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**TEXT IN THE AESTHETICS OF CONTEMPORARY AMERICAN AND
EUROPEAN PERFORMANCE ART**

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Abstract. This article examines the linguistic and aesthetic features of the text in the structure of American and European performance, which is known as an interdisciplinary phenomenon. In the context of this study, the concept of text goes beyond the traditional linguistic framework and reflects the idea of the text as a cultural and semiotic unit. Philological analysis of the text in performance remains insufficiently explored and forms a research gap in linguistic studies. This fact determines the relevance of this study. There is a need to reconsider the category of text and methods of its analysis in the intermedial conditions. The purpose of the study is to analyse the text embedded in modern performance, as well as to identify special linguistic and aesthetic characteristics.

The theoretical framework is based on the works of semiotics, linguo-aesthetics, and media theory, mainly on the research works of Yu. M. Lotman, M. M. Bakhtin, Yu. Kristeva, and M. McLuhan. The research material includes performances by American and European artists, predominantly with a textual (verbal and visual) component. The art works were analysed in order to determine the role of the text from two positions: the text as a semiotic and aesthetic element in the structure of performance. The analysis employs basic theoretical and empirical methods, the method of deconstruction, as well as semiotic and linguo-aesthetic approaches.

The results of the study are shown as a typology, identifying four main types of texts in performance: directive, explanatory, visual-textual, communicative, as well as their subtypes. It is established that the text in performance art performs a structure-forming and semantic function. It can act as an instruction, commentary, visual sign, and form interaction between the artist, performer, and viewer.

It is concluded that the text in performance functions as a multilevel semiotic system that contributes to the formation of meaning through interaction with other media. The role of the viewers is also emphasized because they participate in the interpretation of meaning. The research contributes to the development of modern philology by offering a new understanding of textuality as a dynamic, procedural, and medially conditioned phenomenon. The work integrates the ideas of media theory, intertextuality, and dialogism, expanding the boundaries of text analysis in the humanities. The results may be useful for further philological study in the field of linguo-aesthetics of contemporary art, and for analysis of text in the multimedial context.

Keywords: performance art, linguo-aesthetics, text in performance, textuality, intertextuality, intermediality, semiotics, American and European performance

Introduction

Contemporary performance is a complex intermedial phenomenon that usually associates with the action, visual elements, music, and paintings rather than text. Nevertheless, we cannot deny the essential role of the text which frequently becomes a central mechanism of the performance. Although performance art is often confused with theatrical drama, it is still considered an independent art. What distinguishes it from classical theatre is the merging of the audience and artistic action. So, we can see a shift in the viewers' role. Traditionally, the viewer is somebody who observes the play from a distance; the boundary between the audience and artistic action is perceptible. Likewise, in performance, the viewer is an equal participant and creator of meaning. Modern scholars note that performance may be proposed as a new paradigm that can redefine rather than replace theatre and drama [1, p. 2].

Within the context of the development of performative practices, text more often appears as a functional meaning-making element. If previously text performed a secondary or auxiliary role, so it now increasingly turns into a central autonomous element and functions both aesthetically and semantically. Hence, the text serves as a dynamic medium that goes beyond traditional understanding of its nature, integrating linguistic structures with performative and visual elements to create hybrid practices [2, pp. 52-53]. In this regard, linguistic scholarship demonstrates a growing interest in investigating text within the modern performative art.

The relevance of the study lies in the interest of modern philology in the category of textuality, which, under conditions of cultural digitalization and the expansion of media forms, acquires new modes of manifestation. These ideas reflect the theory of mediality, the approach of which is taken as the basis for this study [3]. A new condition of text requires a reconsideration of traditional approaches to textual analysis as well as the development of new methodological tools that are applicable to performative art forms. An updated approach to text study is essential for the text analysis since a performative paradigm assumes the blurring of the boundaries between text and other media. Despite extensive research devoted to the history and aesthetics of performance, few studies have addressed the text within its structure (even though most studies have treated it descriptively). Research in the philological area remains scarce because it is not analysed as an independent object of linguistic inquiry. Consequently, there is a need to clarify the notion of text in the context of art practices. The following definition is the most appropriate. "Performative texts are all types of texts accompanying artistic actions and performances, including instructions, scripts, verbal statements, and media texts" [4, pp. 165-167]. Notably, the feature of such texts is in their procedural nature. It means that a piece of art is not realized as a completed result, but as an action developing over time. Text becomes a tool

for the creation of meanings, the manipulation of interpretations in the space of artistic practice. The aim of the article is to analyze the text in the structure of modern American and European performance and identify its linguistic and aesthetic features. The study examines the features of intertextuality and the linguistic characteristics of performative texts.

The theoretical basis of this research combines media theory and text theory to rethink performance as a form of expanded textuality. In the study of textuality in modern artistic practice, the synthesis of Marshall McLuhan's media theory [3] with the concepts of M. M. Bakhtin's dialogism [5] and J. Kristeva's intertextuality [6].

The theory of mediality introduced by M. McLuhan provides a useful framework for understanding media as extensions of human perception. Drawing on this idea, the concept of text undergoes changes and overcomes purely linguistic boundaries. This fact, which characterizes all means of communication, means that the "content" of any means of communication is always another means of communication [3, p. 10]. From this perspective, text may be defined not only as a set of logically connected words, but also as one of the media that "exists" in its structure. In the context of performative art, all components of performance are considered as media: the body, sound, space and visual elements are equal carriers of information.

Due to the fact that media are understood as extensions of the human body and consciousness, according to McLuhan, the medium is not a neutral carrier of content but also a mechanism that molds the modes of perception and interpretation of a message. This statement is perfectly working in terms of performance because text in its structure functions not merely as a verbal component but as media-conditioned form. From this standpoint, the aesthetics of text manifests not only via semantics but also through material realization (voice, gesture, rhythm, spatial organization, performer, audience).

The meanings appear at the intersection of several streams of information. This idea may be found in M. M. Bakhtin's theory of dialogism, according to which "any text exists in the field of interaction of voices, discourses and cultural codes" [5, p. 224]. That is why a performance can also be interpreted as a dialogical space, where verbal and non-verbal elements correlate and stay in dynamic interaction. In this condition of constant interpretations, meanings are produced in the process between the communication of the performer and the viewer.

Of particular importance is Yu. M. Lotman's understanding of text as a semiotic unity, in which the text is considered as a mechanism of generating meanings in cultural space. The author pays attention to the difference between linguistic text and cultural text (a term introduced by the researcher). Following this approach of treating text as a cultural phenomenon, one more definition of text is valuable in terms of this study. "Not everything that is said or written can be considered a text, but only that which carries value, meaning, and interpretive potential" [8, p. 434].

For performance art, it is important to understand that text is perceived not as an object, but as a process of producing meaning in the sign system. Using semiotic analysis in his research, Kazakh researcher G. G. Gizdatov defines the performative texts “all types of texts accompanying artistic actions, performances and other types of contemporary art” [3, p. 165].

Almost the same interpretations of the text can be found in the works of S. Zenkin, who considers the text as an open and dynamic structure embedded in cultural and intertextual space. According to S. Zenkin, there are no rigid boundaries of text. The text is constantly being repeated and reinterpreted in new text, creating a new context [9, p. 238].

Particularly relevant to the present study is J. Kristeva’s notion of text as a “system of signs”, in which signification is defined not as a result, but as a process. This allows us to interpret text as a dynamic structure in which meaning is not set in advance, but is formed during the interaction of elements [7, pp. 190-191]. In contrast to the traditional understanding of text as a linguistic phenomenon, it is highlighted that the text exceeds language and functions in the system of different discursive practices.

The concept of *intertextuality* by J. Kristeva complements this model by arguing that any text does not exist by itself, but consists of other texts. In other words, the text can be considered as a “mosaic of quotations” where different ideas, meanings, and cultural references are interconnected [6, p. 110]. In this sense, intertextuality in art practices can be considered as one of the techniques or forms of textuality because meanings are formed through multiple textual layers.

The linguo-aesthetics generally agrees that text is a unity of form and content, which performs aesthetic function and at the same time goes beyond traditional linguistic expression. Special attention is paid to the interaction of verbal and non-verbal elements that form the artistic meaning. The author analyzes Kazakhstani artists who turned to intermediate aesthetics, creating not so much a complete artistic product as a procedural work. In such practices, the text functions in space and time, and the artistic statement acquires the character of a game [10, p. 1117].

The understanding of text as a complex semiotic structure that goes beyond linear linguistic expression is reflected in works on the semiotics of art. In particular, it is emphasized that an artistic text has the ability to transform into more complex modeling systems.

“The property of artistic texts to turn into codes – modeling systems – leads to the fact that some features specific to the text as such, in the process of artistic communication, are transferred to the sphere of the coding system” [11, p.95].

This position allows us to consider the text not as an isolated verbal unit, but as an element of a broader sign system in which meaning is formed through the interaction of various codes. In this context, the principle of separation is essential to consider: “delineation becomes not only a feature of the text, but also an essential property of the artistic language” [11, p. 95]. Following these ideas, text in performance functions as a structured and limited space for generating meaning, where form plays an important role.

An important aspect of understanding *textuality* in artistic discourse is the idea of the “residual memory” of a text, according to which any text includes traces of previous cultural and artistic practices [12]. The statement that “any novel always includes traces of its predecessors” [12, p. 1433], corresponds to M. M. Bakhtin’s concept of dialogism, according to which the text functions as a form of cultural interaction. This theory is applicable to the study of text in performance, and the text in this case is understood not only as a verbal unit, but also as an intermediate phenomenon that unites several media. In relation to performance, it is more logical to use the term “*textuality*”, since the text in performance is procedural, multimedial and hybrid in nature. Hybridity has become one of the defining features of contemporary art, which increasingly moves away from “pure forms” [13, p. 592]. In this context, the text in performance is also hybrid, as it interacts with visual, bodily, spatial, and media elements.

Modern scholars question the assumption that textuality is an inseparable property of every text. “It raises the further problem, however, of whether all texts are necessarily unified by textuality,” and “it is the fit between the sign form and some larger context that determines its ultimate coherence” [14, p. 96]. We claim that from this perspective, textuality does not complement the text, but plays as a mechanism that appears through the interaction of the text and the conditions in which this text is held. This can be particularly relevant to performance art, where signification appears through interaction of bodily, special, and visual elements.

Text in performance cannot be viewed as an isolated verbal structure, since meaning emerges through the interaction of language, body, gesture, space, objects, sound, and audience perception. Pennycook also emphasizes the importance of the “multimodal total semiotic fact” which includes “a wider set of signs than the linguistic” [15, p. 359]. Such an approach is especially relevant for performance, where textuality becomes hybrid, procedural, and intersemiotic. We assume that the meaning of a performance is created not only by the words themselves, but also by a set of various semiotic elements functioning together in a certain cultural and spatial context.

Within the framework of performative practices, textuality manifests itself as a dynamic and multi-layered structure in which the environment, cultural context and aesthetic forms interact with each other. This forms the theoretical basis for analyzing performance art as a complex textual education that goes beyond the traditional linguistic understanding of the text.

Methods and materials

The research material for the present study includes the American and European performances of the late XX and XXI centuries. The performances were selected predominantly with text in verbal and visual-textual (projected) forms. In total, more than fifty performances were analysed on the basis of which a classification was created. Comparative analysis was used to identify the similarities and differences of texts in the structure of performances across different cultures, as well as to present a typology of texts (four types and their subtypes).

In this study, it is justifiable to apply an interdisciplinary approach, combining lingo-aesthetic and semiotic analysis of performance. These approaches allow us to conduct research in a philological direction, investigating texts not as an isolated linguistic unit but as an integral aesthetic element that functions at the junction of several media and partakes in the construction of semantic meanings within the performance.

Basic empirical and theoretical methods were applied, as well as the method of deconstruction. This method contributed to the identification of hidden meanings, their instability, and internal contradictions. Furthermore, it lets us analyse the text not as a semantically completed unit, but as a phenomenon with proceeding nature.

Results and discussion

The analysis of American and European performance practices reveals a typology of text functioning within the performative event. During the analysis, we subsequently determined the typology based on common similarities. The common feature of the entire classification is that text in performance does not just accompany the action, but is an independent means of communication and aesthetic impact. We present four main types: 1) directive; 2) expository; 3) visual-textual; 4) communicative. These four categories are divided into the subtypes. The directive text contains instructional and calculation texts; expository – lecture, commentary, and concluding; visual-textual – text-image, lacunar text, sketch; communicative consists of a letter, message, and narrative. The typology presented below is based on the material studied in this research and is supported by the examples of key contemporary performance works.

The first type of text is known as a *directive*. These texts control the actions in the performance, set the sequence or rules. Its main function is the organization of action and the regulation of the behavior of performance participants. In most cases, it appears as instructions and calculations.

First of all, *instructional* text can function as a procedural element, it may guide all the participants (the audience, the performer) of the performance. Such texts often resemble directives or scripts, thereby focusing on the execution process rather than the end result. This type of text is clearly manifested in Yoko Ono's *Grapefruit's Instruction pieces* (1964), which gives procedural direction for a plethora of performances. For example, the extract *A Piece For Orchestra* serves as proof:

Count all the stars of that night
by heart.
The piece ends when all the orchestra
members finish counting the stars, or
when it dawns. This can be done with windows instead
of stars.

Grapefruit's instructions are examples where the textual component is an essential structural tool for the performance and determines its realization. It is obvious that in such a text, there is a dominance of imperative sentences, which

is achieved by verbs. The structural representation is also worthy so that the text appears as a separated set of actions, starting on a new line.

TAPE PIECE III

Snow Piece

Take a tape of the sound of the snow falling.

This should be done in the evening.

Do not listen to the tape.

Cut it and use it as strings to tie gifts with.

Make a gift wrapper, if you wish, using the same process with a phonosheet.

Secondly, we identified a *calculation text* that is based on numerical or algorithmic operations to create a performance structure. Dan Graham's performances *Opposite Mirrors and Video Monitors on Time Delay* (1974) and Tricia Brown's *Locus* (1975) illustrate how text can take the form of procedural instructions or mathematical logic. Due to these calculations and performativity, meaning is created using time delays, repetitions, and spatial coordinates.

Calculation text in performance is a type of textuality where numbers, counting procedures and measurements make an action and structure the performance. For example, On Kawara's *One Million Years* was performed in 1969, the text of which was published in the so-called book in 1999. The procedure of this performance consists of the continuous recitation of years (past or future). "Forty nine thousand one hundred sixty eight AD, forty nine thousand one hundred sixty nine AD...". The performance could be performed again in New York in 2009 by any volunteers. The meaning of this piece is to show that a century can go by in a matter of minutes, time goes by quickly in the reading of numbers, and we cannot deny its linguosemiotic nature as it creates rhythm, duration, and scale.

The next type of text, which can "exist" in the performative art, is *expository text*. These texts explain, interpret, or analyze what is happening. These usually include lecture or theoretical text, commentary and interpretation, summary, or conclusion. It functions as a creation of a meta-level of interpretation, an explanation of the concept of the artistic work.

To explain this subtype, the following example was analysed. In this extract we can observe a *lecture text* that implies explanatory way of communication. The spoken speech is academic and partly scientific, it combines educational intent with artistic experiment:

"We need to talk about hoarding.

What do I mean by hoarding, you may ask? I've chosen these recordings of these industrious rodents engaged in hoarding to illustrate my point, since humans metaphorically refer to their own acts of hiding value as "squirreling." The Diagnostic and Statistical Manual of Human Mental Disorders identifies hoarding as the irrational amassing of material possessions in humans. Okay, so these "bad" behaviors here are distinguished from what is understood to be

“good” behavior there, which is, say, the rational amassing of resources through collecting, saving, and preserving” (Coco Fusco *Observations of Predation in Humans: A Lecture by Dr. Zira, Animal Psychologist*, 2013).

In the work *Relativity's Track* (1968) by Bernar Venet, two non-adjustment topics were presented (performed by physicists and a Medicine Doctor). The lecture format creates a specific aesthetic effect, adding scientific rhetoric into its structure. It should also be noted that at this moment the viewer is in the space of two polar fields. Being in the epicenter of artistic action, they simultaneously receive special knowledge.

The next form of text, which is also included in the expository text type, is commentary, where the text functions as an interpretive or explanatory layer reflecting the artistic process. An example of such a text is Yves Klein's work *Surfaces and Blocks of Pictorial Sensitivity – Intentions picturales* (1957), as it contains a meta-discursive commentary revealing the intentions and aesthetic philosophy of the artist. But it does not mean that commentary texts can always be self-evaluative; sometimes it appears as personal ideas on one particular subject, as for example in Andrea Fraser's *Museum Highlights: A Gallery Talk* (1989). Fraser performed as a museum guide and had a speech on the artworks of the gallery.

Addressing one of the Dancing Nymphs by Claude Michel (known as Clodion): “Hunks of sharp white Vermont Cheddar served in rough-hewn blocks, and a single perfect apple are elegant in their simplicity and preferable ... Turning to address the second of Dancing Nymphs: “... to such daunting combinations as chicken medallions with avocado.”

Holding the same performance, she commented on people's tastes and understanding of the works of the Municipal Art Gallery:

“[The Municipal Art Gallery] that really serves its purpose gives an opportunity for enjoying the highest privileges of wealth and leisure to all those people who have cultivated tastes but not the means of gratifying them.” And for those who have not yet cultivated taste, the museum will provide “a training in taste”.

Another subcategory is *concluding text*, where the text functions as a final statement or closes the performance. For example, text in Robert Wilson's performance-exhibition at the Venice Biennale (2017) summarizes and helps to reinterpret the audience's experience. At the same time, it creates a sense of completion. The installation itself is a great reference to ‘Alice in Wonderland’: not only are the cups with inscriptions symbolizing art, but the final neon sign with the phrase of the performance name recalls the magic of creativity.

“The dish ran away with the spoon
everything you can think of is true.”

As for the previous types of text, it was presented as a traditional sequence of ideas, but in terms of performative art, it is important to take into consideration the visual part of the performance, because text in such conditions may play structural and decorative roles. In conceptual art, an image can be considered as a visual text. For this reason, *the visual-textual type* of text is revealed, which

functions as a visual sign. This includes visual text or image as a semiotic sign, lacunar text, and sketch.

To start with, the text may also function as a *text-image*, where the written sign becomes a visual element integrated into the artwork. In Roman Ondák's *Measuring the Universe* (2007), the textual component is not merely a carrier of semantic meaning but also a visual marker that participates in the construction of the performative environment. The main function of the text in this performance is visual, because it exists materially. Each phrase is a speech act of the participants. The visitors mention their height, and this data is fixed on the walls. The text appears as a result of the shift from oral expression to a written sign.

It is traditionally assumed that a text should strive to present complete information, finished storytelling. However, in performance there is a text with the opposite characteristics. This we call a *lacunar text*, which is characterized by the gaps and omissions. Texts are based on the intentional absence or incompleteness of information. This leads to semantic gaps, semiotic uncertainty, and activates the viewer's interpretation. For example, *Bronzage Lacunarie* (2020) by Clara Adra and *untitled (white out)* (1991) by Rirkrit Tiravanija contain fragmented text, which is partly absent. This creates an aesthetic strategy because the absence of direct information entices the viewer to deconstruct the meaning by themselves.

Texts that visually look like a picture or complemented by the images we identify as *sketch-text*. This subtype is characterized by briefness, conciseness and fragmentation. In Adrian Piper's performance *Let's have a talk* (2014), text consist of a limited number of linguistic units, but the semantic meaning depends on the context (the predominance of pragmatics over semantics). In sketch-texts, it is not so much the words themselves that are important, as the conditions of their pronunciation, intonation, sequence of phrases and the reaction of the interlocutor.

The last type of texts that were identified in the performative art is known as *communicative text*. These texts form a plot or narrative line and function by structuring artistic time and events in performance. It is also possible to find a text that creates the effect of personal communication involving the viewer. The next example of text was taken from John Cage's performance that belongs to the *narrative* subtype:

"I will explain these images to you.

You may not understand them, but that is not the point.

Meaning does not reside in explanation alone;

it moves between us, even when one of us cannot respond."

In this example, we can observe the dialogical structure. The uniqueness of this work lies in the fact that the audience cannot reply to this message. The performance constituted John Cage, sitting in the hall with his head covered in a mixture of honey and gold. There was a dead hare in his hands, to whom the artist was "explaining" the painting hanging on the walls. Consequently, a text structure arises that assumes the speaker, the message, and the listener. However, the listener (recipient), a dead rabbit, is unable to answer. We see here that a dialogue transforms into a one-sided statement that only imitates communication,

being symbolic. It is also important to mention that formally, the message is addressed to the hare, but in fact, it is perceived by the audience, so we can observe a displacement of the addressee.

The *narrative* text, which constructs a story that consists of a sequence of events, forming a performative action. John Cage's performance at Black Mountain College (1952) is an example where text functions as a structural element of the performance.

Despite the fact of absence of a conventional plot structure, the speech of John Cage functions as incoherent narrative units. These verbal elements consist of philosophical reflections and quotes that do not form a linear storyline; they generate a narrative field through a temporal sequence of phrases that are perceived by the audience. The triad of parallel actions: dance by Merce Cunningham, music by David Tudor, and visual works by Robert Rauschenberg – interacts with the spoken text, creating a polyphonic structure which is organized into a holistic meaning.

The next subtype of text that may also appear in performance is a *letter*. We suggest that there is no need to elaborate on its peculiarities because it is a historically established text type with its own characteristics. We just recall that a letter requires a specific recipient and text is organized around the scheme author – addressee. In the performance of Coco Fusco *The Postponed Event* (2000) and Adrian Piper's installation *A Synthesis of Intuitions* (2018), a letter-based text creates a link between the artist and the audience, producing a performative space into a correspondence. The linguistic structure of a letter often creates an effect of intimacy and private communication.

Finally, the text in performance can also function as a *message* communicative appeal. In such examples, text is designed to transmit a message (a wish or a statement). For example, the works by Yoko Ono, *Wish Tree* (2012) and *My Mommy is Beautiful* (2019) are message-based performances. The text here is used as a tool to invite the audience and engage them in the creation of new meanings. In fact, a sense of community creates a collective dimension where performances are held only via text message by everyone who came to see the show.

Accordingly, the analysis of text in performance demonstrates a variety of textual forms that enable us to differentiate the peculiarities of text characteristics and create a typology, extending the traditional literary categories. Each type of textuality fully describes the linguistic features and aesthetic effect on the audience. The diversity confirms that text in performance functions in the multimedial mode as a dynamic aesthetic phenomenon.

Through the analysis of performances, key characteristics of text in performance were identified (see Table 1).

Table 1. General characteristics of text

Criterion	Types	Description
1) Who creates the text	Artist / Viewer	The text can be produced by the performance author or emerge through audience participation.

2) Role of the author	Participant / Organizer	The author may act as an active participant in the performance or as an organizer who sets the structure and rules.
3) Role of the text in performance	Primary / Secondary / Minimal	The text may be the main element, a complementary component, or absent as a significant factor.

As shown in the table, in performance, the text can be created either by the artist themselves or by the audience (1st criterion), reflecting a dynamic relationship between authorship and reception. When the text is created by the author, it mostly functions as a prepared in-advance semantic base of the performance. In Yoko Ono's *Cut Piece* (1964), originally verbal instructions invite the audience to cut pieces of her clothing. Text controls and frames the whole action.

In contrast, when text in performance is generated by the audience, performance can be meaning-making. For example, Rirkrit Tiravanija's participatory performance *Untitled (Free)* (1992), where visitors actively interact, co-creating the text through dialogues and social communication. Basically, the audience creates the performance, becoming co-authors of the performative narrative.

The role of the author in performance may also vary (2nd criterion). By author, we mean a performer, an artist, a creator of the performance. The listed forms of the author's existence may be questionable because they have different descriptions and characteristics. The most obvious one is a direct participant. In Marina Abramović's *The Artist is Present* (2010), the semiotic text appears through the silent interaction of participants. As in most cases, when a performance is created by the author themselves, they become direct participants in the formation of meaning.

When they perform as organizers, without their active intervention into the artistic event, they control and define the sequence of events. For instance, Allan Kaprow's *18 Happenings in 6 Parts* (1959) text functions as a script while the author controls the participants.

The presented typology elaborates on the linguistic aesthetics of the performance, explaining the features and artistic effect. However, the role of text may also be different (3rd criterion). When it has the main role as in *Swimming to Cambodia* (1985) by Spalding Gray, because this is a monologue performance the foregrounds the verbal text, and this narrative is a central holder of core meaning.

Secondary role entails text as a complementary unit. It supplements the other media components of the performance, improving their aesthetic impression. For example, in Pina Bausch's dance-theatre works, text-formed elements may appear in the performance, but they do not interrupt the main action.

In performative art, it is also possible to identify a minimal role of text. This may include the cases where the verbal or written text is (almost) absent, but it does not prevent the generation of meanings. For example, Marina Abramović's performance "The Artist is Present" does not contain visual or spoken text;

however, the act is not spoiled. The absence of a text is replenished by non-verbal elements: eye contact and bodily presence, which reinforce expressiveness and foreground non-verbal communication.

This typology highlights the multifunctional nature of text in performance as well as demonstrates its ability to have different modes depending on the author's role, the text's creator, and the purpose of creation.

Conclusion

This study set out to examine text in contemporary American and European performance art. The understanding of text in this study goes beyond the traditional understanding of linear text that performs as a separate unit outside the medial structures or a secondary element in descriptive analysis of performances. In this study, the text was analysed in the performative conditions. We conclude that text reveals itself as an active element of shaping meanings, organizes and transforms the artistic event. It functions not as a decorative unit, but as an independent semiotic component of performance.

The presented typology contributes to understanding text in the structure of artistic practices. We classify directive, explanatory, visual-textual, and communicative forms. Each of the types has subtypes that contributes to the generation of meanings in its own way. Suggested examples support the idea of the flexible and dynamic nature of text embedded in the performative process. The findings broaden our understanding of textuality as a mechanism in the aesthetics of performative art, while the proposed typology expands the existing approaches to analysis of performative text. The obtained results may be used in future research and analysis of text in art practices.

Text in the performance is viewed not as just something that can be read or heard, but as invisible meaning-making lines that appear across the performative action and allure the audience in the process of a continuous search for meaning.

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ҚАЗІРГІ АМЕРИКАЛЫҚ ЖӘНЕ ЕУРОПАЛЫҚ ПЕРФОРМАНС ӨНЕРІ ЭСТЕТИКАСЫНДАҒЫ МӘТІН

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Аңдатпа. Бұл мақалада пәнаралық құбылыс болып табылатын американдық және еуропалық перформанс құрылымындағы мәтіннің лингвистикалық және эстетикалық ерекшеліктері қарастырылады. Осы зерттеу аясында мәтін ұғымы дәстүрлі лингвистикалық шеңберден шығып, мәтінді мәдени-семиотикалық құбылыс ретінде түсінеді. Филологиялық тұрғыдан перформанстың жеткіліксіз зерттелуі лингвистикалық ғылымда

зерттеу алшақтығын тудырады, бұл осы зерттеудің өзектілігін анықтайды. Мәтіннің категориясын және оны талдау әдістерін интермедиализм жағдайында қайта қарау қажеттілігі туындайды. Бұл зерттеудің мақсаты-заманауи перформансқа енгізілген мәтінді талдау, сонымен қатар арнайы лингво-эстетикалық сипаттамаларды анықтау.

Теориялық негізгісі Ю. М. Лотман, М. М. Бахтин, Ю. Кристева, М. Маклюэнның еңбектеріне сүйене отырып, семиотика, лингвоэстетика және медиалогиялық теория саласындағы зерттеулер болды. Зерттеу материалы негізінен мәтіндік (ауызша және визуалды) компоненті бар американдық және еуропалық перформерлердің қойылымдары болды. Өнер туындылары мәтіннің рөлін екі позициядан анықтау мақсатында талданды: мәтін перформанс құрылымындағы семиотикалық және эстетикалық элемент ретінде. Бұл зерттеу үшін негізгі теориялық және эмпирикалық әдістер, деконструкция әдісі, сондай-ақ семиотикалық және лингво-эстетикалық тәсілдер қолданылды.

Зерттеу нәтижелері перформанстағы мәтіндердің 4 негізгі түрін бөліп көрсете отырып, типологияны қалыптастыруға мүмкіндік берді: директивті, түсіндірмелі, визуалды-мәтіндік, коммуникативті, сондай-ақ олардың кіші түрлері. Перформанстағы мәтін құрылымдық және семантикалық функцияны орындайтыны анықталды. Ол перформер, орындаушы және көрермен арасындағы өзара әрекеттесуді қалыптастыратын Нұсқаулық, түсініктеме, визуалды белгі немесе байланыс түрі ретінде әрекет ете алады. Перформанстағы мәтін басқа медиамен өзара әрекеттесу арқылы мағынаны қалыптастыруға ықпал ететін көп деңгейлі семиотикалық жүйе ретінде жұмыс істейді, сонымен қатар аудиторияның мағыналарды түсіндіруге қатысуының маңыздылығына баса назар аударылады деген қорытынды жасалды. Зерттеу динамикалық, процессуалдық және медиальды шартты құбылыс ретінде текстуалдылық туралы жаңа түсініктерді ұсына отырып, қазіргі филологияның дамуына ықпал етеді. Жұмыс гуманитарлық ғылымдардағы мәтінді талдау шекараларын кеңейте отырып, медиатеория, интертекстуалдық және диалогизм идеяларын біріктіреді. Алынған нәтижелер қазіргі заманғы өнердің лингвостетикасы саласындағы филологиялық зерттеулерге пайдалы болуы мүмкін.

Тірек сөздер: перформанс, перформанстағы мәтін, лингвоэстетика, текстуальдық, интертекстуальдық, интермедиаалдық, семиотика, америкалық және еуропалық перформанс

ТЕКСТ В ЭСТЕТИКЕ СОВРЕМЕННОГО АМЕРИКАНСКОГО И ЕВРОПЕЙСКОГО ПЕРФОРМАНСА

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Аннотация. В данной статье рассматриваются лингво-эстетические особенности текста в структуре американского и европейского перформанса,

являющимся междисциплинарным феноменом. В контексте данного исследования понятие текста выходит за традиционные лингвистические рамки и несет представление о тексте как о культурно-семиотическом феномене. Недостаточная изученность перформанса в филологическом ключе образует исследовательский пробел в лингвистической науке, что обуславливает актуальность данного исследования. Возникает необходимость переосмысления категории текста и методов его анализа в условиях интермедальности. Целью данного исследования является анализ текста, встроенного в современный перформанс, а также выявление особых лингвоэстетических характеристик.

Теоретической основой послужили исследования в области семиотики, лингвоэстетики и медиалогической теории, опираясь на труды Ю. М. Лотмана, М. М. Бахтина, Ю. Кристевой, М. Маклюэна. Материалом исследования стали перформансы американский и европейских художников, преимущественно с текстовой (вербальной и визуальной) составляющей. Арт-работы были проанализированы с целью определения роли текста с двух позиций: текст как семиотический и эстетический элемент в структуре перформанса. Для данного исследования применялись базовые теоретические и эмпирические методы, метод деконструкции, а также семиотический и лингвоэстетический подходы.

Результаты исследования позволили сформировать типологию, выделив 4 основных типа текстов в перформансе: директивный, пояснительный, визуально-текстовый, коммуникативный, а также их подвиды. Установлено, что текст в перформансе выполняет структурообразующую и смыслопорождающую функцию. Он может выступать как инструкция, комментарий, визуальный знак или форма коммуникации, формируя взаимодействие между художником, исполнителем и зрителем. Сделан вывод о том, что текст в перформансе функционирует как многоуровневая семиотическая система, способствующая формированию смысла через взаимодействие с другими медиа, а также подчеркивается важность участия аудитории в интерпретации смыслов. Исследование вносит вклад в развитие современной филологии, предлагая новое понимание текстуальности как динамического, процессуального и медиально обусловленного феномена. Работа интегрирует идеи медиатеории, интертекстуальности и диалогизма, расширяя границы анализа текста в гуманитарных науках. Полученные результаты могут быть полезны для дальнейших филологических исследований в области лингвоэстетики современного искусства.

Ключевые слова: перформанс, лингвоэстетика, текст в перформансе, текстуальность, интертекстуальность, интермедальность, семиотика, американский и европейский перформанс

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