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**THE THEATRICAL «UPSIDE DOWN WORLD» IN OKSANA
ZABUZHKO'S POETRY**

The thesis deals with the conceptual characteristics of the late poetic modernism and defines its role in the development of the Ukrainian literature of the XXth century. The article deals with the main aspects of the theatricalised paradigm in O. Zabuzhko's poetry, the representative of the 1980s generation. The artistic function of the transformed motives and images has been defined in W. Shakespeare's tragedy «Hamlet». The theoretic and methodological basis of the investigation are the ideas in creative works of M. Bahtin, Y. Lotman, P. Pavi and others, the researchers of the theatricality. The aesthetic peculiarity of O. Zabuzhko's poetry has been analysed. The article deals with the principal peculiarities of O. Zabuzhko's dramatized world perception. Artistically transformed mythopoetic motives and images have been analysed. The aesthetic originality of his lyrics has been traced. The article deals with different aspects of the theatricalised perception of the world in O. Zabuzhko's lyrics. The artistic models of the mask topos and its relation with the Carnival motive have been investigated. The artistic transformed traditions of the puppet theatre have been analysed. The interaction of O. Zabuzhko's poetic theatre has been argued with the modern type of the artistic thinking. The specific character of artistic theatricality has been analysed in the context of poetic generation search in the 1980-s which is considered to be «transitional» in world outlook sense. The main peculiarities of the lyric subject in poetry have been determined, that is inclined to the constant masking and game. The analysis of O. Zabuzhko's poetic works has been carried out, the specificity of his poetic «absurd theatre» has been traced. The most authoritative researchers' views of the Ukrainian modernism have been presented; controversial questions of its scientific reception have been covered. The development of the modernism in the Ukrainian poetry in the 80s years of the XXth century has been considered as a regular consequence of this generation opposition with the obsolete cultural epoch.