

## THE PSYCHOLOGICAL BASIS OF MYSTICAL SYMBOLS AND THE PROBLEM OF THEIR THEATRICAL EMBODIMENT: "THE BLUE ROSE" BY LESYA UKRAINKA

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**Abstract:** The article deals with the need to interpret Lesya Ukrainka's dictionary of symbols in the context of mysticism, using a psychoanalytic explanation of mystics. According to Freud's theory, the life drive is equal to the death drive, and every life situation is determined by the dominance of one or the other. The actualization of the theme of death in creativity is the sublimation of death, the search for mystical penetration into the world of the dead. Belief in the afterlife of the dead originated in primitive culture, it was a way to overcome fear of them. But the mystical attraction to the world of the dead did not disappear in the course of cultural development – on the contrary, it became an integral part of it, a through-and-through theme of literature. The article also talks about the difficulties with the theatrical interpretation of the mystical symbols of Lesya Ukrainka's dramatic works, and examines the problem of matching the director's concepts with the style and meaning of the classical dramatic text. The directors do not try to create in their productions the mystical atmosphere inherent in most of Lesya Ukrainka's dramas, they do not delve into the meaning of the author's mystical symbols. The play "Love" of the Lviv Theater named after Lesya Ukrainka, is analyzed as an example of an unsuccessful replacement of the symbolist aesthetics of the work "The Blue Rose" with an allegorical and didactic one.

**Keywords:** Allegory, Lesya Ukrainka, Mysticism, Psychoanalysis, Symbol.

### 1 Introduction

Lesya Ukrainka's dictionary of symbols, observed throughout her dramaturgy, rich in shades of meaning, vividly authorial, has always attracted the attention of researchers, starting with her contemporaries. The neoclassicist M. Dry-Khmara noted that the poetess "felt herself the chosen one of some higher will, was convinced that a special mission was assigned to her". The researcher considered "her mysterious conversations with Fantasies, Geniuses, Muses, etc. beings" as evidence of this [3, p. 84]. Researchers noted the symbolic significance of individual scenes, scenography (A. Gozenpud, Yu. Boyko), images-characters (N. Kuzyakina). Modern scholars increasingly connect the symbolism of Lesya Ukrainka with the poetics of Symbolist drama (M. Moklytsia [8], S. Romanov [10], etc.).

At the same time, the mystical function of many symbols does not always come into view; in general, symbols are not considered in the context of the author's mystical worldview, since the mystical in Lesya Ukrainka is traditionally inscribed in the concept of romantic, sublime, ideal, that is, generally poetic.

Looking closely at the 'vocabulary' of her dramaturgical symbols, one cannot fail to notice that the vast majority of them are grouped on the border of the real and mystical worlds, and the mystical quite often acquires a distinct shade of the other world, the world of the dead. The fact that the theme of death is pervasive in the work of Lesya Ukrainka is as if obvious, but for some reason it does not become the object of a separate study.

### 2 Materials and Methods

At the end of the 19th century, mystical sentiments intensified due to the spread of decadence and symbolism. Communication with the souls of the dead has become a kind of fashion. Lesya Ukrainka is not enthusiastic about this fashion, but she has had a tendency towards the mystical since childhood and it was aggravated due to her illness. The theme of death is organic to her work, receiving a deep and diverse embodiment in numerous images-symbols. In Lesya Ukrainka's dramaturgy, the tragedy of lovers very often occurs without apparent good circumstances, due to an excessive desire to achieve an ideal. The drive of death and the drive of life interact especially actively in stories about love, starting with the first drama "The Blue Rose". This mystical symbol is considered as a kind of key to the symbolist poetics and mystical worldview of Lesya Ukrainka.

Mystical worldview is also a mental feature, a character trait, an innate tendency or an acquired unique experience. Therefore, it is worth considering mystical manifestations in creativity from a psychological point of view, even through the prism of Freud's theories. Although this founder of psychoanalysis considered himself an anti-mystic (according to him, the mystic was his student K.G. Jung), there are important explanations of mysticism in his writings. In addition, the universal theory of drives, developed by Freud, is appropriate to apply in any study of the creative process. In particular, this is appropriate in relation to Lesya Ukrainka, who has repeatedly described the mystical nature of her creative process.

### 3 Results and Discussion

Sigmund Freud became interested in the question of death after the outbreak of the First World War. In his 1915 work, *Zeitgemäßes über Krieg und Tod*, Freud described the tendency of many people not to think or talk about death. Along with the death of loved ones, a person loses a part of his own self. Since it is difficult to survive this loss, a person divided the lost object into body and soul, made the soul immortal, thus giving birth to the world after death. "In such a case, it was quite logical to extend life into the past, to invent a previous existence, the resettlement of souls and their rebirth, and all this in order to take away from death its meaning – the destruction of life" [6]. Even earlier, in the work *Totem and Taboo*, Freud gave a broad justification for the belief in the afterlife and the all-powerful dead as a way to overcome the fear of death.

Psychoanalysis claimed that the psyche is governed by the pleasure principle. Any drive includes this need. Freud explained that this principle is based on the removal of all tension and the avoidance of dissatisfaction. The psyche operates according to the principle of economy, that is, strong excitement generates dissatisfaction, and relaxation brings pleasure. However, the psyche cannot have only pleasure, because there is a principle of reality, people often face dissatisfaction due to mental tension or the inability to satisfy their urges.

Taking into account the mental processes that make up the counterbalance of the life drive – repetition of traumatic experiences, masochism, self-destruction, destruction, etc. — Freud questioned the existence of only the life drive, substantiated the existence of the death drive in man as well. In the work "Beyond the Pleasure Principle" ("Jenseits des Lustprinzips", 1921), Freud substantiated the existence of the death drive. If the goal of life is to get satisfaction, that is, the complete discharge of the psyche, then it should be recognized that the only way to achieve absolute peace is death. "What we have recognized as the dominant tendency of mental life, and perhaps of all nervous activity, namely, the desire to reduce, to keep at rest, to stop the inner irritating tension (in the words of Barbara Lowe, the "principle of nirvana"), which finds its expression in the principle of pleasure, is one of our strongest grounds for confidence in the existence of the urge to die" [10]. As long as the drive for life dominates, man avoids the ultimate goal, i.e., death.

The urge to die is intensified by a serious illness, which is accompanied by pain and great suffering, because the only way to avoid it is to face death, which will bring release from suffering. Such motifs often appear in fiction, as the theme of death has been developed by many authors. But Lesya Ukrainka fought against the urge to die for a long time thanks to her powerful libido, which she appeared able to place in many areas of her mental life. But from a certain time, when a series of heavy losses began in her life, the attraction to death and the fear of it began to acquire an increasingly mystical character. Already at a young age, she developed an unshakable faith in the immortality of the soul, that is, she became a conscious mystic, but she had a mystical inclination almost from childhood.

Traditionally, the concept of “mystical” is understood as “a domain of experience of and reflection on the sacred that involves affective and cognitive states that are not empirical, or are not only empirical” [10, p. 156]. The more vulnerable Lesya Ukrainka's psyche became, the more intuitive the creative process became, the clearer the grasping of mystical meanings and visions became. She admits this in a letter to her mother dated January 2, 1912, and admits that she is not in control of her own strength when she experiences how “...some invincible despotic dream rolls over” that “tortures at night, just drinks blood” [14, p. 286], making it “burn” and “hurt” every time. Often such an idea becomes a kind of fate for Lesya Ukrainka, which does not leave her until it is fully embodied in an artistic work.

Lesya Ukrainka often interprets the creative process as a kind of revelation, clairvoyance, joining the afterlife. Such glimpses into the interworld and access to the suprapersonal are the essence of Lesya Ukrainka's poetic gift, and her mystical experience should be considered the primary basis of artistic creativity. The visionary gift of Lesya Ukrainka is evidenced by many texts. Sometimes she records this experience in letters, outlines visionary images in poetic works, in almost all dramas images of visionaries and prophetesses emerge, which become projections of the author's own feelings and experiences. Individual texts of Lesya Ukrainka can be confidently called fixations of a certain mystical and fortune-telling experience. Thus, the poem “Greetings” (1888) can be considered a landmark in Lesya Ukrainka's creative biography, which reflects the mystical ritual-initiative experience of meeting otherworldly guests-messengers capable of acquiring demonic or divine features. Often, in the author's poems, they are the embodiment of poetic, creative nature, something like a male muse.

The author confesses about her visionary experience in the poem “The Angel of Vengeance” (1899). During such meetings, the lyrical heroine is bound by a bitter feeling of not being able to touch the higher spheres and their inaccessibility. Two small poems united by the common title “Songs from the Cemetery” (1905) are imbued with mystical dimensions, in which the oxymoronic-paradoxical combination of images of the cemetery, silence, sleep with images of a living heroine, feelings of happiness and tender feelings further ‘thickens’ the mysticism and unreality of the depicted. The chronotope of such poems is often localized on the border of life and death, between sleep and awakening.

One of the components of the mystical in Lesya Ukrainka's work is the motif of dreams, which is systematically repeated in the context of the paradigm of images of shadow, death, grave, coffin, night, marsh, silence. The mystical tradition of color symbolism is quite widespread in Lesya Ukrainka's poetic works, which was most demonstrably manifested in the antinomic juxtaposition of light and darkness, fire and shadows. The dominant black color as a symbol of destructive forces, death, darkness, emptiness, departure from earthly joys, sorrow, mystery contrasts with sacred white.

The mystical as an organic component of the individual style of Lesya Ukrainka is not an invisible world invented by the author's imagination, but rather its real presence in the life of the poetess, which was reflected by her in her poetic and dramatic works. The intuitive vision of the invisible, the secret, the connection with the mystical and otherworldly often arose from the soul of the poetess as a result of powerful emotional upheavals. In fact, in all of Lesya Ukrainka's works, we can trace the idea that not only connections, subtext, but also actions or events can be mystical: meetings with the divine, otherworldly, personal experiences, ecstasies and insights. So, a cursory review of the mystical component of Lesya Ukrainka's creativity testifies to the psychological nature of mystical symbols and requires a deeper immersion in the creative process.

If we consider the mystical origins of cross-images-symbols from a psychoanalytic perspective, each such symbol must be singled out. The image of a blue rose from the drama of the same name, the first symbolist drama [8], the first work of Lesya

Ukrainka, requires special attention, in which the theme of death became dominant and connected with the theme of life, that is, its most active manifestation – love.

The image of a blue rose in the work of Lesya Ukrainka, in addition to deep and multi-level symbolism, is also an element of intertextuality, and from the point of view of the modern approach to understanding art, it can be considered hypertextual. This is exactly the case when from the title, having quite accessible information about floral symbols and colors, one can guess what the text will be about. The rose is a symbol that originates from the Middle Ages and during the further development of culture grows additional shades of meaning, which to some extent makes it universal. In the classical sense, it means feminine beauty, love, eternity and impermanence, life and death, integrity and passion. Such a wide range of values is determined by the manner of the image: color, appearance (withered or fresh), the number of petals, the combination of a delicate flower with a thorny stem, etc. The blue rose, due to the combination of a traditional floral image and a rather rare color for it (until the time of Lesya Ukrainka, blue roses did not exist in nature), becomes a symbol of high and pure feelings and ideal, but unfulfilled love, a symbol of a romantic worldview (the work of Novalis and later artists-modernists).

In the text of the drama, Lesya Ukrainka mentions the blue rose for the first time in the first act during the conversation between Sania, Milevskiy, Lyuba and Orest: “This was the love of the time of the “blue rose”, this is not the love of our times and not of our character” [13, p. 55]. We get an even more detailed explanation of the etymology of the symbol, again through the mediation of Orest, in the handwritten version: “The blue rose was a poetic symbol of pure, high love, in knightly novels it is often said about this flower that grows somewhere in the “mystical forest” among secret symbolic plants. That blue rose could only be accessed by a knight “without fear or rebuke”, who never had an impure thought about his lady of the heart, never cast [corrected: did not glance] a lustful glance at her, never dreamed of marriage, but only wore in his heart the image of a single lady, on his hand her color, on his shield her motto, for her honor he shed his blood without pity, for the highest reward he had her smile, a word, [or] a flower from her hands. Such was the knight of the “blue rose” (IL. F. 2. Od. Coll. 773. Ark. 23) [13, p. 386]. Lesya Ukrainka also points to the blue rose as an element of the courtly culture of the Middle Ages, closely related to the idealized image of the lady of the heart.

The story of Dante's high (ideal, platonic) love for Beatrice, Petrarch for Laura, Shelley for Mary appears in the characters' conversations. The image of a heavenly blue flower is a conceptual symbol of Dante's “Divine Comedy”. “...explain to these people what love is, apart from ordinary love and flirting!”, – Lyubov turns to Orest during the already mentioned conversation with Milevskiy and Sania, and then adds: “Love can be a wonderful poem that people later reread in memories, without pain, without regret. Ah, what I'm talking about with you is just profanation!” [13, p. 55]. Orest is the only one who willingly responds to Lyuba's mystical urges, but tends to think that: “There are blue roses in our time, but these are abnormal creatures of a sick culture, the product of violence against nature...” [13, p. 55]. Through a series of episodes, thanks to the suffering, Lyuba clearly realized: in their lifetime, lovers are unable to live up to the ideal and grasp the greatness of the blue flower of love (this is the phrase that occurs most often in the text). The only way to achieve the ideal is to die together like Romeo and Juliet.

In the circle of floral symbols, the red rose represents the beauty of love between a man and a woman and earthly happiness. But for Lyuba, the blue color of the rose is the most important, because namely this rose symbolizes the sublimity and purity of feelings in an ideal world. According to L. Sinyavska, “...taking into account the symbolism of the color of the play “The Blue Rose”, we can talk about color as a component of the “dramatic action, picture” of the play. Namely the color contributes to revealing the subtext of the play, aggravating the conflict. In

addition, the color also conveys the state of mind of the characters, their feelings. If for Orest love is a red color, then for Lyubov it is blue, so the colors in the text of the play are equivalent to feelings, experiences, memories, desires" [11, p. 228].

It is also indicative that Lesya Ukrainka uses the image of a blue rose not only in a dramatic work, but also later, in prose poetry "Your leaves always smell of withered roses...": "And let the white and pink, red and blue roses wither". It can be read that the feelings of the lyrical heroine are beyond time and space, despite the fact that they have a specific addressee. The thoughts and moods expressed in the work are consistent with the ideas of the main character of "Blue Rose" about ideal love.

The life drive and the death drive are always fighting for the dominant role; everything related to love, the libido, increases the will to live, everything related to destruction is 'in the service' of the drive of death. The life of each person is quite dynamic, it includes various opposites: love-hate, desire-apathy, happiness-suffering, etc. Each of these pairs contains opposite components that serve different drives, serving life and death. The presence of destructive tendencies in life, destruction, or what Freud calls masochism, indicates the dominance of the death drive. "All dissatisfaction must coincide with a certain increase, and all satisfaction – with a certain decrease in the mental irritating tension (Reizspannung), and then the principle of nirvana (as well as the principle of satisfaction, which is allegedly identical to it) would be completely at the service of death drives, the goal which is the transfer of changeable life to the stability of an inorganic state, and its function should be to prevent the encroachment of life drives, libido, which try to disrupt the course of life to which [they] strive" [4].

Freud argued that life is a kind of pulling of the blanket between the drive of life and the drive of death. And the question is asked: "in what ways and by what means can the libido carry out this taming (Bndigung) of the death drive?", in order to come to the conclusion: there are such mental processes in which the life drive and the death drive are combined: for example, erogenous masochism serves life, and moral death. A person who suffers turns anger and destruction against his own Self.

In the drama "The Blue Rose" we see a vividly embodied process of a duel and the joining of two drives of equal size. Death becomes the apogee of love and the continuation of life after death. The mystical becomes part of reality.

The story of the unsuccessful production of "The Blue Rose", well known to researchers of Lesya Ukrainka's work, is interpreted mainly in terms of the drama's "unstagedness", sometimes explained by the unwillingness of the then theater school to stage a modern psychological drama. Paradoxically, the difficulty of putting this drama on stage remains to this day. A striking example is the play "Love" on the stage of the Lviv Academic Drama Theater named after Lesya Ukrainka, directed by Artem Vusyk.

The most difficult task for every director who takes on the production of such a play as "The Blue Rose" by Lesya Ukrainka is the choice of theatrical aesthetics and the search for an adequate form for the realization of the idea. The techniques of psychological theater simplify this play to the level of melodrama, the means of symbolic theater require a high level of abstraction and the search for appropriate modern theatrical techniques, which are primarily based on deep immersion in the text. Such immersion does not necessarily mean direct illustration or orientation to "text-based culture".

Romeo Castellucci, for example, taking Dante's "Divine Comedy" to the stage, looked for associations with the "linguistic text" (Hans-Thies Lehmann's term) and embodied them on stage as multi-layered metaphors. Robert Wilson has long been actively working with classical texts ("King Lear", "Shakespeare's Sonnets", "The Winter's Tale" by V. Shakespeare, "Peer Gynt" by H. Ibsen, "Pushkin's Tales" by O. Pushkin, and many others): a component of his style there is

work with the symbolism of colors, sounds, and light. It is not by chance that the performances of these classics of the post-dramatic theater are mentioned, since the aesthetics of this direction was chosen by the director Artem Vusyk for the play "Love". In addition, the influence of Robert Wilson's stylistic manner in working with light is noticeable in the performance.

Postdramatic theater theoretician Hans-Thies Lehmann wrote in the work "Postdramatic Theater": "For an audience brought up in the tradition of text-based theatre, the 'dethroning' of linguistic signs and the de-psychologization that goes with it are especially hard to accept" [7, p. 95]. Also, he noted: "Hence, for postdramatic theatre, it holds true that the written and/or verbal text transferred onto theatre, as well as the 'text' of the staging understood in the widest temporality, etc. are all cast into a new light through a changed conception of the performance text" [7, p. 85].

The problem of staging "The Blue Rose" in the play "Love" was the lack of a coherent concept: the director refused the symbolism of Lesya Ukrainka's text – instead, he was unable to realize his vision due to a number of reasons. First of all, this concerns the dominance of allegory as the main artistic technique: reality does not become conditional, as in a symbol, but is visualized, as in an allegory, the performance demonstrates "playing out satirical lessons in masks" [9, p. 117] and requires the researcher-spectator to search for "rationally added meanings" [9, p. 31], which are presented in the performance as comments by the actors to the text of the drama. Such a simplification nullifies the meaning of the drama "The Blue Rose", but instead it does not generate something equally artistically valuable.

The performance "Love" can be characterized as a post-dramatic production based on the techniques of physical, documentary, and visionary theater. Trying to include all these means is one of the problems of this performance, in particular, in the attempt to embody symbols. The director shows a certain mistrust of language, embodies the "crisis of language" (here – of Lesya Ukrainka's text): he takes the words from the actors who play the characters, and gives them to other actors who read the text from a sheet of paper.

The main characters of the play mostly do not speak, perform as if memorized monotonous movements, reminding partly of marionette dolls, partly of propagandist agitation theaters of the beginning of the 20th century (sharp hyperbolized movements with elements of gymnastic exercises and the dominance of red color). The main genre feature of the play "Love" is its comedic orientation: conscious director/actor ironic distance, hyperbolicity, grotesqueness, parody. The director enters into a dialogue with Lesya Ukrainka's text: the characters in the drama (each for himself) defined the "genre" of their life/love as tragedy, comedy, ballet, poem. Artem Vusyk chooses comedy in the traditions of postmodern theater.

Red and black are the main colors of the first part of the performance, they are sometimes replaced by blue, and at the end – purple. The main characters – Lyubov and Orest – are dressed in red and black clothes, which in style resemble school uniforms and visualize (rather than imply, as a symbol) their puppet-likeness and immaturity. So, in addition to red and black as an existence between love and death, a certain unnaturalness of the characters – ersatz love – is added to the perception and interpretation of the characters. The director of the play "Love" builds dual oppositions Love/Orest, Sanya/Milevskyi, Olympiada/doctor, etc.: he visualizes this difference with colors, movement features, placement on the stage. However, if this principle were fully implemented, even despite the problem of working with symbols, the performance would at least have claims to the integrity of the idea. Yes, Milevskyi and Gruicheva are dressed in ordinary modern clothes (in contrast to Lyubov and Orest), but the color of their shirts is blue, which in the context of the active involvement of the language of colors should not be a coincidence, but, unfortunately, it is.

Red and black as a background cease to dominate when Lyubov and Orest talk about love for the first time – then blue appears (clouds, moon, and smoke). The yellow color accompanies the appearance of the doctor on the scene: yellow houses in the Russian Empire are hospitals for the insane. When the internal struggle for/against love begins for Love and Orest in the plot of the play, the colors red and blue begin to mix (the background of the stage action) and turn into purple, which dominates until the end of the play, it wins over both red and blue. Interpretations of purple are quite ambiguous in different traditions, but this color in the play embodies the absorption of red (Orest's love) by blue (Lyubov's love). Thus, each character's attempt to realize own individual dream has destroyed both self and the other.

Violet is rare in nature, to some extent artificial and intellectual: it wins in the lives of the characters. Here we can mention Robert Wilson's propensity for blue-violet colors in his productions, which work to create a mystical and symbolic atmosphere. In the play "Pushkin's Tales" at the Theater of Nations, Bob Wilson chose for the character of Alexander Pushkin, dressed in a classic recognizable tailcoat, and also purple socks, which gave him strangeness, otherness, a bit of madness. Violet appears in Artem Vusyk's play exactly when Lyubov takes over the story of madness from her mother (according to the text of Lesya Ukrainka), but does not demonstrate it at all in the play. On the contrary, Lyubov's behavior is becoming more deliberate: the heroine's way to Orest for the last meeting is presented by the director as a walk along a forest road with a cigarette, on heels.

Another directorial attempt to work with symbols is the embodiment of vertical top/bottom. Lyubov often climbs out of a hole in the stage: this is how she appears at the last conversation with Orest (who is bound by mother with black tape), namely from this hole in the stage she throws out all kinds of red junk, until she finds poison there, which she drinks. In the finale, the director puts the words of the conversation between Orest and Lyubov into the mouths of children who are not visible, instead only the image of a purple heartbeat diagram is shown.

Lyubov jumps down, into the abyss, into Freudian death/peace and finally gives birth to another life after death against the background of a blue piece of cracked wall, but even there she does not find that peace, as evidenced by the words she sings (the song "Pulse" by the band "Archsve"): "Yea help, in this junk / I'm drowning, drownin' / How long till I sell / My mothers?"). The song completes all plot lines, reducing them to the image of a bound and freed body as an allegory of children's dependence on their parents – family, psychological, social.

Director Artem Vusyk deliberately avoids the atmosphere of mysticism in the performance "Love" by involving "Verfremdungseffekt" (V-Effekts) of B. Brecht's epic theater. V-Effekts destroys symbolism and mysticism, expresses the game without the illusion of plausibility, intellectualizes and rationalizes the drama. B. Brecht wrote: "Die Voraussetzung für die Hervorbringung des V-Effekts ist, daß der Schauspieler das, was er zu zeigen hat, mit dem deutlichen Gestus des Zeigens versieht. Die Vorstellung von einer vierten Wand, die fiktiv die Bühne gegen das Publikum abschließt, wodurch die Illusion entsteht, der Bühnenvorgang finde in der Wirklichkeit, ohne Publikum statt, muß natürlich fallengelassen werden. Prinzipiell ist es für die Schauspieler unter diesen Umständen möglich, sich direkt an das Publikum zu wenden" [2, p. 341] ("The main advantage of the epic theater with its bewildering effect, the only purpose of which is to reflect the world that is to be changed, is its naturalness, its earthly character and its rejection of any mysticism, which has long been characteristic of ordinary theater").

The performance embodies the techniques of the "strange effect": the authors' comments about the characters (components of documentary theater); separation of the actors into those who move on the stage and those who voice the characters, which destroys the illusion of plausibility; grotesque, hyperbolized and satirical manner of acting of the actors; modern music and songs (zongs), change of the symbolist drama genre to comedy, parable

character, etc. In one of the scenes, the actors wear animal masks, which gives the plot an even more allegorical character and emphasizes the meanings.

#### 4 Conclusion

The ritual-initial experience of the protagonists of Lesya Ukrainka's drama in the play "Love" directed by Artem Vusyk is replaced by an image of life as a ritual: a set of certain predictable actions programmed by human nature, leading to suffering/creative death/marriage/losses. This is how one more feature of the allegory is highlighted – instructive and didactic: you will live your life according to a dry book program – the absence of everything real, alive and unpredictable awaits you, only spontaneous (non-book) experience gives you the possibility of happiness. This idea of the director embodies not the real/mystical opposition (as in Lesya Ukrainka), but the real/literary one.

That is why the only "sincere" phrases in the performance, which are opposed to the "artificial" language of literary classics, are the words of the actors who talk (between actions) about their own understanding of love. However, in this struggle, contrary to the efforts of the director and actors, the exquisite artistic imperfection of Lesya Ukrainka's artistic text will still win. Despite his certain immaturity and contradictions, it "wins" precisely because of the power and truth of real painful creative searches that resulted in the images-symbols of the drama.

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