

Abstract (English)

The aim of this work is to compare the features of the theatre of the absurd of three hispanoamerican works, *Falsa Alarma* by Virgilio Piñera, *Los Siameses* by Griselda Gambaro and *La noche de los asesinos* by José Triana. First, the theoretical introduction focuses on the origins of the so called theatre of the absurd and its main sources, its main characteristics and finally its extension throughout the Latin America. Furthermore, the principal part of this work deals with the concrete analysis of the three theatre works mentioned above, and slightly discusses lives and works of its authors. Individual chapters aim as at the typical absurd elements, as at those that are in some way original within the theatre of the absurd paradigm. The main help for each analysis are three principal features of this movement: denial of the plot, violation of the communicative function of the language and even systematical rupture of characters. The final part focuses as on the mutual comparison of the three hispanoamerican works, as their likening to the european theatre of the absurd works.