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TEXT OF POETRY PERFORMANCE BY 'AETHER: MEDIACOLLABORATION IN REAL TIME'
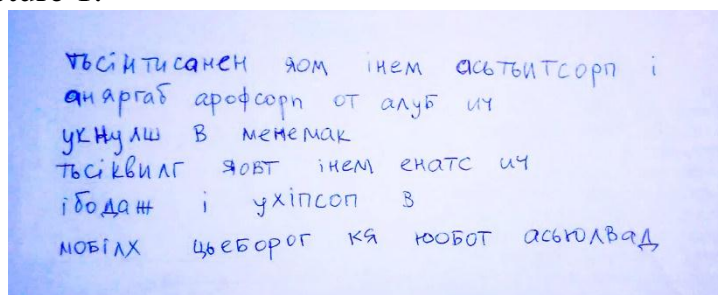
Introduction. '*AETHER: mediacollaboration in real time*' is a group of four Ukrainian artists and writers created in 2016 in Lviv by poets Iryna Zahladko and Mykhailo Zharzhailo, visual and media artist Roman Haydeychuk and sound artist Yuriy Bulka. The title of the group also was the title of their first performance on 16th September 2016. Since then, the group have made in total 11 different editions of the performances that have literary base (mostly – poems by Iryna Zahladko and Mykhailo Zharzhailo). Art group 'AETHER: mediacollaboration in real time' paused performance activity in spring 2019 because of Iryna Zahladko and Mykhailo Zharzhailo's relocation [3].

In April 2019 I received a folder from Iryna Zahladko with 35sheets of both authorized and unauthorized computerscripts related to '*AETHER: mediacollaboration in real time*'s performances. I archived those as 8 items. Current research focuses on the analysis of the archived item No. 1, which is an authorized computerscript of the full text of a single performance script. The article aims to describe the archived item No. 1 and analyze the structure of the text; it also starts the wide investigation upon the texts of contemporary poetry performances in Ukraine.

The objectives of the paper are to describe the archived item No. 1 as well as to give key characteristics to the structure of the analyzed text.

Review of the recent publications. The research is based on the scientific works of Michael M. Naydan, Alexandra Hrycak, Irina Nechytalyuk, Jonah Raskin, Gaston Franssen and Cornelia Gräbner that demonstrate different strategies of literary performance analyses. For instance, Irina Nechytalyuk concentrates on the description of visual part of the performances (key media, actions) and gives little attention to literary component [1]. Alexandra Hrycak [7] and Michael M. Naydan [8] use sociological approach and emphasize the geopolitical context of the poetry performances. Jonah Raskin and Gaston Franssen describe the emergence of poetry performances as both literature and culture phenomena of The USA [9] and The Netherlands [5]. Meanwhile Cornelia Gräbnerapplies the methodology of Rhythm analysis investigated the difference between the temporality of written and performed poetry [6]. These days the methodology of literature performance research is still dynamically developing. It varies depending on the materials and aims of the investigation. Working with archived item No. 1 requires using of descriptive and analytical methods.

Results of the research. I. Basic description of the archived item No.1. All 12 sheets of paper of item No.1 are authorized and have handwritings and drawings on them (numbers of pages, remarks, technical notes etc.). Sheets from 2 to 11 are blank on one side. The reverse of sheet 1 has a backwards handwritten poem *Desiat (Davliusia toboiu yak…)* [Ten (I am choking woth you like…)] by Iryna Zahladko as it is illustrated on Picture 1.

Pic. 1 [2].

The reverse of sheet 12 has handwritten technical notes connected with performance and pencil drawings. All the sheets except for 2nd and 8th have some green highlighted lines. The archived item is in a good condition with little damages of the 1st–3rd and 11th–12th sheets [2].

II. Key characteristics of the text. Item No.1 has two types of text in it: computerscript text which is the performance script and handwritten elements which mostly are technical notes. The computerscript of item No. 1 itself includes no attributions (title, author, date). It has a postmodernistic structure and consists of quotes of poems written and published by Mykhailo Zharzhailo and Iryna Zahladko in 2016 or earlier. Except for the poem *galateya* [galatea] by Mykhailo Zharzhailo [2], no other poem is titled in the computerscript.

The computerscript text is the collage of seven poems by Iryna Zahladko ('*Chotyrnadtsiat (Horikhy)'* [Fourteen (Nuts)] [2], '*Dvadtsiat Piat (Kapituliatsiia)'*

[Twenty-Five (Capitulation)] [2], *'Trynadtsiat (Pid orkhideyeyu zasynaty…)'* [Thirteen (To Fall Asleep Under Orchid…)] [2], *'Odyn (My ponalyvaly rik u tsiomu sadu...)'* [One (We Poured the Rivers in this Garden…)] [2], *'Try (howl)'* [Three (howl)] [2], *'Pye tilky z kaliuzhi…'* [Drinks only from the puddle…] [2], *'Sim (Skilky vazhlyvoho v tomu, khto poruch spyt...)'* [Seven (How much importance is in the one sleeping next to me…)] [2]) and seven poems by Mykhailo Zharshailo (*'galateya'* [galatea] [2], *'svarha-2'* [swastika-2] [2], *'virsh pro movu'* [poem about the language] [2], *'lampova osin'* [lamp autumn] [2], *'ya nikoly ne bachyv takoho rozpachu…'* [I have never seen such despair…] [2], *'noi'* [noah] [2, *'muzyka yaku kolys slukhaly inshi'* [music that used to be listened by others] [2]).

Computerscript text is structured like drama script with domination of long monologues. The characters' names correspond to the names of the authors of certain poems. Every performer's monologue consists of monolith poem written and published by her- or himself as a separate poem of own authorship. Unlike play script, in the computerscript text the change of speaking character is not always marked clearly in the text. If the remark consists of a couple of lines, changing of a speaker is marked in the text either by '\\\' in the beginning of every line or by highlighting the appropriate remark.

Conclusion. After close analysis of video documentations of the 11 performances [4], I conclude that the following computerscript may refer to the 1st and/or 2nd performance (that took place on 16 September and 11 December in 2016) as they have identical literary base and text structure. The handwritten poem (Picture 1) is not a part of the analyzed performance script because it was used neither in the 1st nor in the 2nd performance [4]. The handwriting more likely refers to the time period between 11 December 2016 and 20 May 2017 (dates of 2nd and 3rd performances) as the poem appears for the first time in May performance [4]. However, it might also refer to later performances, so the question of the item dating needs further investigation. For now, the date can be described in wide frames of 2016-2019. Also, I have to say that the archived item No. 1 shows interesting example of rather new kind of literary text – the script of poetry performance. Such texts gained a little attention from publishers, literary critiques and scientists. That is why further investigation is going to be concentrated on the description, catalogizing and categorization of poetry performance texts as well as their role in literary practice of concrete authors.

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MEANS OF LINGUISTIC ANALYSIS OF THE TEXT AND DEFINING THE ROLE OF THE TEXT IN LITERATURE

Introduction. Linguistic analysis is the study of the language of the work of art on all linguistic levels, determining their role in the disclosure of the content of the text [1]. Linguistic analysis is the analysis of the linguistic units of all levels, but without taking into account the specific participation of each linguistic unit in creating a poetic image. Objectives of the paper are to consider the photographic, phonetic, lexical, grammatical levels of linguistic analysis of texts; to describe the phonetic, syntactic and grammatical levels of the verse cycle, a number of figures and syntactic constructions; to describe the structure of the linguistic analysis of the prose texts.

Review of recent publications. The term "linguistics of the text" appeared due to the Romanian scientist E. Koseriu in the middle of the last century. In this period, the foundations of this linguistics industry are laid [3]. Also, a review of this topic of research was carried out by such scientists as V.M. Obukhova in the work "Linguistic