

SUMMARIES

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ABOUT ONE MYSTERY OF KAREL ČAPEK'S LATE NOVELS

Čapek's novels of 1930s have been a mystery for literary scholars and readers. Level of their artistry is undoubtedly high. It can be proved by the fact that many prominent European writers proposed Čapek as a candidate for the Nobel prize in the mid-1930s. And the reason was his novels. The mystery lies in the following: why was Čapek writing these novels in that period of time.

Early 1930s were the times of difficulties in Czechoslovakia as well as in Europe in whole. But the destiny of the latter was far more frightening and complicated during the World War II. That became clear later. Then, early 1930s saw a heavy economical crisis, escalation of social, political and international conflicts, so many people felt the impending trouble.

The writers treated life dramatization differently and reacted in various ways. Some tried not to pay attention to the surrounding woes and kept on writing about their own intimate anxiety. Others decided to be involved in politics in attempt to usurp their creativity for political reasons. There were the authors who tried to make people see the reason in the world created by them through the prism of satire. That's why Karel Čapek's literary choice can seem as a strange and incomprehensible one. In 1932-1935 he wrote his Noetic Trilogy – *Hordubal*, *Meteor*, *An Ordinary Life* – devoted to the possibilities of a human cognition. The oddity does not lie in the fact that a professional philosopher with the outlook similar to his education raised the gnoseological problems in his works, but the fact that he resorted to them under such dramatic circumstances. Is it the insensibility, indifference or intentional ignoring of the burning problems of social life?