

Popular Culture Patterns in Poetism (abstract)

This text aims to describe fundamental manifestations of poetism through the perspectives of actual pop culture science and previous approach of the 1920s. Poetism as a specific viewing method of the world developed in the region of Czechoslovakia in the first half of the 1920s (artistic union Devetsil). Popular culture elements have their own role and function in the new rendering of reality and democratization process in the literature. Karel Teige and Vitezslav Nezval are considered as the key figures of the concept. In the first section text points to the research of popular culture mainly in the second half of the 20th century and also points to the Teige's essential theoretical bases from the first half of the 20s. With awareness of Teige's multilateral and interdisciplinary orientation, this text stresses his essays about literature and cinematography. The conclusion of this section is that the terms *pop culture* and *popular culture* are not the same, the first is a source of new elements and themes not fully theoretically described in the 1920s. The second term is a socioeconomic a cultural complex fully integrated in the capitalistic society and usually interconnected with the so called „high culture“. Teige's concept is based on a poetic reconstruction of reality, also with help of popular culture elements (popular music, sport, film, exoticism, travelling etc.) belonging to sociocultural periphery, all with marxist class war background.

In the next section text attempts to identify and interpret concrete literary representations and development of the theoretical bases especially in the poetical pieces of Vitezslav Nezval, Jaroslav Seifert and Konstantin Biebl, in all cases with greater accent on the phenomena inspired by the contemporary popular culture, especially on the elements of exoticism. Nezval is characteristic for his revolutionary visions and dreams, Seifert for his unique „filtering“ viewpoint and Biebl for his available, yet relative exoticism and less of experiments. The conclusion is that it was difficult to interconnect both the experimentation of the new concept and the genuine intelligibility of the poetry for a proletarian man accustomed to the contemporary popular culture.

key words: poetism, pop culture, popular culture, exoticism, Teige, Nezval, Seifert, Biebl