

**Abstract: Vít Kazmar – Juan Filloy: A myth, an author, a work**

The work *Juan Filloy: A myth, an author, a work* focuses on the neglected Argentinian writer Juan Filloy (1894 – 2000) and its aim is to serve as an introduction to his work that has received little attention so far. Its first part is dedicated to the analysis of the myth that has spread around the author and completely eclipsed his work. It consists mainly of anecdotal features of his personality and it touches his work only superficially. However, the status of an unknown writer is determined in large part by Filloy's own decision to live in a small town and publish the books himself, as well as by his demanding style, wide vocabulary and often very provocative language and themes. However, it is possible to find some key attributes of his aesthetics in the myth about the author: the palindromes mean a turning toward language as well as the strict and disciplined approach; the wide vocabulary points to the desire of precision of expression etc. The majority of the work then concentrates on the analysis of the author's language and on the interpretation of the novel *Op Oloop*. The language of Juan Filloy is characteristic by contrast, clarity and order. The central stylistic tool is parallelism; the structure of sentences often becomes a space for the development of contrast or for the narrative expression of catalogs, enumerations concerning certain topics. Parallelism also often serves to develop complex metaphors, it repeatedly (on the basis of an analogy) connects two contrasting or seemingly unconnected phenomena. There is also a frequent accent on etymology. The use of words in accordance with their original meaning is also a part of the struggle for maximal precision. The wide vocabulary is also a means to this end as well as the typographic differentiation of adopted words, internal monologues and particular registers of speech or aspects of the spoken word (loudness, pauses, silence). The work analyses three aspects of the novel *Op Oloop*: narrator, time and intertextuality. The narrator expresses himself on three levels: the first is situated in the present and it just records the events. The second offers a psychological analysis of the event. The third level is essay-like and is virtually independent on the other two. In a general way, it addresses topics connected with the scene that is taking place using a language between metaphor and argumentation. Time is the theme and the organizational principle of the novel. The names of the chapters are precise indications of time; the life of the hero is precisely organized according to this time. However, as soon as the hero falls in love and finds himself outside his routine, a delay appears and by it, the disintegration of order, routine and the hero himself. The delay has an essential formal-content importance: the characters of the novel don't meet because they are late or early. The work is intertextually linked to the aesthetic of the Greek tragedy (it narrates the fall of the hero, the hero is ambiguous, at the start there is the pride of the hero and a mistake, towards the end there is an anagnorisis), and to the topos of katabasis (the lovers descend to hell, undergo a trial, meet their ancestors) and to the menippean satire: the part

of the work in question is a dialogue which by the panorama of various model characters offers satirical, ambiguous reflexion on the topic of love.