

THE THEME OF NEVOLIA IN TARAS SHEVCHENKO'S POETRY

by

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A thesis

Submitted to the Faculty of Graduate Studies in Partial
Fulfillment of the Requirements for the Degree of

MASTER OF ARTS

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University of Manitoba
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Table of Contents

Abstract	3
1 Introduction	5
11 The Poetry of a Serf	22
111 Freedom in an Unfree Ukraine	38
1V The Return to <i>Nevolia</i>	56
V A Return and a Revival	74
Conclusion	91
Bibliography	99
Appendix I (Transliteration Table)	104

ABSTRACT

The object of this study was to examine Taras Shevchenko's personal experience with nevolia (Please check footnote 1 on page 18 for the meaning of this term.), to determine if this experience had any effect on his poetry and if it did, then to what extent.

The study was conducted in the following manner. A brief overview was made of Shevchenko's life during his poetry-writing years. This span of life as a poet, was then divided off into four periods. These periods were established because they coincided fairly closely with the different states of nevolia which Shevchenko himself experienced during his lifetime. Dividing these four periods of poetry are transitional periods. These transitional periods, serve no purpose other than to tidy up the poetry in the 'grey areas', that is, at the beginning and endings of some periods. The poetry in this 'grey area' could create a lot of debate but it would not really contribute anything to the study.

The poetry from each period was then studied as a unit, independent of the poetry from other periods. This was done in order to determine if there existed in that unit of poetry, any distinctive features common to that specific poetry. The poetry was also studied in order to determine whether or not the author's personal experience with nevolia during that specific period affected the poetry from that period. Finally, the results of the studies of the four periods were compared to determine if a change in the poet's personal nevolia affected a subsequent change in the poetry and if it did, then to what extent.

This study concentrates on Shevchenko's poetry. Information from other material, as for example, from his letters, was used only to substantiate points already established. Attention was paid to such factors as the mood of a poem, theme, imagery, subject matter, plots and the conclusions in the narrative poems.

The study showed that there is a very noticeable change in the poetry from one period to another and that these changes correspond to the patterns established by Shevchenko's personal nevolia and to that of the themes of the poetry from that specific period. But it is quite difficult to determine the extent of this influence for there are a number of other factors, factors such as the poet's intense patriotism, his prejudices and his sense of values, just to name a few, which affected his poetry and in some cases it is quite difficult to isolate nevolia from the maze of other factors.

CHAPTER I

Introduction

A study of poetry does not necessarily have to include the study of the author as well. This study, however does, for the object here is to address the following question: did Shevchenko's personal experiences with *nevolia*¹ have any effect on his poetry and if it did, then to what extent and in what way? Shevchenko never did consider himself to be completely free. That is why there is an assumption here that Shevchenko was always in a state of *nevolia*. But this point shall be addressed later. The topic of the thesis is, "Taras Shevchenko's Personal Experiences with the Different States of *Nevolia* and the Effects of these Different States of *Nevolia* on His Poetry"; in short, "The Theme of *Nevolia* in Taras Shevchenko's Poetry".

There is not that much information available on this topic. In one article by Volodymyr Yaniw, "Сліди в'язничних переживань у Шевченковій поезії"², ("Evidence of the Prison Experience in Shevchenko's Poetry") the author writes about the evidence found in Shevchenko's poetry about his life in prison and in exile. He does not refer to the sum total experiences with *nevolia* to which Shevchenko is subjected at this time. In the forward, written by Victor Petrov to "Казематні поезії,"³ ("Prison Poems") the author gives a brief analysis of each poem. The article by Yaniw deals with all the *захальвна поезія*, (the bootleg poetry), that is, the poetry Shevchenko wrote while in prison and in exile, including the "Prison Poems". He discusses the topic of *nevolia* only to the extent of Shevchenko's prison experience and does not go into the much

broader interpretation of *nevolia* as is done in this study. Yaniw does mention that Shevchenko's output of poetry increased dramatically while he was in prison. Otherwise, neither author comments on the topic of the effects of Shevchenko's *nevolia* on his poetry. Nor is there any reference found to this specific topic in the publications of such Shevchenko scholars as Pavlo Zaitsev and Leonid Biletckyj.

Like all great poetry, Shevchenko's poetry is multi-structured, of various planes, consisting of a number of layers and shells and as a reader contemplates the outer shell, he becomes aware of another one, more interesting and more fascinating than the first. It, also, can be turned back to expose yet another layer. As Jurij Shevelov stated, '...поезії Шевченка ніколи не однопланові. Що ніколи поезії Шевченка, навіть найменші, не написані тільки на одну тему. Крізь одну тему в них грають інша або інші теми.'⁴ (Shevchenko's poetry is never of one plane. Not even the smallest part of Shevchenko's poetry is written on one theme, for within that theme is another or others.) This has made it easy for scholars to rifle through Shevchenko's poetry for appropriate passages to support their point of view. But this practice has also been used by others in order to present Shevchenko in a specific 'desired' light.⁵ Thus, Shevchenko has been presented by some Soviet scholars as a friend of old Russia and indirectly of the Soviet system, as an atheist and by others as a staunch Christian. A substantial volume of commentary has been published supporting the various positions. For example, Petro Odarchenko has presented some studies which illustrate how some Soviet scholars altered their positions to comply with the 'party' line and how others camouflaged their commentary with

acceptable rhetoric.⁶ Others quote indiscriminately from Shevchenko's poetry, without giving too much attention to the fact that the quotations represent different periods of Shevchenko's poetic expression.

It is difficult to treat Shevchenko's poetry as a unit of uniform consistency. The poetry was written over a span of some twenty years, during which the author was subjected to a variety of personal experiences, and specifically in his experiences with *nevolia* which ranged from that of being a serf, a prisoner and an exile. One would expect to find differences. The practice of quoting out of context from Shevchenko's poetry could easily add to the problem of understanding his poetry, especially for a novice in the field. The same could be said about the quoting from Shevchenko's poetry without due regard for the fact that the poetry was written during a different period of time.

But this is where the real challenge lies in studying Shevchenko's poetry: to find the 'true' Shevchenko and to study the poetic works from the author's perspective. One could take a position espoused by one of the interest groups and wade through the prescribed material with a critical mind in order to reach a conclusion, or one might delve into the poetic works after acquainting oneself with the author's personal experiences and reach a conclusion in that manner. This study shall be proceeding with the latter approach. It shall examine his poetic works under a predetermined topic and shall compare the results with that of the poet's own experiences in order to determine the relationship between the two, keeping in mind his understanding of a poet's duty

to society and his own personal commitment to that duty. And after reviewing the information thus attained, it shall attempt to extricate and to establish the author's genuine intent expressed in his poetic works from the maze which has been created around the poetry by the different forces interested in having the poet on their side.

There are certain hypotheses, almost universal truths about Shevchenko's poetry, which should be mentioned at this time for they could serve as an indicator in this study. They raise no debate, for many readers accept them outright. One such truth is, that a melancholy mood, found in the Romanticism of the time, pervades much of Shevchenko's poetry. It is present in his poems about some lonely, peasant maid in love, and pining away for her beloved one, who has gone off to join the Cossack regiments and in his poem about Prometheus and the majestic Caucasus. It is present in his poems about young love being deceived, of young girls violated and in the poems about the tragic lives and deaths of martyrs. At times it is quiet, but persistent, almost soothing, and at times, not without pain. Then, often, it is accompanied by a kind of pleading and a begging for reason to prevail, before it changes and rises to become intense and to burst forth into a rage of protest, striking out at the sources of the social injustice; the causes of so much hardship and human misery to his countrymen.

There are periods during which the melancholy mood is accompanied by deep despair and dejection, almost depression and periods during which it is accompanied by disappointment with the present generation but with a conviction that, in time, justice shall triumph. But where there was utter despair and just a glimmer of

hope in his early poetry, there develops in his later poetry, first as a ray of hope, then as an open optimism, a sense of providential understanding, that justice shall prevail. Shevchenko comes to believe that the causes of all man's suffering and sorrow could be overcome by the power of truth, a universal truth, a truth which can never be destroyed, and although the forces which have attempted to suppress the truth are powerful and mighty, almost invincible, they could be overthrown. "перемога правди для його аксіома".⁷ (Truth shall triumph, was his axiom.) It is in this canon, that the truth shall prevail, that he finds some solace to his melancholy. "І ця правда, якої не обминути, немов у фокусі збирає в собі і волю, і любов, і братерство для Шевченка й робиться йому гаслом відродження."⁸ (And this truth which cannot be bypassed, as if focused, gathers in itself freedom, love and fraternity for Shevchenko and becomes light for a rebirth). And that is the message which he relays to the world in his late poetry in spite of his disappointment that changes had not yet occurred.

Another hypothesis, or rather universal truth, about Shevchenko's poetry is, that there is in it, the recurring theme of *nevolia*. This theme dominates much of his poetry and at times becomes the subject matter of a poem. The melancholy mood, so dominant in the poetry, parallels the theme of *nevolia* complementing it, rising and falling in close harmony with it and infusing into the reader the feelings which the poet wishes to convey. And although the melancholy mood of a poem is easy to detect, the theme may be veneered by a tale about love, driven apart by socio-economic conditions, or by some heroic episode of Cossacks in days gone by. It

may be disguised in a poem dedicated to a close friend or in a poem in which he scolds and chastises the ones who are contributing to the unjust situation either actively or passively. It sometimes appears as something personal but it is often part of a much larger question and having social, political, and even national implications, and although the theme is presented in numerous ways it is almost always directed at the nation, attempting to arouse the national conscience of the people and exposing the individuals and the institutions, which are the cause of the *nevolia*.

Shevchenko's personal experience with *nevolia* ranges from his being a serf and being 'bought out' of serfdom, to his being exiled and serving in a military garrison on an isolated stretch on the frontier of the Russian Empire. Of the different types of *nevolia* which Shevchenko experienced, one never hears if he was ever in shackles.

Shevchenko has produced a number of sketches and paintings depicting prisoners in shackles and being subjected to different types of punishment, e.g., "Кара колодкою" (Bound and Gagged) and "Кара шпіцрутенами" (Running the Gauntlet). It is not known if he himself was subjected to any of these. We know that he had been whipped, when he was still a serf, on the orders of his master Pavel Engelhardt and then once by the master-painter Shiriaev under whom he studied, but never, after he became a free man either as a prisoner or during the time when he was forced to serve in the Muscovite army.

There were other forms of *nevolia* which extended far beyond the personal *nevolia* of Shevchenko and which had a significant

There were other forms of *nevolia* which extended far beyond the personal *nevolia* of Shevchenko and which had a significant impact on the poet and possibly could have affected his poetry. There were; the censorship of his poetry, the limitations placed on the use of the Ukrainian language, the czar's personal ordinance forbidding him to write and paint, the serfdom of his immediate family, the Russian occupation of Ukraine, all of which are forms of *nevolia* and part of the poet's experience. It should be noted here that although Shevchenko's personal state of *nevolia* changes a number of times during the years when he was a poet, the other states of *nevolia*, with the exception of the czar's personal ordinance, remains in effect and unchanged during this period. It would be very difficult to deal with each of these forms of *nevolia*, both the personal and the other on an individual basis. Nor is it necessary to go into such detail. It is the intensity of the state of *nevolia* for a specific period that is important, the sum total effect of all the forces of *nevolia* that shall be examined in this study. But it must be kept in mind that other factors may also be influencing the poet and his poetry during that same time.

To facilitate a study about the topic, it is necessary to examine the whole question of *nevolia* in Shevchenko's life experience by proceeding in the following manner: (1) categorizing the author's life experiences into a number of periods, each period representing a certain phase of the author's *nevolia*, (2) examining the poetry written during that specific period, and (3) assessing the relationship between the author's life experiences, that is, his own *nevolia*, with that of the principal theme of his poetry from that specific period. It

that is, that the topic of *nevolia* is an important topic for him and that this topic forms the principal theme of much of his poetry.

There are roughly four periods of *nevolia* in Shevchenko's own life, with each period containing a fairly good representation of poetry. Although these periods are quite easy to identify, there is no attempt, at this point, to establish any such cataloguing of Shevchenko's life, other than for the purpose of facilitating this study. They are arbitrarily set according to the above mentioned guidelines for the purposes just stated and should not be construed as being anything else. A number of critics have used some form of grouping Shevchenko's poetry into different periods when discussing their specific topics. For example, everybody accepts the concept that Shevchenko's 'early' poetry refers to the poems found in his first Kobzar and that the poetry written after his return from exile is usually referred to as his 'late' poetry. Serhij Iefremov, in his article about Shevchenko's correspondence sets up three cycles (divisions) to deal with his topic.⁹ Pavlo Zaitsev divides Shevchenko's writing into four periods.¹⁰ The divisions established for this study are comparatively close to the divisions established by Zaitsev. The principal difference is that this study establishes transition periods between the four basic periods which are used by Zaitsev.

The three added intervals of time used to set off the four basic periods shall be referred to as transitional periods. This shall expedite matters for the study without really affecting the conclusion. In some cases, it would be difficult to establish a date for the conclusion of one period and the beginning of the next without raising too much debate. Other periods can be dated precisely, for the

period starts abruptly and ends abruptly. The transitional periods are nothing more than 'grey areas', periods in which the poetry from the previous period may overlap into the next. For example, the poem "Гайдамаки" ("Haydamaky")¹¹ really belongs to the first period but its preamble gives it the characteristics of a poem from the second period. The reasoning for this shall be explained later. Placing the poems into the first transitional period certainly expedites matters. In fact these transitional periods are of no real consequence other than for expediting matters.

George Shevelov takes the final period of Shevchenko's poetry, divides it into smaller units and illustrates that there is a distinct difference in the poetry from this period.¹² But it is not necessary, however, to go beyond the four divisions already established for this study.

There are some concerns which should be addressed at this point. Poems in many publications are not necessarily arranged in a chronological order and, secondly, the dates of a number of poems are not that exact, for example, the dates of the poems written during the third period, the exile years, are just estimated. But these concerns should not create any problems for this study, for, although poems are not dated precisely, they do fall into their specific periods, established for this study.

The first period includes everything from the time that Shevchenko started writing, including the time when he was still a serf, to a time shortly after his emancipation. This period ends in 1840 with his poems dedicated to V. J. Sternberg and to N.

Markevich. It is during this period that Shevchenko writes and publishes his first Kobzar.

There is a transitional period from 1840 to the summer of 1843, the time when he visits Ukraine. During this transitional period Shevchenko writes his 'epic' poem "Haydamaky", a couple of Ukrainian poems and some poems in Russian. It could be argued that this transitional period should be considered as a distinct period for it is during this period that Shevchenko crosses over from the realm of romanticism into the world of critics and of criticism. The rationale for labelling this as a transitional period shall be given later. The second period starts with his first visit to Ukraine and his poem "Розрита могила" (Excavated Grave) and continues on, up to the time of his arrest on April 5, 1847. During this period Shevchenko is able to get the first hand view of his country's *nevolia* and is also better able to identify those who are responsible for enforcing the *nevolia* on the country and on its people. These he attacks most vigorously, so vigorously that it becomes the cause of another period of his own, personal, harsh *nevolia* for he was arrested, sentenced and exiled.

There is another transitional period which includes the time that he spends in the Sts. Peter and Paul fortress, that is, just after he is sentenced but before he is sent into exile. It is during this time that he writes his "Prison Poetry". The third period includes the time during which Shevchenko was in exile and up to the time when he stopped writing altogether. All the poetry of this period, including those of the transitional period, is the 'bootleg' poetry. It is during this period that he writes over a hundred poems. Anything that he

wrote at this time was "saturated with nostalgia for his country, which grew even more attractive and beautiful to him."¹³ This period is the most trying for Shevchenko because he loathed the military and to be forced to serve in a frontier fort as a private was a harsh punishment.¹⁴ There were other prohibitions and restrictions placed on Shevchenko, thus making his exile years very difficult indeed.

The harsh reality of the situation took its toll on the author. His bouts with scurvy and the effects of other crippling diseases devastated him, and when he is finally released, he has been transformed into an old man, poor in health and physically weak. The life in exile with its lack of social activity, its isolation and its lack of contact with the outside world, specifically letters from Ukraine, led to periods of despair and by 1850 Shevchenko stops writing altogether.

After a lapse of about four years, there is another transitional period. Shevchenko starts writing again. He writes novellas, but only in Russian. He also begins to keep a diary, also in Russian. Shevchenko includes in this diary not only the record of the day but he also records a number of incidents from the past and some personal observations about a variety of topics. The first entry in the diary is June 12, 1857. We know from Shevchenko's correspondence with Princess Repnina that he started his diary at a much earlier date.¹⁵

Only one short poem, a poem of eight lines, written in Ukrainian, is ascribed to him during his years of silence. Otherwise, he does not write any poetry in Ukrainian during this transitional period. The fourth and final period starts with his rewriting of his

поет, "Москалева криниця" (The Muscovite's Well) and includes everything from that time, through to his release and up to the time of his death. His diary is also included into this fourth period, but references to it shall be made only to re-affirm a point already established. During this period Shevchenko's poetry attains the aesthetic quality of a spiritual reality and like a 'prophet' from the Old Testament, he re-affirms his faith that truth and justice shall prevail.

The pattern set by this division of Shevchenko's life during which he was a poet, into four periods, each set off by transitional periods, is by no means regular or even. There are a number of loose ends and exceptions, with much overlapping, but the divisions do exist, not only in Shevchenko's life and his experiences of *nevolia*, but also in the poetry written at these different times. The melancholy mood, so characteristic of Shevchenko's poetry, persists throughout much of his works, but often it submits to some more powerful mood, which it complements and strengthens, thus making the poem intense and forceful, but neither harsh, nor abrasive. A good example of this is "Розрита Могила" ("The Excavated Mound"). It is not difficult to detect these more dominant moods, which, at times rise and surmount the basic mood. And this varies from period to period. This may well be the source of some of our information, for this may not only reveal the author's personal feelings but may also reflect the effects of the author's experience with the 'nevolia' from that specific period.

The texts which shall be used are, (1) Taras Shevchenko, Кобзар, (Київ: Художня література "Дніпро",) 1974, and (2) the

English translation The Poetical Works of Taras Shevchenko, by C. D. Andrusyshen and Watson Kirkconnell, (Toronto: University of Toronto Press,) reprinted, 1977.

Information about the author's personal feeling, his likes and dislikes, his aspirations can be obtained from a number of sources; from his letters to the different individuals, from his reminiscences in his diary, from the autobiographical novellas which he wrote in Russian and from what others have said and have written about him, persons such as Panteleimon Kulish and Mykola Kostomarov etc.. Some of it may also be obtained from his poetry. One of the techniques found in Shevchenko's poetry is the use "of "free form" poems... and even the introduction of prose into the poetry." In these, Shevchenko did not only depict events, "but also gives wide expression to his own feeling and thought."¹⁶ Other bits of information may be obtained from such things as the change of the tone of the verse and of the mood of the poetry from that specific period. One would think that the changes which occur in form and genre would not be useful for this study, but here too it is possible to find the relevant information.

There are those who may want to criticize this approach to studying Shevchenko's poetry and may want to debate the concept, but, the purpose here, is not to raise issues for debate but rather to facilitate a study into the impact of the Shevchenko's personal *nevolia* on his poetry. It is obvious that changes do occur and for a variety of reasons. For example, age would be one important factor causing this change. But the thesis here is to answer the following:

did Shevchenko's personal experiences with *nevolia* affect in his poetry and if it did, then to what extent?

Shevchenko always considered himself to be in a state of *nevolia*, even when he was considered to be a freeman and up to the time he was arrested, then later, when he returned from exile, for how could he, himself, be free when his country was occupied by 'чужі люди' (foreigners) and his immediate family were in bondage. In his Russian "Тризна" (Post- funeral Meal) he says, "и ты закована, и я.". (and you are shackled and so am I) Stepan Smal'- Stockyj wrote, "Бо неволя народу потягає за собою загальну неволю, також неволю й тих, що нібито панують народом."¹⁷ (for *nevolia* of a nation draws after itself a universal *nevolia* and also a *nevolia* on those who are imposing it.) In a letter Shevchenko wrote to Shchepkin, he says, ",на волі,- на такій волі, як собака на прив'язі..."¹⁸ (freedom, the kind of freedom a dog has on a leash.) Besides, when he returned from exile he was constantly under police surveillance. Added to that were the facts, that his poetry was always subjected to the close scrutiny of censors and that the use of the Ukrainian language was subjected to a variety of restrictive measures by the Muscovite regime and its institutions. His state of *nevolia* at this time may be called, 'Воля в неволі'. (free in an unfree society) Shevchenko uses the term "По волі- неволі," (after freedom *nevolia*) but it is better described by the words Shevchenko used in,

В неволі тяжко, хоча й волі,
Сказать по правді, не було.

Nevolia is difficult although,/ to tell the truth, there was no freedom.

¹ *Nevolia* -According to the Ukrainian English Dictionary by C. H. Andrusyshen and J. N. Krett, published by the University of Toronto Press, 1981, the meaning for the term *nevolia* is: slavery, servitude, bondage, captivity, thralldom; compulsion, constraint. In the Soviet edition, Українсько-англійський словник, the meaning is given as: (1) slavery, bondage, captivity; (2) constraint; necessity (необхідність, змушеність).

A literal translation for the term *nevolia* could be either 'unfreedom' or 'nonfreedom'. Both of these terms are found in Webster's Dictionary. The meaning of the term 'unfreedom' is the most appropriate meaning for it translates closely to the term *nevolia* in Shevchenko's poetry. But translators of Shevchenko's poetry into English and specifically C. H. Andrusyshen and Watson Kirkconnell in their Poetical Works of Taras Shevchenko, The Kobzar do not use the term 'unfreedom' in their translations. Neither do some of the other translators whose partial works have been researched for this purpose, i.e. John Weir, Vera Rich, etc.

² Volodymyr Yaniv, "Slidy viaznychnykh perezhyvan y Shevchenkovi poezii" (Evidence of Shevchenko's prison experience in his poetry), Shevchenko and Our Generation, Collected Papers Commemorating the 150th Anniversary of the Birth of Taras Shevchenko, ed. by B. Stasiuk, (Toronto: Published by the Shevchenko Scientific Society, 1965).

³ Taras Shevchenko, Kazematni Poezii, kvityn'- zhovtyn' 1974, foreward by Victor Petrov, (Munich: Research Institute of Ukrainian Martyrology, 1947).

⁴ Yurii Shevelov, "Vprovadzhuichy Shevchenka", (Introducing Shevchenko), opening remarks at the Shevchenko Conference of the Free Ukrainian Academy of Arts and Science in New York and published in Novi Dni, June 1974 , p. 2.

⁵ George G. Grabowicz, The Poet As Mythmaker. A study of Symbolic Meaning in Taras Shevchenko, (Cambridge, Mass: Harvard University Press, 1982) , p. 4.

⁶ See Petro Odarchenko, "The Struggle for Shevchenko", The Annals of the Ukrainian Academy of Arts and Science in the U.S., Inc. Spring- Summer, 1953, p. 827 and "Sevchenko in Soviet Literary Criticism", Taras Sevchenko 1814-1861, A Symposium, Slavistic Printings and Reprintings, ed. by Volodymyr Mijakovs'kyj and George Y. Shevelov, ('S. Gravenhage: Mouton & Co.) pp. 278- 80. (In these two articles Odarchenko illustrates how two Soviet critics, Ye. Shabloivs'ky and Marietta Saginjan comply, but in different ways, with the official 'Party' interpretation of Shevchenko's poetry.)

⁷ Serhii Yefremov, Istoria ukrains'koho pys'menstva, vol. 2, 4th ed., revised, (Winnipeg, MB.: Ukrainian Publishing, 1919) , 2: 24.

⁸ Ibid, p. 27.

⁹ Serhii Yefremov, (Yefremov) "Shevchenko in His Correspondence", Shevchenko and His Critics, ed. George S. N. Luckyj, trans. D. Ferguson, S. Yurkevich. (Toronto: University of Toronto Press, Toronto, Ont.,1980) , p. 213.

¹⁰ Pavlo Zaitsev, "Shevchenko's Creative Process", Taras Shevchenko, 1814-1861, A Symposium, ed. Volodymyr Mijakovs'kyj and George Y. Shevelov, Ukrainian Academy of Arts and Science in U.S.A., ('S Gravenhage, Mouton & Co., 1962) , p. 121.

¹¹ The name of poems shall be given in Ukrainian but once with the English translation given in brackets after it. From then on in, only the English translation of the poem shall be used. The translation shall be according the English text found in Andrusyshen and Kirkconnell. With a few exceptions, the translation of direct quotes from Shevchenko's poetry shall be followed by the translation in English from the same text.

¹² George Y. Shevelov, "The Year 1860 in Shevchenko's Work", Taras Shevchenko, 1814- 1861, A Symposium, p. 69.

¹³ Pavlo Zaitsev, Taras Shevchenko, A Life, trans. and ed. George S. N. Luckyj, (Toronto: University of Toronto Press, 1988) , p. 177.

¹⁴ Taras Hryhorovych Shevchenko, Povne vydania tvoriv Tarasa Shevchenka v chotyrynadtsiatykh tomakh, ed. Pavlo Zaitsev 2nd ed. (Chicago: 1959- 61) , 9: 21.

¹⁵ P. Zaitsev, Taras Shevchenko, A Life , p. 174.

¹⁶ Dmytro Chyzhevs'kyj, A History of Ukrainian Literature, trans. D. Ferguson, D. Gorsline and U. Petyk, (Littleton: Ukrainian Academic Press, Littleton, Colo., 1975) , pp. 515- 16.

¹⁷ Stepan Smal'- Stockyj, Taras Shevchenko, Interpretations, vol. CLXXIX Band, (Toronto: published by the Shevchenko Scientific Society, Inc., 1965) , p. 166.

¹⁸ T. H. Shevchenko, "Letter to Shchepkin", Povne vydania, 10:178

CHAPTER II

The Poetry of a Serf

Shevchenko, the poet, was accidently discovered just after he became a free man. In fact one of his poems "Причинна", ("The Bewitched Woman") was written at a time when he was still a serf. It is unlikely that Shevchenko was writing poetry for the purpose of having it publishing when he was first discovered. The poems "had been done in secret and were usually destined for the refuse heap."¹ But we do know that Shevchenko read his poem "Катерина", ("Katerina") to Ivan Soshenko sometimes after the fall of 1838,² and then to Wilhelm Sternberg in early 1839,³ but it was not until January of 1840 that he was discovered by his landlord P. Martos and the idea of publishing any of the poetry was raised.⁴ The poems, which appeared in the first Kobzar were all written, according to the dates assigned to them, after Shevchenko was a freeman.

From Shevchenko's own accounts we know that he started writing poetry when he was still a serf or shortly thereafter. From an account given by G. Luckyj in Between Gogol' and Shevchenko we get, "It was also at Briullov's that Shevchenko became aware of another urge which for some time had been stirring in him." He continues, quoting from Shevchenko's diary, "What did I work at in this holy of Holies (referring to Brjullov's studio)? I wrote Ukrainian verses."⁵ In an account in P. Zaitsev's Taras Shevchenko, a Life, it states that Shevchenko started writing in 1837 while still with the master painter Shiriaev. "only one poem has been preserved from these early attempts, the ballad "Причинна" (The Bewitched Woman" M.

K.) written in the Summer Gardens, a romantic work composed in a romantic surrounding"⁶

When his poetry came out as a volume entitled Kobzar, it had a powerful and immediate impact on its readers. As Andrusyshen states, it was "like a trumpet's clarion sound proclaiming the existence of the Ukrainian nation".⁷ It resounded in the hearts of Ukrainians, young and old, serf and landlord, instilling in them a national awareness and it awed them with the power and beauty of the Ukrainian language. It called to the nation and focused its attention on some of the basic issues which effected the life of the Ukrainian people and which created Ukraine's national dilemma and they reacted to this, thus showing that the spirit of the nation was still alive in spite of the efforts of the imperialist regime to snuff it out.

At first glance Shevchenko's poetry from this first period appears to contain much of the same characteristics, found in poetry from the other periods, but on closer scrutiny one can detect some distinct differences. Serhij Iefremov, commenting about some of the poems from this period stated that they are filled with a "з сумовитим їх жалем за славним минулим України",⁸ (with sadness and sorrow for Ukraine's past glory) to a feeling of intense nostalgia. The poetry conveys a feeling that seems to suggest that it was written by a serf. It suggests an accepted subservience and compliance, a sense of a suppression of feelings, a kind of post-trauma syndrome.⁹ Up to this point in his life Shevchenko experienced no other condition except that of being a serf. His poetry reflects a state comparable to a state of *nevolia*, characteristic of a

person, who had almost no control of his destiny. It is a well known fact that Shevchenko was elated to being a free man. A letter to his brother attests to that.¹⁰ But this elation is not reflected in the poetry from that period. Either Shevchenko was not able to communicate the feeling into his poetry or he did not care to do that.

It could also have been the mood of that literary period. Other poets writing at this time exhibited the same tendencies. Chyzhevs'kyj writing about the Ukrainian romantic, Lev Borovykovs'kyj says, "The language was solemn even in humorous passages".¹¹ About another Ukrainian Romantic writer Amvrosij Metlyns'kyj, Chyzhevs'kyj says "Metlyns'kyj's poetry is characterized by a tone of gloomy melancholy".¹² For a poet to be able to disguise his feelings and to conceal them completely as did Shevchenko at this time is most remarkable and it certainly illustrates the genius that he was. But he does give the reader his concept about the poet's role, his role, in society in the poem, "Перебендя", ("Perebendia"). *Perebendia* is a minstrel. He is very friendly and appears to be very happy, even frivolous when he sings his ballads to the crowds which gather around him. But he owns nothing and many times he spends the night under some hedge because of his poverty. At times he seeks a place where he can be alone, and when he is alone, away from the crowds, a change overcomes him. He becomes pensive and serious, almost an ascetic. There, he will 'communicate' in a natural setting and with God. That was the character of *Perebendia*, and it can well be a self- image of Shevchenko himself.

Grabowicz comments about a duality which he finds in Shevchenko. He says, "indeed most of his mature life, remains

outside the range of his poetry."¹³ There is no hint of reference to his experiences in St. Petersburg, to his visits to Ukraine, about the St. Cyril and Methodius Brotherhood. "The issue is not so much one of chronology, of time gaps, as it is of subject matter."¹⁴ Grabowicz places all the other material, written by Shevchenko-- his diary, his letters, his 'Russian' novellas etc. in the other sphere of Shevchenko's creativity. "It is a duality or an opposition that rests on two very different creative stances, different self-perceptions and self-definitions, and on an entirely different intellectual and emotional modes of expression."¹⁵ Grabowicz goes on to say that there is a 'leakage' between the two 'realities', "the two are not hermetic- but they are radically different."¹⁶ He does not make reference to the different states of *nevolia* of Shevchenko's life but rather to Shevchenko's total life experiences as revealed in the variety of written material which is available and which reveals something about the author.

Although there is a 'leakage' as Grabowicz calls it, between the two 'realities', there is no hint of it in Shevchenko's poetry from the first period. He does show his personal reaction to a situation, that is, his 'duality' in poems from the other periods. In fact, one of the more obvious differences in the poetry from this period with that of the other periods is, that Shevchenko's 'duality' is not reflected in the poetry from this period.

In a comment about Shevchenko's newly gained freedom P. Zaitsev says that Shevchenko "bared his soul to new friends and acquaintances. With his spontaneous, energetic nature he had a need to share his thoughts and feelings."¹⁷ This overwhelming surge of

feeling and excitement, because of his recently gained freedom, is not detectable in the poetry from the first period and although the tone of this poetry appears to be one of quiet but restless resignation to the forces which rule and command, there also appears, at times, an undercurrent of wild emotion, as is found in, "Тарасова ніч", ("The Night of Taras") and in "Іван Підкова" ("Ivan Pidkova") which is being pent up and suppressed, but which is not ready to overflow. But generally, the dominant tone and the mood of the poem "The Bewitched Woman", written when Shevchenko was still a serf, flows through many of the poems from this period. When referring to Shevchenko when he was still a serf, Zaitsev says, "Having been an orphan and later burdened by his pageboy's duties and his apprenticeship worries he was inclined to be withdrawn and showed a certain distrust in people."¹⁸ This subservient attitude mixed with the results of a life as an apologetic being, moulded his life. Any wavering from this predetermined path meant a severe punishment. This atmosphere of subservience is the tone of the poem "The Bewitched Woman" and is paramount in the poetry from this period.

Another possibility as to why the outburst of personal feelings is not detected in the poems from this period is that some of these poems may have been written at a time when Shevchenko was still a serf and so, when the idea of publishing arose, it was only a matter of gathering them up, completing them and presenting them for publication. But only the poem "The Bewitched Woman" was dated 1837. In his study about Shevchenko, E. P. Kyryliuk writes about a number of inconsistencies existing in the dates recorded in memoir discourses which Shevchenko included in his diary, not only about

his poetry, but about other events in his early years.¹⁹ But this could not apply to all the poems for some are written after some specific event. The poem dedicated to Osnovianenko could be easily dated, so could the lines dedicated to Schternberg, but that is really insignificant for the poems from this period do possess characteristics which group them into one period.

The two poems which are quite representative of this period and shall therefore be examined more closely are "ДУМИ МОЇ, ДУМИ МОЇ," ("Prelude") and "Н. Маркевичу", ("To N. Markevich"). Both poems are lyrical messages, written in the meditative tone of a soliloquy. In the first poem the author is tenderly 'scolding' his poems, his 'children', for being bothersome. He contemplates their future and he turns to his country Ukraine asking 'her' to receive his 'children' and to give them refuge. In the second poem he congratulates his friend on being able to visit Ukraine and laments the fact that he himself is not able to do the same. Not only does he not have the means to get to Ukraine, but there would be no one there to meet him, because he is an orphan. He has been fated to live amongst foreigners in a foreign land.

The images Shevchenko draws of Ukraine in both poems are very idyllic. It is of a very friendly place, containing very home-like features, a place where he could find understanding and acceptance, things which he cannot find in a foreign land. There, his 'children' would find acceptance and kind words from sincere people. They would find truth and maybe even fame and glory. But although one may be accepted, and although things have changed and are not

what they used to be, one could still hear the native language being used.

A number of images found in these two poems are repeated quite frequently by Shevchenko throughout much of the poetry from this period and they have now become images, synonymous with his poetry: Сирота, (orphan) попідтинню, (under a hedge) на чужині, (in a foreign land) карі очі, (dark eyes) козацькая воля, (Cossack freedom) могила, ('grave' mound) кобзар, (*kobzar*) 'моя ненька, моя Україна', (my dearest mother, my Ukraine). In the poem "Катерина", he uses 'orphan' ten times and the word 'foreign land' and its word derivatives, seven times. The word "Москаль", (Muscovite) and its word derivatives, which in Shevchenko's poetry, are synonymous with the word 'foreigner', are used thirty-three times in the poem. Other images which are popular with the author, are: 'неволя, (*nevolia*), червона калина, (red cranberry), синє море, (blue sea)'. Of the fourteen poems from this period the word 'orphan' is used at least once in eleven poems and the word 'foreigner' and, or 'foreign land' in ten poems.

Another very popular image used by Shevchenko in his poems, but not in these two, is that of the mighty and majestic Dnieper River. The Dnieper, like some super being, moves and "реве та стогне", (heaves and groans). He refers to its tributaries, its islands and meadows, to the cities on its banks. It is the heart, the might, paramount to the *hetman* state. It is the lifeline of Ukraine and the road to Kiev. On it were the islands which gave refuge to the Cossacks. It, along with the steppes, are the two geographic features of the country often used by Shevchenko and they represent the

qualities of character needed, in order for the people of Ukraine to enjoy the freedom that it once had.

The mood of both poems is calm but melancholy, containing elements of a nostalgic yearning of a person who does not have the freedom or the means of fulfilling his aspirations, that is, visiting his beloved Ukraine. There is a touch of reminiscing and some tears and then a return to the quiet soliloquy with which the poems opened. There is a tenderness of a lullaby and the sorrow of parted love; a gentle pain and a shade of grief. It is difficult to comprehend how anyone, setting music to the poem, "Бандуристе, орле сизий!" (Bandurist, my blue- grey eagle,) would set it to the stirring music of a march for it is inconsistent with the mood of the poem. In truth, the music should have been similar to the tone of the music, "Prelude". It is also difficult to understand how anyone could dictate such an alien mood by music and expect that the results would be similar with that which is experienced by the person who just reads the poem. Shevchenko dedicated this poem to a person who is going to Ukraine. He envies him and yet, wishes him well. He was able to convey a desired mood through his poetry to his readers, expressing his sentiments and best wishes, without compromising his personal joy of being a free man.

The mood which permeates the two poems is also the mood of many of the poems from this period. It persists in the ballads of "The Bewitched Woman" and of "Тополь" (The Poplar) and in the poems dedicated to Osovianenko and to the 'Eternal Memory of Kotliarevsky'. Both of the above mentioned ballads talk about love being lost because the boy is forced for one reason or another to seek his

his fortune elsewhere. The girl in both cases goes to extremes in desperation and that, which started off as a intense longing for her betrothed, takes on a supernatural characteristic and ends up tragically. The mood in both is not harsh nor is it filled by deep sorrow and grieving. There is sadness because the couple in love, die but there is also a bitter- sweet ending to the ballads for there is, in a sense, a unity of the persons in love in the supernatural world of folklore and folk legend.

The first of the dedication poems, to Ivan Kotliarevsky, like the traditional lament, "Всє сумує," (everyone is grieving) states the grief, praises the deceased and recounts the impact of his deeds, his poetry, on those who have heard it. He shall be remembered. "Не вмерє кобзар," (the *kobzar* shall not die) Shevchenko compares him to a nightingale, "А де ж дівся соловейко?", (where did the nightengale go) whose songs had delighted both rich and poor and, although no one shall ever hear that voice again, he shall continue to delight, with his words, and in this case with Aeneid, even those who live in a foreign land. "Тебе не забудуть!" (you shall not be forgotten). In the second poem, which Shevchenko dedicated to Hryhorij Kvitka-Osnovianenko, Shevchenko exhibits his spontaneity in writing poetry. He has just read Kvitka- Osnovianenko's article about the Cossack *otaman* Holowaty, written in Russian, and he commends Kvitka-Osnovianenko for acquainting him with this Cossack *otaman*. There are also moments of reminiscing, raising questions about the past glory of the Cossack era, "Де наші панують?" (where are ours ruling?) about the glorious years when Ukraine was free and

independent and about his own personal feeling of inadequacy and of his own insignificance,

Ех, якби- то!.. Та що й казать?

Кебети не маю.

А до того — Московщина,

Кругом чужі люде.

If I but could. . . But what's the use!/ 'Tis past my beckoning./
Besides, I live in Muscovy/ And aliens surround me.

Both of the authors, Kotliarevsky and Osnovianenko, had once influenced young Shevchenko for both had written in the Ukrainian language. In the poem dedicated to Kvitka- Osnovianenko, Shevchenko compares him to an *otaman*, and uses the term "Батьку отамане?" (Captain *otaman*?) the same term which he uses in his poem "Ivan Pidkova" when referring to a famous Cossak leader in that poem. And he says about Osnovianko, "Добрий голос маєш;" (Your voice can strongly flow), people will listen to you. This illustrates that Shevchenko is not too confident about his own future as a poet. His final request in both poems is, that he may once more hear their voice singing a song about Ukraine.

The poem "Katerina" stands alone amongst the poems from the first period for a number of reasons, but this does not mean that "Katerina" does not belong to this period. The melancholy feeling persists, the euphoric state created by Shevchenko's poetic magic exists and the pessimism which comes with Katerina's fate contributes to the mood. In this poem Shevchenko begins to identify the root of the cause, the reason for the condition which brings the tragic end of the heroine. Although there is no evidence to show that

Katerina's parents were poor, there is a foreboding of difficult times for the farewell blessing uttered by the mother sounded more like a traditional lament than a blessing. It is the first poem of a number of poems in which Shevchenko uses the 'mother and child' motif to present the picture of the social dilemma caused when the unity of the family is disrupted by outside forces.

Shevchenko introduces the notion that there might be some hope for Ukraine in the future. Katerina dies, but as if by some providential force, her son "ІВАСЬ" (Ivas) is recognized and identified. On his shoulders rests the responsibility that his mother Katerina did not die in vain, that Ukraine shall survive regardless of the conditions which presently torment her.

Although it may appear that the two poems, "The Night of Taras" and "Ivan Pidkova", may not, in a sense, belong to this period of Shevchenko's poetry, they do not destroy the hypothesis which had been established for this study. There is no real variance at this point from the general characteristics of Shevchenko's poetry. The mood exists, the tone is unchanged from that of the other poems from this first period and the author has not in any way, revealed his personal feelings, the feelings of being a freeman. In both poems, Shevchenko reminisces about the time when the Cossack nation thrived, "Було колись добре жити, На тій Україні", (There was a time when life was good/ In that Ukraine of ours. . .) and then, in "Ivan Pidkova" he relates an event in which he gives a brief character sketch of an ideal *hetman*. In the poem "The Night of Taras", Shevchenko uses the *kobzar* to relate a story, describing how the Cossacks destroyed a drunken enemy during a night of terror

and the announcement to the world of the victory. "Червоною гадюкою, Несе Альта вісти," (Like a red, twisting serpent,/ the Alta bears the news,). It was these two lines which impressed P. Martos about the genius of Shevchenko and encouraged Martos to proceed with the publishing of his poetry.

In summation, Shevchenko started to write just before he was 'bought out' of the state of *nevolia* of serfdom. He was both excited and thrilled with good fortune. But he does not give any hint of his feelings in his poetry at this time. His poetry retains the melancholy mood so characteristic of the romanticism of the era. The nostalgic tone of the poems suggest that the author was also bemoaning the fact that he has to live in a foreign land and reminisces about the glorious days of the Cossack state, when the country was not only free but was also powerful and respected by others. He longs to return to his 'beloved' Ukraine for he feels that his being there, shall bring him a peace of mind and that hearing someone speak to him in his native language will gladden his heart, and satisfy the passion within him. But he is unsure and lacks confidence. Shevchenko's Ukraine is, at this time, and in many ways, a Ukraine of the past, and of his imagination.

The enemies of Ukraine in Shevchenko's poetry from this period are the Turks and the Poles. "Де кров ляха, татарина Морем червоніла. . .". (Where blood of Tartar fell,/ Where Polish blood once flowed in flood.). Shevchenko does mention Muscovy, "Як москалі, орди, ляхи, Бились з козаками;" (How Mongols, Poles and Muscovites/ Have with the Cossacks fought,) in the poem "The Night of Taras", and then in the poem "To Osnoviachenko" he says "Тяжко,

батьку, Жити з ворогами" (And how hard it is/ To live with hostile folk!) when referring to his having to live in St. Petersburg, but the foe against whom the Cossacks fought, were the Turks and the Poles. Muscovy, that is Russia, was the foreign power with which Shevchenko had to contend personally. In his poetry from this period, Muscovy is referred to as an enemy of Ukraine in several poems, but it is only in the poem "Катерина" from this period that Muscovy is presented as the enemy, exploiting Ukraine. It must be remembered that this poem was able to make it past the watchful eyes of the czarist censors into the first Kobzar. During this first period Muscovy is not presented as being any harsher than were any of the other enemies of Ukraine, that is, the Turks and the Poles. Muscovy is presented as the power which had deprived Ukraine of her statehood and independence rather than a suppressor of human freedoms and the cause of the social problems which Ukraine experienced at that time.

During this first period Shevchenko appears uncertain and unsure, almost timid. He says,

Поборовся б і я може,
Якби малось сили;
Заспівав би,— був голосок,
Та позички з'їли.

Perhaps I'd grapple with my foes/ If I but had the strength;/ I once
could boast a ringing voice/ But it grew mute at length.

Shevchenko makes no demands in the poetry from this period but he does express some of his sentiments. He would have liked to have his poetry reach Ukraine and he himself would have liked to

have an opportunity of visiting the country. For the present he, however, resigns himself to the fact that he must live in St. Petersburg. As he says, "Та ба, доля приборкала Меж людьми чужими." (Alas! Harsh fate has clipped my wings. With aliens I must creep.) Nor does he make any political statements outside his yearnings for the conditions which existed in Ukraine during her glorious past and he wishes for those days to return. His Kobzar, the centrepiece of this period, and like a cluster of precious jewels, on the other hand, had served a useful purpose. It had awakened the nation.

¹ Jurij Lawrynenko, "Shevchenko and His Kobzar in the Intellectual and Political History of the Century", Taras Shevchenko 1814- 1861 A Symposium, p. 154.

² P. Zaitsev, Taras Shevchenko: A Life, p. 43.

³ Ibid, p. 47.

⁴ Ibid, p. 54.

⁵ George S. N. Luckyj, Between Gogol' and Shevchenko, Vol 8, ed. Harvard Committee on Ukrainian Studies, (Munich: Wilhelm Fink Verlag Munchen, 1971) , p. 133.

⁶ P. Zaitsev, Taras Shevchenko, A Life, p. 48.

⁷ C. D. Andrusyshen, in the Introduction to, The Poetical Works of Taras Shevchenko, trans. by C. D. Andrusyshen and W. Kirkonnell, (Toronto: Toronto University Press, 1964) , p. XV.

⁸ S. Yefremov, Istoria ykrains'koho pys'menstva, p. 12.

⁹ The post- trauma syndrome is a psychological condition which many suffer after some type of stressful and prolonged experience. Shevchenko may have well suffered from this condition for a certain period of time after he became a free man.

¹⁰ T. H. Shevchenko "Letter to Mykita Shevchenko," Povne vydania . 10: 11- 12.

¹¹ D. Chyzhevs'kyj, History of Ukrainian Literature, p. 462.

¹² Ibid, p. 463.

¹³ G. Grabowicz, The Poet as Mythmaker, p. 8.

¹⁴ Ibid.

¹⁵ Ibid.

¹⁶ Ibid, p. 9.

¹⁷ P. Zaitsev, Taras Shevchenko, A Life, P. 45.

18 Ibid.

19 Y. O. Ivakyn, Komentar 'do Kobzaria' Shevchenka poezii do zaslannia, (Kiev: published by "Naukova dumka", Y. S. S. R., 1964) , pp. 11-12.

CHAPTER III

Freedom in an Unfree Ukraine

It was not until Shevchenko visited Ukraine that his poetry took on an added characteristic. Jurij Vojko comments that these years, 1843-45, "Були для Шевченка роками остаточного духовного визрівання".¹ (These were, for Shevchenko, years of a real spiritual maturing.) "Although before his Ukrainian journey he had expected to see a dark reality there, what he had seen was much worse than he imagined or could recall from his childhood."² Shevchenko had the opportunity to travel extensively throughout Ukraine and was able to see for himself the conditions of the serfs and the neglect of the countryside. As the grim reality of the conditions in Ukraine revealed themselves, his ideal Ukraine came tumbling down. The *nevolia* of his country and its people now becomes paramount in his poetry. A 'Muscovite' mercantilism was checking the development of Ukraine's agriculture by a system of tariffs and customs duties, and the whole "fiscal policy was ruining the Ukrainian population."³ A noted Russian says that, "правління за царя Николая I. називає пануванням шайки злодіїв і розбишак".⁴ (The rule of Nicholas I may be compared to the rule of thieves and bandits.) Shevchenko himself participated in archeological expeditions during which time the Cossack 'mass' graves in Ukraine were being opened and studied. He was quick to realize where the problems lay and how the Russians were able to maintain such a firm grip on Ukraine. He was disappointed with his fellow Ukrainians. Some of them were the sons of the Cossack leaders from Ukraine's glorious past. Now they were allowing themselves to be

used as the instrument by which the czar was able to ravage Ukraine; its lands and its people. Some of these descendants of the Cossacks, whose sons Shevchenko had met in St. Petersburg and to whom he did not really take a liking, were now members of the Muscovite nobility.⁵ They were the administrators and filled the ranks of the civil service, managing and directing the Russian policies, even policies which were directed against Ukraine's own interests. They were putting their own personal interests before the interests of their country, thus contributing to the *nevolia* of Ukraine. Commenting about them in a letter to Tarnovsky, he said, "I have tasted their mead, let it go sour."⁶

There is a transitional period between the first and second period. Inserting the transitional period at this point, helps to maintain a neat division without really creating any problems. Signs that Shevchenko's poetry has been effected by external factors appear during this transitional period. During this period Shevchenko does two things which illustrate his sensitivity to outside forces. Firstly, he tries to write some poetry in Russian. "щоб не казали москалі, що я їх язика не знаю,"⁷ (so that the Muscovites could not say that I do not know their language). He is disappointed with his efforts to write poetry in Russian and he later shows his disgust with the comment, "і який мене чорт спіткав і за який гріх, що я оце сповідаюся кацапам черствим кацапським словом."⁸ (And what demon possessed me and for what sin, that I am now confessing this in the Muscovite language.) Anton Kniazinskij states that Shevchenko wrote in Russian his "'Тризна" для Варвари Репніної, яка не знала української мови."⁹ (The poem "Тризна" (The Post- funeral Meal,

M. K.) for Barbara Repnina who did not know the Ukrainian language.). Secondly, he includes a rebuttal to the negative reviews which his Kobzar received, especially from those critics who criticized him for writing in Ukrainian. In the introduction of the poem "Найдамаку" he writes,

Спасибі за раду.
Теплий кожух, тільки шкода-
Не на мене шитий,
А розумне ваше слово
Брежнею підбите.

Quite true, ye wise!/ Your wisdom could be wrong!/ You've given me a sheepskin coat;/ Alas, it does not fit./ The garment of your own wise speech/ Is lined with falsehood's wit.

Shevchenko also interjected his own personal experiences with *nevolia* as a serf starting with the line, "Таким і я колись- то був." (And such... was I of old.).

Shevchenko is quite abrupt with his critics and resorts to the use of sarcasm in the introduction to the poem "Найдамаку". With irony, he comments "Ви розумні люди- а я дурень;" (For you are wise men all/ And I am but a fool;) and he thanks them in the same tone, "Спасибі за раду." (Thanks for the advice), but he rejects it, saying, "Вибачайте- я слухать не буду,". (Forgive me!- but I shall not take your advice,). One may note here that Gogol' was a Ukrainian who wrote in Russian.¹⁰ Seldom is this fact mentioned. He is most commonly referred to as a Russian writer. Soviet critics, in commenting about Russian writers, say, "діячам передової російської культури М. Щепкіну й М. Гоголові."¹¹ (leaders of the pro-

gressive Russian culture M. Shchepkin and M. Gogol'). No mention is made about his being Ukrainian.

Shevchenko reverts to his former style his poem "Гамалія" ("Hamaliya") in 1842. He returns to the style of "The Night of Taras" and "Ivan Pidkova" from the first period, describing the Cossack epics from the days gone by and using the Cossack leaders as models for future leaders for Ukraine. The enemy of the state in this poem is still Poland and the Jesuits, although Muscovy was Poland's 'silent partner' during that time. But, "тонка іронія, безпощадний сарказм, гнівне обурення"¹² (the unconcealed irony, blatant sarcasm, irritable indignation) is added to his poetry of the second period. Smal'-Stockyj says about the poems from this period, "Тут поезія Тарасова- стає політичною".¹³ (It is here that Taras's poetry becomes political.)

The second period starts with the poems "The Excavated Mound" and "Чигирине, Чигирине," ("Chihirin"). In these two poems Shevchenko bemoans the fact that two of Ukraine's 'national treasures', the Cossack 'mass graves' and the historic fortress of Chihirin were being desecrated, one by being excavated for the purposes of archaeological research, the other because of neglect. Shevchenko had travelled throughout Ukraine and was disturbed by what was happening to the country, one thing being, the way the country was losing its historic artifacts. He was distressed that those, who should be concerned, were really helping "з матері полатану сорочку знімати." (To strip their mother's patched shirt off her back.) In the poem "The Excavated Mound" the 'mother Ukraine' expresses her disappointment in her son Bohdan, who was naive

enough to trust czar Alexei of Russia. She refers to those Russified Ukrainians, her sons, as "перевертні" (turncoats) and "недолюдки" (inhuman). In the lines "Москаль розриває.. Нехай рие, розкопує", (And my dear mounds the Muscovite Is shattering apart. There let him ferret, . . .), the word "рие" (root) is used to describe the excavation. This word is usually used when referring to the rooting of a pig. This is the word Shevchenko uses to describe the activities of those in authority doing this rooting. In "Chihirin" he ends on a pessimistic note, but places some hope in the future. They must wait, "поки встане правда на сім світі." (Until Truth finally appears on this world,). Then the 'truth' shall reign and Ukraine shall once again be free as she was in the past. And it is only then, that the country shall be freed from its *nevolia*.

In the next poem, "СОБА" ("The Owl") Shevchenko depicts, as only he can, the intensity of the vicious *nevolia* that a 'mother' and the society with it, can be subjected to, at the hands of such a ruthless master as was imperialist Russia. The hopes and the aspirations of the people, which come with youth, marriage and family are completely destroyed by the ceaseless pillaging of the country and what was once a life full of hope and promise, eventually turns to despair, to desparation and finally into a state of insanity. In the following poem, "СОН" (The Dream) he points his finger directly at the villains, those who have caused this state of misery and despair and issues a powerful indictment against them. This is the first time that Shevchenko 'attacks' Russia and Nicholas I with such vigour. His personal attacks against the czar and the czarina are not confined to criticizing their rule and administration.

He also ridicules their appearance, their 'lackeys' and the whole royal household. He ridicules those Ukrainians who had abandoned their country for the sake of a livelihood and were now helping the Russian 'renegades' to plunder their former homeland. He does not omit the Orthodox Church in his indictment for he considered it an instrument of the imperialist regime. It is interesting to note here that one of the petitions of a Litany of the Russo- Orthodox Church, and used in Ukraine, prayed for the protection of the people from such evil as Ivan Mazepa.¹⁴ Shevchenko on the other hand, considered Mazepa a great Ukrainian statesman. The poet exposes the viciousness of the previous Muscovite czars in their treatment of Cossacks who trusted them.

The poem "The Dream" illustrates clearly the changes which have occurred in Shevchenko's poetry in the second period. The poetry from the previous period was sentimental but peaceful, containing nostalgic overtones, thus creating a longing for the past glory. For example, the poems "The Night of Taras", "Ivan Pidkova" from the first period and "Hamaliya" from the transition period, deal with the historic past of Ukraine, of days gone by, when the Cossacks secured Ukraine from its enemies, the Turks and the Poles. A sense of patriotism, a pride in the past is aroused, but there is also a yearning, a desire for a return to those glorious days.

"Московщина" (Muscovy) and "москалі" (Muscovites) in the first period as for example in "Катерина", are presented as the protagonists, the accomplices to Katerina's 'sin' and although there are attacks on the imperialist regime of the time, these attacks are not as blunt and as direct in the first period as they are in the second

period. In the second period he points his accusing finger directly at those who were at fault, he hurls both insult and ridicule at them and he goes so far as to utter personal verbal attacks on the czar and czarina in his poetry. In the first period there is no mention of the czar. Neither is there any open attack on the imperialist regime of the time, nor is there any mention that it was this Muscovite regime and its institutions which were the source of the misery and suffering experienced by the people of Ukraine. Even in "Haydamaky" the villain is the Polish landlord and the Uniates but not Muscovy or imperialist Russia. In the second period, however, the principal enemy, the cause of the suffering in Ukraine, is Muscovy and its autocratic regime. In "The Dream", Shevchenko "was striking blindly at the enemy"¹⁵ and he mentions some of the events in Ukraine's history which support his argument. Many of the poems, right up to "Послання" ("My Friendly Epistle") refer to Muscovy as the principal enemy and when one reads "Заповіт", ("My Legacy") one immediately thinks of the Muscovite regime as being the enemy in that poem also. It is not the "кайдани" (shackles) of the Turks and the Poles that Shevchenko is encouraging his countrymen to break in order to free themselves, but that of the Russian masters.

In "Невольник", ("The Blind Man") Shevchenko says, "А москалі і світ Божий, В путо закували." (But Moscovites, still greater blights,/ Have put the world in chains.) making them the worst of enemies. In this poem he describes the process by which Katherine II of Russia destroyed the "Січ" (Sitch) and how she established serfdom in Ukraine. With the help of the 'dog' image he describes her Ukrainian courtiers. In "The Great Mound" he lays the

greatest blame for the oppression of the Ukrainian nation on the Ukrainian officials and administrators, the "дворянство" (courtiers) of the czarist court, for they, he says, were the instruments of that oppression. The 'great mound' was dug up in the hope of finding some of Bohdan Khmelnytsky's treasure. But from the real 'great mound', says Shevchenko, will spring Ukraine's freedom. Shevchenko repeats the same message in the poem, "Стоїть в селі Суботів", ("Subotiv") saying that Ukraine shall regain her freedom-- though "Церква- домовина розпадеться," (That church beneath the skies/ May crumble down,) and "з- під неї встане Україна." (but from the vaults/ A new Ukraine will rise.).

In the poem "Кавказ", ("Caucasus") Shevchenko uses the story of Prometheus to issue an epic- like attack on Russia's expansion. He exposed, with bitter irony, the difference between what the Russian Empire promises and how these promises materialized. "Усі ми в золоті і голі". (All of us shine with gold and have not known/ That we are naked in our slavery.). With strong cynicism, Shevchenko describes the harsh rule of imperialist Russia, with its 'claim' of being enlightened with much to offer to its subjects, "Багато б дечому навчились-". (And we would teach you much, of many things:). They want to share their 'enlightened' and 'democratic' rule, "Пр о- світились- та ще й хочем других просвітити,". (Thus do the years our spirits brighten/ And we would other men enlighten). He ends the poem with a personal reference about his friend and on a prophetic note. His verses shall be carried to Ukraine and in time, somebody shall receive them and shall take heed of what is being said, "Вітер тихий з України понесе... аж до тебе... Ти їх...

прочитаеш... і мене згадаеш.". (A light breeze from Ukraine shall carry. . . to you. . . And you . . . shall read them. . . and think of me.). Those who shall receive them and read them, shall in time, realize what he is trying to communicate.

Shevchenko directs his poem "My Friendly Epistle" to his countrymen; to those who are not the least bit concerned about Ukraine's freedom and its independence from the tyranny of czarist Russia, to those who are completely committed to freeing Ukraine from its oppressors and to those who shall, in the future, become concerned with Ukraine's destiny. He lays a lot of blame for the conditions, which exist in Ukraine on his countrymen for they are the instruments with which Muscovy is able to enforce its ruthless rule on the people, "Гірше ляха свої діти її розпинають". (Worse than the Poles, or any other,/ The children crucify their mother;) It is a powerful indictment of his fellow countrymen, the landlords and the rich, all those who are benefactors of the regime's oppressive rule. He scolds them, "Схаменіться- будьте люди, бо лихо вам буде," (Come to your senses! Human be,/ Or you will rue it bitterly:) warns them, "Не чваньтесь, з вас деруть ремінь, а з їх, бувало, й лій топили." (Don't boast that you have bravely stalked:/ Your hides are being tanned, though callow,/ But they were often boiled for tallow!) and tries to make them aware of their responsibilities to their fellow countrymen and to themselves,

Учітесь, читайте,
 І чужому научайтесь,
 Й свого не цурайтесь,
 Бо хто матір забуває

Того Бог карає,"

(Gain knowledge, brothers! Think and read,/ And to your neighbours' gift pay heed,/ Yet do not thus neglect your own:/ For he who is forgetful shown/ Of his own mother, graceless elf,/ Is punished by our God Himself.).

In "Холодний Яр" (Kholodniy Yar) Shevchenko reminisces about the *haydamaky* but he soon turns his attention to the present and once again warns his countrymen about the consequences of their treatment of their homeland, "Дурить себе, чужих людей, та не дурить Бога." (Deceive yourselves and foreign folk;/ You cannot cozen God.) He reproaches his countrymen saying they have "Овечу натуру" (You are a brainless sheep.). He warns them of the consequences when once again "І повіє огонь новий з Холодного Яру." (And Freedom's fireswill flame anew/ Out of the Cold Ravine!) This *kholodniy yar* was a hideout for the *haydamaky* but whereas the Poles were the only enemy in the original, 'epic' poem, "Haydamaky", Shevchenko makes reference to the Muscovite regime and to his 'Russified' countrymen as being the enemy of Ukraine in this poem besides the Poles.

It is during this period that Shevchenko writes his "Три літа" (Three Years). This is the centrepiece, the jewel cluster for this the period. It was a collection of the poems he wrote over the previous three years, (from 1843- 45). In this collection of poems he laid the blame of many of the problems in Ukraine on its own people., that "nearly all Ukrainian landlords were 'inhuman', 'bandits and cannibals', hungry ravens'."¹⁶ He was aware of the fact that his Three Years would not make it past the censors, so it was circulated in

manuscript form throughout Ukraine and in some parts of Russia. In the poem "Three Years" he states very concisely the difference between the poetry of the first period and that of the poetry from the second when he refers to the effects of the previous three years on him,

Невеликії три літа
 Марно пролетіли
 А багато в моїй хаті
 Лиха наробили.
 Опустошили убоге
 Мое серце тихе
 Погасили усе добре
 Запалили лихо.

These three short years of one short life/ Have passed to no avail,
 And yet they cause great misery/ Within my spirit frail:/ They have
 laid waste my humble heart/ In all its gentleness;/ They have
 consumed all hope of good, Inflamed my dark distress,).

A number of poems from this period contain the ever re-occurring 'mother and child' image. The poem "Наймичка" (The Hired Girl) is presented as continuation of the mother's struggle with her 'sin'. It was only on her deathbed that she was able to rid herself of her burden. But the poem "Відьма" (The Witch) best illustrates the harsh reality and the personal suffering brought on by the economic, the political and the social policies imposed by the Muscovite 'masters' on the Ukrainian serfs. The harsh reality drove the mother to the verge of insanity. In the poem, Shevchenko also includes the

Christian virtue of forgiveness and illustrates the tranquility and peace which comes to the person who is able to forgive.

The changes which take effect in the poems from this second period are the result of his vision of Ukraine being shattered by the stark reality of the situation in the country. He devotes about a third of the poems from this period to uttering a forceful indictment of the powers which had created the economic havoc on the country and have put Ukraine into the shackles of serfdom; of *nevolia*. These poems vary in genre and style but each is a powerful appeal to all who wish to hear. There are invocations, prayer-like lyrics (My Legacy), short poems "The Excavated Mound", "Kholodniy Yar", a narrative poem "The Caucasus" and parodies ("The Dream") and "ВЕЛИКИЙ ЛЬОХ" ("The Great Mound"). Each in its own way exposes, the intolerable conditions in Ukraine and points out those, who are responsible for them.

In "НЕВОЛЬНИК" ("The Blind Man") Stefan considers himself fortunate to be blind and he says, "Нічого того в світі не бачу й не знаю." (. . . I have no eyes/ to see and know the fearful woe. . .). Other poems, like "У неділю не гуляла" ("The Kerchief") and "Русалка" ("The Mermaid") illustrate the consequences of the conditions. The expectations of a young maid are fulfilled in the poem "The Owl" but the eventual results are even more severe than of the luckless maid in the poem "Дівичії ночі" ("The Maiden's Nights"). In ("The Owl"), the mother devotes her entire life to her son, only to have him snatched away and forced into the Muscovite army. The mother, now left without means, is forced to beg and depend on charity in order to survive. But she does not give up hope about her

son's return. She goes insane and is eventually ostracized by society. Her being a good mother becomes her downfall.

In "The Blind Man" and in "The Hired Girl" Shevchenko presents a situation in which the father, the *hospodar* is at home, being the provider and protector of the family. The story in each case happens in "З давнього давна" (a long time ago) as Shevchenko says in "The Hired Girl". "Трохим," (Trokhym) Mark's stepfather in "The Hired Girl" and Jarema's father in "The Blind Man" are both of true Cossack stock. The home life as presented in these two poems is pleasant and comfortable with plenty of food and without fear of anybody. This is what the life of the people could have been like, had Ukraine been free and ruled by persons who had the qualities of leadership of the Cossack leaders.

Shevchenko departs from his tender, almost apologetic tone of the poetry from the first period but he does not really abandon it as for example his poem, "Маленькій Мар'яні" ("To Little Mariana"). This poem is one of the mini-jewels which the author scattered throughout all his poetry. Shevchenko rejoices with the beauty of a pretty young maid, but he also bemoans the fact that her future will probably be tragic. The melancholy mood, tinged with a bitter-sweet tone is not harsh for there is always that hope that things could possibly change for the better.

But the tone in most of the poems from this period has changed dramatically from the tone of the poems from the first period. It has become firm and direct, critical to a point of becoming harsh, almost abrasive. And yet the poetry does not jeopardize the melancholy mood of the first period. The beauty of the poetic flow is maintained

with a variety of rhymes and rhythms, thus retaining the reader's attention and pointing out to him episodes of a harsh reality, the causes of a social injustice, but not losing the tenderness and the intimacy of a personal lyric.

There are certain poetic devices which Shevchenko abandons in this period. Poems of a historic nature, in which Shevchenko idealized the Cossack heroes, do not really appear in this period. He does however use tidbits of 'flashbacks' of these heroes in the poems such as "Kholodniy Yar". Nor does he use the ballad genre such as "The Bewitched Woman" and "Тополя" ("The Poplar"), in which a young maid in love uses love potions and magical folk remedies in order to bring her loved one back to her. The protagonist in the poems from this period are the rich landlords, e.g. "Лілея" ("The Lily"). They deceive the pretty young maids and then turn them out to fend for themselves once the girls become pregnant.

Shevchenko introduces other poetic forms. He adapted the Biblical psalms to the situation he wished to address. The "Псалми Давидові", ("The Psalms of David") retaining the prayer-like qualities of the Biblical Psalms, praise God and ask Him to be merciful on the people. He writes these 'Psalms' not to reaffirm his faith in God, for he says, "Пребезумний в серці скаже, що Бога немає", (Only a fool will to his heart/ Declare there is no God), but in order to announce his message and to inform the people that the corrupt rule of man shall eventually be replaced by a rule in which 'truth' and 'justice' shall prevail, in which 'Christian love' shall dominate and in which "діла злих загинуть." (The deeds of the wicked shall die).

In the second period Shevchenko introduces another set of images, images suggesting *nevolia* and he abandons some from the first period. His images shift from the historic idyllic Ukraine to a Ukraine of his times, a Ukraine in *nevolia*. Words such as "кайдани", (shackles) "кати" (jailers) and "кров повипивали" (those who spill the blood), are used readily. Shevchenko uses words such as "собаки" (dogs) and "овеца" (sheep) to describe those who supported the oppressive regime and those who dared not question the atrocities of those in power. The czar's court and royal household were filled with "пани пузаті", (fat lord) "кабани годовані" (well-fed boars) and "всі пузаті до одного" (all pot-bellied). In contrast, the images of *nevolia* include the haunting images of a destitute mother who is in "сльози та лати", (tears and rags), "скручені старі руки" (wretched old hands) and "латану светину" (tattered sweater).

An unfortunate turn of events at this point in time altered the entire poetry-writing career for Shevchenko. He was implicated in a conspiracy, which was supposedly plotting to free Ukraine from the grips of the Russian Empire. The Sts. Cyril and Methodius Brotherhood was still in the embryonic stages of organization when it was reported to the proper authorities. Although Shevchenko was not even a member of the organization, he was considered as one of the principal conspirators of the group. His verdict was 'guilty' and Shevchenko was sent into exile, with the added proviso, that he should not be allowed to write or paint. Thus the second period of Shevchenko's writing career comes to an abrupt end.

The question here is, which of the changes found in Shevchenko's poetry at this point are the results of his *nevolia*. We

know that Shevchenko is a freeman during this period, but his country is subjected to a very vicious form of economic, social, political and cultural exploitation by a brutal Muscovite regime and all of its trappings. This would include the limitations used in restricting the use of the Ukrainian language, the censorship of his poetry and the fact that his brothers and sisters were serfs. And this is the *nevolia* which Shevchenko confronts when he visits Ukraine and it is the *nevolia* which Shevchenko attacks with all his poetic might during the second period. Shevchenko believed that the role of the poet in society was to bring the deeds and misdeeds in that society to the attention of that society and to its leaders and that is what Shevchenko did.

¹ Jurij Bojko, Schewtschenko und Russland, (Munich: Ukrainian Free University, Munich, 1952) , p. 13.

² P. Zaitsev, Taras Shevchenko, A Life, p.108

³ Dmytro Doroshenko, A Survey of Ukrainian History, (Winnipeg: Trident Press, 1975) , p. 519.

⁴ S. Smal'- Stockyj, Taras Shevchenko, Interpretations, p. 167.

⁵ P. Zaitsev, Taras Shevchenko, A Life, p. 56.

⁶ Ibid.

⁷ T. H. Shevchenko, "Letter to Tarnovskij", Povne vydania, 10: 24

⁸ T. H. Shevchenko, "Letter to Kukharenko", Povne vydania, 10: 21

⁹ Anton Kniazins'kij, "Fylosofia Shevchenka, Shevchenko-tvorchist' ukrains'koho idealizmu", (Shevchenko's Philosophy, idealism in Shevchenko's creativity), Taras Shevchenko, Collected Papers at the World Congress of Free Ukrainian Scholarship Commemorating the Centennial Anniversary of the Death of Ukraine's poet Taras Shevchenko, Vol. CLXXVI, ed. B. Steciuk, and B. Krawciw, (Toronto: Shevchenko Scientific Society in the U. S. A., 1962) , p. 33.

¹⁰ Nikolai Gogol' was born in Ukraine, spoke Ukrainian and wrote about Ukraine but he wrote in Russian. He is only referred to as a Russian writer. Would have this been Shevchenko's fate had he written in Russian as his Russian critics 'advised' him to do?

¹¹ Istoria ukrains'koi literatury u vosmykh tomakh, vol. 3 ed. by Y. P. Kyryliuk, (Kiev: published by "Naukova dumka", 1968) , 3: 176.

- 12 S. Yefremov, Istoria ukrains'koho pys'menstva, p.20.
- 13 S. Smal- Stockyj, Taras Shevchenko, Interpretations, p. 171.
- 14 Bedwin Sands, The Ukraine, (London: Francis Griffith, 1914) ,
p. 32.
- 15 P. Zaitsev, Taras Shevchenko, A Life, p.109.
- 16 Ibid, p. 118.

CHAPTER IV

A Return to *Nevolia*

The second transitional period begins with Shevchenko's arrest and continues on through his detention at the fortress of Sts. Peter and Paul in St. Petersburg. During this detention and before being sent into exile he writes the "Prison" poems. In these, Shevchenko uses a variety of themes and expresses a number of feelings including loneliness, sadness, anxiety and then, when he finds out about his fate, a disappointment and his disgust, as he says "Що дався дурним одурить," (For letting myself be duped by fools) for allowing himself to be caught in the situation in which he now finds himself. In this transitional period is the beginning of the third period, the most depressing period for Shevchenko during the time he was a poet. His punishment is severe, for not only is he being exiled but he is also being forbidden to write and to paint during his time of exile. He resorts to doing all his writing covertly just as he did when he was still a young lad and he conceals this writing in his boot. Shevchenko draws heavily on his past experience, his capital, during this third period and becomes preoccupied with his own personal *nevolia*. At times it appears as if he ran out of new ideas for themes for his poems. Just before he stops writing altogether, his poems become difficult to understand, and inconclusive. The topics had been reworked and repeated. He seems to have run out of ideas and inspiration. V. Korjak says about this time, "Нічого нового він тут за весь час не писав".¹ (He wrote nothing new during the whole time he was in exile.)

It is his past and his friends which provide some comfort and 'solace' to an otherwise depressing situation. Even in exile he met people who befriended him because most of them heard about Shevchenko. He was also favoured from amongst the prisoners and many of his superiors showed a benevolence towards him. Friends on the outside such as the Lazarevsky and Princess Repnina petitioned influential people on his behalf.

In his "Prison Poetry" he illustrates his diversity in writing poetry. He rises to the height of idyllic poetry in his "Садоk вишневий" ("An Evening"). This is his 'paradise' on this earth, his 'Utopia' which keeps on eluding him. It consists of a little house, wife, children and grandchildren. In the poem of 1850, "Не молилася за мене" ("A Cottage") he prays,

Я тільки хаточку в тім раї
 Благов, і досі ще благаю,
 Щоб хоч умерти на Дніпрі
 Хоч на малесенькій горі.

A cottage in that paradise/ Was all I begged, and still would prize/
 And near the Dnieper's bank rest/ On one low hill without a crest.

In one of his last poems in 1850, just before he stops writing, "І досі сниться: під горою" ("I dream about it still: beneath a slope,") he reiterates his humble request. He does not ask for much, but even this was denied him in life. The poet was never able to attain this idyllic life, although he constantly longed for it and he illustrates his disappointment of not attaining the humble 'bliss' in his poem of 1860 "Якби з ким сісти хліба з'їсти," ("If only I had someone by my side"). But he does not forget that it was in the same idyllic

setting that he experienced a virtual 'hell' as he relates in the poem in 1850, "Якби ви знали, паничі" ("If you but knew, young gentlemen,").

In the poems from the "Prison Poetry" Shevchenko illustrates the havoc which the *nevolia* of a society can create for the people in that society. They provide a depressing sight. In one poem there is a pretty young maid doomed to a life of loneliness because she has no one. In another, a Cossack finds no peace for has betrayed his *hetman*. The poem, "Ой три шляхи широкіі" ("The Three Roads") epitomizes the reality of the tragic situation of Ukraine's *nevolia*. Young men had to leave their communities in order to find their fortune. This had serious social repercussions for it devastated the 'family' social unit. In the poem "Мені однаково," ("It is all one to me") he states his greatest fear, the fear that wicked people shall pillage and plunder his 'beloved' Ukraine. This fear is even greater than is his disappointment of his being buried in a foreign land. In the poem "Н. І. Костомарову", ("To N. I. Kostomariv") his dramatic statement about his 'good' fortune that he will not be causing any grief for someone, only adds to the irony of his tragic situation. He has no one!

The three poems, "В неволі тяжко", ("It's Hard To Be in Exile"), "Понад полем іде" ("The Mower") and "Чи ми ще зійдемося знову?" ("Friends, fellow exiles, shall we meet again?") are the heart of Shevchenko's "Prison Poetry". He writes the first of the three just before he realizes what his fate was to be. In this poem he blames himself for his predicament and he states his greatest fears and that is, his not being able to live again in Ukraine and that he may be buried in

some foreign land. In the second poem, that is, after he realizes what his sentence was, he resigns himself to his fate; to the fact that he has lost his freedom, even to the possibility that he may die in some foreign field and that he may be buried in that land without even a marker for his grave. In the third poem, that is, in "Friends, fellow exiles, shall we meet again?" he asks his associates and acquaintances if they shall ever meet again. He tells them not to forget about each other and he begs of them to pray for Ukraine.

One of the first poems of the third period is the ballad "КНЯЖНА" ("The Princess"). In it are descriptions of some of the prettiest pictures of Ukraine. In it is also story of the most heinous of human behaviour, the act of incest-rape. Shevchenko uses the ballad to express his feeling about those of his countrymen who are responsible for the conditions which existed in Ukraine at that time. In the poem "Катерина" it is the Muscovite soldier who commits the 'sin' against the Katerina, whereas in the poem "The Princess" it is the Prince, the father, who commits the 'sin' against his own daughter. The beauty of the princess and of Ukraine are in a sense, a description of the same entity. The authority, that is the prince, perpetrates the offence on this beauty, on that same entity. Ukraine's own countymen are the culprits who are committing the heinous act against their own people. No words in any language would have been able better to convey the seriousness and the repulsiveness of the deed as did Shevchenko in this ballad.

The first poems illustrate Shevchenko's spirit. "Караюсь, мучуся... але не каюсь!", (I live in torment . . . yet I don't regret it!" but the ugly symptoms of a state of depression are already present.

Soliloquys expressing his feelings; loneliness, disappointment and frustration start appearing and the poetry contains elements of bitterness and dejection. Of the seventeen poems written in exile in the year 1847, the first year of his exile, six mention Shevchenko's concern about Ukraine and he express his passionate desire to return there at least once more before he dies. With the noun 'Ukraine' he uses such adjectives as "славна" (glorious), "наша" (our), "моя" (my). He implores his followers to, "МОЛІТЬСЯ", (pray) "ЛЮБІТЬ" (love) Ukraine, and, "І мене... згадайте" (And think of me.).

His stinging attacks which were so prevalent in the second period flare up but for a few lines and infrequently. He appears to be absorbed with other thoughts. His strongest outburst in the 1847 poems is against the 'Jesuits' in the poem "Полякам", ("To the Poles") blaming the Jesuits for much of the grief which the two countries, Poland and Ukraine, caused themselves. He repeats this venomous and in a sense offending attack on the "КСЬОНДЗИ" (priests) in 1850 in the poem "Буває, в неволі іноді згадаю" ("It often happens that in exile here"). The conclusion of this poem is fragmented and unlike that which a person would expect from a poet like Shevchenko. In the poem "Іржавець" ("Irzhavetz") he recounts some of the historic episodes of the Cossack era and specifically of the "Battle of Poltava" in 1709, but the patriotic gusto of his previous 'historic' poems seems to be lacking. There is a bit of bravado, but the Cossacks lacked the unity of purpose, the united leadership, the loyalty to it, the dedication and commitment of that leadership to 'their' Ukraine. They do not respect their *hetman*. The Cossacks here are not depicted as were the Cossacks of the first period. These do not have the

quality of character of the Cossacks described in Shevchenko's poetry of the first period. In the poem, "Чернець" ("The Monk"). They 'sweep' the streets with their "шаравари" (trousers). They may have forgotten their responsibility to their country but they certainly know how to celebrate.

Shevchenko reminisces about his youth, about his being thirteen and in the poem "А. О. Козачковському" ("To A. Y. Kozachkovsky") about his stealing five kopeks from the cantor-teacher. He also comments about his life in the barracks and how he 'escapes' from it on Sundays. But he returns to the two thoughts which dominate his poetry from this period, that is, his love of Ukraine and his great desire to visit his 'beloved' Ukraine or at least be buried on her soil. He ends the poem "Сон" (The Dream [1847]) with a prayerful request, to visit his Ukraine at least once more. In "Москалева криниця" ("The Muscovite Soldier's Well") he expresses his feelings about those of his fellow countrymen who have allowed their country to fall into foreign hands and who have accepted the foreign ruler passively, complying with his rule and even serving in his army, "Отак живіть, недоуки, То й жить не остине!" (Live as he did, you half-brained sons of earth,/ And you will not be weary of this life!)

In the second year of his exile, that is, 1848, Shevchenko writes over fifty poems. Many of them are short, of which about half are about twenty lines or less and in irregular blank verse form. One 'Soviet' authority, commenting on the poems written in exile, says, "Ми вважаємо, що пісні цього періоду є оригінальними лірич-

ними поезіями".² (We realize that the songs from this period are original lyrical poetry)

Each reflects but a single poetic concept, relaying a single message or presenting another approach to a theme which has been presented a number of times. Many of the poems from this year are about lost love; a pretty young maid wastes away because of her social status, or rather a lack of it, as in "Якби мені черевички," ("Shoes in vision shine entrancing"), in "Породила мене мати," ("My mother bore me in a lofty hall") and in "Не тополю високою" ("It is not the tall poplar"). Another young maid longs for her betrothed who has gone away as in "Полюбилася я," ("Love was all my whim"). A youth leaves to find his fortune, as in "Ой не п'ються пива-меди," ("He'll drink no more beer and mead") and in "Не хочу я женитися," ("I would not be a married man"). Some poems are personal, containing the author's reminiscence, as in "Г. З. (Немає гірше, як в неволі)", ("To H. Z.") ("If by some chance we were to meet again") in "Якби зустрілися ми знову," and in "І виріс я на чужині" ("In alien realms my youth was told;"), his hopes and fears, as in "Ой гляну я, подивлюся" ("Ah, let me glance and gaze awhile") and in "В неволі, в самоті немає," ("None is there in my exiled loneliness"), and his soliloquys about his verses, his 'children', as in "А нумо знову віршувать" ("Come, let us turn again to versifying!") and in "Мов за подушне, оступили" ("As if a painful soul tax to demand").

Some of the longer poems present episodes of human tragedy and strike mercilessly at the perverse behaviour of the different individuals. For example, in "Варнак" ("The Branded Convict") there is a flashback to the *haydamaky* era, just as there is a flashback to

the Cossack era in the poem, "Швачка" ("Shvachka"), but in "The Branded Convict" the once popular leader of the *haydamaky* turns away from the butchery of the times and throws himself to the mercy of his fellowman. Shevchenko returns to the *haydamaky* topic and to the Cossack topic in "У неділеньку у святую," ("Election of a *Hetman*") and in "Заступила чорна хмара" ("*Hetman* Doroshenko"). In the first poem Shevchenko describes the election of a *hetman*. The man, "Лобода" (Loboda) by name, is elected by the Cossacks to be their *hetman*, but he bows out, in order to facilitate the choosing of a younger man to the office of *hetman*. *Hetman* Doroshenko attempts to unite the Ukrainian forces against the enemy, but the enemy prevails because the Cossacks are seeking personal goals and show very little loyalty to the leader. They are more interested in their own well-being. He resigns, leaving the country in the hands of leaders appointed by the enemy.

In the poem "Ой чого ти почорніло" ("The Field of Berestechko") the images of the tragic destruction of the Zaporozhian Cossack Sitch are burdened with a 'curse' which shall be uttered by those who plough the fields where the Cossacks fell. The poem presents images of hopelessness and utter despair, that all is for naught. The fields shall once again turn green but the land shall not be free. The pessimism about the future of Ukraine as presented in the poem, very much reflects the feeling Shevchenko has about his own future, that is, about his return to freedom and to Ukraine.

In the poem "Марина", ("Marina") Shevchenko presents a scene of despair bordering on the grotesque. His description of Marina and her mother at the inferno of the manse creates illusions of things

beyond the natural and conjures images of something unnatural and eerie. The mother and daughter both of whom tried to be good and virtuous, are driven to insanity by the master and all die tragically. The pessimism created by the poem has no relief and poem ends on tragic note. In the poem "The Witch" of the same genre, but from the second period, the 'witch' is reinstated into society by the good deeds she is able to do for young girls. Two other poems of the same genre from the third period, which present social issues comparable to the issue in "Marina" are, "СОТНИК" ("The Captain") written in 1849 and "Петрусь", ("Peter") written in 1850. In "Peter" there is a perversion of values. The heroine 'Mania' finds herself in a awkward situation. She loses Peter when he confesses to the crime that she committed. He is the villain, although he is the person possessing the positive character. In "The Captain", the young maid eludes her captor and it is 'he' who suffers the consequences of his 'sin'. But in "Marina", the heroine and her mother find no solace. Some field workers find their bodies the following spring. There is no poetic justice in these poems. One wonders what message Shevchenko is trying to convey in these poems. His suffering was the result of his efforts to improve the lot of his fellow man, of trying to do good in a society.

The same concept that 'evil' persons are the heroes and in some cases the 'saints' of society, is repeated in the poem "Царі" ("Tsars"). In this poem Shevchenko writes about the lecherous behaviour of three persons: David, Amnon and Volodymyr, all of whom are 'prophets' and 'saints' in the Christian religion and in a sense, exposing the wickedness of these leaders. In "Титарівна" ("The Sexton's Daughter") he presents a case in which two young people

who had shown a love for each other and who could have fallen in love and could have had a wonderful life, turn on each other with vengeance and literally destroy each others lives. They did not fall in love, they fell in hate.

Deceit seems to be the order of the day. In the poem "Коло гаю, в чистім полі" ("Beside a grove, out in the open field"), Ivan is poisoned because of deceit. In "У тієї Катерини" ("Pretty Katie") the heroine is killed because of deceit. There is also deceit in the poem "Меж скалами, неначе злодій" ("Among the rocks along the Dniester's Bank"), but the act of forgiveness on the part of the husband brings about a reconciliation and a heroic ending. The short poems of "Із- за гаю сонце сходить," ("Behind the grove the sun mounts up"), "Ой пішла я у яр за водою," ("Alas! I went to fetch a pail of water") and "Не так тії вороги," ("My care is not so much my enemies") are about deceit. But in the last lines written in 1848 Shevchenko comments on what keeps him going. "Так надія, Брате, не вмирає" (But hope, my friend, can never wholly die).

In the following two years Shevchenko manages to write but thirty- one poems, eighteen in 1849 and thirteen in 1850. He begins his third book of poetry in 1849 with the poem "Неначе степом чумаки" ("As the salt- merchants on the boundless steppe") and his fourth book in 1850 with the "Лічу в неволі дні і ночі" ("I count my exile nights and days"). Both reiterate the compulsive urge to write in spite of the consequences, if he were ever caught.

In his first poem of 1849 Shevchenko states his compulsiveness to write. He is not as bitter now and as he states in the poem "Як маю я журитися," ("Rather than grieve my fellow men,")

of the same year, he shall accept his fate, whatever it may be, but he must also write. But the poems have lost their magic to stir and to excite. They are more philosophical and in some cases, quite difficult to understand and interpret. The 1848 poem "Пророк", ("The Prophet") the poem of 1849, "Дурні та гордії ми люди" ("Where'er we roam, whatever we may do") and of 1850 "Мені здається, я не знаю" ("I somehow think, but cannot ratify,") fall into this category. Poems like "У наших раї на землі," ("To a Mother"), "Було роблю що, чи гуляю," ("Whether I work, relax, or pray to God,") and "Ми восени так похожі," ("Somewhat, it seems, in autumn we resemble") start on a note of optimism but end up in pessimism. In the poem "Заросли шляхи тернами" ("The roads that lead to Ukraine") he asks God why was he deprived of the joys of youth. In this poem he also states a couple of his greatest concerns, one, his desire to be buried in Ukraine and two, the fear that his poetry may not be reaching Ukraine. He repeats this concern about his poems not reaching Ukraine in the poem, "Хіба самому написати" ("I wonder if I should attempt to write") and then, in the poem written in 1850, "На батька бісового я трячу" ("The devil only knows why I should waste") he raises in disgust the question of, why is he writing.

The last seven poems of 1849 and most of the poem of 1850 are autobiographic. They are full of pessimism and in them Shevchenko expresses his deep despair as he tumbles down into an abyss of silence. Thus ends the third period.

His poem "Чума" ("The Plague") describes how the cholera plague destroyed a village. The description parallels that, of the

destruction of 'Baturin' by czar Peter of Muscovy in the poem, "The Great Mound" from the second period.

The poem "Зацвіла в долині" ("There blossomed in a valley long ago") illustrates Shevchenko's strong belief in a God which may be found sooner in nature than in an established Church such as was the Russo- Orthodox Church at that time. This does not mean that Shevchenko was a pantheist. But he did not accept the "становище урядової російської церкви".³ (the stand of the official Russian Church.)

Shevchenko has tried his hand at some 'lighter' poetry during this third period even though it might stem from his 'bitterness' of his destiny. In the poem "У Бога за дверми лежала сокира" ("Behind the door in God's own dwelling place") he tries to give a reason for the desolate landscape in the region through which he is passing. In the poem "Ой крикнули сірії гуси" ("Oh, what a hubbub the grey geese raised") he presents a case where a determined widow defiantly raises her son, pampering him and investing in him her whole life, then proudly enrolling him into a Cossack regiment. Any humor, associated with these poems, however, is not of the boisterous kind and can be appreciated only when the reader understands the author's predicament.

Shevchenko's misgivings about the possibility that his poems were not reaching Ukraine and were not being read seem to disturb him greatly. "Мабуть, мені доведеться читати самому оці думи?" (Here I may stay, unwept, unknown, / and read these verses all alone.). He has shown his sensitivity to his not receiving any letters from 'home' in the 1848 poems "Добро, у кого є господа," ("Blessed

is he who has a house to boast of,") and "І знову мені не привезла" ("The post- chaise brings its mail again") and then in 1849 he writes "Хіба самому написати" ("I wonder if I should attempt to write. . ."). Now the other possibility, the possibility that his poems were not reaching Ukraine and were not being read, starts to haunt him. According to Zaitsev's Taras Shevchenko, letters did keep coming and if Sevchenko dispaired at this time it was that, "These letters were not from 'the community'. Both Andriy Lysohub from Princess Repnina, very faithful correspondents."⁴. Shevchenko, however, wanted to hear from his own countrymen that is, the people in Ukraine. He may have been under the delusion that his poetry was reaching Ukraine and he may have been eager to hear about how it was being received.

Shevchenko had the luxury of a free man during part of his time in exile. When he was assigned to Orsk, he travelled there by coach. He even had the services of a servant for a time when he was at Orsk. He visited the homes of military officers and government officials not as a prisoner but as a guest. There were times when he lived in their homes. His friends risked their own livelihood in order to ease his conditions in exile. They wrote letters on his behalf and they petitioned for him, using their connections to make life easier for him. Princes Repnina risked the chance of raising the ire of the czar. But she persisted and when Shevchenko was sent to Novopetrovsk she was warned not to side with Shevchenko and his cause.

But in spite of the 'most favoured' treatment, the time Shevchenko spent in exile was a virtual 'hell' for him. The barracks were infected with bedbugs and other vermin. Besides suffering

from rheumatism because of the most deplorable conditions of the prison barracks, he had several bouts with scurvy and suffered from a severe case of boils on his feet a number of times. Being sent to Novopetrovsk added to the poet's suffering.

The ten years which Shevchenko experienced in these 'hell' holes of the czarist prisoner 'army' took its toll. The young man, who entered the ranks of exile when he was still in his early thirties, came out ten years later an old man, bald, stooped and poor in health. There was also a great gap in the social life. At a time when others were getting married, raising families and developing a career, he was serving time as an exile. He was deprived of activities associated with the cultural community. Shevchenko craved for these. He expressed his feelings not only in his poetry of this third period but in his letters to his friends. "Дивитися ж і не рисувать—це така мука,"⁵ (To see and not to paint- is very painful,) he wrote to Princess Repnina and "Я страшно мучуся, бо мені заперщено писать і рисувать," (I'm suffering terribly, because it is forbidden for me to write and to paint,) to Lysohub.⁶

There were times when Shevchenko experienced some joy such as receiving letters and parcels from friends or from the company of some friends, but these were very brief and eased but little the suffering he experienced during his exile. He did show his gratitude to those who remembered him in his letters to them, but infrequently in his poetry.

Shevchenko did have the opportunity of doing a lot of reading at this time. Not only did his friends send him books but he also had access to the private libraries of the different officers and officials.

The Bible was about the only book which was readily available to him and he read it through a number of times. But Shevchenko was a sociable person. He was eager to hear what was happening in politics, in writing and about the different cultural activities throughout Europe. And he wanted to be free to write and to paint. His confinement, although not physical, for he was not confined to sit behind bars, was very harsh and repressive for the type of personality that Shevchenko was. He was deprived of all kinds of social activities. He finds nothing to provide him with his cultural needs. Nor is he allowed to express himself creatively; that is, to paint and to write. And for all this, he thirsted badly.

This third period, during which Shevchenko was forced into seclusion, may be compared to a period during which a person's soul goes through an ordeal of being purged, to be cleansed of all the unnecessary qualities which it may possess, the chrysalis stage in a 'metamorphosis', a kind of catharsis. Then, during a period of silence, the person goes through a renewal during which time a person's thoughts are purified and refined, only to emerge sometimes later, rejuvenated and refreshed. Shevchenko emerges from his ordeal in a role which includes the role of 'prophet of the Ukrainian nation'. "І часто тоном справді біблійного пророка поет звертається і до рідної землі, і до тієї сервилістичної маси:"⁷ (And in a clear voice of a Biblical prophet he turns his attention to his country and to the servile people.)

Shevchenko's poetry from this period differs from the poetry of the first and second periods. But the differences are not so much in structure as in theme, mood and tone. For example, the principle

thrust of his poetry from the previous period was against the abuses and the harsh rule of the Muscovite regime, especially in Ukraine. The thrust of the poetry from the third period concentrates noticeably on his personal dilemma. This does not mean that he forgets about the theme of his poetry from the second period, but it becomes more of a corollary of his main concerns at this time and that was, to be able to visit Ukraine at least one more time and if he were to die before that, then to be buried on Ukrainian soil.

One wonders if Shevchenko would have been able to pull through this period had it not been for his former popularity which came with the publication of his Kobzar. Not too many of his poems from this period attained the popularity of the poems from the first and second period. They do not seem to have that appeal, that magic of the poems from the first two periods. The immediate effects on his poetry are not difficult to recognize. His *nevolia* did affect his poetry. One wonders if Shevchenko himself felt this. When he rewrote his poem, that is "The Muscovite Soldier's Well" from the second period and sent it to Y. Kukharenko. Kukharenko, in turn, assured Shevchenko that he had not lost his poetic touch. One wonders what the results would have been, had Shevchenko been able to publish during his years in exile, for Shevchenko's bout with *nevolia* did have an effect on him and on his poetry.

The world was ready to accept him with open arms when he was finally released. At every place he stopped on his return from prison he was received with great enthusiasm by friends and others who had heard so much about him. Shevchenko's return was both triumphal and jubilant. His popularity was on the ascent and

expectations were high. He had to mark time at Nizhni Novgorod but this gave him an opportunity to reorganize himself for his triumphal return to society. Besides, it gave him some time to return to writing poetry. Thus began his fourth period.

- 1 Volodymyr Koriak, Borot'ba za Shevchenka, publication in Ukraine, (1925) p. 20.
- 2 Istoria ukrains'koi literatury, Kyryliuk, 194.
- 3 S. Smal'- Stockyj, Taras Shevchenko, Interpretations, p. 172.
- 4 P. Zaitsev, Taras Shevchenko, A Life, p. 167 and p. 191.
- 5 T. H. Shevchenko, "Letter to Princess Repnina", Povne vydania, 10: 41
- 6 T. H. Shevchenko, "Letter to A. Lysohub", Povne vydania, 10: 42.
- 7 S. Yefremov, Istoria ukrains'koho pys'menstva, p. 22.

CHAPTER V

A Return and a Revival

Although Shevchenko did not return to writing until about 1854, he did paint and was able to get the paintings clandestinely to his friends on the outside. In 1854, Shevchenko started writing again but he restricted himself to writing novellas only in Russian. He also started a diary, also in Russian, the first date of his diary being June 12, 1857.

In 1855, with the death of Nicholas I, Shevchenko started to think about the possibility of an amnesty. Therefore, "Щоб оминути можливих репресій, писав російською мовою. Писав безперервно, кінчав одну повість і починав наступну."¹ ("So as to avoid any possible repression, he wrote in Russian. He wrote without end. He finished one novella and immediately started another.") Nor did Shevchenko wait passively by for the possibility of an amnesty. He wrote to his friends and to influential people, asking them for their support and urging them to lobby on his behalf. This is the transitional period which leads into the fourth and final period. During this transitional period Shevchenko moves from a person deeply depressed to one of complete revitalization. "Я ожил, я воскрес! и остальные дни праздника я провожу как бы в родном семействе,"² ("I survived, I arose! And the remaining days of the holidays I shall spend as if I'm at home,") he writes to his friend Madam Tolstoy after receiving from her the news about the possibility of an amnesty. But Shevchenko's optimism went far beyond that of an inmate who was trying to obtain an amnesty. He expected that his release would come quickly and that he would be

able to sail away from his prison without delay. But the wheels of bureaucracy turned slowly. It was July 1857 before official word was received and it was not until August 1857 that Shevchenko able to leave.

Without the slightest affection, without assuming the martyr's pose or stature, with all possible simplicity and directness, the poet establishes himself in the new life, a life to which he was unaccustomed but greeted with radiant joy upon his return to society from the graveyard in which he spent ten years of his life.³

Shevchenko did not waste any time in returning to the writing of poetry. He re-worked his poem "The Muscovite Soldier's Well" (The Trooper's Well).⁴ This was not the only major poem the Shevchenko revises during this period. He also re-worked the poem "The Witch" on March, 1858. The fourth period begins with his re-writing of the poem "The Trooper's Well"⁴. Shevchenko's poetry had not been effected negatively by the ten years of a very severe *nevolia*, seven during which he wrote no poetry. In fact, his poetry reached a new level of perception and understanding. E. J. Pelenskyj, in his book, Шевченко-клясик (1855-61) (Shevchenko-Classic) writes about Shevchenko's poetry from this period,

Помітна в ній зміна світогляду, що став спокійний і гармонійний, до того прийшло і філософське поглиблення проблем, що дістало тоді і в житті й у поезії Шевченка навіть деяку перевагу над емоціями.⁵

(Recognizable in it, (his poetry, M.K.) is a change in attitude, which becomes peaceful and harmonious and with it a philosophical approach to the problem, which rose in Shevchenko's life as well as in his poetry in some instances above his emotions.

He seems to have reached a level of 'providential' wisdom, which revealed to him, that the truth shall prevail and shall destroy

that which was founded on falsehood, lies and deceit. During this period Shevchenko held steadfastly to the concept, that truth shall eventually triumph and it is through 'truth' that man shall be able to overcome his *nevolia* e.g. the serf in Ukraine shall be able to free himself from his *nevolia*. This would be the first step on the road to Ukraine becoming a free and independent nation. He dedicated himself to this, and tackled it in a manner which to some seemed quite reckless. P. Kulish warned Shevchenko, "бо боялися, щоб поет не накликав на себе нового нещастя."⁶ (for he was afraid that the author may bring more trouble upon himself.) Vasyl Lev, quoting from Leonid Biletsky says,

Важка десятилітня неволя не зломала Шевченкової індивідуальності й сили волі, не вибила з його голови 'бунтарських' ідей. Навпаки він і далі вірив, що його покликало Боже Провидіння боротися за волю свого народу, за права людини, за ідеї гуманності, взаємного порозу-міння і допомоги один одному.⁷

The hard ten years of *nevolia* did not break Shevchenko's independent spirit and strong will nor from his head rebellious ideas. On the contrary, he continued to believe that he was an instrument of God's Providence to struggle for the freedom of his country, for the rights of man, for humanistic principles of mutual understanding and mutual assistance.

As mentioned before, Shevchenko's ability to write poetry was not diminished by his inactivity. He himself had some misgivings about it, but in a letter to his friend, Y. Kukharenko he reaffirmed his abilities and his delight in having maintained his 'touch'. He wrote "Я писав, - - не втну нічого віршами. Отже і збрехав. - - я сам думав, що я вже зледащів, захолюнув в неволі, аж бачу— ні."⁸ (I wrote, . . . will not be able to write any more. So I lied. . . . I thought that I was finished, broken by *nevolia*, but I now realize, that was not the case.)

Soviet critics commenting about Shevchenko after his return from exile, say, "Загальноприйнятою тепер є думка, що останній період творчості є найвищим етапом в його еволюції."⁹ (It is now widely accepted fact that the last period of writing is the highest point of his development.)

Shevchenko emerges from the very harsh state of *nevolia* of the third period enters into another state of *nevolia*. This fourth period was similar in many respects to the *nevolia* of the second. But there were some added conditions. Shevchenko had now become quite well known for his very strong patriotism and for his political views. Because of this, his movements were restricted and he was kept constantly under police surveillance. There were also some individuals who watched Shevchenko very closely so as to report him, and thus ingratiate themselves with the authorities.

The *nevolia* of Ukraine and its people remained unchanged. Shevchenko, however, enters the fourth period on a note of optimism. "Yet its (this cycle's, M. K.) tone is uncheerful."¹⁰ This is very much the same melancholy mood which persists throughout much of Shevchenko's poetry. After rewriting "The Trooper's Well" he wrote a number of poems reflecting this optimism because he may have been anticipating a change and because of his strong faith that 'truth' shall prevail. The tone is firm and like a prophet from the Old Testament, he not only scolds his followers but he is firm with God "із Богом дуже гостро розправляється."¹¹ (and is very stern with God.) The two narrative poems written at this time, "Неофіти" ("Neophytes") and "Марія" ("Mary") illustrate this commitment to the principle that truth shall prevail. Both poems, of a 'Christian' motif,

use the 'mother and child', and in this case the 'mother and son' genre, so often used by Shevchenko in his previous poems, to present the national *nevolia*' of Ukraine in the imperialist Empire of czarist Russia. There was no doubt in the minds of those who knew Shevchenko, what he meant. There are, however, differences of opinion about the specifics. For example, M. Zerov says that the 'son' refers to the Decembrists,¹² and the 'mother' to the mothers and wives of these Decembrists. According to L. Biletsky, Shevchenko was referring to Kostomarov and his mother in the poem "Neophytes".¹³ B. Lev, quoting Olexander Barvinsky, says, that Alcides may also refer to Shevchenko himself,¹⁴ and the 'mother' to Ukraine. This presents another dimension to the allegorical meaning of the poem. Shevchenko, commenting on the Ukraine's *nevolia* and entertaining the notion that changes would be slow and that he himself may not be able to witness the outcome of his 'crusade', may be searching for a 'prophet' to follow in his footsteps.

Although some Soviet critics say that "Mary" is not an allegorical poem,¹⁵ it is difficult not to interpret the poem in the same way as the poem "Neophytes". The 'truth' symbolized by the son, is suppressed when the son is put to death, but the essence of the 'truth' remains and is perpetuated by the mother. C. H. Andrusyshen refers to this poem as the "final flowering of the genius as an inspired humanitarian poet."¹⁶ and just like Christ's suffering brings salvation to the world, so does the suffering and death of the 'son' in these poems, bring to "future generations of men to love, to goodness and to brotherhood."¹⁶ As mentioned before, Shevchenko may have been thinking about himself, for he could not visualize any

change taking place during his lifetime and so, he predicted that changes would take place at some future date after his death and that 'his' message shall eventually triumph and prevail.

The mother in the poem "Mary" is as impressive as a Ukrainian icon, but unlike an icon, and more like a 'western Madonna' she is alive. She moves and changes as she struggles to raise her 'one and only' son and when he is crucified, she takes up his cause and leads his followers against those forces which crucified him,

І іМЕНЕМ ТВОЙОГО СИНА,
ТВОЄЇ СКОРБНОЇ ДИТИНИ
ЛЮБОВ І ПРАВДУ РОЗНЕСЛИ
ПО ВСЬОМУ СВІТУ.

And in the name of Him you brought to birth,/ Of your afflicted Son,
to every land/ They carry Truth and Justice, Hand in hand;.

She rallies them into action but she herself dies in a state of extreme poverty, like an orphan, alone and in hunger and comparable to the deaths of many of the other mothers in Shevchenko's poems, e.g. in "The Witch" and in "Marina". It should be mentioned here that in "Neophytes" Alcide's mother is spared the indignity of that pauper's death. She is one of the very few mothers of a 'mother and child' theme that continues to live as she did before and is not persecuted for her continuing her son's work. Shevchenko ends that poem on a positive note. Even Mary, Christ's mother is not so fortunate, for she was not able to escape the pauper's death.

In the three lyrical poems "Доля", ("Destiny") "Муза" ("Muse") and "Слава" ("Fame") Shevchenko does not really talk about *nevolia*

but he does make reference to some point in his previous states of *nevolia*, e.g. his schooling at the hands of the "п'яного дяка" (drunken sexton) and about the conditions in the barracks "казамари нечистої" (Filthy barracks- room). He personifies Destiny, Muse and Fame and speaks to them as if they were his comrades. He raises questions and expresses his feelings towards them. He speaks with his Destiny as with a true friend and he says about their association, "у нас нема зерна неправди за собою". (. . . and no man can find/ One grain of falsehood that we've left behind. . .). And he scolds his Fame and calls her fickle, but in spite of that, he calls her "моя доле" (My Destiny) and considers her an intimate companion. He considers his Muse not only as a protector, but as a teacher and a close friend. She has been a faithful companion to him throughout his life. Shevchenko has used this dialogue with Destiny on a number of occasions. In the last poem that he ever writes "Чи не покинуть нам, небого,..." ("My humble neighbour, comrade dear,") he states his deep desire that he does not want to be abandoned by his Muse.

During this last period Shevchenko writes about ten poems which have Biblical themes. Besides the allegorical 'epic' poem of "Neophytes", of "Mary" and number of 'Imitations' of passages from the Old Testament, he writes a series of prayers. Two of his 'Imitations', "Подражаніє 11 Псалму" ("Imitations of Psalm XI") and "Ісаія. Глава 35" ("Imitations of Isaiah") were written before Shevchenko was allowed to visit Ukraine. The tone of these 'Imitations' are quite conciliatory and tempered with optimism. Shevchenko had already realized that things had not really changed from the time before his exile, that the harsh *nevolia* of the past still gripped the

country. "He was hoping for change but he saw that the old bureaucracy remained unmoved."¹⁷

He was delighted with the writings of Maria Markovich, which he had read when he was still in Nizhny Novgorod and so he dedicated the poem "Сон" (A Dream) [1858] M. K.) to the young author. In January 1859, on the occasion of their first meeting, he wrote the poem "Марку Вовчку" (Marko Vovchok). He says about her, "Господь послав тебе нам, кроткого пророка . . .", ("The Lord has sent us you, the gentle prophet . . .") for he believed that she was the one who would continue his crusade.

On July 13, 1859, Shevchenko was arrested for blasphemy. The charge arose out of a very informal meeting at which a police agent A. Kozlovsky enticed Shevchenko into uttering something which was interpreted as being blasphemous. Thus, Kozlovsky earns himself the notoriety of O. Petrov, the person who, in May, 1847 informed on Shevchenko. It was principally on Petrov's evidence that Shevchenko was convicted and sent into exile at that time. This time, however, the authorities were not as hasty and were much more compassionate. Although he was under arrest, he was allowed to travel around. Shevchenko writes two poems at this time, "Сестрі" ("To My Sister") and "Колись дурною головою" ("I once thought foolishly: What woe is mine"). In the first he expresses an annoyance with his personal *nevolia* and that of his sister's. In the second poem, he shudders at the thought that he may again find himself in the predicament of a couple of years ago, and he laments, "І де я в світі заховаюсь? Щодень Пілати розпинають...". ("Where on this earth shall I find out a refuge?/ Each day new Pilates crucify our souls.").

Shevchenko wrote his two other 'Imitations' late in 1859, after he had spent some time in Ukraine and after being ordered to leave. His tone changed dramatically in these two 'Imitations', "Подражаніє Іезекіїлю. Глава 19" ("Imitations of Ezekiel") and "Осії. Глава 14" ("Hosea, Chapter XIV"). He is both bitter and pessimistic about Ukraine's future. His language is rough and he is abrasive. The words he uses when referring to the queen in 'Imitations of Ezekiel' are harsh and offensive. In 'Imitations of Hosea' Shevchenko 'condemns' Ukraine to death for a number of reasons, one being "Та за панів отих поганих," (because of the wicked lords,) that you have raised. Only after the czarist regime is overturned, shall a new order be established, one without czars, "Од ласки царської..." ("From the unseemly favours of the tsars. . ."). In his "МОЛИТВИ", ("Prayers") Shevchenko utters prayers for the different groups of people found in society. He is not blasphemous nor does he show any malice. All he asks for himself is, "а нам— Нам любов на землі" (. . . for us/ Is love among poor people!) In "Саул" ("Saul") he returns to his attack on the imperialist Muscovite regime, as he tries to dispell from the people's minds the myth about the necessity of czars. He tries to convince them that czars are unnecessary. He shows his disappointment and despair in the poem "Минули літа молодії" ("My years of youth have passed away. . . "). He is old, alone and without the comforts of a home and family.

After some short poems concerning his personal life, Shevchenko reverts to his attacks on those who were the instruments of his country's *nevolia* and of the people's suffering. His poems illustrate his frustration and disappointment. His attacks in

the poems such as "Умре муж велій в власяниці" ("On The Death of Grigoriy Metropolitan of St. Petersburg") and "Хоча лежачого й не б'ють" ("Although one does not castigate the dead,") are very curt, to a point of being quite nasty, for he is bitter and disappointed not only because the persons referred to in these poems were the 'enemy', persons who were part of the Muscovite camp, but because the anticipated changes in society had not occurred. He is just as rough with Bohdan Khmelnytsky in the poem "Якби то ти, Богдане п'яний" ("If, drunk Bohdan, you now could take a glance"). There were also setbacks in his personal life. It is with great relief and quite fitting that the final poem is 'light', almost jovial when compared with the bitterness and disgust which was built up in the poetry during the last few months of his life.

Two poems from this period are really fragments of larger works which Shevchenko was planning to write. These are "Юродивий" ("The Idiot") and "Saul". There is enough information about the first poem fragment to provide a fairly elaborate sketch of what Shevchenko had in mind. This poem has the characteristics of Shevchenko's poem from the second period. He scolds his fellow countrymen, setting the blame of the country's plight on their shoulders and he asks "Коли ми діждемося Вашінгтона з новим і праведним законом?" ("When shall we get ourselves a Washington/ To promulgate his new and righteous law?"). And he raises his voice to God and like a prophet from the Old Testament exclaims "Око, Око! Не дуже бачиш глибоко!". ("Oh Eye, Eye, Eye! It seems you do not peer/ too carefully at man!) He commits himself to helping those who were imprisoned, those suffering from *nevolia*. "Споборники святої волі . .

. на світ вас виведу". ("My fellow champions of liberty- / - - And I shall lead you out. . .")

There is very little information as to the author's intent about the second poem fragment "Saul". Although this second poem fragment was written in 1860, G. Y. Shevelov makes very little mention of it in his essay "The Year 1860 In Shevchenko's Work".¹⁸ The Soviet critics comment on its allegorical character and say, "В сатиричному образі Саула легко пізнавався Микола I."¹⁹ ("It is easy to recognize Nicholas I in the satirical description of Saul.") This is Shevchenko's last attempt at writing something of epic proportion.

Although Shevchenko's greatest concerns during the fourth period was the social injustice which existed throughout the whole Empire, and specifically, the nevolia of of the serfs in Ukraine, the last period of Shevchenko's poetry writing career is unique form the other periods by the fact that he is quick to express his personal feelings through his poetry. A number of short lyrical poems from this period illustrate this. Each, in some unique way, illustrates Shevchenko's thoughts, his concern about the plight of 'his' Ukraine. The poems "Я не нездужаю, нівроку" ("I don't feel well,-. . .") of 1858 and "Світе ясний! Світе тихий!" ("Oh gentle light, light fair to see,") in 1860 illustrate how radical he has become but in the poem "Бували війни й військові справи:" ("There once were wars and military feuds") he reconciles his position and shows his preference for peaceful solutions. He says,

— і все те, все

Потроху вітер рознесе,

А ми помолимося Богу

І небагатіі, невбогі.

— and then to dust/ That gradually the wind will blow away./ And those of us who are not rich or poor/ Will raise a prayer of gratitude to God.

There are some poems which reflect a personal concern; his love affairs and their breakups, his personal vindictiveness against persons who caused him grief. These illustrate how sensitive the author was to some of the situations which he encountered during this period and how quickly he was to react to these situations through his poetry. The poem "Якось- то йдучи уночі" ("One night, as I was walking by the Neva,") presents St. Petersburg as a fearful din of evil, which in a sense frightens him. He wards off this evil by crossing himself and spitting three times. One of Shevchenko's shortest poems of the period, "І день іде, і ніч іде." ("The days go by, likewise the night . . .") gives the answer to the author's disappointment and despair. "Чому не йде апостол правди і науки?" (why the Lord of Truth and Light/ Sends no Apostle to these darkened lands!)

G. Y. Shevelov makes special reference to a number of poems from this period. He calls them 'miniatures', but as Shevelov himself points out, it is only the readers, who are well acquainted with Shevchenko's poetry who can actually appreciate these 'miniatures'.²⁰

Some added remarks should be made at this point about his poetry from this period regarding, firstly, Shevchenko's 'light' poetry and secondly, his 'folk' poetry. Although Shevchenko did write some 'light' poems during the third period, it is only in the fourth period that we encounter some of Shevchenko's more humorous poems. In

the poem "Н. Т. (Великомученице кумо!)" ("N. T. [Oh you long-suffering and dear old crony!]) he teases his rather oldish female acquaintance about her 'self-righteous' life. In his poem "Гімн Черничий" ("The Nuns' Hymn") he becomes quite offending, something quite unbecoming a person of Shevchenko's stature. He may have been in a state of ribaldry or of cynicism when he wrote this poem, but if this is all that he wrote of this nature, then it should be tolerated, for man is not perfect. Nor was Shevchenko. What is really surprising is that G. Y. Shevelov considers this poem and the afore mentioned poem "Н. Т." as an expression of the author's concept about sin.²¹ This only illustrates how far some critics would go in their interpretation of Shevchenko's poetry.

His 'folk' poetry such as "Ой маю, маю я оченята" ("Alas, I have, I have two lovely eyes") and "Подражаніє Едварду Сові (Посаджу коло хатини)" ("An Imitation to Antoni Sowa (To Give my wife remembrance due,") were written in contemplation of his marriage and contain the traditional flavour of "весільні пісні та вівати". (wedding and presentation songs) The poem "Подражаніє Сербському" ("Imitation of a Serbian Lyric") contain the traditional meeting at the well of a horseman and a maid. The exchange of greetings and of favours are quite common in folksongs.²² His poem "Ой по горі роман цвіте" ("Along a hillside, camomile is blooming") in 1859 and the poem "Тече вода з-під явора" ("Down past a maple to a dell,") in 1860 illustrate the tenderness which Shevchenko is able to inject into these poems. In them is found the same melancholy but bitter-sweet mood and the sensitive and delicate tone of his poems from the very first period. The poem "Ой діброво-

темний гаю!" ("Groves of oak and leafy woods,") from 1860 is unique by the fact that this is one of the very few poems Shevchenko ever wrote purely about nature. This is quite different from the poem from the same year "Над Дніпровою сагаю" ("By Dnieper's banks along the sands") which is so characteristic of Shevchenko's first ballads in which wood nymphs and forest spirits live in unity with the maple, with the cranberry bush and with other fauna. His last poem is "Чи не покинуть, нам небого..." ("My humble neighbour, comrade dear,"). With a slight touch of humor but with tenderness and a touch of melancholy, Shevchenko completes his assignment of being the nation's poet just two weeks before his death.

The poetry from this period resembles the poetry of the second period in a number of ways. The question here is, did Shevchenko return to writing the poetry of the second period, or is this poetry distinctly different in spite of the fact that it has similarities with the poetry of the second period. Those who support the concept that he returned to writing the poetry of the second period must also accept the concept that Shevchenko's *nevolia* was the primary factor influencing his poetry during his years in exile and that this factor, this *nevolia* did not have any lasting affect for once it was removed, or rather once Shevchenko returned to his former environment and experiences, then he returned to writing poetry of the same form. Those who support the concept that Shevchenko had really moved into a new poetry writing era, are acknowledging the fact that the author's *nevolia* was but one of a number of factors which affected his poetry from this period. Shevchenko may have had the tendency of reaching out for things beyond his grasp and once attaining a

position he reached out for something better. But this, however, is certainly not true of the first period for Shevchenko displayed a passive attitude, accepting his status in society without question.

The variety of poetry from this period reflects the different moods of Shevchenko's personal experiences of the time. And he does not exclude these moods from his poetry as he was able to do with his poetry in the first period. The melancholy mood of romanticism, so prevalent in the first poetry is also missing in many poems. But they have not been diminished by these changes for Shevchenko was able not only to retain the fascination of his poetic abilities but has added to his repertoire of poetic techniques. He was able to maintain his poetic 'magic' to the very end.

¹ Basil Lev, "Vyzvolenyi Shevchenko i yoho literaturna tvorchist' y pp. 1857- 58," (Shevchenko's Release from Prison and His Literary Creativity in the Years 1857- 58) Taras Shevchenko, Collected Papers at the World Con-gress of Free Ukrainian Scholarship Commemorating the Centennial Anniversary of the Death of Ukraine's Poet Taras Shevchenko, eds. B. Steciuk and B. Krawciw, vol. CLXXVI, (Toronto: Shevchenko Scientific Society in the U.S.A. 1962) , p.17.

² T. H. Shevchenko, "Letter to Madam Tolstoy," Povne vydania, 10: 126.

³ In the Poetical Works of Taras Shevchenko translated by C. D. Andrusyshen and Watson Kirkconnell the re- written poem of "The Muscovite Soldier's Well" is entitled "The Trooper's Well. There are other poems which carry the same title, e.g. "СОН" ("The Dream"). These are identified by some added notation to the title.

⁴ S. Yefremov, "Shevchenko and his Correspondence" Shevchenko and the Critics, p. 217.

⁵ Yevhen Y. Pelenskyi, Shevchenko- kliasyk, (1855- 1861), Lviv- Krakiv: Ukrainian publication, 1942) , p. 8.

⁶ B. Lev, "Vyzbolenyi Shechenko" Taras Shevchenko, Papers, p. 22.

⁷ Ibid, p.23.

⁸ T. H. Shevchenko, "Letter to Y. Kukharenko," Povne vydania, 10: 166.

⁹ History of Ukrainian Literature, (Kiev:) , p. 224

¹⁰ S. Yefremov, Shevchenko and the Critics, p. 217

- 11 Stepan Smal'- Stockyj, Taras Shevchenko, Interpretations, p. 172.
- 12 Mykola Zerov, Lectures on the History of Ukrainian Literature, ed., Doreen W. Gorsline, Oksana Solovey, (Canadian Institute of Ukrainian Studies, Mosiac Press, 1977) , p.179
- 13 Leonid Bileckyj, Kobzar, 2nd ed., vol 4, (Winnipeg: Trident Press Ltd., 1954) , p. 137.
- 14 B. Lev, "Vyzvolenyi Shevchenko," Taras Shevchenko, Papers, p. 22
- 15 Andrusyshen in the "Introduction" to Poetical Works, p. LI
- 16 Istoria ukrains'koi literatury, Kyryliuk, 3: 231.
- 17 P. Zaitsev, Taras Shevchenko, A Life, p. 229.
- 18 G. Y. Shevelov, Shevchenko 1814- 1861, A Symposium.
- 19 Istoria ukrains'koi literatury, Kyryliuk, p. 232.
- 20 G. Y. Shevelov, Shevchenko 1814- 1861, A Symposium, p. 81.
- 21 Ibid, p. 96.
- 22 In the Ukrainian folksongs such as "Ой у полі верба" ("In the Field is a Willow Tree") and "А звідси гора" ("From This Side of the Mountain,") the horseman requests "Напій мені коня" ("Water my horse"). If she does the favour she becomes his betrothed. There are numerous variations of this traditional meeting.

Conclusion

A number of dramatic events and experiences with *nevolia* shaped Shevchenko's life and did affect his poetry in varying ways and with varying intensity. And it could be said that they also affected the growth and development of the Ukrainian nationalism, for with each event the awareness on the nation grew, even when the event was a personal setback for the author and when the ruthless regime was able to silence their *kobzar* the nation waited to hear about him, to hear from him. When Shevchenko first became a free man in April 22, 1838, Ukraine was in the firm grips of the Muscovite regime and although there were works by persons like Hrihoriy Kvitka- Osnovianenko, which could have stirred and revived the national conscience, it was not until the publication of Shevchenko's Kobzar that there was a response, or any sign for a possible revival. The Kobzar did create a stir in the national life, causing a wave; a spontaneous upsurge of nationalism, arousing it and awakening the conscience of that nation which until then, lay as if in a coma and had allowed itself to be subjected to the exploitation of one of the most ruthless regimes ever established in Europe. The Kobzar awoke the nation, made it proud of its past and gave it a reason for considering a struggle against the forces which had overpowered it and had subdued it to such a state of submission that signs of any kind of resistance were almost non-existent.

It was only after his visit to Ukraine in the early summer of 1843 that Shevchenko realized the extent of the devastation in Ukraine. He however, was not aware that the devastation was the result of a deliberately implemented policy of the Muscovite regime

to curtail the economic growth of Ukraine. Shevchenko, nevertheless reacted most vehemently for this had a dramatic effect on the young author and he tackled the problem with all his poetic might; attacking it, criticizing it and trying to make the nation realize the results of its complacency.

Up to this point the nation showed no real signs of being affected by what had happened to Shevchenko. True, his Kobzar did create a surge of national awareness in Ukraine but it was with his arrest and sentencing of him into exile that created waves throughout Ukraine and stirred it into a national response. It was as if Ukraine herself was being sentenced and exiled. And although the force of the brutal regime was powerful enough to suppress the response for the time being, the awareness of the problem had already taken effect.

The next dramatic event which occurred in Shevchenko's life was his release from his imprisonment. The nation was now quite astir for it had been waiting for ten long years for the return of their *kobzar*. His return was a prolonged occasion and everywhere he stopped along the road, in Astrakan, in Nizhni Novgorod and even on the steamship Prince Pozharsky which carried him from Astrakan to Nizhni Novgorod, he was greeted by both friends and wellwishers who had heard of him. Shevchenko was full of optimism and enthusiasm on his return, but on his visit to Ukraine in the spring of 1859, he soon realized that things had not changed, and although he was confident that changes must occur and shall occur, he was deeply disturbed by the fact that nothing had yet been done to alleviate the plight of the Ukrainian peasant. He may have been

under the illusion that his poetry had been reaching the country and may have been affecting positive changes on the life of the serfs, and seeing that the conditions of the serfs had not improved, he became disillusioned, frustrated and disgusted. His forced return to St. Petersburg in August of 1859 could have added to his disenchantment. He was disappointed and bitter with what he saw and experienced in Ukraine. This could well have been a contributing factor to his untimely death on March 10, 1861.

Serfdom was abolished in czarist Russia on March 1, 1861, just nine days before his death, but Shevchenko was not able to relish the joys of this victory for he was on his deathbed and struggling for his life. Nor did the struggle for the freeing of Ukraine subside with his death. Ukrainians had rallied around their *kobzar* and his cause. They have maintained the momentum through the years. This momentum has taken the nation a long way along the road to independence and toward nationhood. And the inspiration for the struggle still comes from him and from his Kobzar.

Shevchenko's attitude towards serfdom, towards the autocratic regime of imperialist Russia, towards any kind of *nevolia*, changed only in that his feelings of hate towards that system, his disgust with those who instituted it and those who were now enforcing it, grew and intensified. And as this disgust grew and intensified, he became more cynical and more radical. There were those who tried to exploit this radicalism. But in his last years he retained his composure and did not enter the barracks of the revolutionaries. He preferred to follow the peaceful road to reform. He stresses the concept that truth and justice shall prevail, that these 'Christian' virtues shall

eventually triumph and that they shall lead to an era of peace during which time Ukraine shall become free of all foreign control.

І на оновленій землі
 Врага не буде супостата,
 А буде син, і буде мати,
 І будуть люди на землі.

And in our land, by faith retrieved,/ No foeman shall be brought to birth,/ Mothers and sons shall show their worth/ and love shall reign throughout the earth.

The most obvious and probably the most dramatic change which took place in Shevchenko's life and which was definitely caused by a change of his *nevolia* is, his going from the status of a free man to being imprisoned, tried, sentenced and then being sent into exile. The effects of this dramatic change in his *nevolia* are quickly identified and become obvious in the poetry when the poetry of the two different periods are compared. The poetry of the second period is direct and quite radical in the light of the times. There was very little room for the melancholy mood of the first period. Shevchenko was very blunt and quite wreckless in his attack on the czar, his policies and his administrators. He used a variety of devices, ranging from appeals and criticism to parodies and downright ridicule in order to get the message across. And he did not omit anyone in his attacks. He conveyed his feelings not by direct inferences but rather by presenting vivid images, by describing the destitution wrought on the people who were suffering because of the tyrannic rule and by directing defamatory remarks at those responsible for the 'ruin' in the country. The tone is rough and

abrasive. In some cases, there is very little sympathy shown to those being exposed and attacked: "Царю проклятий, лукавий!" (evil, cursed czar), "П'явки!" (blood-suckers) and "Людоїде, змію!" (people-eating snake) he calls them in the poem "The Dream".

The poetry of the third period is dominated by poems expressing the author's deep suffering in exile. He is in great despair and he conveys the feeling to his readers by direct expression in his poetry, "Як конаю я в неволі, як я нуджу світом." ("Learn how to doom I have been hurled,/ How I am weary of the world!"). This poetry is a reflection of his genuine feeling in this, his place of torment. The tone compliments his feelings. It is depressing and burdened with despair of the greatest intensity, "- змережаю кров'ю та сльозами мое горе на чужині" ("With trembling threads of blood and tears,"/ [I weave my misery in a foreign land], M. K.). This varies greatly with the mood in the poetry of the first period, where the mood is also one of quiet despair, but which suggests an acceptance and a compliant resignation of the author to his fate; his station in life, in a sense, the mood of the serf. There, the tone is one of peace and tranquility. There is a suggestion of disappointment with the station in life imposed on him by the social order, but there is no hint of rebellion, of overturning the status quo.

Я й тут чужий, одинокий,
 І на Україні
 Я сирота, мій голубе,
 Як і на чужині.

A lonely stranger in Ukraine,/ Even as here, I'd stand;/ An orphan
 am I there, dear friend,/ As in this foreign land.

In the third period, however, you can almost hear the agonizing moans of Shevchenko as he complains about his suffering.

The mood of the fourth period is one of optimism from the beginning. Shevchenko expected to see changes in the country but his dreams of a better society were quickly shattered when he visited Ukraine. He returns to the mood of the second period, but unlike the second period he personally falls into a state of deep pessimism, full of bitterness and despair. He is not disappointed with the fact that the regime was still firmly entrenched but rather with the fact that truth and justice had not yet established any noticeable enclaves either in the czarist regime or in the oppressed society. If changes were to come then they were not coming fast enough. The tone of his poetry is by no means tender. It is as biting as the tone of the poetry from the second period but now there are elements of complete disgust. Shevchenko is frustrated because his efforts bore no fruit. This, accompanied with the loneliness which he experiences at this time, creates a despondency in the author which causes him to become cynical. "І думу вольную на волю Не прийде випустить... Сиди І нічогісінько не жди!..." ("Yes, nevermore will it [youth, M. K.] return/ To free your thoughts. Sit past recall,/ And look for naught, for naught at all! . . .")

There is no question about the fact that Shevchenko's *nevolia* did have a marked effect on his poetry but it is difficult to isolate instances of *nevolia* in Shevchenko's life experience so as to discuss the effects of this *nevolia* on his poetry without including many of the other factors which were present and were constantly influencing his poetry. This study has been able to present a general

overview of the question of *nevolia* in Shevchenko's poetry, illustrating that when there occurred a change in the poet's personal state of *nevolia* there also occurred a change in his poetry. But because of the numerous factors unrelated to *nevolia* which also came into play, it is not possible to assess the extent of the influence and to illustrate how it effected the poetry. These factors have made the study inconclusive.

The study has however, contributed to structuring Shevchenko's poetry into manageable units into a fairly neat order of four periods, each period being distinctly different in the author's life experience with *nevolia*, and with each being represented by a sizeable unit of poetry written during that time. Each unit of poetry projects certain distinct characteristics for that specific period and each has features uniquely different from the units of poetry from the other periods. A number of these features are very obvious, quickly detected and easy to understand. They are on the outer layer, on the surface of the poetry. The inner layers are much more subtle, much more difficult to detect, demanding much more study and attention. The transitional periods have helped to maintain the order and to divide the four periods by easily recognized breaks. And the whole body of poetry, everything from his first poem "The Bewitched Woman", written when Shevchenko was still a serf, to "My humble neighbor, comrade dear," the very last one, written when Shevchenko was already on his deathbed, is bound together by a generous sprinkling of distinct features, uniquely Shevchenko's, thus making the "Kobzar" a national 'Testament' of expression of the

Ukrainian nation and stating within it the dreams and aspirations of an enslaved people.

Shevchenko's legacy was a very modest volume of poems, but that volume of poems has been used by many, both friend and foe, in an effort to chart and control the destiny of Shevchenko's greatest love, the Ukraine. Today, over a hundred years after the death of the poet the book has as much significance as it did one hundred years ago, only today, part of the road has been traversed and the aspirations of Shevchenko are much closer to reality than they were during his years. His contribution to his cause is still paramount and it continues to provide the thrust to a cause which Shevchenko launched by his first "Kobzar". He is truly the 'prophet' of Ukraine. Він наш апостол правди й науки не лише словами, але і своїм життям.¹ ("He is our apostle of truth and understanding not only in word but in deed as well.")

¹ S. Smal'- Stockyj, Taras Shevchenko, Interpretations, p. 175.

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APPENDIX I

The transliteration in this thesis was done according to the Transliteration System used by the Canadian Slavonic Papers.

А а	а	М м	м
Б б	б	Н н	н
В в	в	О о	о
Г г	h	П п	р
Г г	g	Р р	г
Д д	d	С с	s
Е е	e	Т т	t
Є є	ie, but ye/Ye in initial position	У у	u
		Ф ф	f
Ж ж	zh	Х х	kh
З з	z	Ц ц	ts
И и	y	Ч ч	ch
І і	i	Ш ш	sh
Ї ї	i, but yi/ Yi in initial position	Щ щ	shch
		Ю ю	iu, but yu/Yu in initial position
Й й	i		
К к	k	Я я	ia, but ya/ Ya in initial position
Л л	l		
		Ь	(м'який знак) '
		Ѣ ѣ	e
		Ы ы	y
		Ъ ъ	"
		и й	y i (y)

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