

**UKR 574 B1: Ukrainian Literature: Diaspora and Dissent (Winter 2012)**  
**DRAFT**

**DEPARTMENT OF MODERN LANGUAGES AND CULTURAL STUDIES**  
**www.mlcs.ca**

**Ukrainian Culture, Language and Literature Program: <http://www.arts.ualberta.ca/~ukraina/>**

Dr. Natalia Pylypiuk  
437-e Arts — 780.232-0215  
Office Hours: TBA / by appointment  
[natalia.pylypiuk@ualberta.ca](mailto:natalia.pylypiuk@ualberta.ca)

**Class Time:** MWF 9:00-9:50

**Class Location:** BUS B9

Course Prerequisite: Consent of the department (please speak with instructor).

Course-based Ethics Approval in place regarding all research projects that involve human testing, questionnaires, etc.?  **No, not needed, no such projects involved**

Community Service Learning component  **N/A**

Past or Representative Evaluative Course Material Available  **N/A**

Additional mandatory Instructional fees (approved by Board of Governors)  **No**

**Course Description and Objectives:**

Ukrainian literature written in the diaspora (1940's - 80's) is compared and contrasted with Soviet Ukraine's official and dissident writings. The course focuses on the post-Stalinist renaissance of Ukrainian poetry, which is examined through the prism of the "Writers of the Sixties." Its generational counterpart in the Diaspora is studied on the basis of the "New York Group." Common links between the two, especially their innovations in poetic language and thematic concerns, are explored. A small segment of the course will be devoted to the Poetic Cinema tradition in Ukraine. The course also explores the strategies used by the artistic underground to develop a counterculture to socialist realism. Students will study the legacy of painters, sculptors and musicians in Europe and North America.

The primary objectives of the course are to acquaint students with the literary movements of the period, to analyze the manner in which the literary (and artistic) canon was shaped and re-shaped throughout the twentieth century, and to critically apply Western theories of exile and displacement to the Ukrainian case.

**NOTE:** This course is taught in conjunction with UKR 474, an undergraduate course. Graduate students do not have to attend class on the days that undergraduates have their in-class test. But additional meetings will be scheduled on a bi-weekly basis—at a mutually agreeable time—for more in-depth analysis of texts and theoretical discussions.

**REQUIRED READINGS**

1. All selections for this course are available on the internet. Here is a small sample:

Євген Маланюк <http://virchi.narod.ru/poeziya/malanuk.htm>

Юрій Косач, «Еней і життя інших»  
<http://www.ukrcenter.com/Library/read.asp?id=4211&page=7>

«Віртуальна антологія поезії Нью-Йоркської групи» (Упорядник Роман Бабовал):  
<http://users.belgacom.net/babowal/indexnyg.htm>  
A complete list of addresses will be given separately.

*Diasporiana*: <http://diasporiana.org.ua/>

Available at the Ukrainian Bookstore in Edmonton:

2. Luckyj, George S.N. *Ukrainian Literature in the Twentieth Century. A reader's Guide*. University of Toronto Press, 1992. [This book will also be required in UKR 475]

Reading Schedule of Chapters:

**Weeks 1 & 2.**

**Chapter**

- |   |           |
|---|-----------|
| 1. Beginning a New Century:                 | pp. 03-26 |
| 2. The Failed Revolution 1917-32:           | pp. 27-54 |
| 3. The Trauma of Socialist Realism 1934-35  | pp. 55-66 |
| 6. Western Ukraine and Emigration 1919-1939 | pp. 87-95 |

**Weeks 2, 3, 4 & 9**

- |   |            |
|---|------------|
| 7. The Second Emigration and Diaspora 1945-90 | pp. 95-103 |
|---|------------|

**Weeks 5 & 6**

- |  |           |
|--|-----------|
| 3. The Trauma of Socialist Realism 1934-35 | pp. 55-66 |
| 4. The Thaw 1953-72                        | pp. 67-76 |

**Weeks 7 & 8**

- |  |           |
|--|-----------|
| 5. From Stagnation to Reconstruction 1972-88 | pp. 77-86 |
|--|-----------|

Pay special attention to the bibliography cited in the "Notes" to Luckyj's book: pp. 115-120

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

Also available in Ukrainian: Орест Субтельний, «Історія України»  
<http://vesna.org.ua/txt/subtelny/istukr/index.html>

**Pertinent Chapters:**

**For Weeks 1, 2, 3 & 4**

- |            |  |
|------------|--|
| 21         | Soviet Ukraine : The Traumatic Thirties; pp. 403-424       |
| 22.        | Western Ukraine between the Wars; pp. 425-452              |
| <b>23.</b> | <b>Ukraine during the Second World War; pp. 453-480</b>    |
| <b>27.</b> | <b>The Immigrants: section The Third Wave: pp. 554-558</b> |
| 28.        | The Ukrainian Diaspora; pp. 559-572                        |

**For Weeks 5, 6, 7 & 8**

- |            |   |
|------------|---|
| <b>24.</b> | <b>Reconstruction and Retrenchment; pp. 481-495</b>   |
| <b>25.</b> | <b>The Thaw; pp. 496-509</b>                          |
| <b>26.</b> | <b>Stagnation and Attempts at Reform; pp. 510-537</b> |

## RECOMMENDED BACKGROUND MATERIAL

### **Diaspora Authors look at Ukraine's "Generation of the Sixties" (Шістдесятники)**

#### *Антології / Anthologies*

01. Кравців, Богдан. «Шістдесят поетів шістедятих років. Антологія нової української поезії» New York: Пролог 1967.
02. Кошелівець, Іван (ред.). «Панорама найновішої літератури в УРСР» Видання друге. Munich: Сучасність, 1974. ст. 485-642.

#### *Критична література / Critical Studies*

03. Кошелівець, Іван. «Сучасна література в УРСР». New York: Пролог, 1964. ст. 275-334.
04. Зінкевич, Осип. «З генерації новаторів: Світличний і Дзюба» Baltimore - Toronto: Смолоскип, 1967. ст.7-225

#### *Документи / Collections of Documents*

- 05.«Широке море України. Документи самвидаву з України». Документи VII. Paris-Baltimore: Смолоскип, 1972. ст.127-159

### **A member of the Generation of the Sixties looks at his own generation:**

06. Роман Корогодський, «Брама світла. Шістдесятники» Львів 2009

#### PREHENSIVE BIBLIOGRAPHY:

in a separate handout.

## RECOMMENDED THEORETICAL WORKS

### EXILE THEORY

Bevan, David, ed. *Literature and Exile* (Rodopi: Amsterdam/Atlanta, GA, 1990)

Seidel, Michael. *Exile and the Narrative Imagination* (Yale University Press: New Haven) 1986

Lagos-Pope, Maria-Ines. *Exile in Literature*. (Associated University Press: London, 1988)

Knapp, Bettina L. *Exile and the Writer: Exoteric and Esoteric Experiences: A Jungian Approach*. (Pennsylvania State University Press: University Park, PA, 1991)

Whitlark, James and Wendell Aycock, eds. *The Literature of Emigration and Exile*. (Texas Tech University Press: Lubbock, 1992)

King, Russell, John Connell and Paul White, eds. *Writing Across Worlds: Literature and Migration*. (Routledge: London/New York, 1995).

Tabori, Paul. *The Anatomy of Exile: A Semantic and Historical Study*. Harrap: London, 1972)

Kaplan, Caren. *Questions of Travel: Postmodern Discourses of Displacement*. (Duke University Press: Durham/London, 1996)

Cohen, Robin. *Global Diasporas*. (University of Washington Press: Seattle, 1997)

Glad, John. *Literature in Exile*. (Duke University: Durham/London, 1990)

Guillén, Claudio. *El sol de los desterrados: Literatura y exilio*. (Quaderns Crema: Barcelona, 1995)

Robinson, Marc, ed. *Altogether Elsewhere: Writers on Exile*. (Faber and Faber: Winchester, MA, 1994)

### POST-COLONIAL THEORY

Ashcroft, Bill. *The Empire Writes Back: Theory and Practice in Post-Colonial Literature* (Routledge: London; New York, 1989)

Eagleton, Terry. *Nationalism, Colonialism, and Literature* (U of Minnesota Press: Minneapolis, 1990)

Said, Edward W. *Culture and Imperialism* (Knopf: New York, 1993)

#### **Grade Distribution:**

- Attendance (5%) and active participation (5%) in class discussions:	10%
- Six 1-2 page reports on assigned reading, mailed to entire class (one every second week):	18%
- Book review (5 pp) due <b>February 27</b>	14%
- Preparing annotated bibliography on a selected aspect of course, due <b>March 2</b>	10%
- Outline (with vocabulary list) & Bibliography for Oral Presentation [to be submitted in advance of presentation]	09%
- Thirty-minute Oral Presentation on a particular "text" or set of "texts" [ <b>presentations will begin March 5</b> ]	09%
- Term Project with bibliography due on <b>April 30</b>	30%
[M.A. students = 14-18 pp, including bibliography]	
[Ph.D students = 20-25 pp, including bibliography]	
<i>Please see "Criteria for Evaluating Student Essay" at the end of this syllabus.</i>	

**Grading:** Marks for assignments, tests, and final in-class test are given in percentages, to which letter grades are also assigned, according to the table below ("**MLCS Grading Scale**"). The percentage mark resulting from the entire term work and term project then produces the final grade for the course.

Grade Scale in MLCS for Graduate Students:

#### **Grades:**

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	

***In addition to the pleasure of performing well, students with excellent grades in UKR 574 qualify for special monetary awards...***

Please study the "Graduate awards" page of the AWARDS & DONORS section of our program's web site: <[www.arts.ualberta.ca/~ukraina/awards\\_donors/graduate\\_awards/](http://www.arts.ualberta.ca/~ukraina/awards_donors/graduate_awards/)>



Ihor Kalynets (b. 1939), L'viv



*Untitled* (1974),  
Mykhajlo Urban (b. 1928)

### **Required Notes:**

“Policy about course outlines can be found in Section 23.4(2) of the University calendar.” (GFC 29 SEP 2003).

### **Academic Integrity**

“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 that 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)

### **Learning and working environment**

The Faculty of Arts is committed to ensuring that all students, faculty and staff are able to work and study in an environment that is safe and free from discrimination and harassment. It does not tolerate behaviour that undermines that environment. The department urges anyone who feels that this policy is being violated to:

- Discuss the matter with the person whose behaviour is causing concern; or
- If that discussion is unsatisfactory, or there is concern that direct discussion is inappropriate or threatening, discuss it with the Chair of the Department.

For additional advice or assistance regarding this policy you may contact the student ombudservice:

([www.su.ualberta.ca/services\\_and\\_businesses/services/ombudservice](http://www.su.ualberta.ca/services_and_businesses/services/ombudservice)). Information about the University of Alberta Discrimination and Harassment Policy and Procedures can be found in the GFC Policy Manual, section 44 available at [www.ualberta.ca/~uniseccr](http://www.ualberta.ca/~uniseccr)

**Plagiarism and Cheating:**

All students should consult the “Truth-In-Education” handbook or Website <[www.uofaweb.ualberta.ca/TIE/](http://www.uofaweb.ualberta.ca/TIE/)> regarding the definitions of plagiarism and its consequences when detected. Students involved in language courses and translation courses should be aware that on-line “translation engines” produce very dubious and unreliable “translations.” Students in language courses should be aware that, while seeking the advice of native or expert speakers is often helpful, excessive editorial and creative help in assignments is considered a form of “cheating” that violates the code of student conduct with dire consequences. An instructor or coordinator who is convinced that a student has handed in work that he or she could not possibly reproduce without outside assistance is obliged, out of consideration of fairness to other students, to report the case to the Associate Dean of the Faculty. Before unpleasantness occurs consult <[www.uofaweb.ualberta.ca/TIE/](http://www.uofaweb.ualberta.ca/TIE/)>; also discuss this matter with any tutor(s) and with your instructor.

**Recording of Lectures:**

Recording is permitted only **with the prior written consent of the professor** or if recording is part of an approved accommodation plan. Recorded material is to be used solely for personal study, and is not to be used or distributed for any other purpose without prior written consent from the instructor.

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

Regular attendance is essential for optimal performance in any course. In cases of potentially excusable absences due to illness or domestic affliction, notify your instructor by e-mail within two days. 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.

Please note that after the ADD/DROP date, attendance (5%) will be taken at every meeting. However, active participation (5%), which involves discussing material read, posing questions and reacting to comments by peers will further enhance the assessment of your performance. Ten percent will be subtracted from late assignments.

\* \* \*

## TENTATIVE SCHEDULE

(underlined authors are available in both Ukrainian and English)

January 9: Discussion of requirements. Questionnaires. Introduction.

- Week 1           **Historical context: The end of WWII and Ukraine (East and West). The legacy of Socialist Realism.**  
(a) Assign prose selection: I. Kostec'kyj.  
(b) Assign poetry selections: Je. Malaniuk; Ju. Klen; M. Orest.
- Week 2           **Confronting the apocalypse and the West: early emigré writings. The MUR period.**  
Discussion of readings (a) and (b).  
(c) Assign poetry selections: V. Barka; O. Zujevs'kyj.  
  
Discussion of readings (a) and (b) continues.  
**Emigré poetry: the older generation.**  
Discussion of readings (c).  
(d) Assign poetry selections: E. Andijevs'ka; Ju. Tarnawsky;  
B. Rubchak; B. Boychuk; P. Kylyna.
- Week 3           Discussion of readings (c).  
**Comparing and contrasting the poetry of introspection with the poetry of political commitment. (a, b, c)**  
  
**The "New York Group." Toward a new meaning of Ukrainian Modernism. Formal and thematic concerns. Patricia Kylyna, an American poet writing in Ukrainian.**  
Discussion of readings (d).  
  
(e) Assign prose selections from: O. Dovzhenko; Je. Hucalo.  
(f) Assign poetry selections from: V. Symonenko; L. Kostenko;  
I. Drach; V. Korotych;
- Week 4           **First take-home test assigned (3 - 4 pages) = due on October 13.**  
Discussion of readings (d) continues  
  
(g) Assign poetry selections from: V. Holoborod'ko; I. Kalyneć';  
I. Svitlychnyj; V. Stus.  
(h) Assign prose selections from: M. Osadchyi (*Bil'mo — The Cataract*); V. Moroz (*Reportazh iz Zapovidnyka im. Beriji — A Report from the Beria Reserve*)
- Week 5           **Stalin's death and the thaw. The poetry of the Ukrainian renaissance. Formal and thematic concerns. Orphans and tradition. "Committed" writing vs. the poetics of silence.**  
  
Discussion of readings (e) and (f).

**Book Review due on February 27.**

**Bibliography due on March 2.**

**ORAL PRESENTATIONS MAY BE SCHEDULED AFTER THIS POINT**

**Week 6 & 7 VIEWING OF FILMS BEGINS:**

Serhii Paradzhanov, *Shadows of Forgotten Ancestors*  
Ivan Drach: *Idu do tebe (I am coming toward you)*.

Discussion of readings **(e)** and **(f)**.

(i) Assign prose selection from: Ju. Tarnawsky / E. Andijevs'ka.

(j) Assign poetry selections from: O. Smotrych.

**Week 8 Who is a dissent author? What are the poetics of dissent?  
The idea of *samvydav*.**

**DISSENT AND THE FINE ARTS: PAINTING & MUSIC.**

Discussion of readings **(g)** and **(h)**.

**Week 9 Discussion of readings (g) and (h).**

**Week 10 The "New York Group" once again:**

- **Ju. Tarnawsky, an émigré author turns to English.**
- **American and émigré poets translate Soviet Ukrainian letters.**
- **Heretical individualism. The threat of cosmopolitanism.**
- ***Samvydav* in the diaspora.**

Discussion of readings **(i)** and **(j)**.

**Week 11 Presentation & discussion of essays.  
Discussion of readings (i) and (j).**

**Rereading and reassessing the evidence. Was there a dialogue between émigré writers and their counterparts "at home"?**

**Center and periphery. Loyalists and dissidents.**

**Week 12 Discussion comparing émigré writers with their Soviet Ukrainian counterparts, dissident and otherwise.**

A glimpse into the post-colonial situation:

**THE POETRY OF THE "GENERATION OF THE SIXTIES"  
SET TO MUSIC.**

**April 30 Term Essay due.**

*Вітаю вас із Новим Роком і бажаю гарних успіхів у науці!*

*д-р Наталія Пилип'юк*

## 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*