

abstrakt v anglickém jazyce:

This bachelor thesis focuses on the issue of semantic gesture in a heterogeneous, textual-pictorial complex of a collection of poems „*Černá bedýnka*“, whose specific position among intersemiotic complexes is illustrated by examples taken from „*Bledej gentleman*“ (with texts by Josef Kainar and photographic illustrations by Peter Župník) and „*Dášeňka*“ by Karel Čapek (who is the author of both text and image in this book). Based on our own interpretation and analysis of the structure of „*Černá bedýnka*“, our work tries to outline the most important points for understanding „semantic intention“ as Aškenazy – with the help of intersemiotic relations of prototextual photographs and metatextual poems – constructed it in „*Černá bedýnka*“. We’ve taken account also of the fact that Aškenazy used reportage photographs as a default image components for his poems.