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| Semenko, Mykhail' [Семенко, Михайль] (1892-1937) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Mykhail' Semenko was the founder, theoretician, and major poet of the Ukrainian futurist movement, as well as the editor of the journal *Nova generatsiia* [*New Generation*] (1927-1930). He was executed during the Stalinist terror on trumped-up charges of Ukrainian nationalism. A prolific poet, he began writing in the spirit of Symbolism, but turned to Futurism in 1914 with the collections *Derzannia* [*Bravado*] and *Kvero-Futuryzm* [*Quaero-futurism*] (1914), which created a major scandal. His 1924 collection, *Kobzar*, appropriated the title of Ukraine’s greatest romantic poet, Taras Shevchenko (1814-1861), further alienating a conservative public. Semenko relished being the ‘bad boy’ of Ukrainian poetry, offering a broad spectrum of innovative — and sometimes shocking — verse, ranging from *vers libre* to playful trans-sense lyrics to self-deprecating, prosaic love poems. He wrote visual poetry, dubbed ‘poetry-painting.’ Urban themes and satirical topical verse are a hallmark of his creativity. As a theoretician, Semenko developed Panfuturism, which he defined in 1922 as being ‘at once Futurism, Cubism, Expressionism, and Dadaism — but […] not simply a synthesis of these useful things’ (Semenko 12). Influenced both by Italian and Russian Futurism, Semenko rightly insisted on the originality and autonomy of his movement, which became a major force in transforming Ukrainian culture in the 1910s and 1920s. |
| Mykhail' Semenko was the founder, theoretician, and major poet of the Ukrainian futurist movement, as well as the editor of the journal *Nova generatsiia* [*New Generation*] (1927-1930). He was executed during the Stalinist terror on trumped-up charges of Ukrainian nationalism. A prolific poet, he began writing in the spirit of Symbolism, but turned to Futurism in 1914 with the collections *Derzannia* [*Bravado*] and *Kvero-Futuryzm* [*Quaero-futurism*] (1914), which created a major scandal. His 1924 collection, *Kobzar*, appropriated the title of Ukraine’s greatest romantic poet, Taras Shevchenko (1814-1861), further alienating a conservative public. Semenko relished being the ‘bad boy’ of Ukrainian poetry, offering a broad spectrum of innovative — and sometimes shocking — verse, ranging from *vers libre* to playful trans-sense lyrics to self-deprecating, prosaic love poems. He wrote visual poetry, dubbed ‘poetry-painting.’ Urban themes and satirical topical verse are a hallmark of his creativity. As a theoretician, Semenko developed Panfuturism, which he defined in 1922 as being ‘at once Futurism, Cubism, Expressionism, and Dadaism — but […] not simply a synthesis of these useful things’ (Semenko 12). Influenced both by Italian and Russian Futurism, Semenko rightly insisted on the originality and autonomy of his movement, which became a major force in transforming Ukrainian culture in the 1910s and 1920s.  File: Semenko\_Mykhail.jpg  Figure : Mykhail' Semenko. Source URL for image: http://uk.wikipedia.org/wiki/Файл:Семенко\_М2.jpg Major Works: Prélude (1913)  *Derzannia. Poezy* [*Bravado. Poetry*] (1914)  *Kvero-futuryzm. Poezopisni*. [*Quaero-futurism. Poetry-songs*] (1914)  *Dev’iat' poem* [*Nine Poems*] (1918)  *P’iero zadaiet'sia. Fragmenty. Intymni poeziï. Knyzhka 1–a.* [*Pierrot Gives Himself Airs. Fragments. Intimate poetry. Book 1*] (1918)  *P’iero kokhaie. Misteriï (1916-1917). Intymni poeziï. Knyzhka 2–a.* [*Pierrot in Love. Mystries (1916-1917). Intimate poetry. Book 2*] (1918)  *P’iero mertvopetliuie. Futuryzy. 1914-1918. Poeziï. Knyzhka 3-a.* [*Pierrot Does the Death Spiral. Futurist poetry. 1914-1918. Poetry. Book 3*] (1919)  *Kobzar. Povnyi zbirnyk poetychnykh tvoriv v odnomu tomi. 1910–1922* [*The Bard. Collected Works in One Volume, 1910-1920*] (1925)  *Malyi kobzar i novi virshi* [*The Little Bard and New Poems*] (1928)  *Evropa i my. Pamflety i virshi (1928–1929)* [*Europe and We. Pamphlets and Poems, 1928-1929*] (1930)  *Povna zbirka tvoriv* [*The Complete Works*], Vol. 1. (1929); Vol. 2. (1930); Vol. 3. (1931) Essays and Criticism (by Semenko): ‘Do postanovky pytannia pro zastosuvannia leninizmu na 3-mu fronti’ [‘On the Question of Applying Leninism to the Third Front’] (In *Chervonyi shliakh*; 1924)  ‘Mystetstvo iak kul't’ [‘Art as Cult’] (In *Chervonyi shliakh* 3; 1924)  ‘Mirkuvannia pro te, chym shkidlyvyi ukraïns'kyi natsionalizm dlia ukraïns'koï kul'tury, abo chym korysnyi internatsionalizm dlia neï zh’ [‘Reflection on why Ukrainian Nationalism is Dangerous for Ukrainian Culture, or How Internationalism is Beneficial for It’] (In *Bumeranh. Neperiodychnyi zhurnal pamfletiv* 1; 1927) |
| Further reading:  (Dmitrieva)  (Folejewski)  (Ilnytzkyj)  (Ilnytzkyj, Ukrainian Futurism: Re-Appropriating the Imperial Legacy)  (Ilnytzkyj, Ukrainian Futurism: A Historical and Critical Study)  (Ilnytzkyj, Under Imperial Eyes: Ukrainian Modernist and Avant-Garde Publications)  (Mudrak)  (Semenko) |