

THE RUSSIAN WARRIOR AT A *RENDEZ-VOUS*.  
THE SOURCES AND RECEPTION  
OF EVGENY BARATYNSKY'S FINNISH POEM

INNA BULKINA

Baratynsky's "Eda" takes place in 1807, "on the very eve of our most recent war with Finland" [Боратынский 1915: 2, 15]. The winter campaign of 1808–1809 had become a certainty in June and July 1807, in Tilsit, when Alexander I and Napoleon had, for all intents and purposes, agreed to sever Finland from Sweden. Russia would become part of Napoleon's continental system, Sweden would remain allied with England. In September 1807, the British fleet, commanded by Admiral Sir Hyde Parker, bombarded the capital of Denmark, and the Swedish king Gustav IV Adolph refused to join the anti-British coalition, which led to the outbreak of war ["The cunning Swede is once again / Breaking agreements" [Боратынский 1915: 2, 33]]. Russian troops converged in border towns; the Russian-Swedish border ran along the Kumen river, near Vyborg ("The frontline militias / Are already crossing the Kumen [Ibid.]). "Eda" takes place in one such border settlement, from spring to early winter of 1807. A little under a year passes between the beginning of an affair between a Finnish girl and a Hussar and her death. By all appearances, the Hussar leaves Eda at the end of December to join the corps of General Buxhoeveden. In January 1808, this corps was ordered into action against Swedish troops and in three divisions — under Tuchkov I, Bagration, and Gorchakov — concentrated between Fredrikshamn and Nyslott.

It is no accident that Baratynsky chooses this setting from relatively recent history: he has close biographical ties with Finland, and Finnish landscapes have a poetic tradition that Baratynsky also alludes to: "Rich in historical memory, this country was sung by Batyushkov" [Ibid.: 2, 15].

The introduction to "Eda" is in two parts: the first concerns Finland, and the second is addressed to critics. Baratynsky endeavors to explain the essence

of his poem and what distinguishes it from other examples of the new genre, “The Prisoner of the Caucasus” and “The Fountain of Bakhchisaray”. In the first part, Baratynsky invokes the Russian tradition of “Finnish” descriptions, recalling the elegies and prose of Batyushkov (above all, his “Fantasy” and “On the Ruins of a Castle in Sweden”, as well as “Excerpt from the Letters of a Russian Officer about Finland”). He also mentions Denis Davydov, (“... its stones rang under the hooves of Davydov’s horse” [Baratynsky 1915: 2, 15]), thus revealing a familiarity with Davydov’s article “Excerpt from the Notes of Major-General D. V. Davydov”, published in 1824 in *Mnemozina* (№ 1). Finally, he was clearly well-versed in military and historical official rhetoric, turning to it in the “Epilogue”, which in turn is written on the model of the epilogue from “The Prisoner of the Caucasus”. The “Epilogue” did not appear in any of publications of the poem in Baratynsky’s lifetime: it had been written for the fourth volume of *Mnemozina* (perhaps to accompany Davydov’s Finnish memoirs)<sup>1</sup>, was rejected by the Moscow censors, and then, for obvious reasons, was not published as part of the Decembrist almanac *Zvezdochka* (which was supposed to come out at the beginning of 1826).

The descriptions of Finland that may have served as source materials for “Eda” are varied. As the author of a monograph on the reception of Scandinavian literature in Russia justly remarks, the “singer of Finland” had no knowledge of original Finnish (Swedish) poetry, and the principal source for his “Ossianic reminiscences” was Batyushkov [Шарыпкин: 142]. Batyushkov’s elegies conjure up images of a wild Northern land with somber and majestic landscapes, a harsh climate and a great history:

Я здесь, на сих скалах, висящих над водой,  
 В священном сумраке дубравы  
 Задумчиво брожу и вижу пред собой  
 Следы протекших лет и славы:  
 Обломки, грозный вал, поросший злаком ров,  
 Столбы и ветхий мост с чугунными цепями,  
 Твердыни мшистые с гранитными зубцами  
 И длинный ряд гробов [Батюшков 1977: 202–203].

Compare:

I saw a land near the North Pole, neighboring the Hyperborean sea, where nature is impoverished and morose, where there is constant sunlight — only for two

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<sup>1</sup> For more on the history of the “Epilogue” and the publication of Davydov’s “Notes” in *Mnemozina*, see A. Bodrova’s article in this book [Bodrova]. While preparing the academic edition of Baratynsky’s poems, the authors relied on the same materials, consequently some overlapping between their articles is inevitable (editor’s note).

months, but where, as in lands blessed by nature, people may find happiness. <...> Here the earth all around appears desolate and barren, it is gloomy and overcast all around <...> It's possible that on this cliff, with its scattered pines, at whose feet the breath of zephyrs troubles the deep waters of the bay, perhaps, on this cliff, there once stood a temple of Odin [Батюшков 1977: 95].

Baratynsky turns to this Ossianic mode, and not at the opening of the poem (compare this with the “descriptive and ethnographic” opening of “The Prisoner of the Caucasus”: “in the aul, on their thresholds / Idle Circassian sit...” [Пушкин: IV, 83]), but over thirty lines after its “dramatic” beginning. Conventionally, “ethnographic pictures” and a lyrical nocturnal landscape were used in Romantic poems to create the “descriptive” openings that served as backdrops to the appearance of the protagonist. In “Eda,” the opening is neither ethnographic nor lyrical, but rather “historical”. Baratynsky presents the composite context of his “Finnish elegies” and of the entire tradition of Russian Ossianism from Derzhavin to Batyushkov and Zhukovsky (“A severe land: its beauties / Are marveled at by frightened eyes...” [Боратынский 1915: 2, 18]). But one must bear in mind that, traditionally, Scandinavian imagery was carried over to Finland. Not by accident is one of the key “Finnish texts” in Russian literature Batyushkov’s elegy “On the Ruins of a Castle in Sweden”.

This metonymic mechanism is in obvious contradiction with the military theme that forms the background for the poem: as a result of the 1808 campaign, Finland ceased to be Sweden. The application of traditional Scandinavian imagery to the Finnish subject is thereby colored by a certain tension. This tension may be felt in the title as well: the Finnish woman’s name is not by accident almost homonymic to the name of the Scandinavian epics. The difference in one letter is intended to be felt precisely as a difference: more or less as the difference between “*rossiyskiy*” and “*ruskiy*” was felt in Karamzin’s time, that is, as a difference between the “literary,” historical, Proto-Slavic (“*slaven-skiy*”) and the “specific,” contemporary meaning. Compare also the play in the name of the “natural Finn” in *Ruslan and Ludmila*, with its “potential projection onto a character in the ancient Irish epic” [Проскурин, Охотин 2007: 98; Набоков 1997: 242].

Denis Davydov’s “Notes”, which Baratynsky refers to, is a text of a different order: it is not poetic mythology, but contemporary, historical, “topographical” prose, and “topographical” in the literal sense of the word — Davydov takes a map as his point of departure:

An unbroken fen, strewn with cliffs and dense forests, vast lakes flowing into one another, and roads that extend radially to a small handful of centers, that are rarely

connected to one another directly: these make up the surface of Finland [Давыдов 1942: 44].

These “reminiscences” of Davydov’s, concerning recent history, are directly tied to “Russian troops’ quarters” and the historical and social backdrop behind “Eda”. The greatest emphasis in the “Notes” is on the official rhetoric of the “Finnish campaign”: Davydov writes about the Finnish resistance, about the “people’s” (guerrilla) war, and about the fact that although the campaign was expected to be easy, it turned out to be difficult:

<...> the conviction that conquering this land would not meet with any difficulties gained such strength that when concentrated enemy forces attacked the scatterings of ours, when the people’s war began and the locals destroyed our provisions and arms supply lines, when fires spilled across the measureless forests that we had been commanded to traverse, when every step — in advance and in retreat — required the instant sacrifice of lives, our countrymen, living in peace, did not want to believe the rumors that reached them. In their wrongheadedness, they would send soldiers invitations to parties and family entertainments in the capital [Ibid.: 43].

It is likely that this message from the “Notes” is what Baratynsky alludes to when invoking Davydov in the “Epilogue”. The “Epilogue” of “Eda”, which sends the potential reader to the epilogue of “The Prisoner of the Caucasus”, in fact “inverts” Pushkin’s example, replacing its meanings with their opposites. For Pushkin, “our two-headed eagle” is at the center, and he writes what is essentially an ode to the glory of Russian arms and Russian army commanders. Only the last section sees the appearance of “the proud sons of the Caucasus” and pays dues to their resistance (“you battled, dying horribly”). Baratynsky places the conquered “granite land” at the center of his poem, seemingly distancing himself from the usual “glory”: “it’s not for me, / A poet unfamiliar with glory, / To sing of courage in war” [Боратынский 1915: 2, 37], passing the honor to Davydov: “Child of the Muses, child of battles, / Davydov, it is yours to sing” [Ibid.]<sup>2</sup>. In terms of where the accents are placed, his “Epilogue” is identical in its heading and subject: at the center of this drama, we find not a Russian officer, but a slain Finnish woman, and the “glory” does not belong to Russian arms, but to the “fallen nation”, the “fearlessly” resisting Finns:

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<sup>2</sup> It is possible that Baratynsky was here referring to the continuation of Davydov’s *Reminiscences*, which was to follow the publication of their first part in the first volume of *Mnemozina* (1824), which ended abruptly. However, the complete *Reminiscences* did not see publication until 1838, when they appeared supplemented with anecdotes about Kul’nev along the lines of anecdotes about Suvorov. “Glory”, that is, a traditional *apologia* in the form of an ode, was not included in them.

Ты покорился край гранитной,  
 Россіи мочь извѣдалъ ты,  
 И не столкнешь ея пяты,  
 Хоть дышешь къ ней враждою скрытной.  
     Срокъ плѣна вѣчнаго насталь;  
 Но слава падшему народу!  
 Безстрашно онъ обороняль  
 Угрюмыхъ скаль своихъ свободу.  
 Изъ за утесистыхъ громадь  
     На насъ летѣль свинцовый градъ;  
 Вкусить не смѣла краткой нѣги  
 Рать утомленная отъ ранъ:  
 Ножъ изступленный поселянь  
 Окрововляль ея ночлеги! [Боратынский 1915: 2, 36]

Overall, the passages about the Finns' resistance in Davydov and then in Baratynsky are intended to correct Karamzin's pronouncement from the second chapter of his *History of the Russian State*, where he wrote that "This nation <...> never glorifies its victories, has never taken foreign lands, and has always given up its own" [Карамзин 1989: I, 50], and Lomonosov's image of the cowardly Finn: "Abandoning the harvest in the fields, the Finn flees, terrified of vengeance..." [Ломоносов 1959: VIII, 93]<sup>3</sup>.

An exhaustive overview of the official military rhetoric from 1808–1809 can be found in the article by A. S. Bodrova in the present volume. Here, we will only mention Prince P. G. Gagarin's piece, "Thirty Days, or Finland" (1809). Prince P. G. Gagarin was dispatched by Emperor Alexander I to the Diet of Porvoo and kept a travel journal. The first part, containing entries from March 12 to March 24, 1809, titled "Experiences, or the Journey", and the second part, titled "Excerpts from Books", offered "moral" and "physical" views of Finland, respectively. Gagarin described the assembly of Finnish deputies to the new monarch, taking every opportunity to emphasize the fact that the Finns were more drawn to the Russians than to the Swedes, and that they practically surrendered to them willingly:

From the firmness of their voices it was clear that the hearts of the nobility were swearing allegiance along with their voices! Afterward, the clergy, solicitors, merchants, and peasants took the oath. <...> Outside the temple, the voice of the cele-

<sup>3</sup> This line from Lomonosov's "Ode on the Arrival of Elizaveta Petrovna from Moscow to St. Petersburg on the Occasion of her Coronation in 1742" is refashioned by Pushkin in "Ruslan and Ludmila": his hero also "abandons the fields" for the sake of "conquered glory", see [Проскурин, Хотин 2007: 100].

brating masses, and inside, the voice of the servant of God confirmed the establishment of the new Sovereign of Finland. It seemed as though the mellifluous organ played the accord between the Finns' hearts and souls [Гагарин: 33]<sup>4</sup>.

This idea of the return of historic lands to the control of the Russian Tsar became firmly established in the odic rhetoric: "The ancestral prince, born amidst Finnish cliffs", S. N. Glinka wrote in "Verses on the Occasion of the Homage Paid by the Emperor Alexander I to the Memory of Peter I"; and in his notes, he referred to "certain episodes from the life of Riurik", a work by Catherine II: "Sinav and Truvor, the Russian-Varangian Princes, sons of the Finnish King Lyudbrandt and his spouse Umila, the middle daughter of Gostomysl"<sup>5</sup>. The idea that the Varangians came from Finland and that Riurik was a close relative of the Finnish King Uzon goes back to V. N. Tatishchev: "Joachim above all maintains that Riurik came from Finland and, as the son of Gostomysl's daughter, inherited sovereignty over Rus" [Татищев 1994: I, 291]. The use of such sovereign-right rhetoric to legitimate the official position was undermined somewhat by Davydov, and later by Baratynsky.

Another idea found in the official rhetoric consists in the analogy between the Swedish campaign of Alexander and the Swedish campaign of Peter (thus, Prince Gagarin reports that Alexander I not only performed a supplicatory prayer service in the "Cathedral church dedicated to Saint Isaac of Dalmatia and to the memory of the birth of Peter the Great", but also, "stopping before the monument of His Great Ancestor, saluted Him with all His troops, and in this way resurrected the memory of the great deeds of the Victor of Poltava" [Гагарин: 21–22]). Baratynsky reproduces this analogy: "... a wondrous cold / Hardened the Bothnian waters... And how Stockholm did grow numb / When above it soared, beating its wings, / Our terrible eagle! / It recognized in it the eagle of Poltava!" [Боратынский 1915: 2, 36], literally paraphrasing Gagarin's formula: "At that time our Eagles made a path for themselves through the Bothnian ice, and forced the Swedish Lion to tremble in Stockholm, and even near the pole" [Гагарин: 21–22.].

In the descriptions of Finland available to Baratynsky we also find an idea of a different nature, not political, but pertaining to education and, in part, pragmatic. The untamed wilderness and gloomy Ossianic landscapes are juxtaposed with descriptions of the daily life and customs of a people that is educated and

<sup>4</sup> Compare also: "Nothing ties them to the Swedes, and even the Swedish language is as foreign to them as the Russian. But Russia, whose capital is closer to them, has more means to maintain them in a good position and in friendship with itself" [Гагарин: 52].

<sup>5</sup> *Russkij vestnik*. 1809. № 10. P. 136.

civilized. Prince Gagarin paints Finnish winter landscapes, paying tribute to the literary tradition: “This lamentable view, combined with bloody reminiscences, forces one to perceive this corner of Finland as a vast cemetery that has taken in the victims of ambition” [Гагарин: 13]. But as the traveler approaches the capital, nature becomes more picturesque, and the description shifts to others kinds of subjects:

the capital of Finland, the bishop's seat, has also an economic society and a University founded in 1640 by Queen Christina; although it is located in a Northern climate and has quite modest resources, thanks to its works it has won exceptional respect. The population is 12,000. Wharfs, sugar factories, manufactories of woolens, silks, and other textiles. A quite distinguished market [Ibid.: table 3].

Davydov also traces the borderline between the untamed wilderness and European enlightenment along the urban settlements, but Davydov follows the map here as well. Underlying the opposition nature vs. civilization is a certain geographic continuity:

The entire coastal part of this region differs a great deal from the hinterlands with respect to the wealth, cleanliness, gentle manners, and even education of its inhabitants. It may be said that while you are traveling from Aborfors to Abo and from Abo to Uleaborg, you are still traveling in Europe: trade, bringing people together, strips them of their natural crust and homogenizes customs and social life; but the more you penetrate into the depth of this region, the more you see that the customs of the people, becoming gradually darker, finally merge with their austere and gloomy surroundings [ДАВЫДОВ 1942: 44].

In the “Introduction”, Baratynsky defines the same opposition using categories from history and the literary tradition: a reference to Batyushkov with “historical reminiscences” (Scandinavian mythology) is followed by Davydov and his recollections of recent history, after which comes a brief description of the contemporary daily life of an enlightened European people: “The inhabitants are distinguished by the simplicity of their manners, combined with a certain level of education, similar to the level of education in the German provinces” [Боратынский 1915: 2, 15]. This remark obviously contrasts with the Ossianic pathos of Batyushkov's descriptions: the poeticized image of the “wild Finn” is juxtaposed with the “inhabitants of the German provinces”, who read the Bible and subscribe to a farmers' almanac.

In this context, mention should be made of yet another Finnish topos, which was popular in pre-Romantic and then also in Romantic literature, but which is altogether absent from Baratynsky's poem, namely, “Finnish sorcerers” — compare in “Ruslan and Ludmila”: “amidst forests, in the distant

wilds, / Live ancient sorcerers” [Пушкин: IV, 18]. Pushkin’s main source was Karamzin’s *History*: writing about the inhabitants of the “Finnish lands”, Karamzin indicates that they “were famous for their imagined sorcery even more than for their courage”, and in a note refers to “Northern fairy tales” [Карамзин 1989, I: 51, 201–202], although it appears that another important source was Lomonosov. Compare: “Nordic writers ascribed not a little of the courage of the Finnish people to sorcery, for which the latter came under great opprobrium” [Ломоносов 1959: VI, 197]<sup>6</sup>. This semantics of the supernatural, as we will see, played a role in later texts, too, but “magical” themes, as well as the very idea of a wild archaic people, is completely absent from “Eda”. Eda, her father, their neighbors, are enlightened “inhabitants of German provinces”, law-abiding Protestants. Baratynsky’s conscious avoidance of the potential themes of “natural archaism” is all the more telling in light of the fact that later “Finnish novels”, as well as Romantic novels with a national exotic flavor in general, developed the postulate of the primacy of national consciousness: their characters were carriers of such a consciousness, and fantastic stories were based on legends and superstitions. The plot of V. F. Odoyevsky’s novel *Salamandra*, “based on Finnish legends”, was constructed in precisely this way. In the introduction to this novel, the Finns are described as follows: “An innate passion for the supernatural is combined in them with a powerful poetic element and a half-wild attachment to their land” [Одоевский 1981: II, 141]. *Salamandra* was written ten years after “Eda”, but the events that it describes took place a century earlier, at the beginning of the eighteenth century. In other words, the distinctness of Baratynsky’s poem consists, apart from everything else, in the fact that readers perceived it as a story from recent history, whose characters were contemporary people, and whose plot suggested prosaic veracity much more than poetic fabulousness.

In the “Introduction”, Baratynsky described his own way as the opposite of Pushkin’s: its “originality” stemmed from “detailed specificity” and the rejection of a “lyrical tone”. Critics noted that the poem’s subject matter was “slight” and “negligible”, and its language “prosaic and dull”<sup>7</sup>. Researchers subsequently defined this “originality” as a movement toward the “prosaicization of the material” [Андреевская: 86–88; Манн: 226], and it was specifically this “prosaicization” that in their view explained the fact that Baratynsky as the author of

<sup>6</sup> It is possible that “Northern fairy tales” was a reference to certain “ancient Swedish manuscripts”, which revealed that “Finnish sorcerers helped the victories of Gustavus Adolphus, but could not put a spell on Russian arms” [Елисеев: 294].

<sup>7</sup> See the reviews of Bestuzhev [Пушкин, Переписка: XIII, 149–150], *Bulgarin (Severnaya pchela*, 16 February 1826, № 20), Belinsky [Белинский 1979: V, 184].

“Eda” had practically no followers. Later works that were in one way or another connected with the subject matter of the “Finnish poem” exhibit rather a repulsion from it, in the literal sense of the word. This may be clearly seen, for example, in F. N. Glinka’s poem “The Maiden of the Karelian Forests” (1828).

The plot of this poem unfolds in the Olonets Gubernia (Karelia), near the border, against the backdrop of Northern landscapes. The plot is based on an encounter, typical for a Romantic poem, between a “civilized hero” and a “natural maiden”. In part, Fyodor Glinka’s approach was similar to Baratynsky’s. The distinctive characteristic of his “novel in verse” consists in the fact that at its center (and this, as in “Eda”, is emphasized by its title) is a female protagonist. It also has three characters: the maiden, her father, and a certain “bold stranger”. But Glinka follows the schema that Baratynsky rejected: the “maiden of the Karelian forests” is an embodiment of the natural maiden; it is impossible to imagine her with a Bible in her hands or in hair curlers. Her mother, like a pagan goddess, jumped from cliff to cliff; “an arrow in her hand, her bow stretched”, the daughter roams the wild woods, pulling behind her a swan on a pink string.

И твой товарищ, лебедь белый, —  
 В воде, на суше спутник твой!  
 Ручной, и ласковый, и смелый  
 К тебе в колени головой  
 Доверчиво порой ложится,  
 И дремлет — полный тайных нег!  
 [Русская романтическая поэма: 325]

The author makes no erotic allusions: when the “stranger” appears, no conflict between nature and civilization arises, no offense against virgin nature occurs: “He lives with the maiden as a brother”. The plot of this poem is resolved by a “distant” war and the tidings of freedom (“by a proclamation”) — in this way, the natural utopia becomes a social utopia.

But if we put aside the ideological component of the poem about the “maiden of the forests”, we are left with a traditional narrative about a “captive”, whose main meaning is often seen as an encounter between a creature of nature with a creature from the world of civilization. Glinka stretched the Northern maiden’s “natural” essence to the limit, while eliminating the actual conflict. In Baratynsky we find the opposite: the natural essence is far less pronounced, and on the whole nature (the somber Ossianic landscapes and pastorals of spring, which are set decorations for the unfolding of the romance between Eda and the Hussar) constitutes more of a literary backdrop, and one that is

rather detached from the action. A. S. Nemzer and A. L. Zorin drew attention to the fact that nature in the Finnish poem is merely a cold witness, offering no direct psychological hints, not “mourning the loss of innocence”, as was the case in Karamzin’s novel, which contained the paradigmatic version of this plot [Зорин, Немзер 1989: 37]. The personalities of the characters do not fit into the traditional opposition. The actual conflict, or rather, drama, takes place within the framework of a “civilizational narrative”, offering a “psychologized instance of a *general rule*” [Ibid.: 36].

With reference to the traditional opposition nature / civilization, let us turn to yet another, rather late source — F. V. Bulgarin’s *Memoirs*, or more precisely, those pages in them that are devoted to the war of 1808. Until the mid-1820s, Bulgarin and Baratynsky were friendly and very likely had conversations about Finland and the Finnish campaign. It is possible that Bulgarin recounted the anecdote that he later related in his *Memoirs*. But on the whole the Finnish pages of the *Memoirs* may be seen as drawing on pre-Romantic Finnish topoi, and it is precisely in this light that one should read the cleverly “inverted” conflict between nature and civilization in Bulgarin’s description of the start of the war:

We were considered savages, almost cannibals, bloodthirsty and predatory, and they refused to believe our European education, considering all well-bred officers to be either foreigners or foreign Russian subjects [Булгарин 2001: 465].

Bulgarin characterizes Finland as a country that looks to Sweden in the realm of culture and education (“Every person with pretensions to a high level of education or importance called himself a Swede” [Ibid.: 464]), and the Finns as an exceptionally religious and law-abiding people. The greatest influence, in his opinion, is enjoyed by Protestant pastors, and the anecdote which he relates is meant in part to illustrate this idea. The anecdote has some relation to the plot of “Eda”, since it addresses the romantic side of the war:

<...> the female sex, particularly among the middle class, did not share the men’s hatred toward us, and <...> in general at that time many things in Finland were permitted by love that were forbidden by strict morality [Ibid.: 466].

Then follows an eloquent description of the prison in Kuopio, in which the narrator meets the heroine of his story. The walls of this prison are painted with scenes of the Last Judgment:

The devils, depicted in the form of horned and winged negroes, fried the unfortunate male and female criminals on spits and skillets and boiled them in pots; wild animals and serpents gnawed at them... The art was even worse than the subject matter! At the end of each hall was a pulpit from which the pastor preached two

times per week. The ceiling depicted the sky for those who had repented and confessed their crimes. While inspecting the arrangement of the prison, I noticed among those accused of crimes a young woman, about twenty years old, of extraordinary beauty. Among the sentries was a Finn from the Vyborg Gubernia, and through him I learned that the young woman had been accused of infanticide, but that she did not confess her guilt and instead claimed that she had been denounced, in an act of revenge, by a certain licentious clerk, because she did not want to be his lover. Beauty is more persuasive than any eloquence: I believed the young woman's words, and talked my friend into letting her go free [Булгарин 2001: 466–467].

After some time, while visiting the prison in the line of duty, the narrator again sees the same young woman and discovers that she has returned of her own free will:

When you released me, I went to my mother, three miles from here, but no one wanted to talk to me, and even my girlfriends turned away from me. On Sunday, the peasants did not let me into the church. My mother took me to the pastor to consult with him about what I should do, and the pastor said that only a trial can set me free, and that I will anger God and be unhappy my whole life if I avoid a trial by impermissible means [Ibid.: 467].

In the end, the young woman's fate is settled with the aid of the same "good pastor" who put the fear of God in her.

Here, it should probably be recalled that when she declares her love for the Hussar, Eda holds a Bible in her hands, and that sensuality in the plot of the poem prevails over austere Protestant morality, which is represented by Eda's old father.

Above, we noted that the original manner in which the topos was developed (the "negligibility of the subject matter" and "prosaicization") explains why the author of "Eda" had practically no followers. All the more interesting, therefore, is an allusion to this story — with an explicit indication of the source — in the Ukrainian Romantic tradition.

Taras Shevchenko's Russian-language novella *Twins* (1855) is made up of the notes of a "Ukrainian traveler" with numerous "lyrical digressions" and obvious borrowings from popular texts of Russian literature. When the author speaks about the "encampments of Russian troops", he recalls a characteristic anecdote:

The infantry regiment NN was quartered in the city of Nezhin. My friend was brought to this regiment and quartered in a white house with a small orchard and flower garden, directly across from the Greek cemetery. On the very first day, he noticed a flower in the garden that made his mouth water. This enchanting flower was a beautiful girl at the very dawn of her life and the only thing of value possessed

by the townsman Makukha, who was an impoverished widowed old man. The continuation and ending of this story is known to you, patient readers, and I have no intention of burdening you with the repetition of the thousand-and-first, unfortunately, true story or poem in this lamentable vein, beginning with Baratynsky's "Eda" and ending with Sh<evchenko>'s "Katerina" and Osnovyanenko's "Kind-Hearted Ok-sana". The continuation and ending are decidedly the same, with the exception that my friend was nearly forced to marry the townswoman Yakylyna, Makukha's daughter. Thanks are due to the kind, old regiment commander: he intervened on his officer's behalf [Шевченко 1949: IV, 74–75].

As it happens, however, the "continuation and ending" is different in each case.

"Katerina", a poem from 1838 dedicated to Zhukovsky, represents an example of "bloody Romanticism" in the style of the French "*frénétiques*", typical of the early Shevchenko. It begins, in fact, with a direct quotation from "Eda":

Кохайтесь, чорнобриві,  
Та не з москалями,  
Бо москалі — чужі люде,  
Роблять лихо з вами.  
Москаль любить жартуючи,  
Жартуючи кине [Шевченко 1989: 30].

Compare:

Намъ строго, строго не велятъ  
Дружиться съ вами. Говорять,  
Что вѣроломны, злобны всѣ вы;  
Что васъ бѣжать должны бы дѣвы,  
Что какъ-то губите вы насъ...

And indeed, in the beginning of the poem the connection with "Eda", or more precisely, with the storyline of the Hussar, is apparent: the Russian (Ivan) does not appear to be a villain and promises to marry, but his regiment departs. Here the resemblance ends. Katerina gives birth to a son, people censure her, her parents throw her out. Note that in "Eda" this theme appears only as an unrealized threat ("Let him blame my ways who will, / But no hussy is a daughter of mine"), but is not developed.

Katerina sets off for "Moskovshchina" (Russia) to look for her Ivan. Winter comes, and Shevchenko describes all the difficulties of her journey in heartrending detail. Katerina finds Ivan, and this time he comports himself like a genuine evildoer: "Fool, get away from me! Take the madwoman away!" Katerina drowns herself, and her orphaned child becomes a helper to a blind kobzar. In the final scene, a "wealthy carriage" appears, the "*pani*" admires the

handsome boy, while the “*pan*” turns away — recognizing Katerina’s son. Such is the Romantic continuation of the “slight” plot; indeed, here the connection with the original source — Karamzin’s novella about the poor young woman who drowns herself — is even more obvious.

H. Kvitka’s “The Kind-Hearted Oksana” was written two years after Shevchenko’s poem, and Kvitka himself wrote that it was “copied” from “Katerina”, but the plot in this text develops in a fundamentally different way. Although the story begins with the same “encampments of Russian troops”, the heroine outwardly resembles the Finnish young woman Eda, and not the “black-browed” Oksana: “fair, nimble, quick, rapid... Where she is, there is merry-making, and laughter, and stories” [Квитка-Основьяненко 1982: 273], compare:

Была безпечна, весела  
 Когда-то добренькая Эда;  
 Одною Эдой и жила  
 Когда-то дѣвичья бесѣда.

Oksana’s seducer, a consummate villain, insidious and false, intends to marry the young woman to an officer’s valet or to lose her in a card game; Oksana flees, and the story reproduces the plot of “Katerina”, with the unwed mother suffering every kind of hardship and humiliation. However, the ending is completely reversed: Oksana comes home, the “people” accept both her and her child, her former betrothed forgives her everything and marries her, and everyone is happy.

It is characteristic that in later texts, the “people” become virtually the main source of action in this plot’s development (this, incidentally, occurs also in Somov’s “ethnographic” Ukrainian stories “The Kiev Witches” and “The Mermaid”, and indeed, “The Mermaid” is directly dependent on “Poor Liza” as a narrative model in exactly the same way). The place of the “creature of nature” in the new texts is occupied by the so-called “people’s consciousness”; ethnographic superstitions and the supernatural become indispensable requirements of Romantic exoticism. In other words, the plot tends to a ballad-style development, and against this background the uniqueness of Baratynsky’s Finnish poem — in which the “subject” (story) is “slight” even by comparison with the traditional idyllic model, and the narrative in its ending (fall and death) turns into an elegy — becomes even more obvious.

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