

This thesis deals with David Lynch's Mulholland Drive from the viewpoint of anticipatory processes revolving around it and taking place in its perception. The part covering anticipations on behalf of the author stems from interviews with the director, David Bordwell's theory of narration and works of Constance School of reception aesthetics. These two theoretical frameworks provide basis also for the part covering anticipations on behalf of recipients, which treats critics and spectators separately. This part works with published texts on Mulholland Drive and spectators' opinions reflected in internet forums. After a chapter on anticipations from the distribution viewpoint this thesis analyses to a great detail anticipatory processes involved in the course of Mulholland Drive's perception. It understands the film as consisting from two parts, which it treats separately, and describes anticipations on the levels of scenes, motives, and the film as a whole. The thesis also comes up with a model explaining the popularity of Lynch's work across various spectator groups. Anticipatory processes not only run on the film's various levels but also co-influence its impact. Dealing with Mulholland Drive through anticipation provided for a complex analysis and revealed anticipation as its structural element.