

Title: The Influence of Italian Futurism and the Motif of War in the Early Poetry of Vladimir Mayakovsky

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Italian and Russian Futurism are disparate in character. Russian cubofuturists, including Mayakovsky, continuously denied any succession from the Italian futurists, claiming their status as independent of any western literary movements. This paper explores how Vladimir Mayakovsky, more than any other member of Russian cubo-futurism, leans towards the ideas and motifs of the Italian Futurists, Marinetti in particular, and away from the naturalistic, folk- and primitivist-oriented *budetlyane*, choosing technology, progress and urbanism as recurrent topics in his work.

The paper argues that the great influence of Italian Futurist ideas on the poetry of early Mayakovsky is demonstrated by the recurring motif of war, which is one of the dominant themes in the poetry and art of Italian futurists. By tracing the development of war motifs in the works of Filippo Tommaso Marinetti and examining them as compared to Mayakovsky's poetry and articles of 1912-1916, it is possible to determine the impact of Italian Futurism on Mayakovsky. The focus of the analysis lies, among others, on the following texts: Marinetti's "Manifesto of Futurism" (1909) and "Zang Tumb Tumb" (1914) and Mayakovsky's "War is Declared," (1914) "Mama and the Evening Killed by the Germans," (1914) and "War and the World" (1916), as well as some articles published in 1914-1915.

The analysis of the aforementioned texts intends (1) to show the development of the war motif and themes in Mayakovsky's early poetry, tracing the changes Mayakovsky's attitude to war underwent (his transformation from propagating the war to condemning it), and (2) to propose how Mayakovsky's linguistic and stylistic struggle against the old norms of the language and trite poetic formulae reflect the militaristic ideology of Italian Futurists.