

The text relates to rhetorical theory, stylistics and the history of literary criticism. It deals with a theory of style which has been presented by Dionysius of Halicarnassus in his treatise *On literary composition*. The literary style is treated in his writing in view of its compositional aspect so-called *synthese* (gr. ) that is the manner in which the words are connected. The thesis is based on a critical and analytical reading of primary sources as well as to technical literature. It surveys the recent research into several questions and deals with the compositional aspects of style in context of contemporary interest in the Hellenistic euphonic poetics.

After two introductory chapters which deal with the Dionysius extant critical writings and the manuscripts and structure of the treatise *On literary composition*, the thesis introduces the Dionysian concept of the *synthese* and its historical and conceptual background. The third chapter deals with a delimitation of the *synthese* and the other stylistic fields relating to the word selection (gr. ) as well as with the pre-eminence of the *synthese* considering its aesthetic impression. The next chapter presents three patterns of the conception of the *synthese* which appear in the Dionysian writing in different measure. Dionysius focuses on the third of them consisting of esthetical values of the aural sensations. The main reasons for a beautiful or pleasant *synthese* are according to Dionysius phonetic and rhythmical features of evaluated literary texts. Therefore, the following two chapters of the thesis deal with the function of phonetics and rhythmic within some of the Dionysian stylistic analyses. Finally a classification of the three *syntheses* or harmonies is presented which Dionysius described and its difference from the three-style system (*genera dicendi*) is explained as is well known from other mainly Latin sources.