

This thesis focuses on the selected topics of Roberto Saviano's *Gomorra* and it attempts to examine the way the author works with facts and how he presents them. In the introductory chapter I gave an outline of Saviano's work and of the general characteristics of his literary style, his processing of facts and work with them and the main topics of his writings.

In the beginning of my thesis, I addressed the topic of a literary style called the New Journalism. I presented its main ideas, representatives, literary goals and the core points of its manifesto. When assessing Saviano's work in the context of New Journalism, I believe it is crucial to consider its objectivity, genuine capture of reality and its comprehensive approach to narration of facts with a literary language of aesthetic dimension. Saviano's only deflection from this style would be in his role of the narrator. New Journalism sought to push the role of the narrator to the background or to have it absent altogether whereas Saviano often appears in his own plays as a direct participant or an indirect commentator. The view of the author, the participant or the characters did frequently appear in the works of New Journalism. The most common form, however, was to expound and describe the character through its' own mind - which makes the role of the narrator redundant.