

SLA 324/REE 325/EUS 361

Introduction to Ukraine and Belarus

Spring 2001
Time: TTh 3:30-5:00
Place: CBA 4.330

Instructor: Curt Woolhiser
Office: CAL 2
Office Hours: M 3:30-5:00, T 1:30-3:00 or by appointment
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Course Description

This interdisciplinary course is designed as an introduction to Ukrainian and Belarusian history, literature and culture. Despite important differences in their national development, the Ukrainians and Belarusians have much in common as East Slavic nations linked to Russia by the legacies of Kievan Rus' and later the Russian Empire, and to Poland by the legacy of the Polish-Lithuanian Commonwealth.

As we will see, the "struggle over history" is an integral part of contemporary nation-building processes in Ukraine and Belarus, as political leaders, cultural figures and scholars in the two countries seek to define their nations' geopolitical and cultural identity in the new post-Cold War Europe. Our discussion of history and current events will be supplemented by a survey of Ukrainian and Belarusian literature and the arts, including selected readings in translation from the works of major Ukrainian and Belarusian writers from the medieval period to the present day. We will also examine the important cultural legacies of other ethnic groups living in Ukraine and Belarus, including Jews, Poles, Russians, and Tatars.

Lectures and class discussion will be supplemented by films, slides, sound recordings and guest speakers. Students are also encouraged to investigate information on Ukraine and Belarus available on the Internet.

Textbooks/Reading: Paul Magocsi, *Ukraine: A History*
Jan Zaprudnik, *Belarus at a Crossroads in History*
Course Packet

Work/Grading: Midterm (20%); Final (30%); Research Paper (35%);
Active Participation (15%)

Preliminary Syllabus

Introduction (1/16-1/23)

Readings:

1. Magocsi, pp. 1-24
2. Zaprudnik, pp. xix-xxi, pp.1-9
3. Anne Applebaum, "Russians, Belarusians and Ukrainians," (From: *Between East and West: Across the Borderlands of Europe* (New York: Pantheon Books, 1994).
4. Mark von Hagen, "Does Ukraine Have a History?," *Slavic Review* 54 (3), Fall 1995.
5. Andrew Wilson, "National history and national identity in Ukraine and Belarus," in Graham Smith et al., *Nation-Building in the Post-Soviet Borderlands* (Cambridge: CUP, 1998).
6. Kataryna Wolczuk, "History, Europe and the 'National Idea': The 'Official' Narrative of National Identity in Ukraine," *Nationalities Papers*, 28 (4), 2000.
7. Steven M. Eke and Taras Kuzio, "Sultanism in Eastern Europe: The Socio-Political Roots of Authoritarian Populism in Belarus," *Europe-Asia Studies* 52 (3), 2000.

Films: "Ukraine: Ancient Crossroads, Modern Dreams", "Ukraine: Lifting the Yoke", "Kupalle in Radahoshcha," music videos from "StopLukaFilm": "Comrade Sapieha," "Normal"

Slides: Physical and cultural geography of Ukraine and Belarus

Part I: Political, Social and Cultural History. Historiography and Ideology.

i. The Early East Slavs. The Rise and Fall of the Kievan State (1/25-2/6)

Readings:

1. Nicholas Riasanovsky, *A History of Russia* (Oxford: Oxford University Press, 1993), Chapters III (pp. 23-28), IV (pp. 29-42), VI (pp. 52-60) (to be handed out in class)
2. Magocsi, pp. 25-124
3. Zaprudnik, pp.9-20

Texts in translation: excerpts from the Primary Chronicle, excerpts from the Galician-Volhynian Chronicle, "The Lay of Igor's Host," St. Cyril of Turov (Turau), "Sermon on the First Sunday after Easter"

Sound recordings: Ukrainian and Belarusian seasonal ritual songs

Slides: The Kievan legacy in Ukraine and Belarus

ii. New Political and Cultural Alignments: 14th-16th Centuries (2/8-2/20)

Readings:

1. Riasanovsky, Chapters VII-XII (pp. 63-113), XIV (132-139)
2. Magocsi, pp. 127-169
3. Zaprudnik, pp. 20-40

Texts in translation: Panegyric to Vitaut (First Belarusian Chronicle); excerpts from the Chronicle of Bychaviec; Frantsysk Skaryna, selected commentaries to “Bivliia Ruska” ; M. Husouski, “Song of the Bison” (excerpt); Anonymous, “Tale of the Renowned Knight Tryshchan” (excerpt); Leu Sapeha, “To All Estates of the Grand Duchy of Lithuania” (Preface to 1588 Lithuanian Statute); Fiodar Jeulashouski, “Historical Notes” (excerpts)

Sound recordings: chants from the cloister of Suprasl’ (Unia choir)

Slides: Ukrainian and Belarusian art and architecture from the 14th to 16th centuries

iii. Autonomy and Subjugation: The 17th and 18th Centuries (2/22-3/6)

Readings:

1. Magocsi, pp. 170-302
2. Zaprudnik, pp. 45-47

Texts in translation: Meletii Smotryts’kyi, “Threnos, or a Lament on the One Holy Universal Apostolic Eastern Church” (excerpt), Kasian Sakovych, “Verses on the Funeral of the Worthy Knight Petro Konashevych Sahaidachnyi,” attr. to Feofan Prokopovych, “God’s Grace, Which Liberated Ukraine...Through Bohdan Zinovii Khmel’nyt’skyi,” (excerpt), Hrihorij Skovoroda, Songs X, XIII and XVIII from “The Garden of Divine Songs”; Duma texts: “Flight of the Brothers from Azov,” “Captives on a Galley” (16th-17th cc.), “Marusia of Bohuslav (16th-17th cc.), “Duma about a Cossack Bandurist” (17th c.); “Duma about Khmel’nyts’kyi and Barabash” (17th c.); speech of Ivan Meleshko to the Sejm; Samuil Petrovskii-Sitnianovich (Simeon Polotskii), “Humorous Poem to a Certain Person,” “On the Election of the King of Poland,” “On the Removal of the Icon of the Holy Mother of God from Polotsk to Moscow”; excerpts from the “Diary” of Afanasii Filipovich

Films: “Capitals of Ukraine: Chyhyryn and Baturyn” (documentary); “The Palace of Niasvizh” (documentary); “By Fire and Sword” (Poland, 1999), Uladzimir Karatkevich, “Mother of the Hurricane” (dir. Y. Marukhin, Belarusfilm, 1990) (excerpt)

Sound recordings: M. Dylets'kyi, Divine Liturgy (excerpt); “Duma about a Cossack Bandurist;” historical songs: “Sava Chalyi,” “Shvachka”; selections from the Polatsk codex; “Kyrie” from the Niasvizh mass; “God is Born” (psalm Christmas carol)

Slides: Ukrainian and Belarusian art and architecture of the 17th and 18th centuries

MIDTERM EXAM (3/8)

iv. The Rise of Modern Ukrainian and Belarusian Nationalism (3/20-3/29)

Readings:

1. Magocsi, pp. 305-457
2. Zaprudnik, pp. 47-65

Texts in translation: Ivan Kotliarevs'kyi, “The Aeneid” (excerpt); Taras Shevchenko, “Perebendia”, “The Dream”, “The Haidamaks”, “To N. V. Hohol’,” “Subotiv”, “The Caucasus”; Ivan Franko, “The Highway Builders”; Mykhailo Kotsiubyns'kyi, “Shadows of Forgotten Ancestors”; Lesia Ukrainka, “Contra Spem Spero,” “Forest Song” (excerpt); Anonymous, “Taras on Parnassus” (excerpt); Kastus' Kalinouski, “Letters from Beneath the Gallows,” Frantsishak Bahushevich, “Maciuk’s Christening”, “Do Not Shun Me”; Maksim Bahdanovich, “The Chronicler”, “The Weaver-Women of Slutsk”; Janka Kupala, “Who Goes There?,” “Prelude to Storm”

Films: “Shadows of Forgotten Ancestors” (dir. S. Paradzhanov, Dovzhenko Studios, 1964); “Mavka: The Forest Song” (dir. Y. Illienko, Dovzhenko Studios) (excerpts); Jan Barszczewski, “The Nobleman Zaval’nia, or Belarus in Fantastic Tales” (dir. V. Turov, Belarusfilm, 1991) (excerpt); Wincenty Dunin-Marcinkiewicz, “An Idyll” (recording of performance by Janka Kupala State Theatre, Minsk) (excerpt),

Slides: The arts in Ukraine and Belarus in the 19th century; Ukrainian and Belarusian folk art and architecture

v. War and Revolution (4/3-4/8)

Readings:

1. Magocsi, pp. 461-520
2. Zaprudnik, pp. 65-71

Films: Mikhail Bulgakov, “Days of the Turbins” (Dir. V. Basov) (excerpt); Janka Kupala, “Locals” (Janka Kupala State Theatre, Minsk) (excerpt)

vi. Nation-Building and Repression: the 1920s and 1930s (4/10-4/12)

Readings:

1. Magocsi, pp. 523-608
2. Zaprudnik, pp. 75-91

Texts in translation: Pavlo Tychyna, “The Golden Sound,” “In the Cosmic Orchestra”; Maksym Ryl's'kyj “Thirst,” Mykola Bazhan “The Blood of Captive Women”; Mykola Khvylovyj “My Self (Romantica)”; Janka Kupala, “We Stand Before Our Future”; Zmitrok Biadulia, “Three Crosses,” Uladzimer Dubouka, “Flights under a Glass Dome, or Instead of a Filled-In Questionnaire”

Films: Oleksandr Dovzhenko, “Earth” (Excerpts); “Harvest of Sorrow” (excerpt); “The Passion According to Audziej” (Kupala Theatre, Minsk) (excerpt)

Recording: “Duma about the Famine of 1933” (Andrii Kytastyj)

Paper Proposals Due: 4/12

vii. WWII to Perestroika (4/17-4/24)

Readings:

1. Magocsi, pp. 612-665
2. Zaprudnik, pp. 95-116
3. Documents: Ivan Dzyuba, “Letter to P. Yu. Shelest,” “Introduction,” In: *Internationalism or Russification?* (1965/1974); “Facts are Evidence,” “Under Chauvinist Pressure” (From *samvydav* journal “Ukrainian Herald,” 1972); Aliaksiej Kauka, “Letter to a Russian Friend” (1976)

Texts in translation: Ihor Kalynets', “Crowning the Scarecrow,” “Interpreting Despair,” “Verses about Abdication”; Lina Kostenko, “O Bard...,” “The Seventh Heaven”; Oles' Honchar, “The

Cathedral” (excerpt); Yevhen Sverstiuk, “A Cathedral in Scaffolding”; Vasil’ Bykau “A Sign of Misfortune” (excerpt); Uladzimir Karatkevich, “King Stakh’s Wild Hunt” (excerpt)

Film: “The White Bird with a Black Spot” (dir. Y. Illienko, Dovzhenko Studios, 1972) (excerpt); “Come and See” (dir. Elem Klimov, Belarusfilm and Mosfilm, 1985) (excerpt); “King Stakh’s Wild Hunt” (Belarusfilm, 1970) (excerpt)

viii. Perestroika and Beyond (4/26-5/3)

Readings:

1. Subtelny, pp. 666-675
2. Zaprudnik, pp. 121-165.
3. Documents: i. Draft Program of the People’s Movement of Ukraine for Perestroika (Rukh)--February 1989; ii. Program of the Belarusian People’s Front for Perestroika (Adradzhenne) -- June 1989; iii. Aleksandr Solzhenitsyn, *Rebuilding Russia* (1990), pp. 3-19
4. Ustina Markus, “The Bilingualism Question in Belarus and Ukraine,” *Transition*, 29 Nov., 1996.
5. Natalie Kononenko, “Duma pro Chornobyl’: Old Genres, New Topics,” *Journal of Folklore Research*, Vol. 29, No. 2, 1992.
7. Marko Pavlyshyn, “Ukrainian Literature and the Erotics of Postcolonialism: Some Modest Propositions,” *Harvard Ukrainian Studies*, XVII (1/2), 1993, pp. 110-126.
8. Romana Bahry, “Rock Culture and Rock Music in Ukraine” Maria Paula Survilla, “Rock Music in Belarus”

Texts in translation: Oksana Zabuzhko, “From Unsent Letters,” “A Conversation,” “Letter from the Summer House,” “Turn of the Century,” “A Kingdom of Fallen Statues”; Volodymyr Dibrova, “Peltse”; Svetlana Aleksievich, “Tales from the Chornobyl Zone,” Adam Globus, “Death is a Man,” Sakrat Janovich, “Vioska, Goddess of Shame,” Ales Razanau, poems

Sound recordings: (Ukrainian rock): Vika Vradii, “Uncle Stiopa,” “Grove, Oh Grove”; Braty Hadiukiny, “The Red Wagon” (video); Skriabin, “Sickly Peace”; Komu vnyz, “Subotiv,” “Desecrated Grave,” “The Pied Piper,” Vopli Vidopliasova “Spring,” Katia Chilly “Rusalky in da house”; (Belarusian rock): Ulis, “Land of the Long White Cloud,” “A Fine Brew”; Krama, “Hey There, Pour Away”; Miastsovy chas, “Night”; N.R.M., “Father”; Palats, “The Arrow,” “Rusalka Song”; Viktor Shalkevich, “The Province”

FINAL EXAMINATION: Wednesday, May 9, 2:00-5:00

Papers Due: May 10