


<https://doi.org/10.28925/2311-259x.2022.4.2>  
УДК 821.161.2-1.09Укр

**Daryna Gladun**

Shevchenko Institute of Literature of the NAS of Ukraine  
vul. Mykhaila Hrushevskoho, 4, Kyiv, 01001, Ukraine  
 <https://orcid.org/0000-0002-9114-7168>  
daryna.gladun@gmail.com

## POETRY-BASED PERFORMANCE AS A METHOD OF LESIA UKRAINKA'S HERITAGE ACTUALIZATION

The object of study is poetry-based performance as a productive method of poetry actualization, which allows creating a wide range of individual interpretations of the same poem through the personal experience of the performer. A poetry performance is a performance where poetry media (written and/or spoken words) are dominant. A pretext for poetry performances is optional as poetry text can be created during poetry performance *ex nihilo*. All poetry-based performances have pretexts that are used as starting points for the performances. However, the use of poetry media during the performance itself is not an obligation. The research problem is the comprehension of the common points between poetry performance and poetry-based performance. The purpose of the article is to analyse the actualization of Lesia Ukrainka's poetry through modern performance. Intertextual and intermedia research methods were used to achieve the goal.

As a result of the analysis, the following conclusions were made. Two contemporary performances by Ukrainian artists, discussed in the study (poetry-based poetry performance *No name* (2014) by Yaryna Shumska and poetry-based videoperformance *Contra Spem Spero!* (2020) by Kseniia Kyslychyn), have a common pretext (poem *Contra spem spero!* by Lesia Ukrainka) but create different fields of meaning. These performances not only underline the notability and importance of the pretext but also emphasize certain lines and images of it as the most relevant to a certain time (and to a certain performer), the most valuable ones, the ones artists (physically) live through (and gain personal experience from). The link between pretext and performance does not vanish even if, at first glance, it may seem blurred. That gives the audience a chance to make unexpected associations and interpretations of both the performance and the pretext, to broaden the borders of the text, and to look at it from a different angle. Poetry-based performance can be held not only on stage but also in a public place, not only in a gallery but also at one's home. Poetry-based performance aims to create a new artwork, to reconsider literary heritage of previous generation of poets with new media. They do not repeat a pretext, but rather change it in a way adequate to the (new) times.

*Keywords:* Lesia Ukrainka; "Contra spem spero!"; Ukrainian poetry; poetry performance; poetry-based performance; videoperformance.

### Introduction

Poetry performance is a relatively new phenomenon of literary process in Ukraine despite the fact that it has deep roots in Ukrainian culture (Bakanurskyi, 2009, 112). During the 19<sup>th</sup>–20<sup>th</sup> centuries, poetry readings were the dominant form of presenting poetry to the public (Gladun, 2020c, 157). Unfortunately, at this point of the research no evidence was found that could prove Lesia Ukrainka's participation in poetry performances (or poetry preperformances) during her lifetime. However, her literary heritage became a part of later performances (mostly — theater but also poetry performances).

In the 1980s poetry performance spreads across the Ukrainian Soviet Socialist Republic as a new interdisciplinary art form as well as a new form of presentation of poetry. The majority of 1980s poetry performances in Ukraine were performances-self-presentations<sup>1</sup> made by underground poets like

Fripulia<sup>2</sup>. On the contrary, contemporary poetry performances in Ukraine often present or refer to the heritage of Ukrainian poets of the 19<sup>th</sup>–20<sup>th</sup> centuries. Moreover, in the 21<sup>st</sup> century with the increase in the number of poetry performances, the number of poetry-based performances also grows. Consequently, the need for theoretical comprehension of the common points between poetry performance and poetry-based performance rises. These two types of performances use different approaches towards their literary pretexts<sup>3</sup>.

### Theoretical framework

Performance art does not have a monolith structure<sup>4</sup>. Instead, it consists of a range of dynamic structures

<sup>2</sup> Amy Bryzgel (2017, 50) describes his as *perhaps the most striking figure in the Ukrainian performance art scene* of that time.

<sup>3</sup> The term *pretext* (also *predtext*) is used as the synonym to *proto-text*, *reference text*, *associate text* in the meaning, in which it is defined and used in (Shapoval, 2009, 60).

<sup>4</sup> Performance studies researcher and performance artist Yaryna Shumska argues that performance is not and is never going to

<sup>1</sup> The performers themselves were often the authors of the poetry presented during the performance.

that change with time. Therefore, the dominant type of performance changed through decades. For instance, Jacki Apple states<sup>5</sup> that during *the 1970s performance art was primarily a time-based visual art form in which text was at the service of the image*; in the early 1980s *movement-based work, with the performance artist as the choreographer* became the dominant tendency in performance art (Carlson, 2008, 119). Marvin Carlson adds that during the 1970s and 1980s there used to be two major trends in performance art. The first being the slow erosion of the opposition between performance art and theater<sup>6</sup>, and second — a language turn in performance art (2008, 128). The researcher argues that *performance, though still built upon the physical presence of the performer, relies heavily upon the word* (2008, 128). When one quotes lines, written by a certain author, during the performance, it means that they agree with said author, their values, views etcetera. The word becomes a strong tool of identity expression among performance artists while analytical investigation of appearances and gestures, the edge between the performance and real life of a performance artist (Goldberg, 2006, 172), gains attention of art critics and scientists. In the 1990s spoken word performance and poetry performance research therefore become popular topics of works on both performance studies and identity studies all over the world. In 2004 RoseLee Goldberg highlights two major types of spoken word performances in the late 1980s: 1) gallery of portraits, 2) autobiographical monologues (Gladun, 2020a, 264). Even though a number of these spoken word performances may at first seem similar to theater performances, the demarcation line between all kinds of performance art and theater plays, established by Richard Schechner, still remains. The researcher defines a theater (or cinema) artist as a person with *restored behavior* — someone who recreates, quotes someone else's actions, words, intonations and attitude instead of creating their own experience (Schechner, 2005, 271).

Poetry performance is also not to be confused with poetry readings. Although both of them *have literary text incorporated into their structure and move poetry from abstract time temporality to real time* (Gladun, 2020c, 160), in poetry, the performance's visual perception is dominant and the variety of media is wider<sup>7</sup>. What is more, poetry performance aims to create a new syncretic artwork rather than to make declamation of the text. Consequently, in poetry performance pretext can exist in an altered form (shortened, prolonged, mixed with other texts etcetera) but poetry readings strive to orally represent a written text with no changes. Poetry may appear in

---

be *monolith, solid or static* as it aims to keep up with the times, which means *a constant development and changing*. New kinds of performances often appear due to the fast *development of new media* (Shumska, 2018).

<sup>5</sup> Marvin Carlson supports her point of view.

<sup>6</sup> Which later lead to a new splash of theater performances.

<sup>7</sup> Compering to poetry reading.

poetry performance not only as spoken word but also as written text<sup>8</sup>.

The position of the audience also differs. In poetry reading the figure of the reader stands above the silent viewers (who must stay in a certain place during the entire poetry reading) meanwhile in poetry performance, the performer may interact with the audience (who can move freely around the space of the performance). So, poetry readings tend to use the hierarchical model of reader/audience interaction. On the contrary, poetry performance gives more freedom to the audience<sup>9</sup>.

Unfortunately, researchers pay little attention to the difference between poetry performance and poetry-based performance<sup>10</sup>. Poetry performance is the performance where poetry media (written and/or spoken words) are dominant. Pretext for poetry performances is optional as it can be created during poetry performance *ex nihilo*<sup>11</sup>.

All poetry-based performances have pretexts which are used as starting points of the performances. But the usage of poetry media during the performance itself is not necessary. At this point we can state that some poetry performances can also be called poetry-based (if the poem existed before the poetry performance and was a pretext for the performance). At the same time, some of the poetry-based performances may be also categorized as poetry performances (if the poetry media is used during the performance). However, these two terms<sup>12</sup> are not interchangeable.

Both performances studied in this article are poetry-based. Moreover, they have a common pretext — the poem *Contra Spem Spero!* by Lesia Ukrainka.

These two performances nowadays are stored as video files and at a certain point both may be called videodocumentations of the performances because what we see on the videos are documentations of how the performances had happened. However, one of them is a video performance — a performance which took place in front of camera and not in front of people, with a limited interaction between the artist and the audience and a strict hierarchy between them. While watching the video performance, the spectator can not come closer to the performer or influence the performance itself. Everything that can be done by the audience during the video performance is pausing the video, replaying certain moments of the video and/or interacting with the video recording in a different way, but the audience

---

<sup>8</sup> Poetry reading suggests only the oral form of text existence to be available to spectators.

<sup>9</sup> More about peculiarities of poetry readings comparing to poetry performance can be found in (Gladun, 2020c, 159–61).

<sup>10</sup> And mostly speak of poetry-based performance exclusively in terms of visual performance.

<sup>11</sup> Like at the end of the first part of the performance *Dusha i pryroda* [Soul and nature] (2017, April 25) by Lena Shtorm or in the collective performance *Not beggars but poets* [Ne prokhachi, a poetry] (2019, September 22) by participants of performance laboratory of Seminar of creative youths etcetera (Pylypchuk, 2017; Gladun, 2020c, 159).

<sup>12</sup> Poetry performance and poetry-based performance.

can not interact with the performer him/herself<sup>13</sup>. All the interactions happen on the level of spectator–video not spectator–performer as in *live performances*<sup>14</sup>.

Yaryna Shumska's performance, discussed in the article, was performed in front of an audience and even though it is stored as video file it is not a video performance. On the contrary, Kseniya Kyslychyn's performance was initially made as video performance.

### Poetry-based poetry performance *No name* (2014) by Yaryna Shumska

The performance *No name* ([September] 2014) was conducted by Ukrainian artist and researcher from Lviv Yaryna Shumska<sup>15</sup> during the program *Mental Wars* of the festival *Days of Performance Art in Lviv 2014*. In her artworks Yaryna Shumska addresses the theme of a person who is in a state of uncertainty; studies the ambiguity of places and situations (Dni, 2014, 131).

Lesia Ukrainka is the central figure of the performance *No name*. Not only her poems became the literary base of it but also the space of the performance was Lesia Ukrainka street in Lviv. Going to a public space with her artwork, Yaryna Shumska chooses the recognizable poem<sup>16</sup> as a pretext and visualizes one of its prominent images — a person who carries a ponderous boulder as in the lines: *Up the flinty, steep and craggy mountain / A weighty ponderous boulder I shall raise* (Ukrainka, 1968, 256). Yaryna Shumska is pretty accurate with the way of text transformation into visual image.

Scientist Lukash Skupeyko (2008, 52) claims that in this part of the poem Lesia Ukrainka refers to the myth of Sisyphus who had to do useless hard work eternally, pushing a great stone to the top of the

mountain. In Yaryna Shumska's interpretation of this image, the performer tries to move the stone towards the center of the old stone paved road which is uneven. It<sup>17</sup> is higher in the middle and lower at the sides. Every time the performer almost reaches the middle, the stone rolls to the side. So, the performer has to start her work again and again. In this interpretation, Sisyphus' work transforms from a single person's eternal punishment into the routine hard work of a woman who has to push her boulder up Lesia Ukrainka street every day for her entire life. Through this perspective, the performance by Yaryna Shumska is a feminist statement of contemporary woman who, over a hundred years after Lesia Ukrainka's poem was written, still has to deal physically and mentally with the same stones left from previous epochs and beliefs.



Illustration 1(a). *No name* (2020) by Yaryna Shumska  
Frame from videodocumentation of the performance.

The Performance *No name* had three more literary pretexts — the poems *Lovely summertime has gone...*, *The Visions*, and *That's how I lived entire winter long...* by Lesia Ukrainka. Unlike *Contra Spem Spero!* the selected lines from these three poems are quoted<sup>18</sup> during the performance and repeated four times<sup>19</sup>:

*Children at the window  
Looking at the snow on field...  
Pity for the freedom!*<sup>20</sup>

*Man's bitter lot roused no longer  
my bitter despair, but an eager  
Faith in a better and cloudless future <...>*<sup>21</sup>.

<sup>13</sup> Here we focus our theoretical views on the *base video performance* (one artist — one camera model) in which the camera is not connected to the network and no third parties are involved. These limitations are established because further in the article we will focus one performance of this particular model. However, we also consider that other models of video performances exist, in which interaction between the performer and the audience is possible with the help of new media, social media and/or involvement of third parties etcetera.

<sup>14</sup> Here we understand *live performances* as performances in which the performer shares the same time and space as the audience.

<sup>15</sup> Yaryna Shumska (born in 1989), Lviv. Works in the field of performance, painting, installation, dance. In 2017 got PhD (the topic of her thesis was *Installation and performance in art of the late XX — early XXI century: Ukrainian-Polish cooperation, creative experiments and interactions*). Author of personal exhibitions, participant of art festivals, events, performance conferences in Ukraine, Poland, Czech Republic, Germany, Spain, Latvia, Norway, Israel, France, USA, Canada, Japan, Thailand. Author of scientific and journalistic articles. Co-organizer of the *School of Performance Art* at the festival *Days of Performance Art in Lviv*, teacher at the Department of Contemporary Art Practices at LNAM (Shumska, 2020).

<sup>16</sup> This poem is being studied in the 10th form in all Ukrainian schools due to the valid Ukrainian Literature program by The Ministry of Education and Science of Ukraine (MON, 2020).

<sup>17</sup> The road.

<sup>18</sup> Said out loud.

<sup>19</sup> The text never existed in written form and is reconstructed from video documentation in the private archive of the author. During the performance all the text was spoken and written in the Ukrainian language.

<sup>20</sup> The performer read only the two last lines of the first stanza of the original text. Unfortunately, in the translation, the second and third lines in the stanza are interchanged. That is why here we print three lines instead of two to preserve the meaning of the resulting text. Translated by (Panasiuk, 2020).

<sup>21</sup> (Ukrainka, 1981, 17).



*My life is strange... if time to time the heart  
Was not imbued with pain and living pity,  
I wouldn't ever know I really live,  
<...>  
It really was, but only out the window.<sup>22</sup>*

Therefore, the lines of Lesia Ukrainka's three poems formed a new postmodernistic poem by Yaryna Shumska. During the fourth repetition of the lines, the performer was also writing them<sup>23</sup> on the stone paved road with a piece of white chalk, making longer pauses between the lines to finish her writing. At the end of the performance, Yaryna Shumska stood up and wrote on the *ponderous boulder*<sup>24</sup>: *Lesia Ukrainka* (as if mentioning the author of the lines quoted and written on the road).



Illustration 1(b). *No name* (2020) by Yaryna Shumska  
Duration: 06:21.  
Frame from videodocumentation of the performance.

Yaryna Shumska, consequently, does not recite poems like it is done during poetry readings. Instead, she combines parts of them, changes the emphases of the original texts, underlines the fleeting semantic lines, divides lines in different way, makes long pauses. The texts are subordinate to the artist's action.

So, the performance *No name* (2014) by Yaryna Shumska is both a poetry-based performance and a poetry performance. The selected image from the poem *Contra Spem Spero!* by Lesia Ukrainka was transformed from text to figure-sign and action. Meanwhile the selected lines from the poems *Lovely summertime has gone...*, *The Visions*, and *That's how I lived entire winter long...* by Lesia Ukrainka were transformed into postmodernistic oral-written text that existed for a short time of the performance and nowadays can be only reconstructed.

### Poetry-based videoperformance *Contra Spem Spero!* (2020) by Kseniya Kysylychyn

The video performance *Contra Spem Spero!* (2020, June 19) was conducted by poet and singer

Kseniya Kysylychyn<sup>25</sup> during a performance laboratory of the *Seminar of creative youths* organized by the *Smoloskyp* Charity Foundation (Gladun, 2020b, 20–21).

The name of the performance refers to Lesia Ukrainka's poem of the same name. Kseniya Kysylychyn, just like Yaryna Shumska, does not use all of the text of the poem but alludes to concrete line: *Yes, I'll smile, indeed, through tears and weeping <...>* (Ukrainka, 1968, 256). The artist does not imitate the *restored behavior of smiling through tears* using but rather creates a situation to gain that new experience. For her videoperformance Kseniya Kysylychyn chooses a white background. Such an artificially made clean space strengthens this minimalistic single-gesture performance<sup>26</sup>.

In *Contra Spem Spero!* the performer peeled one onion and ate it until nothing was left. At a certain point of the performance she started crying and wiping her tears but did not stop eating. When the performer had eaten the onion, she started smiling. The tears of the artist appeared as a result of eating the bitter onion and are a natural reaction to the conducted action and not an imitation of tears. The performer cries because she cannot stop crying, not because she is ought to cry. The smile, on the other hand, seems unmotivated in this situation. There are no appropriate circumstances that

would have made the artist smile. Such an approach towards the interpretation of the poem emphasizes the performer's attitude towards the concept of *smiling through tears*<sup>27</sup>.

In this performance Kseniya Kysylychyn, the same was as Yaryna Shumska in her performance *No name*, uses no text of the *Contra Spem Spero!* poem but transforms a selected line into a visual and plastic image with the help of media of performance art. Moreover, the resulting image has a clear link to the pretext<sup>28</sup>.

<sup>25</sup> Kseniya Kysylychyn (pseudo: Rybonka) (born in 1998) is a poet, musician, translator, singer, and media-artist of Ukrainian origin born in Turka. The foundress and lead singer of music band Rybonka based in Lviv, lead singer of music band Anomenklatura based in Gdansk (Kysylychyn, 2020).

<sup>26</sup> As there are no destructing elements, as opposed to the colorful and crowded street space used by Yaryna Shumska, where sometimes the audience could barely hear the voice of the performer due to loud conversations of people or loud vehicles passing by etcetera. In the performance by Kseniya Kysylychyn there were no such elements as it was conducted in an enclosed space.

<sup>27</sup> "For me that performance became a kind of inner interpretation, an attempt — not in word but indeed — to experience something intensely unpleasant and, despite everything, finish [performance] with joy. To smile through tears. I tried to put different meanings there [into the performance] — hoping in hopeless situations and smiling through tears, has a kind of Ukrainianness, vitality, something that resonates in many people," — says Kseniya Kysylychyn (2020).

<sup>28</sup> In *No name* Yaryna Shumska not only quotes other poems by Lesia Ukrainka but also writes her (the poet's) name on the *ponderous boulder*. This gesture highlights the link between the performance and Lesia Ukrainka's heritage. Meanwhile Kseniya

<sup>22</sup> Translated by (Panasiuk, 2020).

<sup>23</sup> The lines of poems.

<sup>24</sup> Yaryna was leaning on this stone during the entire second part of the performance.

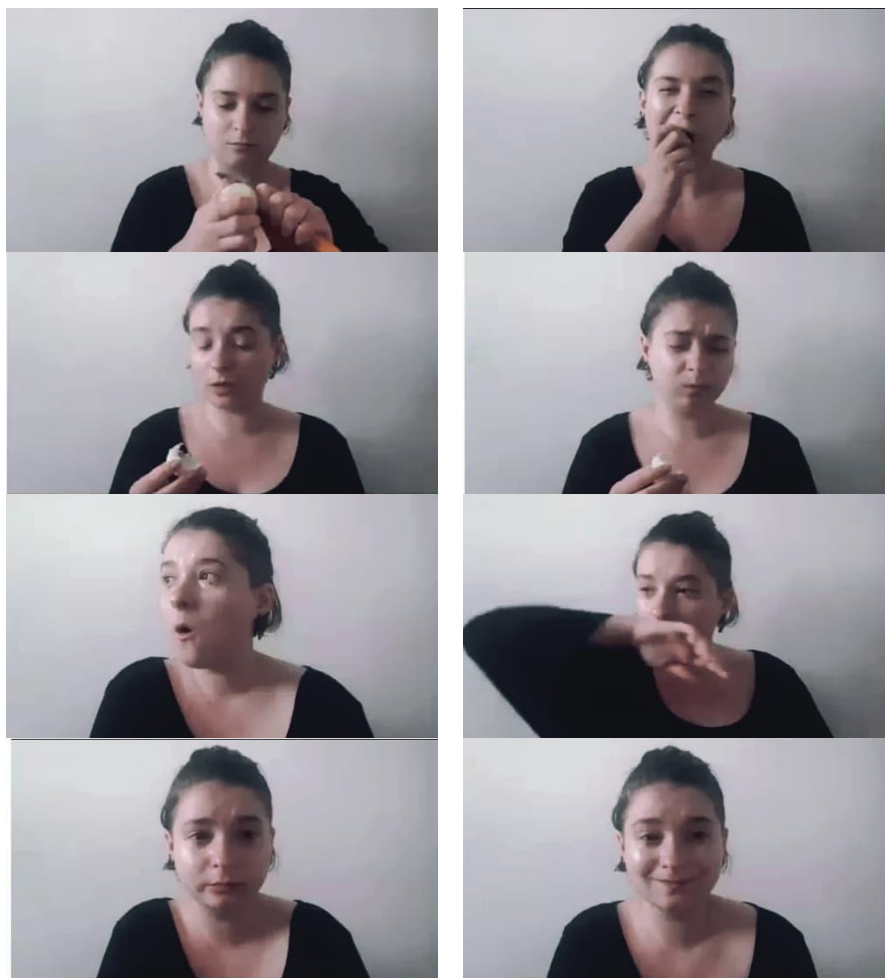


Illustration 2. *Contra Spem Spero!* (2020) by Kseniya Kysylychyn  
Duration: 03:55.  
Frames from videoperformance

The performance *Contra Spem Spero!* (2020) by Kseniya Kysylychyn is poetry-based. The selected image of a person smiling through tears was transformed from the textual dimension into the visual. However, this performance can not be called poetry performance as no poetry media is used in it.

### Conclusion

Poetry-based performances have a wide variety of possibilities that may be used for poetry transformation and its reconsideration with performance media. It is not obligatory to use text (oral or written) or make quotations to actualize a poem. It is enough just to appeal to recognizable image(s) from the text, transform it(them) with plastic and/or visual media and emphasize it(them) during the performance like Kseniya Kysylychyn did in *Contra Spem Spero!* The artist also can make a performance-charade or performance-riddle where all the elements are subordinate to the answer key. For instance, *No name* by Yaryna Shumska may at first glance seem to be referring to the Sisyphus myth itself, but when the artist quotes Lesia Ukrainka's poems (other than *Contra Spem Spero!*) and finally

Kysylychyn uses (intertextually and intermedially) the strong position of the title of artwork to underline this connection.

writes the name of the poet on the stone, it becomes clear to the audience that the first guess was partially wrong as the artist refers to the myth through a certain poem by Lesia Ukrainka.

Poetry-based performance can be held not only on stage but also in a public place<sup>29</sup>, not only in a gallery but also at one's home<sup>30</sup>. Poetry-based performance aims to create a new artwork, reconsider literary heritage of previous generation of poets with new media. They<sup>31</sup> do not repeat any pretext but rather change it in a way that is adequate to the (new) times.

Artists Yaryna Shumska and Kseniya Kysylychyn, who conducted two vastly different poetry-based performances using Lesia Ukrainka's poems as pretexts, reconsidered the poems and solidarized with the author. The performers did not just read the text but physically lived the text and transformed it into their own experience, basically re-creating poems, re-writing them with the language of performance art. Therefore, Yaryna Shumska and Kseniya

Kysylychyn marked those poems as texts of such importance that they should exist not only in literary frames but also as performance artworks, and be marked not only as poems written in the past but also as those still noteworthy in the present.

### Acknowledgements

I would like to express sincere gratitude to EUTim project, Potsdam University, IWM, and Lesyk Paniusiuk made new English translations of two poems by Lesia Ukrainka specifically for the article.

### References (translated and transliterated)

- Bakanurskyi, A. (2009). Maidannyi performans Serednovichchia [Square performance of the Middle Ages]. *Mystetstvoznavstvo Ukrainy*, 10, 112–117.
- Bryzgel, A. (2017). *Performance art in Eastern Europe since 1960*. Manchester University Press. <https://doi.org/10.7765/9781526115607>
- Carlson, M. (2008). *Performance: a critical introduction*. Routledge.
- Dni mystetstva performans u Lvovi 2008–2014*. (2014) [The Days of Performance Art in Lviv 2008–2014].
- Gladun, D. (2020a). Vstup do teorii poetychnoho performansu v Ukraini. Istoriiia teorii performansu [An introduction to

<sup>29</sup> Like the performance by Yaryna Shumska.

<sup>30</sup> Even during lockdown due to the pandemic situation, like Kseniya Kysylychyn's performance.

<sup>31</sup> Poetry-based performances.

- Ukrainian poetry performance theory. Performance theory history]. In *Ucrainica IX: současná ukrajínistika : problémy jazyka, literatury a kultury : sborník příspěvků* (pp. 262–266).
- Gladun, D. (2020b). Osoblyvosti poetychnoho performansu na Seminari tvorchoi molodi (2015–2020) [Features of poetry performance at the Seminar of creative youth (2015–2020)]. In *Filolohiia ta linhvistyka u suchasnomu sviti. Materialy mizhnarodnoi naukovo-praktychnoi konferentsii*, m. Zaporizhzhia, 28–29 serpnia 2020 r. (pp. 19–22).
- Gladun, D. (2020c). Poetychnyi performans i poetychni chytannia: tochky dotyku [Poetry performance and poetry reading: touching points]. *Zakarpatski filolohichni studii*, 14(2), 157–161. <https://doi.org/10.32782/tps2663-4880/2020.14-2.29>
- Goldberg, R. (2006). *Performance Art from Futurism to the Present*. Thames&Hudson.
- Kysylychyn, K. (2020, November 2). *Message to author*. Facebook.
- MON. (2020, October 28). *Navchalni prohramy dlia 10–11 klasiv* [Curricula for 10–11 grades]. Ministry of Education and Science of Ukraine (Access). <https://mon.gov.ua/ua/osvita/zagalna-serednya-osvita/navchalni-programi/navchalni-programi-dlya-10-11-klasiv>
- Panasiuk, Lesyk. (2020, November 1). *Message to author*. Facebook.
- Pylypchuk, M. (2017, April 26). Vesnianyi performans lutskykh mystkyn u halerei mystetstv. [“Spring performance of women-artists from Lutsk in Art Gallery”]. *Volynski novyny*. [https://www.volynnews.com/news/culture/vesnianyy-performans-lutskykh-mystkyn-u-halereyi-mystetstv/#comment\\_num\\_680228](https://www.volynnews.com/news/culture/vesnianyy-performans-lutskykh-mystkyn-u-halereyi-mystetstv/#comment_num_680228)
- Schechner R. (2005). *Performance theory*. Taylor & Francis e-Library. <https://doi.org/10.4324/9780203426630>
- Shapoval, M. (2009). *Intertekst u svitli rampy* [Intertext in the light of ramp]. Autograph.
- Shumska, Ya. (2018, September 21). *Interview to the author*.
- Shumska, Ya. (2020, June 19). *Message to author*. Facebook.
- Skupeyko, L. (2008). Lesia Ukrainka i (anty)narodnytstvo [Lesia Ukrayinka and (anti)narodism]. *Slovo i chas*, 12, 48–55.
- Ukrainka, Lesia. (1968). Shorter Poems. Vira Rich (Tr.). In *Lesia Ukrainka. Life and Work. Selected Works* (pp. 256–259). University of Toronto Press. <https://doi.org/10.3138/9781442656932-011>
- Ukrainka, Lesia. (1981). *Hope*. Gladys Evans (Tr.). Dnipro Publishers.

### Дарина Гладун

Інститут літератури ім. Т. Г. Шевченка НАН України

## ПОЕТИЧНИЙ ПЕРФОРМАНС ЯК МЕТОД АКТУАЛІЗАЦІЇ ПОЕЗІЇ ЛЕСІ УКРАЇНКИ

Об’єктом дослідження є поетичний перформанс як продуктивний метод актуалізації поезії, що дозволяє створити широкий спектр індивідуальних інтерпретацій одного вірша через унікальний особистий досвід митця-перформера. Поетичний перформанс — це перформанс, у якому домінують поетичні засоби (письмові та/або усні слова). Претекст для поетичних виступів не обов’язковий, оскільки поетичний текст може бути створений під час поетичного виступу ex nihilo. Натомість усі перформанси, засновані на поезії, мають претексти, які використовуються як відправні точки. Проте використання самої поезії під час виступу не є обов’язковим. Проблема дослідження полягає в осмисленні точок дотику між поетичним перформансом і перформансом, заснованим на поезії. Мета статті — проаналізувати актуалізацію поезії Лесі Українки засобами сучасного перформансу. Для досягнення мети використано інтертекстуальний та інтермедіальний методи дослідження.

Результати дослідження. Два розглянутих у дослідженні сучасні перформанси українських митців (перформанс «Без назви» (2014) Ярини Шумської та відеоперформанс «Contra Spem Spero!» (2020) Ксенії Кисилічин) мають спільний претекст (вірш «Contra spem spero!» Лесі Українки), але створюють різні смислові поля. Ці перформанси не лише підкреслюють помітність і важливість претексту, а й виокремлюють певні його рядки та образи як найбільш актуальні для певного часу (і для певного митця-перформера), ті частини оригінального тексту, які сучасні митці обирають для власного (фізичного) «проживання» й переосмислення за посередництвом медій мистецтва перформансу. Зв’язок між претекстом і перформансом не зникає, навіть якщо на перший погляд він може здатися розмитим. Це дає можливість глядачеві створити несподівані асоціації та інтерпретації як перформансу, так і претексту, розширити межі інтерпретаційного поля тексту, поглянути на нього під іншим кутом.

*Ключові слова:* Леся Українка; «Contra spem spero!»; українська поезія; поетичний перформанс; перформанс, заснований на поезії; відеоперформанс.

Стаття надійшла до редакції 16.10.2022