

## Sasha Dovzhyk. **Lesia Ukrainka's Revisionist Mythmaking**

In 1982, Alicia Ostriker identified a tendency toward revisionist mythmaking in the work of North American women poets of the two preceding decades, including Sylvia Plath, Anne Sexton, Margaret Atwood, and Adrienne Rich: 'Whenever a poet employs a figure or story previously accepted and defined by a culture, the poet is using myth, and the potential is always present that the use will be revisionist: that is, the figure or tale will be appropriated for altered ends, the old vessel filled with new wine, initially satisfying the thirst of the individual poet but ultimately making cultural change possible'. My paper will employ Ostriker's concept of feminist revisionist mythmaking to explore women's voices in Lesia Ukrainka's work. It will demonstrate how Ukrainka's reframing of female figures previously embedded in male-dominated literary tradition exposed this tradition's limitations and ultimately subverted patriarchal cultural canon. I will focus on some of Ukrainka's key poetic dramas, including *Cassandra* (1907), *Stone Host* (1912), and *Forest Song* (1911). My comparative analysis will draw parallels between the work of Lesia Ukrainka and that of the twentieth-century Anglophone feminists so as to reassess the legacy of the Ukrainian modernist in the context of transnational women's writing.

**Keywords:** comparative literature, canon, women's writing, feminist revisionist mythmaking, Lesia Ukrainka.

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