

Abstract

The diploma thesis "The Return of the Baroque in Hispano-American Novel of the 20th Century – Asturias, Carpentier, Roa Bastos" examines Baroque motifs and principles in the modern 20th century Hispanic-American novel. It explains how these traits alter in contrast to the historical Baroque, how they are modified or what other functions they acquire.

An attempt was made to critically rethink and re-evaluate the literary theories dealing with the reappearance of the Baroque in Hispanic America, as we consider their approach to be generalising and reductive. The interpretative method is based on Josef Vojvodík's *Povrch, skrytost a ambivalence* and namely how it addresses the manner in which the Baroque, Mannerism and avant-garde relate to one another.

A characterisation of the American Baroque as such has been drafted and an attempt to capture the differences between the European Baroque has been made. The essayistic work of Alejo Carpentier is treated with an emphasis on the relationship of the (Neo)Baroque and magic realism. Carpentier wrongly attributes to the continent what he installs through his own optics without realising that such an approach might be itself described as being Baroque.

The interpretative part provides a linguistic, thematic and motivic analysis of Baroque traits in a choice of novels (*Los pasos perdidos* by Alejo Carpentier, *El Señor Presidente* by Miguel Ángel Asturias, and *Yo el Supremo* by Augusto Roa Bastos). A foremost attention was given to motivic aspects. Among recurring motifs can be counted: death, decay, decomposition, theatricality and derealisation of the world, illusion, mirroring, dreaming, fragment, labyrinth, self-reflection of the work, dual nature of the depicted reality etc.

The work aims to foreground the fact that the influence of the Baroque on the 20th century Hispanic-American novel can be evidenced not only on the level of language, to which it is frequently limited, but also on the motivic level and in the overall sense of the novel. It demonstrates that baroque traits unarguably and inseparably constitute the mentioned novels and that the influence of the Baroque is of a more profound and complex nature to be generalized to a number of principles. The interpretation of baroque motifs, themes and traits has proved to be productive in an attempt to comprehend and explain the 20th century Hispanic-American prose. A broader perspective shows that numerous motifs ordinarily attributed to the Hispanic-

American literature (such as the magic realism) are rooted further in the past and thus can be related to other literatures with which they share common traits.