

This thesis, entitled “The Concept of Space in the Literary Work of Jorge Luis Borges and Adolfo Bioy Casares”, presents the concept of space in the literary work of Borges and Bioy Casares, in particular in the short stories “The House of Asterion” and “The

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Circular Ruins”, and the novel *The Invention of Morel*. The study is based on theoretical works on the concept of space. Its main focus are the literary archetypes that appear in the works in question, and the ways in which the lines between the real and the fictitious fade away. It presents the vision of the world of both writers.

The first part of this work is based on Daniela Hodrová’s theory of secular and sacred places and it analyzes the process of the “profanization of the sacred” in the works in question. The places originally dedicated to God lack in both authors a sacred character. Both writers convert literary space of their works into a place of artistic creation. Both the magician of “The Circular Ruins” and Morel of Bioy’s novel make an attempt to imitate the demiurgic act. As far as Hodrová’s analysis of house and prison is concerned, both writers create a house-prison hybrid; the places which are closed in a way (the museum, the maze), become the representation of the world where the character (Asterion, the narrator of *The Invention of Morel*) creates their own universe. What is more, the fact that a house can be at the same time a prison refers to the unfortunate human condition determined by the pass of the time.

The second part of the thesis analyzes the space in the literary works of Borges and Bioy Casares from the point of view of the literary archetypes based on theoretical studies of Maud Bodkin and Northrop Frye. From the analysis of particular symbols/motifs (water, fire, mirror, maze, door, etc.) emerges the writers’ concept of the world. The copy seems to be stronger than the original; the artifact seems to be in both authors of a more permanent value. Such a conception of the value of the artifact suggests the idea that it is precisely literature that has a permanent value. The so-called paradox of the permanence of the changeable is confirmed at this point; the form may change, yet, the metaphor remains conceptually intact.