

Abstract

The diploma work “The differences between perception of metonymy in photography and in movies from the perspective of reception aesthetics“ deals with different uses of the figure of speech – metonymy – in visual communication. The metonymy is primarily used as an ornamental device of language expression. It is also distinguishable in purely visual information that is provided in photography and certain film shots. In visual communication, metonymy is also used for embellishing of the visual content or, at least, its correction. This work is focused especially on these examples of the use of metonymy that employ the method of reception aesthetics, which was up to now applied only to literary works. The subjects of interest of the reception aesthetics are so-called *places of indeterminacy* and *the horizon of expectation* which is also the focus of this work in addition to its main focus on metonymic expression in movies and photography. The first part of this work deals with the theory of the reception aesthetics and its main exponents. The second part deals with the relationship between the recipients and the media, specifically photography and movie. The last part of this work deals with the theory of rhetorical figures, particularly metonymy and its special form – synecdoche, and its application focusing on concrete options of metonymic expression in the photography and the movie.