

This thesis analyzes the first two poetry collections by Vladimír Holan - *Triumf smrti* (1930, revision 1936, 1948) and *Vanutí* (1932). At first, it focuses on identifying their rhythmic structure, its constants and the successive transformations. Particular attention is given to reprocessing of collection *Triumf smrti* - in the analysis of its three variants to see, how did the Holan's conception of poetic rhythm developed and its relationship to semantics of poetic text and its transformations.

Part of exploration is to determine the function of poetic rhythm constants in individual collections, accompanied by an attempt to demonstrate that the relationship of rhythm, euphony and instrumentation of verse and their interaction belongs to the basic components of Holan's lyricism in this period.

Furthermore, the work deals with the semantics of these Holan's collections, especially analysis of the basic features of his metaphor and metonymy, their mutual relationship, changes of the metaphors into metonymy and overgrowth in the context of poetic text into symbols.

The purpose of the work is to show that the essence of poetic semantics in these collections lies in the specificity and uniqueness of their poetics, from which it is inevitably born, grows and shapes.