

Abstract

This thesis analyzes the poetics of Holan's *Triumf smrti* (1930, revised in 1936, 1948, 1965), collections written in the period of neosymbolism – *Vanutí* (1932, ultimately revised in 1965), *Oblouk* (1934, ultimately revised in 1965) and *Kameni, přicházíš...* (1937, ultimately revised in 1965) as well as collections reacting to the Munich Agreement and following historical events – *Odpověď Francii* (written in 1938, first published as late as 1946 in the compilation *Havraním brkem*), *Září 1938* (1938), *Zpěv tříkrálový* (written in 1938–1939, first published as late as 1946 in the compilation *Havraním brkem*), *Sen* (1939), *Chór* (1941).

In the first place, the thesis focuses on identifying the rhythmic structure of the individual collections, their constants and gradual transition. Part of the exploration of poetics is the determination of the function of the rhythmic constants in the individual collections, accompanied by an attempt to demonstrate that the rhythmic building of verse together with its instrumentation belongs to the essential components of Holan's poetics of that period.

Furthermore, the thesis deals with the semantics of Holan's poetics in the given collections of his, especially the analysis of the basic features of the poet's metaphor and metonymy, their mutual relationship and permeation. Especially in the chapter dealing with Holan's neosymbolism period, the thesis focuses on the transition of metaphors into metonymies and their transmutation into symbols in the context of poetic text. The formation of this specific type of poetic figurativeness can already be identified in the revisions of the collection *Triumf smrti*. One of the purposes of the thesis is to show that the essence of Holan's poetic semantics in these collections resides in the specificity and uniqueness of their poetics, out of which it is naturally born, grows and takes form.

In the chapter devoted to the collection *Triumf smrti* attention is paid to the revision of this collection, too – analysing three variants of it aims at the development and growing precision of Holan's conception of poetic rhythm and its relationship to the semantics of poetic text and its transition.

The chapters of the thesis dealing with Holan's collections reacting to the Munich Agreement and following historical events focus on the development and transition of the individual levels of the poet's poetics in the context of his reaction to political events.

Attention of the thesis is also given to Holan's continuation regarding pieces of work by other poets and his possible inspiration.

Analyses of the individual levels of Holan's poetics and their function in creating poetic semantics are completed by an attempt to interpret the above given poem collections.