

Céline in Bohemia

The thesis presents a chronological documentary testimony about the process of acceptance and rejection of one of the most controversial figures of modern literature – not only in Bohemia. The corpus consisting of correspondence discovered, contemporary responses, photos and other documents, built on the base of Céline's life and work, follows the reception of all his writings since the debut to the present. The Czech critical reception (F. X. Šalda, F. Peroutka, J. Vašica, R. Weiner, K. Čapek, B. Hrabal, M. Kundera, underground, etc.) is being set in the international context. The thesis observes the historical and biographical circumstances in which originated Céline's work and that marked Céline's personal story. References to the circumstances, effects and responses in the background are not a complete and systematic thinning: important or interesting célinien sequences are mainly meant to expand and give the possibility of comparison. These Céline's portrait finally shows the shape of the Czech literary atmosphere during the eighty years since the *Journey to the End of the Night* (1932) until 2010. The first translation of the Céline's first published book *Voyage au bout de la nuit* was the Czech one (1933), response was huge. But while today Céline is discussed in relation to its anti-Semitism, in the 30th and 40th of the 20th century, the debate unfolded in the plane of the aesthetic practice and attitudes. The question was not whether Céline's political cues are acceptable, in that time the problem seemed to rate the rawness of his work. Raw and seemingly popular, very rough cadence of Céline's paintings and especially of his language some rejected, others accepted. With the reception of pre-war contrasts the view of Celine after 1989, forty years after the forced break. After discussing the aesthetic debate came the ethical one. And general questions of extreme attitudes of some intellectuals in the 20th century.