

## SUMMARY

The purpose of this doctoral dissertation is to examine various manifestations of rhythmization of poetic text in futuristic poetry on the example of selected works of two eminent representatives of Russian and Ukrainian futurism, respectively – Wielimir Khlebnikov and Mikhajl Semenko. Specifying the broad context of the research problem contained in the title of the dissertation, it should be noted that the essence of the research is the analysis of poetic rhythm as a factor of form and content in the theory and poetic practice of futurism. Therefore, the scope of the source material includes works from different periods of the works of both of the above-mentioned poets, and the choice is conditioned by the individual poetic concepts of the authors. The work attempts to present the following forms of rhythm exposure:

- in the form of stylization for folk poetry, understood as a potential source of various rhythm models used by futurists;
- as a reflection of the concept of space in a poetic text (both metaphorical and real, for example a portrait or a city);
- as a supplement to the presentation of the category of time, which in futuristic poetic texts often functions as an additional significant element of the lyrical situation.

The concept of rhythm in the context of futuristic poetry, due to the time frame of the current is of particular importance. An increase in interest in the issue of broadly understood rhythm occurs at the beginning of the 20th century. This phenomenon, so far remaining in the sphere of interest of music or literature researchers, is beginning to significantly affect the understanding of such fields of art as painting, architecture and cinema. As for the poetic rhythm, the essence of the complexity of its understanding and reevaluation by both contemporary and late nineteenth century researchers lies mainly in the belief that there is a fundamental difference between rhythm and meter. The divergence between these concepts is of particular interest to the Russian formal school. A number of concepts the school developed often are directly related to the poetics of futurism, which often inspired the scientific discoveries of formalists and even illustrated their assumptions. As we know, the analytical focus of research by a formal school requires that the subject of literary analysis choose a structure of the work, each element of which is characterized by a specific functionality. Similarly, the problem of formal conditions of the text is also perceived by Russian and Ukrainian futurists. Like the other elements of the work's form, the rhythm in

futuristic poetry was to fulfill specific functions. It often was to update the so-called rhythmic memory, imitating, for example, the characteristic meter already functioning in the reading consciousness, or modified the prosodic system, affecting intonation during the poem recitation (for example, the characteristic “stairs” of W. Majakowski). In addition, of course, there are many other levels of poetic text whose meaning is emphasized by the rhythmic layer. In the given dissertation, as already mentioned, the level of imitation of rhythmic patterns of folk poetry, as well as categories of space and time in a poetic text is included.

The theoretical part of the dissertation is an attempt to define the key subject of the study, as well as to present the broadly understood methodological tools, which seem to allow for a thorough and comprehensive analysis of the issues raised. Therefore, the first chapter of the work defines the concept of poetic rhythm and attempts to describe the gradual development of the perception of this phenomenon in the work of individual researchers. In addition, the chapter reviews the terminological tools necessary for analyzing a poetic text in terms of its metric structure. The systematization of all classical and non-classical versions of versification, described in the given work from the point of view of Russian poetics and in some aspects of Ukrainian, seems to be a necessary condition for the analysis of non-standard rhythmic tricks used by futurists. In connection with the above, the first chapter covers the characteristics of the syllabic, accentual-syllabic and tonic verse systems, and also contains a general overview of the problems of free verse. In this part of the work, the issue of the so-called micropolimetry, i.e. a specific metric system, which is a characteristic feature of Khlebnikov's poetry, is also addressed.

When formulating specific conclusions, it should be noted that the concept of rhythm in the works of many eminent researchers, including, among others, Jurij Lotman, Adam Kulawik, Maksim Shapir and Mikhail Gasparov, gains a common outline. Apart from the specific features of the concept of individual authors, including representatives of formal school, structuralism and contemporary scholars, the rhythm begins to be perceived as a complex structure, which consists of a general, normative meter and an individual, diverse rhythm. The latter, based on repetitions scattered over the structure of the poem, turns out to be a powerful tool in the process of shaping semantics, which the author attempts to prove in both the first and second chapters, as well as in the analytical parts of this dissertation.

In the context of the given work, the individual artistic assumptions of Mikhajl Semenko and Wielimir Khlebnikov gain crucial importance, which significantly influenced

the way the poetry of both poets was shaped. Therefore, the second chapter of the dissertation is a review of the author's poetic and philosophical concepts of both futurists, thus being a continuation of the review of specific methodological tools. In the Semenko's and Khlebnikov's approach, the structure of the work often plays a decisive role. Therefore, even if the rhythm as such is not always the central problem manifested by the authors, seeing it in terms of a combination of many elements of the text structure, it is impossible not to perceive it as the main phenomenon in the process of modernizing a poem.

Semenko's literary and philosophical concepts declared in manifestos and numerous articles were also the theoretical background of Ukrainian futurism. Their consistent development in the direction from querofuturism, which is the embodiment of formal searches, to pan-futurism, which assumed the deconstruction of old elements of art in a broad sense and their subsequent synthesis, conditioned the emergence of such original concepts as "poetic painting" or "poetic film". The further parts of the work attempted to prove that rhythm is one of the key levels for implementing these innovative formal assumptions.

The role of Semenko in shaping the aesthetics of futurism in Ukraine can to some extent be compared with the position of Wielimir Khlebnikov among Russian cubofuturists. The scale of the talent and creative personality of this poet influenced, without exception, all the creators of his circle, making him almost the flagship character of Russian futurism. Khlebnikov's invaluable aesthetic and theoretical contribution to both the Russian avant-garde and the achievements of world culture of the 20th century opens up extensive research horizons. Therefore, in this work only a limited number of theoretical concepts of the poet were taken into account, including the problem of extra-rational language and neologism.

In addition, the second chapter deals with the issue of coexistence and relationship between the form and content of a poetic work, which seems to be particularly important in the light of research. This issue is considered in the work in two contexts - the poetic language of futurists (more precisely, the extra-rational language of Wielimir Khlebnikov) and the concept of rhythm, which is the actual research problem. As part of the analysis of 'zaum', i.e. the specific intuitive language of futurists, special attention was paid to the concept of metaphor as an integral part of any language system. This part of the work also examines Semenko and Khlebnikov's view on the issue of the coexistence of the form and content of a literary work. The position of the Russian cubofuturist in this matter is relatively ambiguous. This is due to the complexity of his views on the function of language, the lexeme, and

ultimately the sound itself in the process of shaping meaning. The poet was the author of not only numerous and unusual neologisms, but also a kind of alphabet, under which consonants were burdened with peculiar, specific meanings. Consequently, Khlebnikov's poetic practice is an expression of a special perception of the form of the text, which was to be reduced as much as possible, in favor of the non-realist, often intuitive convergence of content and form. Semenko, in turn, already in the very act of demarcating form and content saw a significant disadvantage: it assumed the work as a static, finally formed object, and this in turn was in direct contradiction to the poet's perception of the literary text as a constantly changing material.

Finally, the analysis indirectly confirmed the assumption that a close relationship between rhythmic drawing and the content of the works, as well as the philosophical assumptions of individual artists, in particular in modernist texts, most likely exists. The third chapter is devoted to the genesis of some rhythmic constructions used by Khlebnikov and Semenko. In the given work, the origin of specific transformations of the poetic rhythm in the lyrics of both artists is derived from folk poetics. That is why the given chapter contains a review of rhythmic patterns, whose form clearly indicates the relationship with folklore.

In Khlebnikov's poetry, folk motifs at the level of broadly understood rhythm are updated, among others, in the way rhymes are shaped. In connection with the above, the work presents the similarity of the Khlebnikov rhyme to that in the traditional Russian oral epic poem. This convergence is based mainly on the tendency to carelessness about rhymes in the ending of words and the pursuit of rich rhymes, focusing on the root of words. In addition, the equivalence of the poet's way of rhyme formation to that used in the humorous folk song (*chastushka*) is based on the use of deep rhymes while replacing the final consonants. As for transformations at the level of the meter and syntax, whose origin may indicate genres of folklore, in the works of Khlebnikov attention was drawn to the appearance of structures resembling a counting, riddle and proverb. Folk motifs in Semenko's lyrics include various types of ornamental repetitions at various levels of text structure (including the phenomenon of tautology) and the use of some tonic metric patterns, including the Ukrainian form of the so-called *dolnik*. Both poets also actively use the anagram, understood in a given work as a form of rhythmic transformation of text in folklore by means of sound repetitions. The fourth, and the last chapter of the work is the practical application of poetic text analysis tools to determine the role of rhythm in the presentation of time and space categories. Both of

them occupy a significant position in the philosophical and aesthetic concepts of both Wladiimir Khlebnikov and Mikhail Semenka. The analysis of individual texts carried out in this part of the work uses terminology taken from related fields of art, such as cinema and painting. This is due to aesthetic syncretism resulting from the assumptions of futurism. This chapter contains a number of conclusions related to the direct influence of the form of the work on its content.

The first part of the chapter contains examples of expressing space by means of the rhythm. In the given work, the analysis was conducted with the use of tools, which are characteristic for painting and cinematography. Within Semenka's lyrics, the spaces expressed with the participation of rhythmic constructions include self-portrait motif and ways of depicting urban landscapes using film techniques. Innovative methods of constructing space in Semenka's works are related to the creative practice of the film director Dziga Vertov. In the cycle of the so-called poetic films (poems under the general name of "Poezofilmy"), construction solutions borrowed from cinematography, such as framing, zooming, panorama or detail, were found.

In Khlebnikov's poetry, space is of particular importance. The methods of its presentation in the artist's poetic texts were analyzed in the context of painting (on the example of the poem "Bobeobi", whose interpretation was supplemented by the supposition of the dynamising function of micropolimetry, as well as on the material of a series of poems devoted to the famine on the Volga River). What is more, the convergence of creative techniques of Khlebnikov and the outstanding painter Pavel Filonov was demonstrated. In this dissertation, the concept of fractals, which is present in the works of both authors, was taken into account. In order to confirm the assumption of the existence of a specific fractal in the poetry of Khlebnikov, the analysis of the poem "Sijajushchaja vol'za..." basing on the E. Etkind rhythm typology was performed.

The analysis of the problem of the time category and its exposure in the lyrics of Khlebnikov and Semenka was based on the conviction about a special role of the palindrome. Therefore, the study of palindromic constructions, which in the poetic output of the Russian poet occupy a separate place, was conducted on the material of his works, such as the poem "Razin" or the poem "Veter – penie". In Semenka's poetry, also abounding in various types of literal charades, such poems as "Vaj tram" and the selected poetry painting patterns were analyzed in terms of palindrome features.

A wide research perspective does not allow to consider a given work as fully comprehensive. The assumptions and conclusions presented in it should be treated as an outline of the problem of various manifestations of rhythm in futuristic lyrics. The limited volume of the given study only allows to sketch some directions of avant-garde lyric analysis from the point of view of its rhythmic organization. A relatively small number of texts included in the course of structural analysis, resulting from formal limitations of the work, enables the continuation of the presented rhythm interpretation model on more extensive material. On the other hand, this study may be a constructive starting point for polemics with the hypotheses presented in yet unpublished papers.