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## AVANT-GARDE TENDENCIES IN UKRAINIAN AND CZECH LITERATURES IN 1920–1930: HISTORICAL AND TYPOLOGICAL DIMENSION

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### ABSTRACT

**Aim.** The article deals with the problem of historical and typological analysis of avant-garde tendencies in Ukrainian and Czech literatures, based on its main movements – futurism and poetism respectively. The article aims to identify common and distinctive historical and typological dimension of Ukrainian and Czech avant-garde. **Methods.** In the article has been applied the historical and typological method. The applied method made it possible to analyze futurism and poetism and also explore its interaction in time and space. **Results.** There have been discussed main signs of avant-garde in Ukrainian and Czech literatures – futurism and poetism. The article gives a detailed analysis of typological common features of the origin and evolution of these artistic movements in Ukrainian and Czech cultures. **Scientific novelty.** Based on the typological level, was made an analysis of historical and typological dimension of futurism and poetism existence as avant-garde tendencies in Ukrainian and Czech cultures. The article aims to provide a basis for further research in this direction. **The practical significance.** The article may serve for the further investigation of the problem of Ukrainian-Czech literature relations of the first half of the XX century. The results of the research can be used for writing course projects and qualification papers.

**Key words:** futurism, poetism, avant-garde, historical and typological dimension, comparative literature.

## АВАНГАРДНІ ТЕНДЕНЦІЇ В УКРАЇНСЬКІЙ І ЧЕСЬКІЙ ЛІТЕРАТУРАХ 1920–1930 РОКІВ: ІСТОРИКО-ТИПОЛОГІЧНИЙ ВИМІР

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### РЕФЕРАТ

**Мета.** У статті досліджується проблема історико-типологічного виміру авангардних тенденцій в українській і чеській літературах першої половини XX століття. **Методу.** У статті використовується історико-типологічний підхід. Даний підхід дозволяє проаналізувати одні з найяскравіших проявів українського та чеського авангардизму – футуризму та поетизму в їхніх взаємозв'язках у просторі та часі. **Результати дослідження.** У статті на типологічному рівні проводиться аналіз природи футуризму та поетизму. Наведено приклади схожості даних авангардних напрямів між собою. **Наукова новизна.** У статті проведено аналіз історико-типологічного виміру футуризму та поетизму як основних авангардних тенденцій в українській і чеській культурах. Дана стаття закладає основи для проведення подальших досліджень. **Практичне значення.** Стаття може слугувати базисом для подальших досліджень українсько-чеських літературних взаємин першої половини XX століття. Результати дослідження можуть бути використані при написанні різного роду наукових робіт.

**Ключові слова:** футуризм, поетизм, авангард, історико-типологічний вимір, компаративістика.

Nowadays the problem of studying the origin of Slavic avant-garde, its features and literature works of representatives is very actual. In this article we will investigate, using the typology method, the nature of the most popular avant-garde signs in Ukrainian and Czech cultures – futurism and poetism respectively.

In such aspect the problem of typological study of Ukrainian-Czech literature relations is investigated for the first time. Of course, researchers paid attention to the Ukrainian-Czech literature relations (D. Chyzhevsky, M. Nevrlý), but the attempt to analyze futurism and poetism on typological level does not find its interest among scientists.

This article is the first attempt of typological comparison of historical background of futurism in Ukraine and poetism in the Czech Republic, as well as their correlation with each other in a typological aspect.

The aim of this research is to implement typological analysis of futurism and poetism in the historic area.

Nowadays, the theme of typological comparison of various avant-garde tendencies in Slavic literatures requires study for understanding of functioning features of one another and each of them in every national literature of Slavic world.

Theoretical and methodological basis of this article are the works of A. Hutnikievich, B. Volek, Kh. Zavorska.

The beginning of the XX century was marked by the fact that the national literatures were developed under the influence of modernism. From the socio-typological similarities, namely a number of socio-historical circumstances (catastrophism, the growing skepticism, World War I etc.), modernism – national literatures, wanting to find a way out from the situation that prevailed at the beginning of the century, began to apply the theory of modernism and its radical expression – avant-garde.

In that time modernism, according to Kh. Zavorska, gave a chance to address many times to avant-garde, which was a bag without bottom [5, p. 82], therefore every national literature had a choice to choose the vector for further development.

The availability of internal resources (artists who were ready to accept new tendencies) in the national literatures and active intercultural dialogue provided the identity of national literature and specific features of its development. Also, these features produced patterns of general development of every nation in the system of international character of literary progress.

From the beginning of the XX century, Ukraine and the Czech Republic reached a new stage of cultural development. It was due to the intensification of the revolutionary liberation movement, as well as strengthening of national consciousness. Such conditions made clear differentiation of ideological and artistic tendencies and styles, activated new ways of development of national culture.

The World War I (1914–1918) had pointed out the emphasis in the cultural life of Europe. The destruction of any hopes, change of values, loss of stability, socio-cultural crisis had hit hard in Europe. Along with the crisis of humanity, the collapse of any creative ideals, that carried out war, after the end of the war (the signing of the

Treaty of Versailles (1919), the major division of Europe was made.

The appearance of avant-garde tendencies in Ukraine and the Czech Republic is associated with many internal and external types of contacts. Such contacts as geopolitical factors, knowledge of languages, direct acquaintance with the literature works, reception and borrowing, facilitated the rapid exchange of information and the active promotion of new tendencies and trends at the beginning of XX century, because at the time, according to the leader of the Polish avant-garde – B. Jasenski «was taken into account only new, original» [2, p. 30].

Active europeanization of literatures at the beginning of XX century contributed to intense inspiration and reception of achievements of the West, while offering an original product of that time. Numerous «-ism» formed the new face of European literary discourse. Exactly that time period, according to A. Hutnikievich, was marked by syncretic combination of different kinds of arts, lyric and dramatization of prose, melodic language and integration of painting into literature [1, p. 418]. The outlined historical period was characterized also of presence of varied ideological and aesthetic tendencies and as a result, a considerable number of literary groups, each of which was actively involved in creating national literature by promoting its own principles, which were often designed in such a document as manifesto.

Avant-garde had replaced more traditional tendencies in art and often became a confrontation with traditionalism. Thus, in the art space of Ukraine and the Czech Republic had appeared young, full of enthusiasm and desire for radical change artists. Each of these national literatures were needed the updating.

Ukrainian literature of the period between 1910–1920 was characterized by the coexistence of already recognized writers with young talents and czech literature was marked by the birth of social realism and modernist experiments.

A the beginning of the XX century in Czech literature had entered a number of young, original writers. Most of them (Jaroslav Seifert, Vítězslav Nezval etc.) felt the impact of the poetics of modernism, found their original artistic meanings, which were reflected in the artistic movement – poetism. At that time in Ukrainian literature was clearly distinguished another avant-garde movement – futurism.

Mainly futurism and poetism has become main artistic avant-garde movements in Ukraine and the Czech Republic in the 20 years of the XX century.

These artistic movements are typologically similar, as were the implementation of the European avant-garde tendencies of the first half of the XX century.

Futurism and poetism were characterized by anarchist principle, and its representatives thought that there was a need to write only about something new and relevant, for example, about plants and factories. Representatives of that avant-garde movements advocated revolutionary changes, new look at old things, urged to rethink over the years established rules of life through literature, art, theater, film, music, architecture, fashion. According to B. Volek, poetism covered all new art in the Czech republic [4, p. 155]. Poetism appeared in 1923 in the environment around avant-garde art group «Devetsil» («Devětsil»). The group leader Karel Teige showed keen interest to the latest European art tendencies of the early XX century. The identical intention to foreign expressions showed also the leader of Ukrainian

futurism – M. Semenko. It allows to speak about preparedness of Ukrainian and Czech grounds to the introduction of avant-garde tendencies in national literatures.

It is interesting that poetism had been appeared in the Czech Republic as synthesized movement of surrealism and futurism. Accordingly, poetism, in some aspects, was a contractor category to futurism. Poetism in Czech literature was a platform for the introduction into Czech culture completely all avant-garde tendencies, as well as for the development of national literature.

Poetism, from the point of view of its founders, understood life as poetry. The aim of the poetism was optimistic acquaintance with the world and its knowledge. The poets of poetism in their literature works presented positive events. The main theme of literature works were manifestations of joy, happiness and related emotions. In the center of such understanding was the conception of alienation between people and the desire to consolidate, raise interpersonal relations. Poets thought that the society was guilty in that crisis.

Futurists like poetists in their literature works depicted present, past was a stranger for them. All previous they considered outdated and relic of the past. For them the main thing – was moving forward and dynamism.

Typological similarity between futurism and poetism was that the representatives of these movements had been using in their literature works visual poetry. Most clearly it is seen in the works by M. Semenko and J. Seifert (more in the article «Visual experiments in the poetry by M. Semenko and J. Seifert: typological aspect» [3]).

Great influence on Ukrainian futurism, as on poetism, had processes that took place in those years in the Soviet Union – to build a new, radical society.

Apart with these effects, were observed contacts with French and Italian art. Speaking about Czech literature of the outlined period, it is worth to mention, that F. T. Marinetti was in Prague. He showed admiration of Czech language. To Ukraine the leader of Italian futurism did not come, while in Ukraine we can see active reception of modern phenomena which came from abroad. In Ukraine it is embodied in a lot of exhibitions of fine arts in many cities. Presentations showed the latest art trends of that time. Note, that such representations were bilateral: the art works of well-known representatives of avant-garde, including H. Matisse, P. Picasso and others. were exposed in Kyiv, Odesa, Kharkiv. From the other side, Ukrainian artists not only visited the best exhibitions of fine art in various European countries, but also had the opportunity to study at art schools in France, etc. We can say that Ukrainian culture has acted like independent recipient of modern phenomena of the early XX century.

Avant-garde, which promoted revolutionary changes, new look at old things, urged to rethink over the years established rules of life through literature, art, theater, film, music, architecture, fashion, forming thus an outlook model, had become the main object of reception by Ukrainian and Czech cultural spaces. The great interest of the latest tendencies of art at the beginning of the XX century had given to talk about the readiness of the national Ukrainian and Czech literatures to the introduction of avant-garde tendencies of the first half of XX century.

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