

The main subject of this thesis is a Brazilian concrete poetry between years 1950 and 1960. This poetry, along with the poems-constellations by a Swiss poet Eugen Gomringer, precedes an experimental poetry movement of the sixties. The thesis is divided into three parts. First one "Experimental poetry" is a view on this poetry in general - sources and methods typical for this form. The second part "Experimental poetry in Czechoslovakia" is about this poetry in socialist Czechoslovakia between 1962 and 1968, during the short period a relative enlightenment of the political regime of that time. Culture scene could open the contacts with the current events in the world. For the poets experiment brought a certain creative freedom based on a play with a form and a language. At the back of the totalitarian system experiment has often a grotesque features.

The third part is opened by a brief description of a socio-political and literary-historical context of the Brazilian concrete poetry followed by its definition based on the theoretical articles and poems from 1950 to 1960 edited in the anthology Theory of concrete poetry (Teoria da poesia concreta). Décio Pignatari, Haroldo de Campos and Augusto de Campos defined themselves as an opposition to the heterogeneous group of poets of the group generation 45. The group of three refused both themes and forms of a traditional poetry, which, as they believed, did not respond to a contemporary man. In 1952 they found a group Noigandres and start editing their own magazine-book noigandres. In 1955 the group accepts a new term for their program - the concrete poetry.

Brazilian concretists write about the necessity of a radical transformation of a medium of the poetic expression. Growing gap between the poet and the reader is a cause of a crisis in both Brazilian and international poetry.