

## **Abstract**

The thesis deals with the question of interpretation of narrative works of fiction in regard to what the text refers to (what is usually termed *reference*). On the work of three differently focused authors (Frege, Ortega y Gasset, Shklovsky) it studies reference pushed aside as a thing unimportant or even impossible in art. Structuralism, developing mainly in France after 1960, supplants these questions with exploring the *literalness* of literary works and their inner relations, allowing narratology to arise. Subsequently, Paul Ricoeur aims for the synthesis of structuralism and hermeneutics. Approaching literary work as discourse, he distinguishes the "*what*" and "*what about*" of works, following Frege's distinction between *sense* and *reference* (meaning), while reference of a work is not descriptive. In *Time and Narrative* he uses the term *refiguration* instead of *reference* and emphasizes the temporal aspect of literary work and its reception. The thesis is closed with a brief interpretation of *Budapest*, a novel by Chico Buarque (2003).