

Title: Leonid Skrypnyk's Cinematic Novel *Intelligent*: The Revolution in Arts
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The establishment of the communist government and a new socioeconomic order in Ukraine following the Bolshevik Revolution prompted 'left artists' to search for a new language and new artistic forms which would be able to mirror the rapid socio-political and ideological changes. Leonid Skrypnyk's experimental novel *Intelligent* (1929) is an attempt to create such new art form by blending elements of literary and cinematic nature and by transcending the boundaries of existing art media.

The cinematic novel *Intelligent* is set in a movie theatre and the story is narrated through 'photographic' verbal description of a silent film as if it were seen on screen. It centers on the life of Intelligent (member of a disappearing class – old era intelligentsia). Skrypnyk constructs the story from a series of vivid and cinematically framed scenes that illustrate key episodes of Intelligent's life. Moreover, scenes from the movie are juxtaposed with narrator's didactic commentary on the film and on the potential audience's reaction. The ironic and often satirical remarks are addressed directly to the reader so that the leitmotif of these comments is the projection of the philistine actions and bourgeois values of the protagonist onto the reader's plane of existence.

This paper places Skrypnyk's cinematic novel in the context of the 'left art' aesthetics and the literary Avant-Garde of the 1920s and examines its ideologically charged intermediality. The paper also explains the significance of cinematic devices in the novel and studies their effect on the reader. The use of cinematic devices in such areas as narrative technique, characterization, construction of the story, plot and the spatio-temporal dimensions of the fictional world is analyzed as well (for instance, Skrypnyk methodically employs montage and 'jump cuts' to depict the fast pace of social changes and the dynamics of the revolution and he uses 'close-ups' to focus on typical rather than individual features of the characters in the novel, etc.). Finally, the paper illustrates how cinematic nature of *Intelligent* complicates the relationship between the author, the text, and the reader and configures the new politics of reception.