

THE SPECIFICITY OF THE CROSS-DRESSING MOTIF IN THE WORKS BY LESIA UKRAINKA (IN COMPARISON TO THE EUROPEAN TRADITION)**Nikolova O.**

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The objective of the article is to consider the travesty motif in the works by Lesia Ukrainka in comparison with the corresponding European tradition, to define the specificity of its transformation and functionality. The research analyzes typological convergences and differentiates travesty-related cliché plots inherent in the European culture in Lesia Ukrainka's literary works, such as "Osinnia Kazka" ("The Autumn Fairy-Tale"), "Kaminnyi Hospodar" ("The Stone Host"), "Lisova Pisnia" ("The Forest Song"), and "Vila-Posestra" ("Vila Sister"). It has been proved that the abovementioned motif in the writer's works is significant and serves to convey the author's message while its interpretation enables deeper understanding of the ideas implied: cross-dressing points out the changes that take place in the characters' inner world, their symbolic death (rejection of their own Self) or rebirth. The female cross-dressing is connected with self-sacrifice for the man's sake and spiritualizes the heroine whereas the male one indicates weakness and "submissiveness".

Keywords: motif, travesty, transformation, literary tradition.

Cross-dressing is one of the traditional motifs in the world literature, which undeniably indicates certain prospects for the comparative studies of this phenomenon.

The relevance of the topic is predetermined by:

- the necessity to substantiate that the role of the cross-dressing motif is essential as well as emblematic and its interpretation promotes both a deeper analysis of nontemporal subtext in the works by different writers and identification of typical similarities in national cultures (in keeping with the modern trends for universalization and globalization);
- the lack of systematic coverage of this motif functioning in the Ukrainian literature in general in comparison with the corresponding achievements in the European culture;
- the possibility to visually demonstrate the similarities between the Ukrainian literature, in particular, Lesia Ukrainka's creative works, and European traditions from the new perspective, which stimulates the development of the national comparative literary studies.

Some results of the comparative historical analyses are represented in a number of articles: "Typology of motivation of cross-gender dressing in Russian and Eastern European Literatures (from Antiquity to Romanticism)" [1], "Motive of cross-gender dressing in Ukrainian Literature in the First Half of XIX Centuries in the Context of the European Tradition" [2], "Motive of travesty of "noble robber" in Russian and Ukrainian Literatures in the First Half of XIX Centuries" [3].

The monograph "Pseudomorphous Characters of Ukrainian and Russian Literatures in Late XVIII – the First Half of XIX Centuries (in the Context of the European Tradition)" singles out common narratives based on cross-dressing into the clothes of an opposite

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gender in order to deceive [4, p. 59-66] and on the radical change of social roles with the help of certain clothes for the purpose of creating the perceptual illusion [4, p. 52-59]. Special attention is paid to the works by Ukrainian and foreign scholars covering different aspects of this theme according to the subject of the research [4, p. 13-14; 17-19, 44, 60-61]. The monograph also points out the prospects of studying the subject as well as the reasons for breaking the limits of the scientific search for new material with the view of systematic comprehension of how this material can be used and interpreted [4, p. 387].

From this point of view, we want to make special emphasis on comparative studies devoted to the travesty motif in the Ukrainian literature and focused on considering the national literature in the context of the European tradition. Continuing the research in this direction, we deem it reasonable to address the works by the outstanding Ukrainian writer of the late XIX – early XX centuries – Lesia Ukrainka. As literature experts have repeatedly and quite fairly admitted, her literary heritage deserves its place among the treasures of the European culture and is closely connected with Europe's greatest achievements [5].

The issue of the travesty motif functioning in the context of Lesia Ukrainka's literary world requires a comprehensive study. Researchers pay attention to this phenomenon in specific works of hers ("Boyarynia" ("Boyar's Wife") [6, p. 120], "The Forest Song" [7, p. 325-326, 334-335], [8, p.126-127], and others).

The purpose of the article is to determine the specificity of the cross-dressing motif functioning in the works by Lesia Ukrainka (in the context of the European tradition).

The objectives of the article are as follows: to give an overview of the creative trends in using the cross-dressing motif in literature, to differentiate situations connected to characters' cross-dressing in the literary works by Lesia Ukrainka, to compare them with the corresponding plot clichés in the European tradition, to determine the functions of this motif and specificity of its transformation in the Ukrainian writer's literary world.

The subject area of the research is "The Autumn Fairy-Tale", "The Stone Host", "The Forest Song", "Vila Sister" by Lesia Ukrainka. **The specific topic** is the travesty motif in these works which has been studied in the view of the European tradition.

Research methods. The methodology of comparative literary studies (typological and contact-genetic approaches) makes it possible to determine the specificity of the travesty motif functioning in the works by Lesia Ukrainka in comparison with the European tradition while the application of mythological criticism tools and theory allows revealing the motif's symbolic meaning and emphasizing the significance of interpreting the works of the Ukrainian writer in the nontemporal aspect.

Advances in research are predetermined by the attempt of systematic coverage of the specificity of the travesty motif functioning in the creative works by Lesia Ukrainka as opposed to a certain European tradition.

Results of the research and their substantiation.

The cross-dressing motif in the world literature may be connected with the visual change of gender or a social status by the character [4, p. 23], with the formal belonging to a certain cultural community (ethnic/historical), or with an attempt to conceal the Self for the sake of a temporary stay in the Other World (often absolutely opposite to the one where he/she should be by nature).

The change of outfit has different meanings: often it is a play with some established concepts and destruction of canons, emblematic accentuation of real or unreal change of the character's status/community/temporal or spatial continuum, etc., and even the character's symbolic death [4, p. 16, 33-34]. The plots based on cross-dressing are especially typical of comical, adventure, and fantastic discourses [4, p. 375].

It is hard to disagree with the idea that the way characters are dressed in Lesia Ukrainka's literary world is often significant [8, p. 126] and, thus, it is quite logical to suppose that travesty is also an emblematic motif whose interpretation in the wider context of the corresponding literary tradition promotes deeper understanding of the writer's creative works in general.

For instance, O. Shupta-V'yazov's'ka, when analyzing the space-time of Lesia Ukrainka's dramatic poem "Boyar's Wife" in detail, remarks that in addition to everything else "the best example of replacing the realistic content with a symbolic one is a cross-dressing episode, in the center of which there is a national costume. Oksana, who became a boyar's wife, has to take off the Ukrainian clothes and put on the Moscow dress. Lesia Ukrainka presents this episode as a complex philosophical and psychological collision where the costume is a symbol of the national identity and its change is a loss both of this identity and of the person's spiritual self-determination. Cross-dressing becomes a symbol of reconciliation with the principle which is antagonistic to this identity and this spiritual belongingness, which gives a feeling of "non-loneliness" in the world – actually a symbol of self-betrayal [6, p. 120]. So, the researcher underlines the emblematic nature of travesty accompanied by the denial of the relatedness to the ethnic and cultural community, and consequently by a symbolic death of the individual.

The change of clothes by the characters in Lesia Ukrainka's works not only makes the plot more dynamic and intriguing but also helps to activate important associations and create a certain subtext.

Thus, for example, the fantasy drama "The Autumn Fairy-Tale" implements a situation which is rather typical of literature – "the character changes clothes in order to escape from prison". The maidservant brings the imprisoned knight shabby clothes which he can use to escape. Thus, in case someone happens to see him, he may be taken for an ordinary old man [9, p. 8]. In the European literature, such travesty presupposes a temporary visual change of social status or gender-related to the self-sacrifice of the savior (often, a servant or a wife of the prisoner) [4, p. 55, 61-62]. However, in Lesia Ukrainka's works, this cliché is absolutely transformed: the selfish "savior" turns out to be a new wardress who does not let her potential fiancé go and keeps him in a sty. The transformation of the rebellious knight into a ragged vagabond (this is what a shepherd sees after another escape from the sty [9, p. 20]) can be interpreted as a beginning of the symbolic death of the brave hero who has given up fighting and whose personality has been ruined. This associative array is supplemented with the fall from the mountain, as a result of which the character turns out to be broken both literary and metaphorically: «Broken me» [9, p. 30].

One more traditional motif associated with travesty is creatively used by the Ukrainian writer in the drama "The Stone Host". Y. Krzhizhanovskiy defines it as "a girl-monk" and offers his speculations about the genesis [10, p. 129] (about travesty motivated by the desire of serving God, see also hagiographical literature [11]).

Dolores comes to [Don Juan](#) dressed as a monk: "He quickly returns, leading into the cave a monk, who is shortish, thin and dressed in a "cloak of invisibility" – a black cloak which covers all the face only two slits being left for the eyes" [12, p. 112]. And immediately [Don Juan](#) remarks that "this monk has a woman's hands!" [12, p. 112].

Going into a monastery, however, is for Dolores just a consequence of the sacrifice she made for her love's sake by paying for [Don Juan](#)'s absolution certificate with her body. According to the European tradition, the heroine's dressing into a man's outfit is often predetermined by a highly noble goal (for example, saving the beloved) [4, p. 64-65] and can also symbolize the initiation of this goal, the main stage of which is a sexual intercourse [4, p. 64-65] – a symbolic death in the status of a maiden and transition into the adult world.

Dressed as a monk, Dolores says to [Don Juan](#): "And, I myself, belong to me no more, This body, which you see is no more mine..." [12, p. 114]. Her words prove that in the future she is not going to pretend to be a man in the monastery ("I shall become a nun" [12, p. 115]). So, the logical conclusion is that the man's outfit at her last meeting with the beloved is not just a disguise, but rather a peculiar symbol of rejecting her past life and her own Self.

The character's cross-dressing is equally important in other episodes of the drama steeped in the atmosphere of masquerade (to know about the role of masquerade in "The

Stone Host”, see [13]). The mask of “Black domino” conceals Dolores during the festivity, the mask of a sunflower hides Donna Soll, and the Mauritanian dress covers [Don Juan](#). Masked and concealed from strangers are the true feelings of the characters and, thus, uncovering his face to Donna Anna, [Don Juan](#) seems to be baring his soul as well.

Of course, one of the most symbolic moments is the final scene of the drama. Donna Anna convinces her new lover that he deserves supreme power. [Don Juan](#) succeeds in taking the place of the deceased husband in his fight for the throne. His transformation into a new commander is marked with the change of clothes: once again, the travesty is associated with the personality metamorphosis and change of status. In accordance with his lover’s wish, [Don Juan](#) must not only become a powerful don but also reject his old “code of honor”, his free life, and his Self. “She runs to the cabinet and takes out the Commander’s coat. Don Juan shudders but cannot take his eyes away from the coat, enraptured by Anna’s words)...

Juan, look, for this white coat is the dress
Of Commander. It is not a vain
Costume for ornament. It, like a banner,
Unites about itself all valiant
Warriors who’ve no fear with blood and tears
To join the mighty stones of strength and power
And build eternal glory...
See how the coat will look on you” [12, p. 141].

When dressed, at Donna Anna’s insistence, into her deceased husband’s white coat and casque, Don Juan does not see himself in the mirror but sees the deceased man. The white coat becomes a shroud for the light-headed duelist killed by the ghost that comes out of the mirror.

It is noteworthy that in A. Pushkin’s “The Stone Guest”, which Lesia Ukrainka is known to have been reading while working on her drama, there is no travesty motif, which proves its significance for the Ukrainian writer who intentionally included this material into the traditional plot to emphasize transformation.

Mavka, who is the main character of Lesia Ukrainka’s fairy drama “The Forest Song”, has often been discussed by researchers due to the emblematic pattern of her cross-dressing. Thus, characterizing the mythological nature of “The Forest Song”, P. Markiv, for example, remarks that the change of outfit symbolizes Mavka’s transformation from being a forest princess into being a slave and can be defined as “an attribute to conceptually mythological and symbolical images” [7, p. 325-326]. K. Sisova points out that the costume in “The Forest Song” “conveys the status and mood of the heroine” and the change of it helps to demonstrate the dynamics of the image [8, p. 127].

The travesty of the forest princess into an ordinary village girl is a certain act of self-destruction and a sacrifice for love’s sake similar to the one made by Dolores.

“Mother
... Why do you always go trimmed up like that?
You’re always combing, fixing up your hair.
You dress up like a witch. It isn’t nice.
And what is all that rubbish you’ve got on?
Not practical at all for working in.
I’ve got some things of my dead daughter’s there:
Go put them on – you’ll find them hanging up;
These you can lay away inside the chest” [14].

Lukash’s mother consciously or subconsciously tries to suppress the wild nature of her son’s beloved, make her obey the rules of the village life known to her: she particularly dislikes Mavka’s loose hair and the fact that she is dressed “like a witch”. Such clothes are not suitable for work and, therefore, inappropriate in general. The forest princess’s dress in the eyes of the petty bourgeois is “rubbish”.

“Mavka

Oh, very well, I'll go and change my dress....

Mavka comes out of the house, having changed her dress. She is wearing a blouse of coarse material, poorly made and patched in places, a scanty skirt, and a faded apron. Her hair is now smoothly combed and made into two plaits which are wound around her head.

Mavka

I've changed my dress" [14].

It is worth mentioning that at the mother's order Mavka puts on her deceased daughter's dress, just like at Anna's insistent request Don Juan gets dresses into the dead Commander's clothes. The clothes of dead people seem to transform their new owners into the deceased and open for them the door to the Other World (which is accompanied by the character's rejection of his/her own self): in "The Stone Host" the mirror become a portal to the after-death life whereas in "The Forest Song" after the change of clothes Mavka, once and for all, transfers from the upper sphere of free creatures into the lower sphere (of ordinary people), changes the fairy tale into the everyday life (which is, for a forest nymph, equal to self-destruction).

Forest Elf regards this behavior as the betrayal of her own Self.

"Forest Elf

...For autumn's festival. And you alone
Will not cast off that beggar's garb of yours.
You seem to have forgotten that no grief
Should ever triumph over loveliness" [14].

Even Lukash is not impressed by this transformation. He fell in love with Mavka who was a forest princess. He laughs at her high-flown language which contrasts her clothes: it implicitly points out that Lukash is spiritually blind and cannot appreciate the sacrifice. In his eyes, her image of an ordinary girl deprives Mavka of her charm.

"Lukash

In truth, it did seem somewhat humorous...

**To see you dressed in working clothes, and hear
You talk as though delivering a speech.**

Mavka

(Tearing at the dress she is wearing)

I'll burn this up!

Lukash

Then Mother'll scold the more.

Mavka

What care I, when this dress seems to have made

A change in me to you" [14].

The return from the human world into the native forest kingdom is also marked with the change of dress.

"Mavka

Then, grandsire, give to me my festal robes!
Once more I'll queen it as the forest's pride,
And happiness shall fall down at my feet,
Beseeching favors at my hand!

Forest Elf

My child,

Those robes were long since ready for the queen,
But she, capriciously, has tarried long
While wearing for a jest a beggar's gown.

He throws back his gown and brings from underneath it a splendid crimson robe, embroidered with gold, together with a silvery veil. Mavka swiftly runs to the cranberry tree and breaks off some of its sprays covered with red berries and weaves herself a chaplet. She then lets down her hair, places the chaplet on her head, and bows before Forest Elf who throws the silvery veil over her head.

Forest Elf

No longer now do I feel fear for you" [14].

When analyzing the heroine's change of clothes in Lesia Ukrainka's "The Forest Song" in the context of the European tradition, two important aspects must be paid due attention to.

First of all, it is the plot situation when a magical creature happens to be in the human world, which is traditional for the European romanticism (later – neoromanticism). As a rule, in this case, a non-human being hides behind a common appearance and corresponding outfit. The most illustrative examples of this kind are E. T. A. Hoffmann's sorcerers and sorceresses ("The Golden Pot", "Little Zaches"). However, there is a similar episode and plot which is closer to "The Forest Song" – "The Sunken Bell" by G. Hauptmann.

Lesia Ukrainka knew the German playwright's works and thought very highly of him (a systematic analysis of research works devoted to the issue of interrelatedness between "The Forest Song" and "The Sunken Bell" has been made by T. Skrypka [15]).

Our attention focuses on the specificity of the transformation which the traditional motif "a fantastic creature falls in love with a human being" undergoes in the context of the romantic bi-worldness. Crossing the border between the two spheres of existence for a supernatural being motivated by the desire of being near the beloved requires essential transformation and change of appearance. Mavka puts on old shabby, faded and patched clothes whereas the elf-creature, Rautendelein, enters Heinrich's house for the first time dressed as an ordinary maidservant.

Contrary to Lesia Ukrainka, G. Hauptmann does not give a very detailed description of the fabric and cut of the dress which transformed the heroine of the fairyland beyond recognition. The motivation of the travesty differs greatly as well. Mavka sacrifices herself for Lukash's sake: she renounces her naturally high status (a free, powerful, and immortal mistress of the forest) in order to become "part" of the intrinsically alien world of narrow-spirited mortals. She does not try to deceive anyone and her travesty explicitly proves her submissiveness to Lukash's mother and to "the established customs". As for Rautendelein, she changes her clothes in order to conceal her true identity and pretend to be dumb Anna from Michel's house. It is necessary for her because she enters the house of a married man. Only the pastor vaguely suspects that there is something wrong: the familiar girl looks like a princess from a fairy-tale.

Anyway, in both works, similarly to the abovementioned "The Stone Host", dressing into other people's clothes and change of appearance are the consequences of strong feelings and desire of making the beloved person happy: Rautendelein cures Heinrich who is seriously ill, Dolores wants to save Don Juan from accusations of sins and evil deeds, Mavka tries to be near Lukash and dreams of his escape from the "prison" of commonplaceness and mundaneness. In all these cases the change of dress signifies some (more or less) self-denial, going out of the "comfort zone" for the sake of love which brings each heroine only sufferings and symbolic death.

On the other hand, Mavka's cross-dressing can also be viewed as the European tradition of implementing and transforming the plot cliché of the character's status inversion (naturally accompanied by a change of costume) which is the basis of numerous twists and turns of plot: when a noble/rich person turns out to be not noble/poor (and vice versa). In this case, there may be both real change of status quo and its illusion, the latter being a temporary substitution of the real for the unreal. The fact that this material is widely used in the European literature is well-represented in the monograph "Pseudomorphic Characters of Ukrainian and Russian Literatures in Late XVIII – the First Half of XIX Centuries (in the Context of the European Tradition)" [4, p. 52-58].

In "The Forest Song" the details of the costumes which Mavka changes trigger the ritual "slave – king", which is a ceremonial counterpart of the myth about the calendar god (the analysis of research works studying the phenomenon is given in the abovementioned monograph [4, p. 114-115]. At the order of Lukash's mother the forest dweller puts on "a

blouse of **coarse** material, **poorly** made and **patched in places**, a **scanty** skirt, and a **faded apron**” [14]. By doing so, she actually turns into a slave. Her further rebirth and renovation are accomplished with the help of magnificent festal clothes: «**festal robes**», «Those robes were long since **ready for the queen**», «**splendid crimson** robe, embroidered with **gold**, together with a **silvery veil**» [14]. This metamorphosis is emphasized by Forest Elf who calls Mavka a queen that “has tarried long/While wearing for a jest a beggar’s gown” [14]. All this is one more proof of the need for different mythological and poetic interpretations of the literary work.

Another illustration of the fact that travesty in Lesia Ukrainka’s literary world plays a meaningful role rather than simply constitutes an adventure or entertaining element can be found in the poem “Vila Sister” which is characterized by a “migratory” folklore plot (a comprehensive analysis of comparative studies dedicated to the research of the issue can be seen in the work [16]).

Here, cross-dressing is also connected with the desire to save a man – this time, from Turkish captivity. M. Karatsuba underlines that this work by Lesia Ukrainka has many motifs “which can be also found in Serbian epic songs. First of all, one should remember such motifs as a young man’s liberation from prison – the leitmotif of many Serbian epic songs, for example, “Marko in the Tartar Prison”, “Andrej and Marko”, “Conversation between a Vila and a Horse “, and others” [16].

In this case, the fantastic creature (Vila) changes her appearance in order to help her sworn brother. Thus, there is no love-associated conflict, which differs “Vila Sister” from the drama works by Lesia Ukrainka. On the other hand, there is still the cross-status nature of travesty: the creature of a higher status voluntarily gets dressed in the “simple clothes” of a Turkish woman and becomes similar to “a village woman” [17] so that she could look for her sworn brother in Istanbul without being recognized. Cross-dressing gains an emblematic significance again: a temporary rejection of one’s own self is a sacrifice for friendship’s sake and reveals human-like feelings of a proud mountain vila. M. Karatsuba quite pertinently remarks that “in the way typical of Lesia Ukrainka’s works, the mythical creature, Vila, is transformed and, as a result, possesses earthly heroic characteristics attributed to a number of female images from the writer’s other works (Mavka from “The Forest Song”; Iseult of the White Hands from the work of the same name; Dolores from the play “The Stone Host”, etc.)” [16].

It is worth underlining that Iseult of the White Hands mentioned by the researcher among the other names of strong female characters in Lesia Ukrainka’s works is also indirectly related to the theme of our article. And this is not only because of the traditional plot about Tristan and Iseult, which is widely spread in the European culture but because of the substitution of the real for the unreal: when the heroine changes her natural appearance and actually rejects her own self for her lover’s sake. This is the same self-sacrifice and the same symbolic death of a woman for her man’s happiness. In this case, however, instead of simple cross-dressing one can see a complete transformation – a wonderful metamorphosis: at the request of Iseult of the White Hands, her fairy godmother turns her into Iseult of the Golden Hair whom Tristan truly loves. But this symbolic act of self-rejection does not bring her happiness, just like that does not bring happiness to the other Lesia Ukrainka’s heroines: the loss of one’s own Self brings only tragic consequences. Once again the strong woman chooses a weak man who is not worthy of her.

Conclusions.

So, cross-dressing is a motif that is often used in literature (comical, adventure and fantastic plots are especially significant in this respect). It is even more common to observe travesty aimed at changing gender, status, affiliation to a certain cultural community or place of living. This motif is of emblematic nature and requires systematic analysis from the perspective of comparative literary studies. The interpretation of this motif in Lesia Ukrainka’s works provides their deeper understanding and allows attributing them to the corresponding tradition in the European culture.

The Ukrainian writer uses the motif of changing clothes in the fantasy drama “The Autumn Fairy-Tale” (the plot cliché “the character changes clothes in order to escape” is a travesty of a knight-prisoner into an old man), the play “The Stone Host” (the “girl-monk” Dolores, Don Juan in a coat and clothes belonging to the deceased Commander, the characters’ masquerade costumes), the fairy drama “The Forest Song” (Mavka’s cross-dressing connected with her arrival into the world of people and return to the forest kingdom), the poem “Vila Sister” (Vila dresses like an ordinary Turkish woman in order to avoid recognition and save her sworn brother).

“The Forest Song” implements the plot situations which are typical of European romanticism and neoromanticism, such as “a fantastic creature falls in love with a human being” and “a fantastic creature comes to the world of people as a human being”. Mavka’s cross-dressing is reminiscent of the transformation experienced by G. Hauptmann’s she-elf (“The Sunken Bell”) and of the calendar deity’s death-rebirth as well as of the ritual “slave – king” (at the level of the visual change of material characteristics attributed to a queen and a woman-slave). The Ukrainian writer uses typical, easily recognized “formulas”, which are well-known mostly owing to the European literature works, and recreates them in her own way (and the question is not in the intentional focus on the existing examples, but rather in typological resemblance).

In Lesia Ukrainka’s literary world travesty always has some deep meaning and, in most cases, signifies the change in the inner world rather than in the status only. With the help of cross-dressing, the author emphasizes important spiritual transformations of the characters – their symbolic death (rejection of their own Self) or rebirth. The woman’s travesty is particularly crucial and it is connected with their self-sacrifice for the sake of a man (a beloved, or a sworn brother): Dolores, Mavka, and Vila. While the female cross-dressing ennobles the heroine and is associated with will power, the male travesty means weakness and “submissiveness” (knight-prisoner, Don Juan). Such trends clearly indicate how important cross-dressing is in Lesia Ukrainka’s literary world both as a literary means of expressing the author’s ideas and as a tool for creating female and male characters. Further research prospects are connected with the necessity of systematic comprehension of the travesty motif peculiarities and functional principles in the Ukrainian literature.

СПЕЦИФІКА МОТИВУ ПЕРЕВДЯГАННЯ В ТВОРЧОСТІ ЛЕСІ УКРАЇНКИ (У КОНТЕКСТІ ЄВРОПЕЙСЬКОЇ ТРАДИЦІЇ)

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Метою статті є розгляд мотиву травестії в творчості Лесі Українки в контексті відповідної європейської традиції, визначення специфіки його трансформації і функціонального призначення. В ході дослідження проаналізовано типологічні сходження, диференційовані іманентні європейській культурі сюжетні кліше, пов’язані зі зміною одягу, в таких творах української письменниці як «Осіньна казка», «Камінний господар», «Лісова пісня», «Віла-посестра». Доведено, що мотив у Лесі Українки має знаковий характер і служить для вираження авторських ідей, а його інтерпретація дозволяє глибше осягнути підтекст творів: перевдягання вказують на ті зміни, які відбуваються у внутрішньому світі персонажів, їх символічну смерть (відмова від власного Я) або відродження. Жіноче перевдягання

пов'язане з самопожертвою заради чоловіка і підносить героїню, чоловіче - вказує на слабкість і покірливість.

Ключові слова: мотив, травестія, трансформація, літературна традиція.

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