

## **Abstract**

This thesis characterises E. F. Burian's early conception of Poetism in contrast to Teige's „mainstream“ avantgarde conception, focusing on the period of Burian's stay in Prague between 1924 and 1930. The crucial aspect of the problem is Burian's emphasis on acoustics and tonality in poetry, opposed to Teige's optical poems based on visuality. First, the main ideas of Teige's program are set up. The thesis then follows Burian's artistic progression, analysing all Burian's fundamental writings (*Polydynamika*, *Idioteon* etc.) and explains his idea of polydynamics. The aim is to explicate Burian's vision of poetism and its application in contemporary cultural environment, based on what Burian reflects in his writings.

Keywords: Emil František Burian, Karel Teige, Poetism, tonality, visuality, optical poetry, voiceband, polydynamics