be understood knowing the background to the Colombian political life in the first half of the last century defined as bi-party system in its history when the reciprocal malice of adherents of Conservative and Liberal Party outgrew in a several years lasting national bloody conflict. The novel *The Big House* stems from this period called violence period in which the Colombian fratricidal struggle becomes a parable of Cain and Abel.