

Olena Haleta, **Drama for / of Reading:**
***Joanna the Wife of Chuza* by Lesia Ukrainka as a receptive challenge**

This article analyzes Lesia Ukrainka's drama *Joanna the Wife of Chuza* as an open work establishing a new mechanics of aesthetic perception and a new relationship between the artist and his/her audience in Ukrainian literature. Characterized by the limited stage performance, the static nature of the plot and the lack of an obvious ending, this drama is seen as a purposeful realization of a modernist text strategy, which the author gradually developed in her previous works, in particular in *The Babylonian Captivity*, *On the Ruin*, and *In the Field of Blood*.

From an intertextual perspective *Joanna* is seen as a kind of interpolation in relation to the Gospel text – insert ‘between the lines’, joint with them in content, due to the demands and needs of modern times. The action takes place in the special time *between* the crucifixion and the resurrection, which in the personal dimension can take any length. The culmination of history does not lead to a turning point and an ending, it is prolonged on the principle of amplification, deepens the existential crisis. The space-time architecture of the *Joanna* corresponds to such a composition and emphasizes the role of readers. The drama in Lesia Ukrainka works is not limited to the depicted events and relations between the protagonists – it is the drama of finding one's own answer to complex worldview questions.

As shown by the study of manuscripts and intertextual connections of *Joanna*, the change introduced by Lesia Ukrainka at the level of a separate work is also a change within the genre as a way of cognitive and rhetorical response to a certain type of situation. Lesia Ukrainka introduce a new reading practice through a special structure of the work, transforming a reader literally into an active, or rather acting participant, a person involved in active interaction through the text with the author.

Keywords: modern drama, intertextuality, literary space, open work, reader response,

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