

ABSTRACT

This diploma thesis deals with the work of Michal Viewegh from the point of view of functional and value division of literary production. It tries to prove that bipolar model, established in Czech environment, in his case does not work, since it cannot be assigned not only to highbrow literature, nor to popular literature, because the work of Viewegh is in comparison with them too sophisticated. Therefore the author proposes to revive forgotten trichotomic model of literary classification and use it for situation Viewegh's work.

The author, contrary to literary criticism, is of the opinion that every single Viewegh's novel does not substantially differentiate from each other. The author supports this argument using comparative analysis of positively and negatively evaluated novels, resulting into finding that both groups despite of differences in critical assessment contain the same constitutive characteristics that are typical for midcult.

This conclusion is further investigated by comparison of selected Viewegh's works with prose works of typical writers, typically low (Lanczová) and high (Kundera) literary level, through their work with love theme. Result confirms the rightness of situation of Viewegh's literary prose into the midcult: Viewegh handles love's theme in a more sophisticated and more versatile way in comparison with Lanczová, however more superficially and with a greater emphasis on reading attractiveness in comparison with Kundera.