

## Abstract

The intention of the thesis is characterization of the innovative poetry, which appears in a composition named *Altazor o el viaje en paracaídas* by avant-garde poet Vicente Huidobro. In the beginning, I will focus on describing the situation, which anticipated the creation, partly I will present an author's background and artistic circles, where he used to appear in. He was influenced significantly by francophone environment. Part of his work, including fragments of *Altazor*, was even written in french language. Consecutively I will describe the evolution of his literary creation to the moment of writing the *Altazor*. During this period Vicente Huidobro introduced his own literary movement – the creationism. I will subsequently compare fundamentals of the creationism with the ideas of the Spanish philosopher José Ortega y Gasset expressed in his essay named *The Dehumanization of art*. Here I will focus on describing the perception of literary creations at the time of writing both pieces and also I will outline characteristics of "new art".

Then I will analyse the composition of the *Altazor* itself with regard to composition, language and themes. I will place the most emphasis on thematic analysis of the composition, where I will focus on usage of recurring motifs. In the language analysis I will explain author's play with language leading to a complete disintegration of linguistic structure. During the analysis I will also examine to what extent Vicente Huidobro continued the application of creationistic approach. In addition to the Spanish original I will rely on Slovak translation by Viera Dubcová named *Vicente Huidobro. Cesta padákom*, which helped me to understand the composition itself and to recognize how difficult it is to translate the literary creation in which the author heavily transforms the language itself.