

## UKR 575 – Ukrainian Literature Today (Fall 2010)

DEPARTMENT OF MODERN LANGUAGES AND CULTURAL STUDIES

www.mlcs.ca

Instructor	Section	Day	Hour	Room	Class
Dr. Natalia Pylypiuk. Arts 437-e Phone: TBA Office hours: TBA	B2	MWF	12:00-12:50	HC 2-37	48184
			<a href="http://www.arts.ualberta.ca/~ukraina/">http://www.arts.ualberta.ca/~ukraina/</a>		
			<Natalia.Pylypiuk@ualberta.ca>		

**Prerequisite:** Consent of the Department. **Note: Readings are available in English for students not specializing in Ukrainian.**

**Course-based Ethics Approval** in place regarding all research projects that involve human testing, questionnaires, etc.?

Yes

**No, not needed, no such projects involved**

### DESCRIPTION

The course deals with literary developments on the eve of and since Ukrainian independence (1991). The dramatic transformation of literature (and art) as an institution is examined against the background of the collapse of communism and socialist realism. Emphasis is on the most radical generation of writers and critics, their style, themes and ideologies. Readings include works by Iurii Andrukhovych, Nataalka Bilotserkivets', Moisei Fishbein, Oleksandr Irvanets', Oleh Lysheha, Mykola Miroshnychenko, Viktor Neborak, Mykola Riabchuk, Mykola Soroka, Viktorija Stakh, Iurii Vynnychuk, and Oksana Zabuzhko. Videos, recordings, and poster art complement lectures and provide a glimpse into the youth culture that emerged after independence.

The course begins with a brief overview of the political events leading to the declaration of independence and the role that writers, especially members of the Union of Writers of the Ukrainian SSR, played during the period of *perebudova* (*perestroika*, in Russian). Then the growth of new literary associations, such as *Bu-Ba-Bu* and *Luhosad*, and the journals *Post-postup* and *Krytyka*, as well as their ideologies are examined in light of post-colonial and post-modernist theory. Analysis of magazines residing on the Internet, such as the Central European *Potjah 76*, the magazine *Ji*, or the agency *Art-Vertep* considers the manner in which new cultural practices are redefining identity in various parts of Ukraine.

The visual poet Mykola Soroka will hold a special class devoted to his works and fellow artists (date: TBA).

Students are encouraged to investigate the role of translation (from and into Ukrainian) by writers of this generation and their readers, as well as the relationship between literature and the cinema.

**N.B.** This year UKR 575 is taught in conjunction with UKR 475. Graduate students will be expected to meet separately with instructor for additional meetings, at a mutually agreeable time. They will also contribute to the undergraduate course by leading discussions.

### OBJECTIVES

The course will familiarize students with the formal and thematic features of post-communist writings, by contrasting them with the legacy of socialist realism. It will also introduce them to the changing role of the writer in Ukrainian society and the manner in which the Internet affects the dissemination of culture and the reformulation of the cultural canon. Students will be encouraged to explore texts that have been set to music by popular rock groups, as well as developments in Ukrainian cinema.

**REQUIRED TEXTS.** Most required readings for the course are available on the Internet or will be provided by the instructor. For suggested and background readings, see bibliography appended to this syllabus.

A sample of the texts we will be reading:

Andrukhovych, Iurii  
<http://poetry.uazone.net/andrukhovych/>      <http://andruxovych.narkozateam.com/>

Bilotserkivets', Natalka  
<http://poetry.uazone.net/bilocerkivec/>

Fishbein, Moisei  
<http://poetry.uazone.net/fishbein/>

Irvanets', Oleksandr  
<http://poetry.uazone.net/irvan/>

Lysheha, Oleh  
<http://www.ji.lviv.ua/n4texts/lysheha.htm>      <http://pelerin1963.livejournal.com/tag/Олег+Лишега>

Riabchuk, Mykola  
<http://www.dt.ua/3000/3680/55293/>      <http://www.artvertep.dp.ua/authors/riabchuk>

Neborak, Viktor  
<http://poetry.uazone.net/neborak/>

Vynnychuk, Iurii  
<http://www.potyah76.org.ua/potyah/?t=73>      <http://www.ji.lviv.ua/n33texts/vynnychuk.htm>  
<http://www.ji.lviv.ua/ji-library/pleroma/vynnychuk.htm>

Zabuzhko, Oksana  
<http://zabuzhko.com/ua/poetry/index.html>      <http://exlibris.org.ua/text/ukrsex.html>

#### **RECOMMENDED ANTHOLOGIES & TEXTS IN TRANSLATION**

Ihor Rymaruk, ed., *Visimdesiatnyky. Antolohiia novoï ukrains'koï poezii*  
(CIUS, Edmonton: 1990) pp. 205.

Vasyl' Makhno, compiler, *Dev'iatdesjatnyky. Antolohiia novoï ukrains'koï poezii* (Lileia, Ternopil': 1998)

Ed Hogan, editor, *From Three Worlds* (Zephyr Press, Boston, MA: 1996)

Yuri Andrukhovych, *Recreations*, translated by Marko Pavlyshyn (CIUS, Edmonton, Toronto: 1998)

Oksana Zabuzhko, *A Kingdom of Fallen Statues*, translated by Marco Carynyk & others (Wellsping, Toronto: 1996)

*The Selected Poems of Oleh Lysheha*, translated by Oleh Lysheha and James Brasfield (Ukrainian Research Institute, Harvard University, Cambridge, MA:1999)

Yuri Vynnychuk, *The Windows of Time Frozen and Other Stories*, translated by Michael M. Naydan (Klasyka Publishers, L'viv: 2000)

Students are encouraged to peruse, on a regular basis, Ukrainian literary journals, such as *Krytyka*, *Suchasnist'*, *Berezil'*, *Slovo i chas*, *Svitovyd*, and to visit the following sites:

*Art-Vertep* <http://www.artvertep.dp.ua/>

*Magazine Ji* <http://www.ji-magazine.lviv.ua/>

POTJAH 76 [HTTP://WWW.POTYAH76.ORG.UA/](http://WWW.POTYAH76.ORG.UA/)

#### **USEFUL REFERENCES:**

George S. N. Luckyj, *Ukrainian Literature in the Twentieth Century:*

**A Reader's Guide.** (U of Toronto Press: Toronto, 1992), pp. 136.

**ch 5:** From Stagnation to Reconstruction 1972-1988: pp. 77-86

**ch 8:** The Era of Glasnost 1987-90: pp. 104 - 110

Orest Subtelny, *Ukraine. A History.* University of Toronto Press, 1988.

**ch 25.** The Thaw; pp. 496-509

**ch 26.** Stagnation and Attempts at Reform; pp. 510-537

*Encyclopaedia of Ukraine.* CIUS: University of Toronto Press.

Volumes I, II(1988); Volumes III, IV & V (1993)[for biographies of individual authors]

Bohdan S. Wynar, *Independent Ukraine. A Bibliographic Guide to English-Language Publications, 1989-1999* (Englewood, Colorado: 2000).

Oksana Piaseckyj (compiler)

***Bibliography of Ukrainian Literature in English and French: Translations and Critical Works (1950-1986).*** University of Ottawa Press, 1989

**METHOD OF EVALUATION**

- Attendance and Participation. 07%
- Leading (in Ukrainian) one weekly discussion of undergraduate reports (UKR 475), in which both content and style are addressed. (Total of nine discussions.) 18%
- Summary of three articles of relevance to course topics. These may be historical, critical and/or theoretical. To be submitted preferably one per month, but in any case all three are due before November 26. 25%
- Bibliographic Project (an Annotated Bibliography, consisting of 20-25 entries related to the Final Project and one-page abstract of Final Project). No later than 26 November. 09%
- Oral Presentation (20-25-minutes) with attendant outline and bibliography, to be delivered between 29 November and 3 December. 09%
- Written Final Project (15-18 pp. for M.A. students; 20-25 pp. for PhD students) due on 16 December. 32%

**University of Alberta Required Notes:**

“Policy about course outlines can be found in Section 23.4(2) of the University Calendar.” (GFC 29 SEP 2003). “The University of Alberta is committed to the highest standards of academic integrity and honesty. Students are expected to be familiar with these standards regarding academic honesty and to uphold the policies of the University in this respect. Students are particularly urged to familiarize themselves with the provisions of the Code of Student Behaviour (online at [www.ualberta.ca/secretariat/appeals.htm](http://www.ualberta.ca/secretariat/appeals.htm)) and avoid any behaviour which could potentially result in suspicions of cheating, plagiarism, misrepresentation of facts and/or participation in an offence. Academic dishonesty is a serious offence and can result in suspension or expulsion from the University.” (GFC 29 SEP 2003)

**Plagiarism and Cheating:**

All students should consult the “Truth-In-Education” handbook or Website (<http://www.uofaweb.ualberta.ca/TIE/>) regarding the definitions of **plagiarism** and its consequences when detected.

**Attendance, Absences, and Missed Grade Components:**

Regular daily attendance is essential. In cases of potentially excusable absences due to illness or domestic affliction, notify your instructor by e-mail.

Regarding absences that may be excusable and procedures for addressing course components missed as a result, consult sections 23.4.2 and 23.4.3 of the University Calendar. Be aware that unexcused absences will result in partial or total loss of the grade for the “attendance and participation” component(s) of a course, as well as for any assignments that are not handed-in or completed as a result.

**Policy for Late Assignments:**

Students who consult in advance with an instructor regarding contingencies preventing the timely completion of an assignment may, at the discretion of the instructor, be granted an extension. Otherwise, written article reports, bibliographic project and abstract will be penalized 5% per day of tardiness. These will not be accepted after 5 days beyond the due date.

Grade Scale in MLCS for Graduate Students:				
Excellent:	A+ 97-100	A 93-96	A- 90-92	
Good:	B+ 87-89	B 79-86		
Satisfactory:	-----	-----	B- 74-78	C+ 68-73
Failure:	-----	C 63-67	C- 58-62	D+ 54-57
		D 50-53	F 00-49	

## Criteria for Evaluating Graduate Student Essays

### **EXCELLENT (A+ [97-100])**

(10%) The **introduction is comprehensive, covering all important points** of the essay and the manner in which its arguments will develop. There is thorough awareness concerning the literature on the topic and of the key arguments that pertain to it, as well as the history of their development.

(30%) **Content is relevant throughout the essay. The essay's arguments are appropriate and the analysis is not only thorough and persuasive, but also innovative.** There is clear understanding of the problem at hand and the most relevant literature has been integrated. The exemplification is extensive, insightful, and answers the question. Alternately, it reformulates the question.

(30%) The **underlying literary/cultural/philosophical (etc.) theory has been thoroughly grasped and integrated systematically with dexterity and insight. The essay demonstrates innovative thinking.**

(10%) The concluding comments are **critical and innovative. There is detailed analysis of most relevant aspects of argument.** Conclusion/s is/are consistent with the content of the essay. The student has assumed a clear stance and marshaled compelling arguments for its validation.

(10%) **The composition is clear. The language is technically sophisticated, efficient and powerful. There are no errors,** be they in punctuation, spelling, semantic choice, grammar or syntax. Formatting is meticulous.

(10%) **Supporting literature is abundant and always relevant, as well as efficient.** Referencing is accurate and there are no bibliographical errors.

### **EXCELLENT (A [93-96]; A [90-92])**

(10%) The **introduction is comprehensive, covering most important points of the** essay and the manner in which its arguments will develop. There is ample awareness concerning the literature on the topic.

(30%) **Content is relevant throughout the essay. Its arguments are appropriate and the analysis is thorough and persuasive.** There is a clear understanding of the problem at hand and most relevant literature has been integrated. The exemplification is extensive and insightful.

(30%) The **underlying literary/cultural/philosophical (etc.) theory has been thoroughly grasped. Its integration is systematic but not mechanistic.** The student is capable of assessing how theoretical insights support the essay's narrative argument.

(10%) The comments are mainly **critical, rather than simply descriptive.** Conclusions are consistent with the content of the essay. The student has assumed a clear stance and marshaled compelling arguments.

(10%) **The composition is clear and sophisticated, making the arguments come across as compelling but balanced.** Errors, be they in punctuation, spelling, semantic, grammar or syntax are rare. Formatting is meticulous.

(10%) **Supporting literature is abundant and always relevant.** Referencing is accurate and there are no bibliographical errors.

### **GOOD (B+ [87-89]; B [79-86])**

(10%) The **introduction is comprehensive and covers most important points of the** essay and the development of its arguments. There is brief indication of awareness concerning the literature on the topic.

(30%) **Content is relevant and supports the main thesis. The essay's arguments are sound.** There is clear understanding of the problem at hand, and most relevant literature has been integrated with much persuasive exemplification.

(30%) There is evidence that the student has grasped the **underlying literary/cultural/philosophical (etc.) theory.** Moreover, the student has integrated this understanding of theory throughout the essay to support the essay's narrative.

(10%) There is **some critical evaluation.** Conclusions are consistent with the content of the essay, but the student has not assumed a clear stance on the topic.

(10%) **The composition is clear and helps with the flow of the argument.** There are almost no grammatical/ syntactical/ spelling errors. Formatting is meticulous.

(10%) **Supporting literature is relevant and significant in scope, albeit not always used effectively.** Referencing is accurate and bibliographical errors, if any, are insignificant.

### **SATISFACTORY (B- [74-78])**

(10%) The **introduction is too broad and lacks detail** concerning the essay's content. Some explanation concerning the scope of the essay's arguments and their development is given but without mention of the relevant literature.

(30%) **Content is relevant, for the most part, and tends to support the main thesis. But the essay's arguments are undeveloped or not always logical.** Most relevant literature is integrated with supportive exemplification.

(30%) There is evidence that **underlying** literary/cultural/philosophical (etc.) **theory** has been grasped. But there is no clear evidence how theoretical insights support the essay's narrative. There might be a tendency toward the mechanistic application of theoretical models.

(10%) There is **no critical evaluation**. However, conclusion/s is/are consistent with the content of the essay.

(10%) **The composition is clear** but somewhat puerile. Some grammatical/ syntactical errors. Formatting is meticulous.

(10%) **Supporting literature is relevant but limited.** Referencing is not always accurate and there are a few bibliographical errors.

#### **SATISFACTORY (C+ [68-73])**

(10%) The **introduction is weak** and offers an incomplete or unclear explanation of the essay's content, the development of its arguments, and the literature on the topic.

(30%) **Content is primarily descriptive.** There are some literary/cultural (etc.) arguments, but they remain undeveloped. Analysis is limited and there is no indication as to the significance of the question/s posed. Some relevant literature is integrated and some exemplification presented.

(30%) References to **underlying** literary/cultural/philosophical (etc.) **theory** are few. They do not demonstrate an understanding how the theoretical models inform the essay's content.

(10%) **Conclusions are too broad** and generalizing, as well as unsubstantiated by the essay's contents. There is **no critical evaluation**.

(10%) Arguments are undermined by **unclear composition**. Many grammatical/ syntactical errors, and spelling errors. The formatting is sloppy.

(10%) **Paucity of relevant supporting literature.** Many referencing errors. Many bibliographical errors.

#### **FAILURE (C, C-, D+, D, F) 63 and less**

(10%) The **introduction is weak** and does not introduce essay contents and manner in which its arguments will develop. There is no awareness of the literature on the topic.

(30%) **Content is undeveloped.** There is no analysis or reflection on the relevance of the question/s posed. No relevant literature is integrated.

(30%) **No** appropriate reference is made to **underlying** literary/cultural/philosophical (etc.) **theory**.

(10%) Failure to make critical evaluation/s and relevant conclusions.

(10%) **Poor writing**, unclear composition, extensive grammatical/syntactical errors, and sloppy formatting.

(10%) **Supporting literature is insufficient** and/or irrelevant. Incorrect and/or unsystematic referencing. Absence of bibliography.

#### **Award available to Graduate Students in this course:**

##### **Anna and Wasyl Pylypiuk Memorial Prize**

Field of Study: Ukrainian Language, Linguistics, and Literature

Value: \$500.00, -- Number: 1 **Conditions:** Awarded to an undergraduate student with superior academic achievement in any senior level Ukrainian Language, Linguistics, or Literature course. Preference will be given to an undergraduate student majoring in Ukrainian Culture, Language and Literature. **Alternatively, this prize may be awarded on the basis of superior academic achievement to a student registered in a MA or PhD degree program with a focus in either Ukrainian Linguistics or Literature.**

#### **UKR 575: PRELIMINARY BIBLIOGRAPHY**

##### **THEORY**

- Ashcroft, Bill. *The Empire Writes Back: Theory and Practice in Post-Colonial Literature* (Routledge: London; New York, 1989)
- Bertens, Hans, and Fokkema, Douwe, editors. *International Postmodernism: Theory and Literary Practice*, (John Benjamins Publishing Company, Amsterdam/Philadelphia, 1997)
- Cornwell, Neil. *The Literary Fantastic: From Gothic to Postmodernism* (Harvester Wheatsheaf, New York, London, Toronto, 1990)
- Eagleton, Terry. *Nationalism, Colonialism, and Literature* (U of Minnesota Press: Minneapolis, 1990)

- Eipstein, Mikhail N. *After the Future: The Paradoxes of Postmodernism and Contemporary Russian Culture* (U of Massachusetts, Amherst, 1995)
- Milner, Andrew. *Contemporary Cultural Theory: An Introduction* (1991)
- *Narrative Strategies in Canadian Literature: Feminism and Postcolonialism* (Open University Press: Philadelphia, 1991)
- Parkinson Zamora, Lois, and Faris, Wendy B., editors. *Magic Realism. Theory, History, Community* (Duke UP, 1995)
- Said, Edward W. *Culture and Imperialism* (Knopf: New York, 1993)
- Sunder Rajan, Rajeswati. *Real and Imagined Women: Gender, Culture, and Postcolonialism* (Routledge: London; New York, 1993)
- White, Hayden. *Tropics of Discourse. Essays in Cultural Criticism* (John Hopkins UP, Baltimore, MD, 1986)

#### **UKRAINIAN LITERARY CRITICISM**

for views concerning Ukrainian literature during *perebudova*, see the following articles in *Suchasnist'*, 1990, no. 1:

- Marko Pavlyshyn, Chy spravdi v ukraïns'kii literaturi vidbuvaïet'sia perebudova?," pp. 27-36
- Bohdan Rubchak, "Bo v nas nemaïe chasu. Poeziia u chasopysakh Ukraïny 1988 roku," pp. 37-66
- Borys Shnaider, "Dva oblychchia hlasnosti," pp.67-77

#### **conceptualizing various issues:**

*JUS* = Journal of Ukrainian Studies (CIUS)

Marko Pavlyshyn, "From Osadchy to the 'Koleso' Controversy: Modernity and its Meanings in Ukrainian Culture Since the 1960s," *JUS*, vol. 20, nos. 1-2, 1995, pp 69-78

Halyna Koscharyk, "Masked Feminism in Ukrainian Literature," *JUS*, vol. 20, nos. 1-2, 1995, pp 61-68

Anna Berehuliak, "Gogolian Myth and the Colonial Ethos," *JUS*, vol. 20, nos. 1-2, 1995, pp 33-42

#### **for documents, see:**

Ralph Lindheim and George S.N. Luckyj (editors), *Towards an Intellectual History of Ukraine. An Anthology of Ukrainian Thought from 1710 to 1995*. University of Toronto Press and Shevchenko Scientific Society, Inc. (Toronto, Buffalo, London), 1996

"Program of the Popular Movement for the Restructuring of Ukraine" (excerpts) pp. 341-362

"Constitution of Ukraine: Draft" (excerpts) pp. 363-393

Mykola Riabchuk, "Ukraine without Ukrainians," pp. 400-403

#### **historico-political analysis:**

Iaroslav Isaïevych, "Ukraine and Russia: The Burden of Historical Tradition and Contemporary Realities," *JUS*, vol. 20, nos. 1-2, 1995, pp 5-14

Oxana Prisiajnuik, "The State of Civil Society in Independent Ukraine," *JUS*, vol. 20, nos. 1-2, 1995, pp 161-176

Marko Bojcun, "Leonid Kuchma's Presidency in Its First Year," *JUS*, vol. 20, nos. 1-2, 1995, pp 177-194

#### **Literary Discussions**

on Andrukhovych, especially his *Recreations*, and other members of the Bu-Ba-Bu group:

- Nataka Bilotserkivets', "Bu-Ba-Bu ta in. Ukraïns'kyj literaturnyi neoavanhard: portret odnogo roku," *Slovo i chas*, 1991, no. 1, pp. 42-52
- Anatolii Pohribnyi, "Oriientyry tret'oï khvyli," *Slovo i chas*, 1992, no. 3, pp. 44-50
- V. Pavliv, "P"jat' pytan' do Iurii Andrukhovycha" (an interview), *Post-Postup*, 2-8 March 1993 (L'viv-Kyiv), p. 14(?)
- Slobodanka M. Vladiv-Glover, "Iurii Andrukhovych's 'Recreations' and Ukrainian Postmodernism," *JUS*, vol. 20, nos. 1-2, 1995, pp 79-86

- Marko Pavlyshyn, "Shcho peretvoruiet'sia v 'Rekreaciakh luriia Andrukhovycha?," *Suchasnist'*, 1993, no. 12, pp. 115-127
- Tracy A. Dool, "Recreating the Narrator: The Question of Multipersonned narration in the novella *Rekreaciji* by Jurij Andrukhovych," U of A: B.A. Honors Thesis, April 1996.
- Roksana Kharchuk, "Vnutrishnia tsenzura — sfal'shovanyj talant (sposterezhennia nad romanom luriia Andrukhovycha 'Moskoviada'," *JUS*, vol. 20, nos. 1-2, 1995, pp 87-96
- Dariusia Antoniuk, "Post-Colonial Theory and the Soviet Ukrainian Context: Reading Lurii Andrukhovych's 1989 Collection of Army Tales as a Post-Colonial Text," U of A: M.A. Thesis, April 2000

Vitaliy Chernetsky: Ten best works in 1990's  
[http://vitaly.rivne.com/andrukhovych/article2\\_e.htm](http://vitaly.rivne.com/andrukhovych/article2_e.htm)

Marko Pavlyshyn

- "Post-Colonial Features in Contemporary Ukrainian Culture." *Australian Slavonic and East European Studies*, 6 (1992), No. 2, 41-55.

Marko Pavlyshyn

- "On the Possibility of Opposition Under Glasnost'." In: Chris Worth, Pauline Nestor and Marko Pavlyshyn, *Literature and Opposition*. Melbourne: Monash University, Centre for Comparative Literature and Cultural Studies, 1994, 165-78.

#### **SUGGESTED READINGS FOR SPECIAL PRESENTATION ON VISUAL POETRY**

- Mykola Soroka, "Visual Poetry in Ukrainian Literature," *The Ukrainian Review*, 1998, Vol.45, No.1, pp. 74-88.  
 Mykola Soroka, "Zorova poeziia v suchasni ukrainskii literaturi," *Slovo i Chas*, 1994: 4-5, pp. 71-76.  
 Mykola Soroka, "Zorova poeziia iak tradytsiia ukrainskoho avanhardu," *Svitovyd*, 3 (28), pp. 93-101  
 Mykola Soroka, "Ne zvukom iedynym zhyve poet," *Suchasnist'*, 1997: 11, pp. 102-106.  
 Mykola Soroka, *Zorova poeziia. Boian. Zbirka suchasnoi poezii*, Kyiv, 1996.

*International Anthology of Concrete Poetry*, Poetry Toronto Books, 1978 (PS8285 C6 I62 1978).

Mary Ellen Solt, *Concrete Poetry: A World View*, Bloomington Indiana University Press, 1969 (PN6110 C75 S69 1969).

#### **THEORETICAL FRAMEWORK FOR THE LITERATURE OF MAGIC / FANTASTIC REALISM:**

- Berger, Peter L., and Thomas Luckmann. *The Social Construction of Reality: A Treatise in the Sociology of Knowledge*. NY, 1966.
- Hrushovski, B. "Fictionality and frames of reference: remarks on a theoretical framework." *Poetics Today* 5.2 (1984): 227-51.
- Ingarden, R. *The Literary Work of Art*. Northwestern UP, 1973 [1931].
- McHale, B. *Constructing Postmodernism*. Routledge, 1992.
- McHale, B. *Postmodernist Fiction*. Routledge, 1987.
- Pavel, Th. "Fiction and the ontological landscape." *Studies in 20th c. Literature* 6.1-2 (1982) [pages TBA]

#### EROTIC LITERATURE IN A COMPARATIVE CONTEXT

We will read six poems from Viktoriia Stakh (compiler), *Bila knyha kokhannia (Antolohiia ukraïns'koi erotychnoi poezii XX storichchia)*, 1990

Iurii Andrukhovych,	"A tse taka liubovna hra [...]"	p. 06
Roman Baboval,	"Prystrast"	p. 07
Mariia Mykycei,	"Rozpochynaimo hru"	p. 36
Marko Movchok,	"ia vystrybuvav"	p. 38
Marusia Niakhai,	"Ty znovu prykhodysh"	p. 41
Antonina Tsvyd,	"Lechu trotuarom"	p. 59

The following studies might provide critical tools and a comparative context for the conceptualization of the erotic in Ukrainian literature:

Tamara Hundorova, "Stanislav Pshybyshevs'kyi i Volodymyr Vynnychenko: Erotyka modernoho," *Journal of Ukrainian Studies*, vol. 20, nos. 1-2, 1995, pp 43-52

"Love Poetry" in Alex Preminger and T.V. F. Brogan (editors), *The New Princeton Encyclopedia of Poetry and Poetics* (Princeton: 1993), pp. 705-713

- Desire, erotic poetry through the ages. 1st ed. New York: St. Martin's Press, c1980.

CALL NUMBER: PN 6110 E65 D45 1980

- An Anthology of erotic verse. London: Constable, 1980.

CALL NUMBER: PN 6110 E65 A62 1980

- Untermeyer, Louis, 1885-1977 ed. An uninhibited treasury of erotic poetry. New York, Dial Press, 1963.

CALL NUMBER: PN 6110 L6 U58