

## ABSTRACT

The theme of the dissertation submitted is the novel *Devil Guardian*, whose author is a Mexican writer Xavier Velasco. This dissertation is the very first theoretical work in the Czech environment, devoted to the above-mentioned piece of literature published in 2004. In a sense, *Devil Guardian* represents a characteristic Mexican novel of the early 21<sup>st</sup> century, combining tradition and novelty in a surprising and original manner. A significant feature of the contemporary Mexican literature is a departure from the theme of Mexicanity, generally from a programmatic indulging in so-called national literature. Velasco's novel is an exemplary, however, not only piece of literature proving that the literary break-up with Mexico is neither an exclusive nor a dominant attribute of the contemporary Mexican fiction. In *Devil Guardian* Velasco focuses his mind on the theme of personal and national identity, which he treats in a considerably nontraditional manner, giving an ironical turn to speak to a hypermodern girl moving in the globalized world.

The dissertation is divided into six parts. The first part "Originality Rooted in Tradition" refers to *Devil Guardian* ensuing the tradition of Mexican novel and innovating it. The second part "Xavier Velasco" briefly introduces the author's life and work. The issues of structure and composition techniques of the entire novel are dealt with in the third part, called "The Novel *Devil Guardian*", where we also point to the genre and typological plurality of the novel. The focal point of the entire dissertation is the fourth part "The Theme of Identity in *Devil Guardian*". This part discovers, in particular chapters, the variety of layers constituting the main protagonist's identity. During the exploration of the identity issues a method based on mimetic confrontation of the novel with the current world has been used several times. As far as the genesis of the novel and its story is concerned, in the fifth part of the dissertation *Devil Guardian* is regarded with a time-corresponding method, i.e. theory of fictional worlds, which enables to see the novel from a different perspective and offers a comparison with

another characteristic piece of contemporary Mexican fiction, i.e. *Beauty Salon* (1999) by Mario Bellatin. Velasco's and Bellatin's novels generally symbolize the double orientation of Mexican narrative prose on the break of the millenium: confirmation in the Mexican national tradition and its "global" overlap in Velasco's creation, and a personal literary liberalization, escalating to an extreme level in Bellatin's works of literature.