

## Abstract

As a consequence of a process of semiotic totalization of public life in totalitarian societies, a system of social, esthetic, ethic and language norms becomes radically altered. This system is partially described in Totalitarian kitsch section, in chapters called Totality, Kitsch, Art, Language, Esthetics and Myth. In a passage called Underground, totalitarian realism and Egon Bondy's and Ivan Vodsed'álek's gauche poetry is interpreted as a model reply on totalitarian society conditions. A concept of total poetry is introduced. We ask a question: what actually total poetry is, if not an art? Eleven answers are being sequentially found: 1. it is a complex of apocryphal texts of socialistic realism, 2. it is a game about art, 3. it is culture at the phase of being born, 4. a method of phenomenological reduction, 5. a language game, 6. de-construction of myth, 7. occupation of game position within totalitarian society, 8. a myth, 9. a semiotic clearance process carried out through semiotic rage, 10. symbolization of reality and realization of symbol, 11. call for a game. In the end, we try to define total poetry in relationship to avant-garde, modern art and postmodernism. Three points have been discussed in a chapter called Kitsch and underground: 1. recapitulation of acceptance of Egon Bondy's and Ivo Vodsed'álek's production, 2. a research of particular philosophic and political consequences and parallels of totalitarian kitsch and total poetry, 3. a theoretical knowledge of total poetry is brought into consequence with contemporary state of culture.