

## LESIA UKRAINKA'S "MARTIAN, THE ADVOCATE": SYMBOLISM AS A DIMENSION OF CLASSICAL TRAGEDY

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**Abstract:** The article aims to show that Lesia Ukrainka is a modernist who used (subordinated) the classical form to create an individual version of the symbolist drama. One of the brilliant finds of the drama "Advocate Martian" is the image of a deaf-mute slave mine, who is an allegory of Martian's inner self. The figurative image accentuates the cross-cutting convention of action. It becomes an impulse for a recipient to notice the symbolism of small details that the author actualizes in the footnotes and unfolds in dialogues; with the help of the language of things, mime hints at what is happening behind the characters' external restraint wall. The language of the symbolic details creates an atmosphere similar to the atmosphere of M. Maeterlinck's small dramas, where the essence remains unattainable and incomprehensible but is keenly felt. After experiencing the tragedy, Martian returns to the shell of his duty and petrifies completely. The question of the future hangs over the gray-haired Martian, who bowed over the speech manuscript. The open finale destroys the closed classicist form, allowing reading numerous symbolic codes of drama.

**Keywords:** Allegory, Classicism, Conflict, Symbol, Symbolism, Stage space.

### 1 Introduction

Lesia Ukrainka's "Martian, the Advocate" is one of her final dramas crowning the exploration of the theme of the early Christianity.

We believe that there is a problem of stylistic identification of Lesia Ukrainka's works, in general, and each of them, in particular. On the one hand, over the past decades, the opinion about the crucial role of Lesia Ukrainka in the formation of Ukrainian modernism has been approved (V. Ageeva, T. Gundorova, O. Zabuzhko, Y. Polishchuk, S. Pavlychko). On the other hand, the idea of neo-romanticism as a factor determining the style of Lesia Ukrainka is of considerable current use (the former Soviet and diasporic literary studies, for the most part, share this approach).

Meanwhile, there are lots of novels and poems, where Lesia Ukrainka can be characterized as a neoclassicist. For example, Derzhavyn, Yu. Boyko and I. Kachurovsky (referring to the works of M. Zerov, M. Dry-Khmara and P. Pylypovych) interpreted the poetic legacy of Lesia Ukrainka as neoclassical.

The symbolism of Lesia Ukrainka images was also highlighted by a number of researchers, because "the newly formed modernist discourse is profoundly symbolic in its nature" [7, p. 382]. M. Laszlo-Kutsiuk argues that "the affinity between Lesia Ukrainka's theater and the poetics of symbolism should not be doubted" [8, p. 303].

There is a novel, however, whose distinctive feature is, according to a number of scholars, a combination of characteristics pertaining to both symbolism and classicism. For instance, Yu. Boiko pointed to a symbolic stylistics of the drama "V domu roboty, v kraini nevoli" ("In the House of Labour, in the House of Slavery"). He says, "From the first line of the scene under consideration we find ourselves in the realm of the elaborate allusive symbolism. The author's stage directions at the beginning of the sketch and her comments on the scenery and the characters, take up almost the entire page. These extended comments and explanations of the author are by far not accidental, not just an opportunity to demonstrate a propensity for historical accuracy or a desire to represent the setting: Egypt in the days of Pharaoh" [4, p. 165]. There are critics, however, who argue that "Sharply pointed arguments, elocutionary diction, and the abundance of rhetorical means belong to classicism" [4, p. 171]. The question arises: how are these opposite tendencies correlated? The researcher does not pose this

question. She believes that Lesia Ukrainka's manner of writing is characterized by protean variability. In this case, we tend to make a conclusion that the scholar's opinion is marred by an eclectic approach.

Lesia Ukrainka did not feel any barriers to combining romanticism and classicism within one and the same work of art: she is identifying this type of combination in the works of Ada Negri and Gabriele D'Annunzio [16]. The above-mentioned interactions, however, do not overshadow the fact that classicism and romanticism are known as the opposite aesthetic doctrines. Similar antagonism persisted in the early twentieth century, when the prefix "neo" was added to the terms signifying the traditional styles.

### 2 Materials and Methods

Stylistic identification of the works of a specific author requires an explanation of why he or she needs to combine opposing aesthetic vectors. The more radical is the distinction between disparate styles within a piece of poetry or prose, the harder it is to avoid eclecticism.

The goal of this article, therefore, is to explain how Lesia Ukrainka harmonized classicism and symbolism within a work of drama and a how exactly she achieved the fusion of incompatible elements (tendencies).

Methodology of the research is based on a genologic and stylistic approach.

### 3 Results

The plot and conflict of the drama "Martian, the Advocate" are obviously classical. The protagonist of the play goes through a sequence of ordeals and encounters the dilemma of choosing between carrying out responsibilities or promoting his own personal interest. The protagonist's soul becomes a field of a fierce battle between sentiment and obligation. Martian, the Advocate of the Christian Community is a Christian in hiding because he is forced to conceal his faith in order to be more useful to the community. The one-day long events require of Martian more and more sacrifices. The day begins with a lawsuit filed by his former wife who desires to deceitfully take away Martian's property by court action. Martian makes a decision to abstain from defending himself. After a little while he had a heart-to-heart talk with his daughter and son. Martian was astounded by what he heard: it turns out that his children feel unhappy on account of a secret life of the family and their desire to abandon their parents' house.

Brother Isogen announces the arrest of the Bishop of the community and enhances the requirement to remain a Christian in hiding. In order to keep the above-mentioned secret, Martian did not let Ardent into the house. Ardent's father (who was Martian's friend) died because of his religious beliefs. The young man was brutally stoned to death at Martian's Gate. The death of Lucilla, his niece who got scared during a search, was the event culminating a series of all tragic losses. Martian's private life is collapsed instantaneously. It is laid, figuratively speaking, on the altar of commitment.

Analyzing the composition in Lesia Ukrainka's "Martian, the Advocate", B. Yakubsky, a critic from the midst of neo-classicists, wrote that the mastery of the author is manifested in her "ability to foreground and emphasize the components" [19, p. 200] of this dramatic poem consecutively (one after another) and consistently throughout the entire work. Indeed, each subsequent episode of the poem "operates" on the principle of a rapidly uncoiling spring.

Thus, Martian is a Shakespearean hero in terms of his internal tragedy: whatever the hero chooses, the ensuing tragedy is inevitable.

Classicism extends to the majority of the elements of the artistic form. The principle of the unities of action, place and time (in the nineteenth century this principle was described as the most formalistic postulate of classical aesthetics and as an impediment to the authorial innovation), plays an essential structural role here. The drama becomes closer to classicism by virtue of its poetic language, a laconic and efficient use of embellishments and strict scenography [12, 13, 14, 18].

In the meantime, the opening pages of the drama testify to the fact that the unambiguously classicist form contains the markers of a modernist art. The drama opens with an extended (in terms of classicist criteria) stage direction. We will find nothing of the kind in the works of Shakespeare, Molière, Schiller or Hugo or any other playwright who lived and worked until the end of the nineteenth century [2, 9, 10].

A lot of critics regarded these stage directions in Lesia Ukrainka's dramas as the evidence of the lack of their "theatrical effectiveness". In other words, they claimed that those dramas were suitable for reading, rather than for a stage performance. The long stage directions, they obviously asserted, cannot be theatrically represented, they are meant only to offset the abridged insets of the author. As a matter of fact, these voluminous stage directions are characteristic of the twentieth-century drama [1, 3, 5]. They emerged and came into common use during the period of modernism. Moreover, this type of directions did not inhibit a theatrical success. The most striking example is Maurice Maeterlinck's small dramas (they are known to have made a profound impression on Lesia Ukrainka).

Extended stage directions need a careful scholarly study in terms of theatre science and a metadramatic approach. More important, however, is the fact that these stretches of the text often contain a key to the scenic speech required by the text as well as a key to the style of the play.

#### 4 Discussion

Let us analyze the stage directions in Lesia Ukrainka's "Martian, the Advocate":

*"Перистиль (хатній дворик) в Мартіановій оселі, оточений критою колонадою простого, навіть суворого стилю, і кімнатами, що виходять дверима на ту колонаду; з одного боку кімнати побудовано на два поверхи, на горішній ведуть вузькі сходи. Дворик посипано піском і засаджено де-не-де тривкими рослинами, здебільша агавами; подекуди стоять прості лавки з сірого каменю. Посередині круглий ставок без квіток і покрас; коло нього великий сонячний дзигар і менший водяний (клепсидра), там же стовп з почепленою на ньому мідяною дошкою, клевицем і великою ліхтарнею на гаку. В глибині перистилі вузька брама з кватиркою в одній половинці і з хвірткою в другій. Коли брама відчиняється, видно хорощий морський краєвид"* (p. 9).

[Translation from Ukrainian into English language]

*"The peristyle or inner courtyard of Martianus' house. It is surrounded by a covered colonnade, plain, almost austere and style, and chambers, the doors of which open onto the colonnade. On one side the building rises in two stories, with steps leading to the upper one. The courtyard is strewn with sand and planted in places with evergreen shrubs, mostly aloes; plain benches of stone are placed here and there. In the center is a small pool without flowers or any ornamentation; beside it stands a sundial and a water-clock, together with a post with a gong hanging on it, a mallet, and a lantern on a projecting hook. At the back of the courtyard is a narrow double-leafed door with a small window and one half and a wicket in the other. When the door stands open a splendid view of the sea is visible."*

Then we can see the detailed description of the Martian's study (we will skip this part).

*"Мім, німий раб, стирає порох з сонячного дзигаря, придивляється, де стоїть на ньому тїнь, потім раптом б'є*

*клевицем по мідяній дошці, сильно, різко, мов на гвалт, але сам при тому має дуже спокійне обличчя, немов пробуває в глибокій тиші"* (p. 10).

[Translation from Ukrainian into English language]

*"Mimus, the deaf-mute slave, is brushing dust off the sundial and watching to see where the shadow falls. Suddenly he takes the mallet and beats the gong vigorously as though sounding an alarm, but doing so with set features, perfectly calm, like one who is living in a world of absolute silence."*

The final part of these stage directions is a representation of communication between Mimus and Martian.

I. Kachurovsky underscored the artistic perfection of "Martian, the Advocate": The play incorporates both "a closed circle with no way out, and a fatal convergence of circumstances, and the protagonist's loneliness, and the figure of a deaf-mute slave who probably personifies the relentlessness of time, and such compositional devices as anticipation and sound framing - all these phenomena are typical of the present-day European literature and could have been issued from Anuya's or Camus' pen" [7, p. 73].

The figure of a deaf-mute slave, similar to Maeterlinck's blinds, is truly an amazing image and an artistic discovery of the author. What does he symbolize? This question needs special consideration. The deaf-mute, whose responsibilities are to keep an eye on the clock and announce the time with loud gong chimes, can symbolize the relentlessness of time. Time is of no importance for Martian; he set his mind on Eternity which he firmly believes in. Mimus's responsibilities also include monitoring the illumination. This is a symbolic role, but with a different range of meanings. After each ritual service of the sundial, the clepsydra and the lamp, Mimus levels out the sand with a rake. This operation is sure to attract the readers' attention but can hardly be considered as a routine chore. Mimus is constantly present on the stage, his actions and gestures are thoroughly commented by means of numerous stage directions. Symptomatically, though, Mimus is not involved in the developments of the plot whatsoever. Upon careful reading through the stage directions, the director is expected to retrieve the following message: namely this mute character and a passive agent of the plot structures the stage space and imparts a special meaning to it.

Mimus has several roles in the drama: first of all, he is deaf-mute as a result of Martian's selecting servants in the house by the following criterion: they should not tell anybody that the house is a dwelling of Christians in disguise. The gate is guarded by a German -barbarian. The latter cannot speak Roman, that is why we can infer that he is dumb too (the noun "nimets" in a few dialects of Ukraine stands for the adjective "mute"). Mimus is a deaf-mute slave. This is the reason why his second most important role is a submissive slave. This role is inculcated in him but it is not encouraged by Martian (there are, at least, two situations demonstrating that Mimus may behave disobediently). Mimus's devotion to Martian has a somewhat different nature: he (Mimus) is a slave on his own accord. Besides, the proper name "Mimus" is semantically important: it means a person who communicates with the help of facial expressions and gestures.

In the minds of present-day recipients, this word is associated with one of the actor's specializations. Let us recall that in "The Orgy", Lesia Ukrainka's latest drama, the mimes participate in the description of the performance while the events are taking place at the Roman Maecenas. Mimus's behavior really resembles a true pantomime, a ritual spectacle or kind of performance art. It looks fairly impressive and, as a consequence, sometimes interrupts the conversation. By producing the gong chimes and by sand-leveling, Mimus signals the transition from one stage of the events to the next one. The suspense is growing even more when the sound of the gong is accompanied by the flash of a lamp during a ritual procedure of lighting it up: first, Mimus pours the oil, then walks to the upstage and alternately lights up

several lamps. Thus, the audience witnesses the magic effect of light gradually flooding the stage and removing the darkness.

Martian's tough farewell talk with his son Valent contains a few indirect characteristics of a deaf-mute slave. Shrinking from Valent's arguments and remembering Brother Isogen's words, Martian is at a loss and addresses either himself or the uppermost entity:

*"Але шляхи господні таємничі, / хто може їх збагнути?  
Може, треба / і господу рабів глухонімих..."* (p. 42).

[Translation from Ukrainian into English language]

*"The ways of God are dark, mysterious./And past man's finding  
out./ Perhaps the Lord,/As I, needs that his slaves be deaf and  
dumb..."*

In a sense, Martian is a deaf-mute slave who communicates by body movement (here there is an association with his job as a lawyer). On the other hand, he has to be deaf and dumb in order to fulfill his duty to the end. He has to be an obedient slave. Martian wants to think that he is a slave of the Lord. With the advance of the plot we start to "decode" a meaning hidden under the surface of the events: as a matter of fact, Martian is a slave of the Christian community (not entirely on his own free will). Martian's daughter Aurelia says to him:

*"Чим має жити тая віра, тату? / Вона ж, як той наш мім,  
глухоніма / і тільки має стежити, як тихо / пересувається  
життя, мов тінь / на сонячнім дзигарі"* (p. 18).

[Translation from Ukrainian into English language]

*"What has my faith to feed upon, I ask?/It's just like Momus,  
Father: deaf and dumb,/And all it has to do is quietly/ To watch  
how life goes on like shadows cast/ Upon the sunlit dial."*

An image created in this fragment is really impressive: Faith is a deaf- and -dumb shadow cast upon the sunlit dial.

Mime is the embodiment of Martian's inner self. This image enhances the fictitiousness of all the events and forces the recipients to pay attention to the small details represented by the author, first, in the stage directions, and then in the dialogues. The space of the events is totally conventional and, at the same time, absolutely veritable and intentionally authentic. There is an imperceptible, gradual increment of the meaning of individual details, a motion from the specific to the abstract: this is the way the language of symbols is generated. Mime, Martian's inner self, activates the language of the inanimate objects so that the viewer should guess what is happening behind the wall, primarily, behind the wall of his outward composure:

*"Я хотів би плакати, / але не вмію!"* (p. 43).

[Translation from Ukrainian into English language]

*"Would that I could weep! Yet no tears come."*

...but also behind the stone wall of the house where he and his family live.

For Martian, this troubleproof wall protecting him from the hostile and dangerous world, personifies a life shelter. For Martian's children, however, the high walls that set bounds to their world serve as a prison. This closed space contains a lot of attributes which, in the course of fictional time, gain additional meanings. First of all, it is a window leaf and a wicket gate, through which one can see the sea. Around the Martian's walls, there is a space of liberty and creative force of nature. A hostile world breaks through this unique environment into the house and turns the fortress into a dubious and precarious refuge. Martian's dwelling is described as stony not only because of the stony wall, but also because everything inside the house is made predominantly of stone. This surrounding symbolizes the asceticism of the Christian home and desensitization of the characters. From the denunciative cues of Martian's children we

understand the direct meaning of the atmosphere of quietness reigning inside the house: everything was spoken in whisper. There is also a figurative meaning of the word "quietness": the characters' emotional expression was muted. For years, the inhabitants of the house had to suppress or hide their true, deep, sincere and noble feelings and displace them to the sphere of the unconsciousness. In due course, emotions either died, as in Aurelia's case, or "rebelled" in search of a way out, as in Valent's situation. The inappropriately loud sound of the gong contrasting to the absolute silence of the house is a symbol of a suppressed scream and emotions that will sooner or later burst out and destroy the apparent peace of everyday life.

Mime, the deaf-mute master of the stone world, organizes it according to the alternation of day and night or to the 24 hour rhythm. This procedure of clocking the time has an ominous connotation. Actually, there are two types of clocks. Mime keeps watch over the first one to strike the copper plate. Besides, there is another time measuring device – a clepsydra (an hourglass). As the play progresses, this object is acquiring new shades of meaning. This is how Valent characterizes clepsydra in his assessment of Martian's advocacy speech:

*"клепсидра, той холодний часомір, / що краплею по краплі  
невблаганно / відмірює тобі той час короткий, / що віділено  
для оборони правди"* (p. 30).

[Translation from Ukrainian into English language]

*"clepsydra, That cold apportioner of measured time, Which, drop  
by drop, implacably should mete Out unto you the space of time  
so brief Allotted to the advocate of truth."*

Water is a symbol of a human emotional sphere. Inside the clepsydra, there is some water epitomizing human emotions: the water and the emotions are both "enfettered", lifeless and dead.

Mime's handling the clepsydra enhances the significance of water as one more symbol of the armored emotions of the inhabitants of the house. In the center of the courtyard, there is a small globe-shaped pond without flowers (as a rule, flowers are planted around such ponds) and without ornaments and decorations. The pond devoid of flowers looks bare and artificial, almost lifeless (dead), similar to the feelings of the inhabitants of the house. The only plants in the foreground are agaves, the plants without blossom, spiky, looking artificial and resembling sculptures (made of stone). Running away from home without saying "Good Bye" to her father (being probably afraid the emotional state will give her away) Aurelia trying to pluck a leaf of agave pricked herself but, "quelling a groan of pain" managed to hide the leaf under her shawl. Aurelia's behavior tells us about her mental disturbance, her "acute" emotions, her concern for the homestead she was raised in. Here is just one symbolic detail: Aurelia could not keep silent during her entire life, whereas Martian "locked" his personal life along with his faith.

The motif of flowers in the drama unfolds imperceptibly and becomes a pervasive image during Martian's talks with Aurelia and Lucilla. The motif is introduced through the opening stage directions – the narrator is emphasizing the absence of flowers in a stone-made dwelling house. The flowers assume additional importance in the course of the argument between Martian and Aurelia. In response to Martian's reminder of her daughter's strong faith during the years of childhood, Aurelia replies sadly:

*"Я марила про божєє дитятко, / ... / Я пурпуром вертен  
йому встеляла, / відбірні квіти сипала у ясла..."* (p. 20).

[Translation from Ukrainian into English language]

*"Seemed all too small to offer to God's Son . With purple I would  
fain have draped the stall, The manger with choice blossoms  
would have strewn."*

...but Dad asked her not to tell anyone about those dreams. Beholding the lush saturnalia (an element of a heathen rite), the girl wondered:

“...чому в ній стільки є краси, / а наша правда так убого  
вбрана?” (р. 21).

[Translation from Ukrainian into English language]

“There is so much of beauty in its rites, While our true faith  
appears so poorly garbed.”

Aurelia associates a white lily with the image of a young Christian female who met demise as martyrdom during a circus performance. Aurelia was conscious of the fact that such a beautiful deed was unattainable for her. This is why she visualized another dream-like picture:

“Тоді забуду / лілею білу, як сама розквітну / трояндою,  
нехай і не святою, / зате розкішною!” (р. 23).

[Translation from Ukrainian into English language]

“only can forget The lily white by change and blossoming Into a  
rose; though not a holy one, Yet still a lovely one.”

Martian, promising his sister to look after Lucilla's grave, says:

“Я досі не садив квіток – для неї / зрощу їх цілий гай” (р.  
68).

[Translation from Ukrainian into English language]

“So far I've grown no flowers—but for her I'll plant the richest  
blooms.”

One can explicitly express and show his or her feelings for a girl who passed away, because there is no risk of being exposed. Therefore, flowers along with the water in a pond and in clepsydra, symbolize emotions. Flowers cannot bloom in the world restricted and regulated by a sense of obligation.

I. Kachurovsky, despite his high opinion about Lesia Ukrainka's drama, pointed to one, as he put it, substantial flaw of the poetess' narrative technique: weak finales (endings).

Against the background of the modernist tendencies in the writer's literary legacy, we must admit that the finale (resolution, ending) or the outcome of a literary work is its very section or part where, so to say, the destiny of a classicist form is resolved. The ending is indicative of anti-classicism of Lesia Ukrainka's aesthetics. The endings of her dramas are always opening (indeterminate). The drama under consideration ends with Martian starting to work on his advocatory speech. What kind of speech is it going to be? Will it succeed in the court? Will it help to release the Bishop? The Resolution of all these questions remains only in the projection of the open ending. Thus, we can characterize Lesia Ukrainka's dramatic poem as a sample of a modern “drama of intentions” and as an embodiment of “the non-finito literary method” [12, p. 169]. The finale transforms a closed classicist pattern into an open modernist tragedy - into a drama of ideas.

The hermetic nature (closedness) of the drama “Martian, the Advocate” is destroyed. The ending makes it possible to provide an opposite understanding of the resolution to the conflict of the drama. Neither the lawyer, the protagonist, nor the spectator knows what will happen next, or what will possibly justify his numerous sacrifices. Moreover, the victim himself becomes automatically open for debates. Is the victim commensurate or not? This question cannot be answered because there is nothing to match the victim with. The drama that unfolds in front of our eyes actually began a long time ago. Nobody knows when it will close off.

Maybe the ending will be marked by the death of Martian. But what will be the nature of his death: heroic, stoic, or pathetic? These questions are open. There is a choice without a choice: Martian reaps the fruits of his past life. Either he will demonstrate his self-consistency to the end and, therefore, will offer up all the sacrifices of his, or (metaphorically speaking) he will wipe the slate of his life clean and admit that he has taken

the wrong road. The latter option is hardly possible as long as faith lives in his heart. The main choice was made before the beginning of the events on the stage, while the future of the main victim is open to multiple interpretations.

The closedness of Martian's apartment is antithetical to the openness of the sea vastness beheld through the window. Martian's inner world is also closed to us. The hellfire of his soul is hidden from the others' eyes. Nobody can see it. The more responsibility a person takes, the more lonesome he becomes, because his/her life “journey” does not any longer go outwards; it is directed inwards. Martian's private and closed dwelling symbolizes his existential seclusion.

We have no idea what will happen to the Christian community where Martian does the serving. Perhaps it can be converted to Pharisaism, the way the Puritans did in Lesia Ukrainka's drama “In the Forest” (Brother Isogen looks much like Brother Godwinson), and Martian will possibly suffer a complete defeat in life. Martian evokes in our mind a fusion of respect, astonishment, admiration and, at the same time, a train of controversial thoughts. Martian, who conceals his feelings behind the armored coating, does not realize the fragility and hazards of his hiding place. He is not aware that his renunciation of private life will not guarantee his escape from a need to make a fatal choice in the future.

## 5 Conclusion

Lesia Ukrainka needed a classicist form in order to explore the psyche of a person who is absolutely committed to duty. He is a positive character not only of classicism, but of the literary tendencies in subsequent epochs. Martian can become a role model at all times and for all people as an individual who faithfully serves the community (people, nation), king, commander, etc. Lesia Ukrainka was also a commitment-minded person. She also voluntarily and consciously took great responsibilities to the community.

Martian, the Advocate, is the protagonist. This fact, however, did not prevent the writer from discerning a number of threatening trends and covert implications of a traditional and well-known conflict between sentiment and obligation. As a rule, the classicists preferred to resolve this conflict by a positively marked victory of obligation (commitment). The romanticists, meanwhile, foregrounded another axiological vector of the positive hero - the human heart.

“Martian, the Advocate” closes with a victory of obligation. But the symbols piercing all the events of the drama and generating a wide range of references undermine the classicist finality and force to doubt the feasibility of the hero's choices.

When Martian sacrifices solely himself, there are no doubts about the state of affairs. But when other people become victims (without their consent), the doubts grow and get stronger. That is why, the following string of questions arise: where is the boundary that separates one obligation from another? Where does the commitment to God end and where does the commitment to the community begin? Where does the commitment to the community end and when is the obligation to a particular individual developing? And what if these two types of obligations are incompatible? Is the mind able to determine the measure correctly? Is the mind able to weigh the pros and cons of the opposite obligations and duties? Is the service to God invariably the service to God? The open finale (ending) of the drama bears evidence of its psychological complexity and modernist aesthetics.

Modernist symbolist drama, usually characterized by literary critics as the drama of ideas, is the form that Lesia Ukrainka was trying to find for a long time, experimenting and changing aesthetic principles and styles. The poetess' bent for a symbolic language as well as for classical forms allowed her to find such a genre and stylistic variety of drama where the opposite tendencies are merged. Classicism and symbolism shared the same aesthetic tenet: art dominates life and elevates it into Blau.

Lesia Ukrainka's drama, despite its classicist discourses, cannot be attested as that of neo-classicism, because it is dominated by the mystical rather than by the rational. Classicist form is needed to implement the complexity of the inner self of an individual due to a permanent contest between unconscious intentions and conscious principles, values, rules, and guidelines. The classical form of the drama is subverted by the open ending, whereas the rational order is destroyed by the elemental passion. The key function of the classical form is symbolizing the "crucifixion" of an individual between the material and spiritual worlds.

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**Primary Paper Section: A**

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