

## **INDEPENDENCE. ARCHIVE. PROGNOSIS. UKRAINE IN 1991-2021 AND BEYOND**

A Conference of the Ukrainian Studies Association of Australia and New Zealand in partnership with the University of Melbourne, the Association of Ukrainians in Victoria, and the Ukrainian Studies Foundation in Australia, 3 – 5 February 2022

### **ABSTRACTS**

#### **KEYNOTE ADDRESSES**

**Mark Edele**

The University of Melbourne

#### **Soviet History with Ukraine Left In: What difference did Independence make to the writing of Soviet history?**

Before 1991, the history of the Soviet Union was routinely told as the history of ‘Russia.’ This tendency made some sense while the Soviet Union was in existence: the country was geographically largely continuous with the old Romanov empire, the Russians were the largest and most influential ethnic group, Moscow was its capital, Russia its lingua franca, and, ever since the 1930s, Russian history had become part of the legitimizing narratives stabilizing the regime. With the breakdown of the Soviet Union in 1991, however, the deficiencies of this narratives became obvious. A growing literature began to replace the Russo-centric story with a bundle of more or less connected national histories of the fifteen successor states. We now have a library of such studies, many of very high quality. But what of the Soviet Union itself? How do these new national histories recalibrate the overall trajectory of the Soviet experience? This lecture addresses these questions through the case study of Ukraine. How does telling Soviet history from a Ukrainian perspective change the chronology, the main actors, and the plotline? What impact did the opening of Ukraine’s archives have on the writing of Soviet history? What parts of the old story remain the same and what new vistas are opened up? The answers, as we shall see, are complex and tentative. The work on integrating Ukraine’s history and Ukraine’s archives into the larger history of the Soviet empire is only at its beginning.

*Mark Edele is a historian of the Soviet Union and its successor states. He is the inaugural Hansen Professor in History at the University of Melbourne, as well as a Deputy Associate Dean. He was trained as a historian at the Universities of Erlangen, Tübingen, Moscow and Chicago. His publications include Soviet Veterans of the Second World War (2008), Stalinist Society (2011), Stalin’s Defectors (2017), Shelter from the Holocaust: Rethinking Jewish Survival in the Soviet Union (with Atina Grossmann and Sheila Fitzpatrick, 2017), The Soviet Union. A Short History (2019), Debates on Stalinism (2020); and, with Martin Crotty and Neil Diamant, The Politics of Veteran Benefits in the Twentieth Century. A Comparative History (2020). His latest book, entitled Stalinism at War. The Soviet Union in World War II, was published in 2021. He is a Chief Investigator on ARC Discovery Grant DP200101728, “KGB Empire: State Security Archives in the former Eastern Bloc,” (December 2020-December 2023), which draws substantially on Ukraine’s SBU archive; and ARC DP200101777,*

*“Aftermaths of War: Violence, Trauma, Displacement, 1815-1950,” (June 2020 – June 2024).  
He teaches the histories of the Soviet Union, of the Second World War, and of dictatorship  
and democracy in the nineteenth and twentieth centuries.*

**Ola Hnatiuk**

University of Warsaw and National University of Kyiv-Mohyla Academy

### **The “Archival Revolution” and Rethinking Ukrainian 20th Century History**

This presentation will focus on the opening of Ukrainian archives and traces its effects on new interpretations of Ukrainian historiography. Furthermore, it will briefly consider reinterpretations of Ukrainian history proposed by historians based outside Ukraine.

In the early 1990s, as Ukraine regained independence, it also opened its archives. During that first decade, the opening up proceeded slowly, by no means resembling a “revolution”. In practice, access to the archives still smacked of Soviet era restrictions, so at best we could refer to it as an evolution. In addition, new high service fees and non-transparent rules further limited citizens’ access to archival records. Historians working on the 20th century commonly believed that the most important archival resources were located in Moscow, where many previously unavailable materials were indeed found. Based on those findings, as well as on access to historical materials available in diaspora collections, existing historical judgments were gradually reevaluated, prompting a reorientation of Ukrainian historiography.

In a parallel development, the 1990s marked a gradual departure from the Soviet interpretive frameworks. Those perspectives were replaced with interpretations developed by émigré historians active in the post-war decades. Fresher approaches, resulting from the use of new methodologies such as postcolonial studies or oral history, certainly added to the multitude of perspectives, yet they were only minimally based on archival research.

By the mid 2000s, significant changes in legal regulations of access to the archives took place, most importantly allowing for the opening of the SBU archives. However, in 2010, as Ukrainian politics pivoted back, restrictions to certain collections returned. Even so, between 2007 and 2010 historians managed to put into circulation many documents that enabled a radical break with Soviet historiographical models. These approaches were not fundamentally new, but rather rooted in previous research by émigré historians. Two examples are studies of the Ukrainian underground and – to a much greater extent – of the Holodomor.

In the last few years, namely 2015-2021, Ukrainian archival collections have become more accessible than ever, thanks to new laws expanding access to public information. Historians can now retrieve materials even from collections related to the Ministry of the Interior or the Counterintelligence Service. Since archives in Russia remain fully restricted, Ukrainian collections have become a vital resource for historians from all over the world. To what extent did the availability of previously restricted or top secret collections change our interpretive frameworks? It seems that – with a few exceptions – we cannot see the forest for the trees. By and large, we are still not able to contextualize events more broadly. Scholars in Ukraine have yet to embrace new trends in world historiography – entangled history or global history. The work of Serhii Plokhly (Yalta; Chornobyl) and Timothy Snyder (Bloodlands; Black Earth) demonstrates how effectively archival research pairs up with attempts to place specific historical events in a broad context.

**Ola Hnatiuk** is a Polish and Ukrainian scholar, professor at the University of Warsaw and Kyiv Mohyla Academy, translator, diplomat and civic activist. Vice-president of Ukrainian PEN centre. Her scholarly work has been located in the borderlands between the disciplines of history, the history of ideas, philology, literary studies, cultural studies, and the sociology of culture. She has been editor-in-chief since 2017 of the project "Ukraine. Europe 1921–1939" the aim of which is to publish little-known documents that counteract falsifications of history, which are still prevalent in eastern Europe.

Her main publications include *Courage and Fear* (Academic Study Press and Harvard Ukrainian Research Institute, Cambridge, Mass. 2020), a study of Lviv/Lwów under Soviet and Nazi occupation, 1939–1945 [English translation of *Odwaga i strach*, published in 2015; Ukrainian translation – Kyiv 2015], *Pożegnanie z imperium. Ukraińskie dyskusje o tożsamości* [Farewell to Empire. Ukrainian Debates on Identity] (Warsaw, 2003) Ukrainian translation *Прощання з імперією. Українські дискусії про ідентичність*, 2005.

She has won many prizes including *Pruszyński Prize of the Polish PEN Club* [Poland, 2018] For services to the Humanities and Literature, *Knight's Cross of the Order of Polonia Restituta* [Poland, 2012] For public service, in particular contributions to Polish-Ukrainian dialogue, *Antonovych Prize for scholarly achievements and public activity*. [USA, 2010], *Jerzy Giedroyc Scholar Prize* [Poland 2004] For: *Pożegnanie z imperium*.

**Natalia Khanenko-Friesen**

University of Alberta

### **Personal Testimony, Ego-Documents and Democratization of History**

The collapse of socialism in the early 1990s in Europe caused former socialist societies, long imagined as homogeneous and stable, to confront various external and internal pluralization processes. Members of these countries witnessed and participated in the growing differentiation of their societies along economic, ethnic, cultural, political and social stratification lines. This multifaceted social differentiation was accompanied by the no less profound process of pluralization of history and historical narratives, amidst the growing recognition that former socialist societies had more than one 'past'. In rediscovering the complexity of national histories, personal testimonies and ego-documents have played an increasingly significant role altogether contributing to the ongoing democratization of history across all former socialist countries, including Ukraine. Many unknown voices from the past and from "below" continue to enter authoritative historical debates in Ukraine today, all collectively contributing to history's growing multivocality. How do personal accounts – collected in oral history projects, found in personal letters and memoirs, and rediscovered in former communist archives – help historians craft their perspectives on Ukraine's past and present? How do these accounts sustain official and alternative historiographies? At what point personal accounts become 'testimonies' and what do they testify? What is the future of personal testimony in historical research in an increasingly digitized world and in Ukraine in particular? An oral historian and cultural anthropologist, in this presentation I revisit the burgeoning field of ego-document creation and preservation in Ukraine and examine its impact on the production of new historical narratives. Importantly, I argue that personal testimonies of the past have been effectively used to validate historical accounts, oftentimes transforming witnesses of history into history's forgotten agents.

***Natalia Khanenko-Friesen** is the director of the Canadian Institute of Ukrainian Studies and Huculak Chair in Ukrainian Culture and Ethnography, Department of Modern Languages and Cultural Studies, both in the Faculty of Arts, University of Alberta. Her research interests include oral history, post-socialism in Europe and Ukraine, diasporic identities, labor migration, and Ukrainian Canadian culture. She authored two monographs, *Ukrainian Otherlands: Diaspora, Homeland and Folk Imagination in the 20th Century* (U of Wisconsin Press, 2015) and *Inshyi svit abo etnichnist 'u dii: kanads'ka ukrains'kist' kintsia 20 stolittia* [The other world, or ethnicity in action: Canadian Ukrainianness at the end of the 20th century] (Smoloskyp Press, 2011) and co-edited three collections, including *Orality and Literacy: Reflections Across Disciplines* (U of Toronto Press, 2011) and *Reclaiming the Personal: Oral History in Post-Socialist Europe* (U of Toronto Press, 2015). Dr. Khanenko-Friesen is the founding editor of the *Canadian Engaged Scholar Journal: Community-Engaged Research, Teaching and Learning*. Her current book project has the working title "Decollectivized: The Last Generation of Soviet Farmers Speak Out."*

## INDIVIDUAL PAPERS

**Alessandro Achilli**

University of Cagliari

**Marko Pavlyshyn**

Monash University

**Olha Shmihelska**

Ukrainian Studies Association of Australia and New Zealand

### **Ukrainian Community Archives in Victoria, Australia: A Stocktake**

Contemporary research increasingly recognises the role of community archives in preserving evidence of the pasts of identity groups, validating their historical experience and thus furthering the goals of social justice and equality. Such values underlie the Association of Ukrainians in Victoria (Australia) Archival Project, which the present article places into the broader context of Ukrainian community archival collections in the state of Victoria. Data obtained through interview have enabled a descriptive survey of such collections, which are found to be concentrated in a handful of “archival clusters” in suburban Melbourne and regional Victoria. The most typical contents of the collections – records of the proceedings and activities of community secular and religious organisations – reflect the dominant role in the community’s life of organisations established by post-Second World War immigrants. The collections constitute a rich resource for research into the part of the community encompassed by these organisations, even if, as a rule, at least at present, they are not well ordered or described. They are less revealing of the experience of immigrants who arrived later or were less inclined to join community organisations. Lack of resources, both human and material, confronts the mainly volunteer officeholders who are responsible for organisations’ archives. In consequence, collections are often inadequately and sometimes unsafely housed, and in general only informally organised; finding aids or descriptions of them are seldom available. Initiatives taken by some organisations suggest that there is growing awareness among community activists of the potential value of archives for showing and interpreting the community to itself and to others.

***Alessandro Achilli** is Senior assistant professor of Slavic Languages and Literatures at the University of Cagliari, Italy. Between 2017 and 2020 he was Lecturer in Ukrainian Studies at Monash University, where he’s now an Adjunct research fellow. He has published articles and chapters on modern and contemporary Ukrainian and Russian literature and a monograph on Vasyli’ Stus (Florence UP, 2018). With Serhy Yekelchuk and Dmytro Yesypenko he co-edited Cossacks in Jamaica, Ukraine at the Antipodes: Essays in Honor of Marko Pavlyshyn (Academic Studies Press, 2020).*

***Marko Pavlyshyn** is an emeritus professor of Ukrainian Studies at Monash University. He is the author of Ol’ha Kobylians’ka: Prochytannia (2008), Kanon ta ikonostas (1997), editor and co-editor of scholarly collections including, with Giovanna Brogi and Serhii Plokhyy, Ukraine and Europe: Cultural Encounters and Negotiations (2017), and author of articles and chapters on modern and contemporary Ukrainian literature, many from the perspective of postcolonial studies. He is a fellow of the Australian Academy of the Humanities and an international member of the National Academy of Sciences of Ukraine.*

***Olha Shmihelska*** holds a PhD from Monash University (2020) on the integration of skilled migrants in Germany and Australia. She worked as Research Assistant in the Faculty of Law and Faculty of Arts in projects pertaining to immigration policy and diaspora issues and has been a member of Ukrainian Studies Association of Australia and New Zealand.

**Romana M. Bahry**

York University, Toronto

**The Spanish Flu and the WWI Ukrainian Military Monument in Łańcut Poland in the Context of Polish-Ukrainian Relations Past and Present: the Role of Dr W.S. Kindraczuk, Łańcut Pharmacy owner**

The Spanish Flu pandemic of June 1918- 1920 killed between 50 and 100 million people, more people than World War I (1914-1918) but the horrors of the Great War overshadowed the horrors of this pandemic and so it has not been researched or commemorated in the same way. There has been little research on this subject in Poland and Ukraine. This paper addresses the reasons for the lack of research on the Spanish flu pandemic by focussing on the town of Łańcut in south eastern Poland where there was a WW 1 military internment camp for Ukrainian soldiers and where there was an outbreak of the Spanish flu. When the army of Symon Petliura, who were fighting the Bolsheviks, retreated to Łańcut Poland, they brought with them the Spanish influenza, which had started among Petliura's troops in October 1919. Usually, this epidemic is referred to by Ukrainian historians as a typhoid epidemic. The Spanish influenza which broke out in the camp towards the end of 1919 continued into 1920 and by August 1920 more than 2,000 Ukrainian soldiers were dead . The soldiers in the Łańcut internment camp also included the Sich Riflemen Sichovi Striltsi from East Galicia /Western Ukraine. To commemorate those soldiers who had died in the Spanish flu pandemic Dr. Włodzimierz Sylwester Kindraczuk, chemist and pharmacy owner in Łańcut, who had witnessed the deaths and burial of the victims in mass graves, funded a monument which was designed by Serhii Lytvynenko, renowned Ukrainian sculptor. It was dedicated February 20, 1921. That same year the internment camp was dismantled. This is considered the first Ukrainian military monument in Poland although the victims died of the deadly Spanish flu. The monument was moved and restored in 1938 and later destroyed by the Polish Communist regime. It was restored in 2012 and although a centenary celebration was held on Feb. 22, 2021 in the Lancut cemetery with government officials from Ukraine and Poland, it is still surrounded by controversy.

*Dr. Romana M. Bahry was born in Salzburg Austria. She came to Canada as an infant with her parents who were World War II refugees to join her father's uncle who had immigrated earlier to Hamilton, Ontario from Poland in the 1920s. She is Professor Emerita in the Faculty of Liberal Arts and Professional Studies at York University in Toronto, where, since 1972, she has taught courses on Comparative European Literature (English and Russian), Ukrainian language, literature and culture, Chekhov, Tolstoy, Dostoevsky, East Central European film and culture since 1972. She obtained her B.A. Honours degree in French and Russian and her M.A. and Ph.D. in Slavic Languages and Literatures from the University of Toronto. She has published 3 books: Dr. W. S. Kindraczuk: Forgotten Chemist of Łańcut and Pioneer of Probiotics Zapomniany aptekarz miasta Łańcuta i naukowiec-pionier probiotyki (Toronto: York University Press, 2018) Bilingual English-Polish edition, 344 pages. Shliakh sera Val'tera Skotta na Ukrainu (The Path of Sir Walter Scott to Ukraine: The Adaptation of the Historical Novel Genre of Walter Scott by N. Gogol in Taras Bulba and by P. Kulish in The Black Council). Translated from English into Ukrainian by Ludmila Sharinova. (Kyiv: Vsesvit, 1993.) 296 pp. Echoes of Glasnost in Soviet Ukraine (North York, Captus University Publications, 1990). 236 pages. Released January 1990, 2nd printing, March 1990. She has*

*produced 18 educational documentary videos Ukraine in the 1990s (1992) She has published 7 chapters in books and 15 articles in scholarly journals ranging from Sir Walter Scott, J.J. Rousseau's Emile, N. Gogol, P. Kulish, the films of A. Dovzhenko, Existentialism, Ukrainian writers of the 60s, the Expressionist theatre of Les Kurbas, popular culture and film in 1990's Ukraine to the culture of Nineteenth century Austrian Galicia and most recently, genealogical research in Galicia.*

**Iuliia Bentia**

Modern Art Research Institute, National Academy of Arts of Ukraine

### **On the Borderline Between Literature and Music: Ukrainian Contexts of Sentimental Style and Genres**

The categories of style and genre contain considerable heuristic promise for a comprehensive view of the cultural processes. They can serve as a prerequisite for understanding the art of the past and present and as a 'transmitter' of cultural values.

Sentimentalist art aimed to achieve a complete life in the present moment, an immersion in the 'here and now.' It's particular attention to the fleeting moment also led to the proliferation of periodical publications, which documented the smallest details of the present. The reliance on pseudo-documentary genres of correspondence, travel diaries, etc. allowed the artists to escape the pressure of strict genre constructions, and they were able to create a flexible framework for free emotional expressions. Sentimentalism spontaneous emotionality of utterance provoked a certain 'corrosion' of the form, its fragmentation, and a kind of victory over the genre requirements.

On the one hand, only in Soviet and Post-Soviet Cultural Studies one can find the phrase 'Enlightenment realism' as a kind of substitute for Sentimental Style. But on the other hand, the typical use of the term Sentimentalism with a negative connotation is found in most Soviet volumes in music or literary history. In addition, sentimentalism was not treated as an independent style, in Soviet art history it served as conjunction, transition, preparation, prophecy etc.

The paper attempts to highlight the reasons for such approach, as well as the impact of the aesthetics of sentimentalism on the nowadays Ukrainian culture.

***Iuliia Bentia / Юлія Бентя*** (b. 1979), Kyiv, Ukraine

*Musicologist, music and theatre critic, archivist, editor.*

*Research Fellow at the Modern Art Research Institute, National Academy of Arts of Ukraine (www.mari.kiev.ua). Executive Editor at Krytyka Journal (krytyka.com). PhD in Art History, thesis: "The Worldview of Sentimentalism's Cultural Hero through the Lens of Genre and Style" (Kyiv, 2021) based on the music pieces from The Sing-Akademie zu Berlin archival collection of manuscripts and old prints.*

**Olga Boichak**  
University of Sydney  
**Brian McKernan**  
Syracuse University

### **Volunteering and Civic Imaginaries in the Russian–Ukrainian War**

Narratives do more than facilitate prosocial actions in moments of crisis: on the ontological level, they also constitute the categories of meaning that define the relationship between a state and its citizens. A systematic analysis of narratives may foreground the ways in which these ontopolitical imaginaries fold into the lived experiences of actors mobilizing for social change at the backdrop of wars. In this project, we situate our inquiry in the context of the Ukrainian-Russian war since its inception in 2014, approaching the phenomenon through a critical cultural sociology lens and focusing on the work of Ukrainian volunteers. Specifically, we analyse the role narratives play in structuring the volunteers' everyday experiences and trace the emergence of critical civic vocabularies that reconstitute citizenship as an ontological category, as well as unravel the multiple roles relegated to volunteers therein. In doing so, this presentation takes a narrative turn in analysing everyday activist practices, contributing to understanding the political dimension of grassroots voluntary initiatives.

***Olga Boichak** is a sociologist of media and culture and lecturer in Digital Cultures at the University of Sydney. She holds a Master of Public Administration and a PhD in Social Science from Syracuse University (USA), and her research interests span networks, narratives, and cultures of activism in the digital age.*

***Brian McKernan** is a Research Assistant Professor in the School of Information Studies at Syracuse University. His research interests include the design and study of innovative applications to strengthen reasoning, increase political transparency, combat misinformation, and promote civic engagement.*

**Anastasiya Byesyedina**

University of Sydney

### **Post-Revolutionary Flux: Ukrainian History in the Classroom**

This study systematically investigates how social movements construct national identity by drawing a comparison between the Ukrainian revolutions: 2004 Orange Revolution and 2013-14 Revolution of Dignity. Revolutions are sites of identity construction, where the identity's malleable nature makes it susceptible to change. Identity as a subject prone to contestation, and consequently reconstruction, through a process which is rooted in a historical environment and traces of which can be observed through the dimension of education. Education has a direct impact on the construction of identity given that it can transform and consolidate knowledge and national narratives. The aim of this paper is to investigate the ways in which top-down actors can change school history books, and consequently reconstruct Ukrainian identity during times of unrest. Furthermore, this study develops the concept of "mediated top-down" influence that illustrates the complex and significant agency of teachers in constructing diverging historical narratives in the classroom. Using methods of process tracing, archival research and discourse analysis, this paper will analyse the following objects and data: curriculums, Ukrainian school history books and interviews. In order to observe changes in identity construction, this study will focus on tracing the discourses of the following events, figures and organisations such as: Holodomor, WWII, Bandera, UPA, Orange Revolution, and Revolution of Dignity.

*Anastasiya Byesyedina is a PhD candidate (final year) at The University of Sydney in the Department of Government and International Relations. Her study focuses on identity construction and revolutions. Casual lecturer, teacher, Postgraduate Teaching Fellow with Faculty of Arts and Social Sciences, and Writing Hub Fellow.*

**Alan Cockerill**  
Monash University

### **An archive as a repository of objective evidence through a period changing ideology: The**

The eminent educator Vasyl' Sukhomlyns'kyi left behind a very extensive archival record, including numerous book manuscripts, publications, and personal correspondence. Sukhomlyns'kyi was a dedicated communist, though his ideas were sometimes an uncomfortable fit with orthodox Soviet views of education. Since the collapse of the Soviet Union his ideas have continued to attract attention from educators in Ukraine and abroad, and access to his archival record has made possible new editions of his works and new interpretations of his legacy. A case in point is the publication in 2012 of a new edition of his best known work, *Serdtsse otdayu detyam* (My heart I give to children). By accessing the original 1966 manuscript of the work in the state archives in Kyiv, Professor Olga Sukhomlyns'ka was able to prepare a 'new reading' of Sukhomlyns'kyi's signature work that more closely reflects his original intention. The capacity for Sukhomlyns'kyi's ideas to be accommodated in a changed ideological environment is exemplified in work of The Sukhomlyns'kyi Ukrainian College in Kyiv (Український коледж ім. В.О. Сухомлинського), which attempts to put Sukhomlyns'kyi's educational ideas into practice, but which also has classes teaching the values of Orthodox Christianity, something unthinkable in Sukhomlyns'kyi's time.

*Alan Cockerill has been studying the educational legacy of Vasyl' Sukhomlyns'kyi since commencing his doctoral study of the educator in 1987. For nearly all of the past twenty-five years he has worked as a school teacher, but he has found time to write a monograph about Sukhomlyns'kyi and several articles and book chapters examining various aspects of his legacy. He has also translated two of Sukhomlyns'kyi's major works, and a collection of his stories for children.*

**Olenka Dmytryk**

University of Cambridge

### **Shimmering Archives, or researching sexual and gender dissent in Ukraine**

The paper builds on my doctoral thesis devoted to the artistic sexual/gender dissent in Ukraine and non-normative formations. In parallel with the exploration of non-normative formations in Ukraine (such as specific communities, circles, and networks of dissent, existing or imagined), I investigate social formations involved in the production and managing of 'non-normativity' in Ukraine. In this paper, I will address the ways through which communities circulated, constructed, and transformed knowledge about norms and nonnormativity in the 1990s, 2000s and 2010s. I will speak about the 'shimmering archives' – non-mainstream artistic, intellectual or social archives, that are often neglected by the scholars, forgotten or 'invisible'. I will address how turning to digital archives helps to trace the changes in the discourses on non-normativity, and the corresponding political shifts (in particular, related to Europeanisation politics). I will also touch upon the difficulties I encountered working with the online archives (in particular, using the Wayback Machine to access the websites that no longer function in the present), and how these difficulties are important for forming feminist research methodologies. Finally, I will address the role of sexuality / gender research in Ukrainian Studies, and the new possibilities beyond the field of area studies.

*Olenka Dmytryk is a PhD student in Slavonic Studies at the University of Cambridge. Olenka's research interests include Ukrainian cultural studies, Soviet film, gender and sexuality studies, sociology of activism, theories of embodiment and (feminist) art history. The most recent publications include co-editing the Feminist Krytyka special issue "Fucking solidarity: Queering Concepts on/from a post-Soviet Perspective" (forthcoming 2022). Olenka works as a Senior Library Assistant and Slavonic specialist at the Modern and Medieval Languages and Linguistics Library, and at the Collection and Academic Liaison department, Cambridge University Library.*

**Olga Gontarska**

German Historical Institute, Warsaw

### **Historicization of the post-Soviet period in Ukraine. Archivisation gaps and challenges**

1991 moves away from us at great speed - to paraphrase Derrida. It raises the question of challenges related to archiving the records of the current past. In my paper, I will refer to the theory and practice, basing on the experience of my doctoral research on visions of the past in the Ukrainian fictional feature films on history produced after 1991. I will tackle the economic and technical aspects of the archival turn and new challenges in preserving non-paper and non-written remainings of the contemporary Ukrainian history and culture. I will address the problem of records vanishing from the virtual space, the service life of the carriers and outdated formats (Szekely 2017, Manoff 2004, Cook 1994). I will argue the death drive, meaning the annihilation of memory and the failure of the present in its responsibility to the future (Derrida 1995), in case of Ukrainian contemporary history is linked rather to the economic power to provide financial support for the software availability, training and digitalizing the remainings in all types of archives than to the mindset and the theoretical approach. Gaps in the modern Ukrainian archives might also be affected by the memory abnegation strategy connected with the trauma of the post-Soviet transformation period among the decision-makers and neglecting the social and cultural experience of this period.

***Olga Gontarska** (PhD) graduated from the Institute of History at the Jagiellonian University (Krakow). She also received a post-graduate diploma in Journalism and Mass Communication at the University of Warsaw. She defended her doctoral thesis on visions of the past in the Ukrainian feature films since 1991 (summa cum laude) at the Tadeusz Manteuffel Institute of History of the Polish Academy of Sciences. Currently, she is a research fellow at the German Historical Institute in Warsaw. She is engaged in the project: (De)Constructing Europe – EU-Scepticism in European Integration History funded by the German Federal Ministry of Education and Research (BMBF).*

**Tetiana Grebeniuk**

Zaporizhzhia State Medical University

### **The Soviet Regime through the Prism of Family Stories: Vision of History in the Ukrainian Fiction of the Two Last Decades**

After the collapse of the USSR, the colonial dependence experience was reconsidered by Ukrainians in several stages. In the 1990<sup>th</sup> post-colonial tendencies (associated in cultural life with postmodern worldview) began to spread in social thought replacing preceding anti-colonial mindset. But later, in the context of two Ukrainian Maidans (2004 and 2014) and the Donbas war, re-colonizational attempts of the Russian-oriented political forces became apparent.

Contemporary Ukrainian fiction reacts to these ideological issues in many ways. In particular, one of the most significant current literary tendencies is active use of artistic form of family story in prose works, which gives their authors opportunities for artistic expression of their vision of history or for artistic deconstruction of generally accepted stereotypes in this sphere. This literary form is represented in such books as “Theme for Meditation” (2004) by Leonid Kononovych, “To Speak” (2007) by Tania Maliarchuk, “The Museum of Abandoned Secrets” (2009) by Oksana Zabuzhko, “Tango of Death” (2012) by Yuriy Vynnychuk, “To Them Who are in Coffins” (2016) by Andrij Bondar, “Babornia” (2016) by Myroslav Laiuk, “My Grandfather Danced the Best” (2019) by Kateryna Babkina, “Amadoka” (2020) by Sofia Andrukhovych, etc.

An aim of my presentation is to analyze different patterns of the soviet regime visions embodied in the Ukrainian fiction works of the two last decades as reflections of contemporary public mindset and characterize influence of such artistic forms on the readers, based on readers’ reviews.

***Tetiana Grebeniuk, Doctor of Philology, Professor of the Department of Ukrainian and Cultural Studies of Zaporizhzhia State Medical University***

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**Mykyta Grygorov**

Charles University, Prague

### **Literary sources of new identities in the self-proclaimed republics in eastern Ukraine.**

In my report, I want to describe the main literary texts on which the ideologists and theorists of the self-proclaimed republics in eastern Ukraine rely to create new, not regional, but state identities in the occupied territories. The range of these texts is very wide: from the late, religious and moral, works of Nikolai Gogol to the debut novel of the key theorist of current Kremlin politics, Vladislav Surkov, writing under the pseudonym Natan Dubovitsky; from works by members of the pre-war Donetsk science fiction club “Странник” (Fyodor Berezin, Georgy Savitsky, Mikhail Belozarov and others) to pseudo-documentary “Donetsk” prose of notable participants in the literary process in Russia (Zakhar Prilepin, Alexander Prokhanov and others); from the theorists of the Donetsk philological school (Mikhail Girshman, Vladimir Fedorov, Alexander Korablev) to the famous French theorists (Michel Foucault, Roland Barthes and others). In addition to literary texts, in my report I will use the theoretical works of Mark Lipovetsky (Псевдоморфоза: реакционный постмодернизм как проблема), Mykola Ryabchik (Долання амбівалентності. Дихотомія української національної ідентичності. Історичні причини та політичні наслідки), Peter Pomerantsev's books devoted to the research of modern Russian propaganda, and some others. I am absolutely sure of the relevance, importance, relevance of the scientific problem that I am currently working on, and I really want to present the intermediate results of my research to my colleagues.

***Mykyta Grygorov** graduated from the Institute of Philology of Taras Shevchenko National University of Kyiv (Russian language and literature, English language). Bachelor. Thesis topic: *The Poetics of Metamodernism in Contemporary Russian Prose (2016)*. Now I am studying for a Master's degree at the Faculty of Arts at Charles University in Prague (Eastern European Studies). Thesis topic: *Literary substratum in the politics and ideology of the unrecognized DPR*. I took part in many international scientific conferences, including: *Язык и культура имени Сергея Бураго (Kyiv, 2014, 2015, 2016)*, *Знаковые имена русской литературы (Krakow, 2016, 2018)*, *Conference of Young Philologists (Tallinn, 2017)*, *First Ukrainian Studies Conference (Prague, 2017)*, *AATSEEL 2021 (Philadelphia, 2021)*.*

**Olena Haleta**

Ivan Franko National University of Lviv

**Independent reading: Yuri Mezhenko's Archive as a personal project and historical projection**

The proposed paper is based on *the recently opened archive* (about 4000 items) by the prominent Ukrainian intellectual Yuri Mezhenko (1892-1969), who was a famous literary critic, a founder of the National Library and Ukrainian Book Chamber, and an initiator of several literary and scientific journals of 1920s. Considering *the revolution* as an aesthetic occasion and as a period of uncertainty, freedom, and choice, he made efforts for development a modern cultural project emerged through *emotional involvement* and *intellectual contribution*. In opposition, on the one hand, to the imperial past and classical tradition, and on the other – to the new Soviet propaganda, Mezhenko was trying to treat a revolution as a chance for modern Ukrainian culture as based on *urban identity, institutional developing*, and formation of *new cultural meanings and values*.

Despite the fact that due to ideological pressure Mezhenko was forced to interrupt his literary activities in the late 1920s, he described in his diaries and memoirs the *intellectual environment* and *personal reflections* on the development of cultural tradition under different historical and political conditions. With reference to the ideas of W. Dilthey, M. Foucault, M. de Certeau, J. Derrida, A. Appadurai, A. Assmann, P. Ricœur, S. Spieker, K. Ebeling and S. Günzel, Mezhenko's archive is analyzed in this paper not only as a collection of documents but as a voice of "internally divided societies" and "dominated groups" (by F. O'Connor), as a personal statement, that generates a discourse alternative to the ideological grand narrative(s).

**Olena Haleta:** *Professor of literary theory and comparative literature at Ivan Franko National University of Lviv and professor of cultural anthropology at Ukrainian Catholic University. She has researched, taught and presented modern and contemporary Ukrainian literature at universities and academic institutions in the USA, Canada, Australia, the UK, Japan, Germany, Austria, Switzerland, the Netherlands, Ireland, Italy, Poland, Croatia, Czech Republic, Estonia, Lithuania, Armenia, and Georgia. She is an author, co-author, and co-editor of eight books on the literary history of modern Ukraine. Her most recent monograph is devoted to the literary anthology as a mean of representation of Ukrainian literature from the late 19<sup>th</sup> to the early 21<sup>st</sup> c.*

**Tobias Hansson**  
Macquarie University

### **Politicised Identities and the Donbass War**

Since 2014, the Eastern Ukrainian Donbass region has been devastated by fighting between the forces of the Ukrainian government and a Russia-backed separatist movement. Because of the highly destructive impact of this conflict, and the possibility of it serving as a flashpoint for existing tensions between Russia and the West, analysis of the processes behind the war is of crucial importance. This paper aims to demonstrate the major role played by politicised identities within the conflict by analysing processes of identity polarization within different elements of Ukrainian society both before and after the onset of the Donbass war. The analysis is conducted through the paradigmatic framework of the international relations theory of constructivism. It addresses key factors in the formation of distinct identities in both eastern and western Ukraine, primarily historical memory and religion, building upon other research that assesses the identities of the Donbass region in more or less isolation. Through this analysis, this paper begins to frame politicised identities in Ukraine within a broader pattern of declining relations between Russia and its European rivals, with the Ukrainian conflict existing as a microcosm. This research also contributes to the academic discourse of identity politics and identity politicisation, as well as the application of constructivist ideas. Due to the ongoing nature of the Donbass conflict, an analysis of its root causes may also contribute to the discussion of potential resolutions to the war.

***Tobias Hansson** is a research graduate from Macquarie University, with a Master of Research degree majoring in Russian Studies and a Bachelor of Arts degree majoring in International Relations and Russian Studies. His master's thesis topic was the role of politics of identity within the Donbass Conflict in Eastern Ukraine, related to declining relations between Russia and its European neighbours, as approached through the international relations theory of constructivism (more specifically the form adopted by Alexander Wendt).*

**Guido Hausmann**

University of Regensburg

**Iryna Sklokina**

Center for Urban History of East Central Europe, Lviv

### **The Political Cult of the Dead in Ukraine. Traditions and Dimensions from the First World War to Today**

This paper is aimed at presentation of the insights from the co-edited volume of the same title, which is being published by the V&R Verlag in November 2021. The volume is a result of the conference held in 2015 and supported by the research project “Region, Nation and Beyond. Transcultural and interdisciplinary reconceptualization of Ukraine” (led by the University of St. Gallen). The volume focuses on the aspects of commemoration and symbolization of the fallen soldiers and political leaders (covering a number of diverse cases, from Kruty Battle, Polish heroes of 1918 “defence of Lviv”, Lenin cult, OUN leaders and UPA soldiers, SS “Galicia” Division, Soviet male and female soldiers of the WWII, and Heavenly Hundred), with special attention to regional and local dimensions. General histories of the political cult of the dead have stressed its global character, also considering its specific European shaping in modern history. In larger regions of Europe, but less so in parts of Eastern Europe including Russia, the cults of heroes and in particular of fallen soldiers has been replaced in the past decades by an attitude of de-heroization, desacralization, and self-reflexion. Ukraine with its history in the 20<sup>th</sup> and 21<sup>st</sup> century presents a distinct story in this regard. The principal aim of our volume is to critically analyse Ukrainian narratives of sacrifice, martyrdom and heroization by studying them in their contexts.

***Guido Hausmann**, professor of history of East and Southeast Europe, in particular the history of Russia / Soviet Union and Ukraine, at the University of Regensburg; head of the department of history at the Leibniz Institute for East and Southeast European Studies in Regensburg. Related publications: Sowjetunion / Russland. Die unfriedliche Zeit. Politischer Totenkult im 20. Jahrhundert. In: Manfred Hettling, Jörg Echternkamp (eds.), Gefallenengedenken im globalen Vergleich. Nationale Tradition, politische Legitimation und Individualisierung der Erinnerung. Munich: Oldenbourg Verlag, 2013, 413-439; jointly with Romea Kliewer (eds.), „Wie ein Schwede bei Poltawa...“ Die Erinnerung an die Schlacht von Poltawa 1709 und ihre Bedeutung für die Identitätssuche der Ukraine in Europa. Felsberg 2010.*

***Iryna Sklokina** is a research fellow at the Center for Urban History of East Central Europe in Lviv, Ukraine. She defended her Candidate of Sciences dissertation in 2014 (“Official Soviet Politics of Memory of Nazi Occupation, case of Kharkiv, 1943-1985”). Her recent book (co-edited with Volodymyr Kulikov and co-authored) is Pratsia, vyznashennia ta uspih: promyslovi monomista Donbasu [Labor, Exhaustion, and Success: Company Towns of the Donbas], Lviv 2018. Among Iryna’s scholarly interests: (post)Soviet politics of memory, museum studies, and Soviet and industrial heritage.*

**Yu-Hsuan HSU**

National University of Kyiv-Mohyla Academy

### **Toward the Making of a National Cinema: Writing and Researching VUFKU since Independence**

This article reviews the writing and research of the All-Ukrainian Photo-Cinema Administration (Всеукраїнське фотокіноуправління, ВУФКУ; VUFKU) from 1991 through 2021 both in and outside Ukraine. VUFKU, a state monopoly of film production, distribution, exhibition and education in the 1920s golden age of cinema, is arguably one the most studied period and subject matter in Ukrainian film history, second only to the 1960s “poetic cinema,” and is recently being brought to the front of the general audience by the many initiatives generated by the Oleksandr Dovzhenko National Centre.

This study starts with the diverse research paradigms, themes, genres, and methodologies devoted to VUFKU. In the past three decades, research topics of VUFKU varied from institutional mechanism to aesthetic discussion, from biographical investigation to intellectual implication. Scholars and film critics tackled the issue from different perspectives through various approaches across generations. Studies of leading personalities were no longer limited to Oleksandr Dovzhenko alone as Les’ Kurbas, Mykhail’ Semenko, and Vasył Krychevskyi’s filmmaking careers were again being discussed.

Furthermore, the compilation of archives and catalogs facilitates the study of VUFKU in terms of re-constructing a novel understanding of the film organization and its works as opposed to the Soviet cliché and ideology-oriented interpretations. This article concludes by examining the implication of VUFKU’s writing and research as a potential subject of national cinema, and more broadly, an integral part of Ukrainian national history.

*A native of Taiwan, Yu-Hsuan Hsu is currently a PhD student in Ukrainian History at the National University of Kyiv-Mohyla Academy. He holds degrees in Slavic languages & literatures, translation studies, and international relations. His doctoral dissertation investigates the institutional mechanism, intellectual history, and cultural politics of VUFKU within the political and cultural context of the 1920s Soviet Ukraine.*

## **Tamara Hundorova**

Taras Shevchenko Institute of Literature, National Academy of Sciences of Ukraine

### **The Ukrainian Postcolonial Exotic in the Global Markets: Gendering the European Margins**

The paper discusses the question of post-Orientalism and the relevance of it for the Eastern European contexts. In the center of analysis is the representation of Ukrainian cultural identity in the terms of exoticism and gender issue. Since the time of Enlightenment, Ukraine was viewed by the Western authors as feminized outskirts located on Europe's frontier. Using the Graham Huggan's idea of postcolonial exotics, the author reveals how this concept of Ukrainian feminized frontier is reflected in a comparative aspect in the works of Yuri Andrukhovych, Barbara Kosmowska, D. Aravind Adiga, and Marina Levitsky. Exoticism is treated in the article as a particular mode of aesthetic perception that differs and domesticates the Ukrainian otherness, on the one hand, and inverts the oriental symptoms of Ukraine, on the other hand.

*Prof. Tamara Hundorova is Head of the Department of Literary Theory at the Institute of Literature of the NAS of Ukraine, Associate Fellow at the Harvard Ukrainian Research Institute and Dean at the Ukrainian Free University (Munich). She is the author of The Post-Chornobyl Library. The Ukrainian Postmodernism of the 1990s (2019), Tranzhytna kultura. Symptomy postkolonial'noji traumy (2013); Pisliachornobyl's'ka biblioteka. Ukrains'kyj literaturnyj postmodernizm (2005, second edition 2013); Kitsch i literatura. Travestii (2008); Proiavlennia slova. Dyskursiia rannioho ukrains'koho modernizmu (1997, second edition 2009); Franko i/ne Kameniar (2006); Femina melancholica. Stat' i kul'tura v gendernij utopii Ol'hy Kobylans'koi (2002) and other books as well as numerous publications on modernism, postmodernism, feminism, postcolonial studies and history of Ukrainian literature. Prof. Hundorova taught at Harvard University (USA), Toronto University (Canada), Greifswald University (Germany), Ukrainian Free University (Germany), Kyiv-Mohyla University (Ukraine), Kyiv National University (Ukraine). She is a former Fulbright Scholar (1998, 2009), Visiting scholar of Monash university (Australia, 1991) and a recipient of Yacyk Distinguished Fellowship (2009), Shklar fellowship (HURI, 2001-2002), Foreign visitors fellowship (Hokkaido University, 2004), MUNK School of Global Affair fellowship (University of Toronto, 2017).*

**Olesia Isaiuk**

National Museum "Lontskoho Prison," Liberation Movement Research Center, Lviv

### **E-archives and E-databases as the Means for Interpretation of Ukrainian Nazi Prisoners' Experience**

Transformation of standard paper archives into e-archives and e-databases gave the additional opportunity to restore blindspots in Ukrainian historical experience and include this experience into European one. A good example of it may be the possibility to document complex personal stories of Ukrainian victims of Nazi punitive system, instead of the existing images of Soviet POWs and escapers from forced labour in Germany.

The main E-databases, containing the lists of Nazi victims are ITS Bad Arolsen (<https://collections.arolsen-archives.org/en/archive/>) and "Pamyat' naroda" (<https://pamyat-naroda.ru/>), where a huge amount of personal documents, related to Ukrainians, who were imprisoned in Nazi concentration camps is accumulated. The abovementioned E-bases include prisoner cards, different lists of prisoners, personal records of various characters. Great number of typical personal documents gives opportunity not only to restore the whole Ukrainian community among the mass of non-Ukrainian prisoners, but to present separate groups among Ukrainians with their own story and specification. The first suchlike case is the one of Ukrainians from the so-called Zakerzonnia, who were deported to Auschwitz and killed here in 1942; the second one is represented by a large group of young boys from Vinnytsia region, who could be forced laborers at Hitler's Vinnytsia headquarter construction; and the third case is the example of Soviet POWs, including those of Ukrainian origin, who were imprisoned in autumn 1941, a great part of them was captured in Kyiv battle.

My proposal is aimed to demonstrate the process of restoration of Ukrainian prisoners community, based on E-databases dossier, on the example of a few unrevealed until now cases. This task includes also identification of Ukrainians among the rest of the prisoners, because they were registered not by nationality, but by citizenship, which created a situation of invisibility of Ukrainian prisoners of Auschwitz.

*Olesya Isaiuk graduated from the Faculty of History of Lviv National University in 2009; in early 2016, she defended her dissertation for the title of Doctor of Humanities on the subject of "Lviv University during the First World War" in Lublin (Poland). Since 2011, Dr. Isayuk has been working at the Center for Liberation Movement Studies, and since 2012 she has also been a researcher at the National Museum-Memorial "Lontsky Prison". In 2015, she published a popular biography of Roman Shukhevych. Since 2015, she has been researching the subject of Ukrainians as victims of the punitive system of the Third Reich; she is currently working on a list of Ukrainian Auschwitz prisoners and the formation and operation of a network of resistance among Ukrainian political prisoners in Auschwitz. Her research interests also include relations between the nationalist underground, the civilian population and the armies of the two totalitarian regimes on Ukrainian soil in the final stages of World War II and Nazi occupation of Western Ukraine. She has published a number of scientific/popular science articles and is the co-author of the exhibition "Human Triumph: Residents of Ukraine Who Survived Nazi Concentration Camps" (Kyiv, 2018-2019).*

**Ali Karakaya**

Yeditepe University, Turkey

### **The Legacy of Ol'ha Kobylanska: The New Woman in Contemporary Ukraine**

The conception of “The New Woman” in Russia was formed by a revolutionary Marxist theoretician Alexandra Kollontai. She first mentioned of the conception and in an article of hers in 1913 later on published in the collection of articles “The New Moral of the Working Class” in 1919 whereas in Ukraine the same conception, was coined by one of Ukraine’s foremost writers, Lesya Ukrainka, in her article “Novye perspektivy i starye teni” with the subheading “„Novaya zhenshina“ zapadnoevropejskoj belletristiki”\* published in the journal “Zhizn” in 1900. In the article she writes about Ol’ha Kobylanska who lived in Western Ukraine, controlled by the Austro-Hungarian Empire, who by then had already written her major feminist works, starting from 1886 with “Liudina”, in 1896, “Tsarivna” and in 1897 “Valse Mélancolique” and these works are considered to be the point of origin of feminist ideas in Ukrainian literature and thought. Therefore, this paper analyzes formation and development the feminist ideology in Ukraine, in the light of these literary texts and denotes important moments in Ukrainian history from a feminist point of view. It is aimed to show the progress of development of the feminist ideas are not detached from literature, for, stated by Solomiia Pavlycho, literature has always been and will always be more than just literature in Ukraine, as it is the metaphorical expression of the politics.

*Ali Karakaya is a 22-year-old Russian Language and Literature major at Yeditepe University in Istanbul, Turkey. He has always been interested in Slavic languages, he speaks Russian and Ukrainian, which led him to be interested in eastern European literatures and cultures. His academic fields of interest include Ukrainian women’s literature, feminist literary criticism and gender issues in Russian and Ukrainian literary texts. So far, he has presented two scientific papers in different conferences about Ukrainian/Russian studies.*

**Valentyna Kharkhun**

Nizhyn Mykola Gogol State University, Ukraine

### **Leninopad: 30-year history of dealing with Soviet monuments in Ukraine**

On December 8, 2013, during the Euromaidan uprising, the Lenin monument in Kyiv known as the Bessarabska Lenin was violently toppled by protesters calling for a new radical turn in dealing with the communist past in Ukraine. This symbolic event caused a popular “de-communizing” throughout Ukraine which later became a part of memory politics officially acknowledged by the state after the so-called de-communization laws were passed in 2015. The shedding of Lenin monuments was metaphorically called *Leninopad* and became the most recognizable symbol of Ukrainian memory politics since Euromaidan.

This paper delves into the history of *Leninopad* in context of Ukrainian memory politics against the Soviet legacy. It discusses the following issues: What were the contemporary circumstances which caused *Leninopad*, and who were the mnemonic entrepreneurs who initiated the vanquishing of the contested monuments? Does demolishing monuments assist in the re-writing (or perhaps “re-righting”) Soviet history? Does dismantling monuments influence society’s remembrance of a contested past, and how might it change identity politics as well as Ukraine’s biographical self-narrative? Ultimately, this paper will distinguish the Ukrainian peculiarities of “monument wars” comparing it with similar events such as with the demolishing of monuments in context of the Black Lives Matter (BLM) movement.

**Valentyna Kharkhun** is a Professor with the Ukrainian Literature and Journalism Department of Nizhyn Mykola Gogol State University. She is the author of two books, six textbooks and more than one hundred articles. Throughout her career, she has worked almost exclusively on the relationship between ideology and culture, focusing on the following topics: ideology in Ukrainian modernist writings; the arts under Soviet rule; the socialist realist canon in Ukrainian and Russian Literatures; and the ideologies which drive representations of the memory of communism in museums of Central and Eastern European countries. Currently, she is working on a book entitled *Multi-Faceted Memory: Exhibiting the Soviet Era in Ukrainian Museums*.

**Denys Kiryukhin**

Skovoroda Institute of Philosophy, National Academy of Sciences of Ukraine

### **The temporary labor migration and the brain drain from Ukraine after 2014**

The main goal of the paper presentation is to analyze the key trends in temporary labor migration, emigration and the brain drain from Ukraine after 2014. The paper is based on the analysis of the Ukrainian and European statistical data, and migration policies of Russia and EU countries.

Ukraine would not have experienced such a daunting loss of labor and intellectual resources had the military crisis in Ukraine's East and its economic fallout not coincided with the growing need of the Visegrád Four countries for a labor force to help develop their economies. Thus, both push and pull factors are at work: the conflict with Russia acts to drive migration, while changes in the migration policies of Ukraine's neighbors have opened their labor markets to Ukrainians. Broadly speaking, this two-pronged mechanism accounts for the mass outmigration of Ukrainians since 2014.

Our research shows that the intensification of migration processes in Ukraine, caused by the Russia-Ukraine conflict, has led to an increase in the external migration of Ukrainian citizens in all areas of migration that were formed by 2014. At the same time, under the influence of socio-economic factors, there has been a trend toward the transformation of migration flow, namely, a decrease in the number of migrants going to Russia and an increase in the number of those traveling to EU countries.

***Denys Kiryukhin** — research scholar at the Social Philosophy Department, Skovoroda Institute of Philosophy, the National Academy of Sciences of Ukraine. In 2013 and 2015 Kiryukhin was a visiting research professor at The Catholic University of America (Washington, DC). Kiryukhin is the author of The Discourses of Justice in Historical Context (Kyiv: Stylus: 2021, in Ukrainian). Also, he is a co-author of several books, among them Community and Tradition in Global Times (editor and co-author; Washington, DC: CRVP, 2021), Ukraine in Crisis (London, New York: Routledge, 2017), Ukraine and Russia: People, Politics, Propaganda and Perspectives (Bristol: E-International Relations, 2015).*

**Valeria Korablyova**

Charles University, Prague

### **Performative citizenship in post-1991 Ukraine: historical premises and current manifestations**

The paper exposes the political dynamic in post-1991 Ukraine through the concept of “performative citizenship” (Isin 2017) that presumes a political struggle claiming for rights rather than a pre-existing institutional design providing them. It is claimed that post-Soviet politics has a predominantly performative character where political agency is not institutionalized but enacted. That defines a specific structure of the political field where actors and practices are prevalent over institutions and rules. The audience, both the domestic and the international ones, has the constitutive role thereof, while media acquires the paramount political significance. Historical premises for performative politics are seen into “virtual politics” of the Soviet era (Wilson 2005) as well as in the Ukrainian theatre of the 19<sup>th</sup> century as the first public forum for acting out the Ukrainian national identity (Strikha 2021).

The Maidan uprisings are interpreted as collective performative acts establishing a non-preexisting collective body (Butler 2016) that conflates the citizenry with the nation - projected on (the segments of) the Ukrainian territory and intermittently including the diaspora. Whereas the landslide of 2019 reverses the performative order: the regime of citizenship gravitates towards the model of the citizen-spectator, whereas the central stage moves back from the square (“Greek agora”) to social media (“Roman forum”).

*Dr. Valeria Korablyova is Senior Research Fellow at Charles University, Department of East European Studies. She received her habilitation (D. sc.) in 2015 from Taras Shevchenko National University of Kyiv, where she worked as Professor of Philosophy. Her research interests include post-Communist transformations in Ukraine and East Central Europe with a specific focus on mass protests and nation-building. She has held a number of fellowships in international institutions: Stanford University (2014-15), Institute for Human Sciences in Vienna (IWM, 2015-16), University of Basel (2018), Justus Liebig University Giessen (2019-20), and oth. Her current research dwells on political spectatorship and the rise of ocular democracy in Ukraine and beyond.*

**Paweł Krupa**

Jagiellonian University, Cracow

### **What does the Victor Petrov archive hide? The archive and reception of the writer's work.**

Komora Publishing House in Kiev is one of the most important on the contemporary Ukrainian market, presenting to a wide audience the works of Viktor Petrov. In 2019, Komora released Petrov's debut novel, which was previously reissued in Ukraine mainly in the 1990s and 2000s, by publishing house such as "Krytyka", "Helikon", "Knyha", and in exile in 1988 by "Suchasnist'". The problem is that none of these editions, although they declare a reference to the first edition of the novel, does not reflect the full and original title of this text, which appears on the title page of the 1928 edition. This surprising fact is the starting point for reflection on the relationship between Victor Petrov's archive and its influence on research and the reception of his work after 1991 in Ukraine. How archive where Petrov's text are kept and archival practices (knowledge production, re-edition of text) has already influence our understanding of Petrov's work and his biography. However, the key question is how Petrov's archive, especially the manuscript of *Girl with a Teddy Bear* and typescript of *Doctor Seraphicus* – both so far undescribed and unpublished – can change the reception of the writer's works. To paraphrase Irving Velody's thought, we can say that the archive is or should be the background for all research on Petrov's work. Using the methodological tools of genetic criticism (Pierre-Marc de Biasi), I try to show the relationship between the archive and its practices and the reading, interpretation, re-edition and reception of Petrov's texts.

**Paweł Krupa** – PhD in humanities (Ukrainian literature), assistant professor, Department of Ukrainian Studies, Institute of Eastern Slavonic Studies of the Jagiellonian University in Cracow. Researcher of the works of Mykola Khvylovy and Viktor Petrov. The author of the work "Westward" and "Away from Moscow"? Mykola Khvylovy's Pamphlets, 1925–1926. History – idea – contexts (Cracov 2019). Grant manager Viktor Petrov – towards critical modernity, in which he researched the Petrov archives in Munich (Український Вільний Університет) and Kiev (Центральний державний архів-музей літератури і мистецтва України, Фонди Наукового архіву Інституту археології НАН України).

**Natalia Kudriavtseva**

Kherson University, Ukraine

### **Thirty Years of the Ukrainian Language Revival: Language Ideologies in Flux**

In this paper, I examine the evolution of ideologies for the Ukrainian language employing the language revitalization approach. First, I briefly overview the development of modern Standard Ukrainian since the nineteenth century, pointing out the specific conditions that had shaped the perception of Ukrainian as an endangered language by the time Ukraine gained independence in 1991. Then I focus on the transformation of these perceptions of the Ukrainian language, i.e. language ideologies, since the independence, and point out their potential in respect of the revitalization of Ukrainian in Ukraine. I discuss how the purism and idealizations of Standard Ukrainian in the 1990s gave way to a more positive attitude towards non-standard use in the 2000s, and how the endangerment-related ideologies were overcome after the 2013–2014 Euromaidan. My findings come from my own ethnographic research of the *Free Ukrainian Language Courses (FULC)* – a grassroots initiative of volunteer instructors who teach Ukrainian to Russian-speakers in Ukraine. My data sources include participant observations of the *FULC* groups and interviews with the instructors. I show that, while Standard Ukrainian is still important, the *FULC* practices are informed by pragmatic acceptance of Ukrainian-Russian bilingualism for the sake of successful acquisition of Ukrainian as a second language. My conclusion suggests that these new ideologies do not draw on the endangerment-related views of Ukrainian, which evidences that the status of the Ukrainian language has heightened enough within the past thirty years.

*Natalia Kudriavtseva is Professor at Kherson University in Ukraine. Her research focuses on language policies, identities and the Ukrainian language education. Her recent work explores how Ukrainian can be extended to the speakers of Russian, and how common perceptions of the language, i.e. language ideologies, affect the willingness to learn and use Ukrainian by Russian-speakers in Ukraine. Natalia has published in international journals and written for the US Kennan Institute's Focus Ukraine blog. There she held her Fulbright scholarship in 2009. In 2017–2019, she contributed to the UK-based MEITS project where she focused on Ukrainian-Russian bilingualism in south-eastern Ukraine.*

**Iryna Lapshyna**

Ukrainian Catholic University

### **Public perceptions of emigrants and diaspora in pre- and post-Euromaidan Ukraine**

In 2013, Ukraine witnessed a political revolution, the Euromaidan, followed by a war in some of its eastern provinces. This contribution explores how the Euromaidan and the war spurred a change in the political and media narratives towards emigrants and diaspora. How did the Ukrainian diaspora respond to the events? What was the role of the then new Ukrainian president, Zelensky, and his government in shifting policy discourses about emigrants and diaspora? Addressing these questions helps us to better understand why there was a fundamental shift in public perceptions. By analysing national media and policy discourses on emigrants and diaspora, and drawing on qualitative interviews with the diaspora, this paper investigates how Ukrainian emigrants and diaspora were represented in post-Soviet Ukraine in national discourses during the pre-Euromaidan (1991-2013) and post-Euromaidan period.

This paper specifically analyses how the Euromaidan has affected domestic perceptions of Ukrainian migrants and diaspora. It discusses the fundamental shift in the perceptions towards Ukrainian emigrants and diaspora “from villains to investors” and ambassadors for Ukraine after the 2013-2014 crisis. The main argument of this contribution is that the Ukrainian migrants’ and diaspora’s extensive involvement in the Euromaidan uprising and the defence of the country was a trigger which contributed to changing the image of migrants and the diaspora for the better.

*Iryna Lapshyna has a Phd in International Economics. She is a lecturer at the Ukrainian Catholic University (Lviv). Previously, Iryna was a Senior Researcher at COMPAS, University of Oxford where she worked on the project ‘Does immigration enforcement matter? Irregular immigrants and control policies in the UK’ funded by the ESRC (2016-2017).*

*She was also a grant holder of the British Academy and completed a project on the Ukrainian Diaspora in the UK and Poland (“Do Diasporas matter? Exploring the potential role of Diaspora in the reform and post-conflict reconstruction of Ukraine”, 2015-2016).*

*Prior to this, she worked as national expert on an EU-funded FP7 project “Imagining Europe from the outside” (2010-2013). From 2002 to 2014, she was Associate Professor at Lviv Academy of Commerce, Ukraine. Her research focuses on labour migration, irregular migration, individual perceptions and aspirations, diaspora, corruption and human capital development. She is the author of the book Human capital development in Ukraine (2008) and numerous peer-reviewed articles and chapters in scholarly collections.*

## **Halyna Lystvak**

Ukrainian Academy of Printing; Lane Kirkland Scholarship Program at Maria Curie-Skłodowska University, Poland

### **Publishing Marks of Ukrainian Development Since 2014: Market Trends, Iconic Cases, World Awards**

Ukrainian publishing market is relatively small and by 2020 it was estimated at about \$120 million (excluding educational literature), but since 2014 we are experiencing noticeable qualitative changes —the emergence of more original projects and translations into Ukrainian, important conceptual publications that signify cultural and artistic accomplishments.

Ukrainian authors, translators, illustrators, designer, publishers are gaining significant achievements, such as «European Design Awards», «Bologna Ragazzi Award», «Best Book Design from all over the World», etc; Ukrainian figures receive honorary state awards for active work from Norway, Sweden, Italy, France, Austria.

Despite the obvious success stories, the Ukrainian book market is only at the beginning of its development and is not very well known worldwide. At the same time, Ukraine has something to offer the world in terms of interesting stories, new names, vivid images and original ideas. Moreover, perspectives of the Ukrainian book market are a necessary component of effective economy and culture, a factor of national security, as well as Ukraine's position in the world cultural context.

***Halyna Lystvak** is a literary editor, lecturer, playwright and Associate Professor at Media Communications Chair of the Ukrainian Academy of Printing (Lviv, Ukraine). Graduated from the Ukrainian Academy of Printing with a degree in publishing and editing (2009), Candidate of Sciences in Social Communications (2013), guest lecturer at the Centre for Literary Education «Litosvita», member of the Association of Ukrainian Editors «AURA» (since 2018). Currently I'm a Scholar at Lane Kirkland Scholarship Program at Maria Curie-Skłodowska University (Lublin, Poland).*

**Mykola Makhortykh**

University of Bern

### **Memory snacking the Ukrainian way: Tiktok as the participatory archive of the first post-Soviet decade in Ukraine**

The rise of platforms has a profound impact on how individuals and societies remember the past. By giving their users new possibilities for creating digital memorabilia (e.g., memes or YouTube videos), platforms turn into participatory archives which facilitate creative engagements with the past. These engagements can challenge, but also reinforce dominant memory discourses, shaping how specific historical periods are viewed by particular mnemonic communities.

To better understand the role of platforms as participatory archives in the context of Ukraine, I examine content produced by Ukrainian TikTok users in relation to the first post-Soviet decade. This period is praised as the time when Ukraine's independence was restored and the revival of repressed memories has started, but is also associated with the economic decline and the societal insecurity. This mnemonic uncertainty is further amplified by the ongoing Russian-Ukrainian conflict and the fundamental revision of Ukraine's past which accompanies the identitarian changes caused by the conflict.

Against this backdrop, online platforms become key mediums for revisiting and reinventing the past in Ukraine. TikTok is of a particular interest here both because of its growing popularity in Ukraine (from 3% of Ukraine's Internet users in 2019 to 30% in 2021) and its distinct function as a medium for "memory snacking" that is entertainment-driven engagement with small-size digital memorabilia. Using a combination of qualitative content analysis and close reading, I will explore the relationship between participatory archive and memory snacking functions on TikTok and discuss its implications for remembering the past in Ukraine.

***Mykola Makhortykh** is a postdoctoral researcher at the Institute of Communication and Media Studies, University of Bern. His current research focuses on how the representation of the past in the Western and Eastern Europe is influenced by online platforms and algorithmic systems. He is an editor of the journal Studies in Russian, Eurasian and Central European New Media and of the book series Transdisciplinary Trauma Studies (De Gruyter). His research on the relationship between memory, nostalgia, and technology recently appeared in journals such as Nationalities Papers, Memory Studies, Cultures of History, and Visual Communication.*

**Ksenia Maryniak**  
University of Alberta

**Prysiaha-1919, the Canadian connection, and how 101 years later a dying museum filled a lacuna in the history of Ukraine's Struggle for Independence**

Seeking historical materials that would fortify its initiative to promote Kamianets-Podilskyi as the last seat of the UNR Government and the location of its Obitnytsia 'solemn pledge' to the Ukrainian people in October 1919, the local Prosvita organization contacted the staff editor of the Canadian Institute of Ukrainian Studies at the University of Alberta in 2018. They had found unique photographs online from a scanned 1920 Winnipeg publication that might help them add to the extant information about this ceremony; and as an anchor artifact for their own, yet-to-be-established museum they were very interested in obtaining an original edition of the booklet commemorating the momentous events of the day. Certainly, no such documentation was ever created or could have survived the Bolshevik regime in Soviet Ukraine. The account of the search for an available copy to be donated from Canada to Ukraine pulls on the threads of related stories about the heroic efforts of the UNR Directory on the eve of its escape abroad, about the author of the album, whose fascinating life has apparently never been studied, and about the hair's-breadth rescue of an authentic original edition of the historical "illustrated album" from the disappearing collections of a community museum in Edmonton, Alberta, just before its demise in 2020.

*Ksenia Maryniak completed an M.A. in Cultural Studies at NaUKMA (1998). Since 2003 she has been at the University of Alberta as a monograph series managing editor (Baikal Archaeology Project, 2003–11), journal manager (Canadian Studies in Population, 2009–18), and publications editor (CIUS, 2016–). Credited works include the coffee-table book Masterpieces of Ukrainian Architecture in the Artwork of Yuri Khymych (1999), the Auschwitz memoir Saved by the Blessed Virgin (2008), subtitles to the CIUS documentary Ivan Lysiak Rudnytsky (2019), and Volodymyr Viatrovykh's The Gordian Knot: The Second Polish-Ukrainian War (2020). Recently awarded two translation grants from the Peterson Literary Fund.*

**Mykola Murskyj**

Ukrainian Bandurist Chorus of North America

**Iryna Voloshyna**

Indiana University, Bloomington

**Community-Based Archives of the Ukrainian Bandurist Chorus**

The Ukrainian Bandurist Chorus traces its root to 1918, when a group of kobzars and bandurists performed for the first time in Kyiv's Bergogne Theater. Today's UBC carries on the legacy of the men that survived Stalin's repressions in the 1930s and enslavement in Nazi Germany so that they could share the bandura and the Truth with the world.

This tumultuous period—repression, enslavement, immigration—is reflected in the documents, photos, and materials that we keep in our Archive. These artefacts witness an incredible story of human suffering and the triumph of the will over nihilism. But the artefacts are not all in one place: many members kept personal archives that are now distributed among descendants all over North America. Some members of the UBC, like Osip Panasenko who joined in 1925 in Poltava, kept their own personal archives, while others' papers were preserved as part of our collections.

What has happened over the past two years is a story worth sharing: descendants of long-deceased musicians have come together to regenerate an Archive of the Ukrainian Bandurist Chorus. Families from all over North America are contacting us to share their materials so that we can weave and exhibit a narrative that will help the world understand our story. The optimism and dedication of this community speaks to the dedication of the brave musicians themselves, who risked everything so that their music might survive.

***Mykola Murskyj** is the Archivist of the Ukrainian Bandurist Chorus of North America (Українська Капеля Бандуристів ім. Тараса Шевченка). He holds master's degrees in physics from the Perimeter Institute for Theoretical Physics and from MIT, as well as a master's degree in public policy from Harvard University. In 2017, he was selected for the U.S. Presidential Management Fellowship. In addition to his work as a civil servant, he is active with his church choir, Plast Ukrainian Scouting Organization, and Kobzarska Sich bandura camp.*

***Iryna Voloshyna** is a PhD student at the Department of Folklore and Ethnomusicology at Indiana University Bloomington. She is a Fulbright fellow, and received her MA in Folklore at the University of North Carolina – Chapel Hill. She earned her BA with honors in Philology and a specialist diploma in Translation at Khmelnytskyi National University, Ukraine. Iryna worked with the New York State Council on the Arts, New York Folklore Society, Yara Arts Group, Ukrainian Museum in New York, and Ukrainian-American Museum and Archive in Detroit; she also sang with the NYC-based ensemble Ukrainian Village Voices."*

**Sonia Mycak**

Australian National University

### **The role of literary journals in the Ukrainian-Australian literary field**

After the Second World War, some 21,000 Ukrainians arrived on Australia's shores as refugees. They immediately formed a networked community and organised social and cultural institutions and infrastructure. A lively literary life also flourished. Authors, many of whom had begun writing prior to arrival in Australia, wrote mainly in their native Ukrainian tongue. They wrote across all genres, producing poetry, prose, novels, plays, memoirs and essays in a wide range of subject and style. Literary texts were produced, distributed and consumed within the Ukrainian community and a distinct and dynamic literary culture evolved, comprising writers' associations and book clubs, recitals and literary events, competitions, and the production of periodicals and books.

Elsewhere I have theorised a model which explains the ways in which literary institutions and agencies, positioned within the Ukrainian ethno-cultural community, related to each other in the form of a literary field. The Ukrainian-Australian literary field comprised three parts: (i) agencies of production (authors, newspapers and periodicals, publishers, literary journals, writers' associations and a literary advocate); (ii) institutions of distribution (booksellers and libraries); (iii) agencies of reception (reading clubs, community events, and the institutions of literary criticism and literary education). These agencies and institutions related to each other in the form of a network which can be called a literary field.

This paper will examine one agency of production – literary journals – as an institution within the Ukrainian-Australian literary field. This will involve describing and analysing the literary journals published in Australia and the role they played in the publication and promotion of Ukrainian-Australian literature.

*Dr **Sonia Mycak**, Centre for European Studies, Australian National University*

**Olena Nikolayenko**  
Fordham University

### **Women and Revolutions in Ukraine**

Over the past century, at least three revolutions erupted on the territory of contemporary Ukraine. The 1917 February Revolution opened up an opportunity for the emergence of the Ukrainian National Republic and the establishment of Ukrainian Central Rada, albeit it lasted a short period of time. Following a gruesome period of purges, famine, and Russification, the 1990 student hunger strike, later dubbed the Granite Revolution (*Revoluitsiia na graniti*), propelled Ukraine's exit from the Soviet Union. More recently, electoral malpractices, along with rampant corruption, socioeconomic inequality and the government's foreign policy, triggered the 2004 post-election protests, known as the Orange Revolution, and averted an escalation in authoritarian practices. Despite voluminous research on these critical moments in Ukrainian history, far less attention has focused on the role of women in bringing about dramatic political change. This paper examines women's activism over the span of the above-mentioned revolutions. Based upon archival research and media reports, the study analyzes patterns of women's engagement in contentious politics, forms of women's activism, and gender outcomes of revolutions. The research contributes to interdisciplinary scholarship on women and politics in Ukraine.

*Olena Nikolayenko is Professor of Political Science at Fordham University. She received her Ph.D. in political science from the University of Toronto and held visiting appointments at the Center on Democracy, Development, and the Rule of Law at Stanford University, the Davis Center for Russian and Eurasian Studies at Harvard University, and the Department of Sociology at the National University of Kyiv–Mohyla Academy. Her recent book, Youth Movements and Elections in Eastern Europe, examined tactical interactions between youth movements and governments in Azerbaijan, Belarus, Georgia, Serbia, and Ukraine. Her current research focuses on women's activism in Eastern Europe.*

**Olga Oleinikova**

University of Technology Sydney

### **Interrogating Diaspora and Cross-Border Politics in Ukrainian Migration to Australia**

This paper presents the fresh interpretation of the impact modern diasporas have on democratic processes in their home countries and challenges the neglects by broader diaspora and democracy scholarship of the crucial role diasporas play in democratisation. Focusing on the case of Ukrainian migration to Australia, this paper investigates how migrants from Ukraine construct their lives in Australia and how the Ukrainian diasporas are actively involved in shaping democracy from abroad across and through their political and social activities, and in so doing are themselves becoming increasingly democratised. The paper posits a different way to conceptualise the relationship between diasporas and democracy, arguing that the attachment of both phenomena to territory requires considered investigation if they are to tackle the challenges posed by the global pandemic, closed borders and the concurrent crises of democracy that are radically transforming our current global order. This paper theoretically discusses and empirically validates how diasporas have become the power in the democratic processes of their country of origin, which goes beyond any territorial constraints within a global media sphere.

*Dr **Olga Oleinikova**, Senior Lecturer, University of Technology Sydney  
olga.oleinikova@uts.edu.au*

**Alexandr Osipian**

Osteuropa Institut, Freie Universität Berlin

**Deindustrialization and its political implications: post-Soviet Ukraine in comparative perspective**

This paper examines the long shade of deindustrialization – its political implications. The main focus is on the explaining the social and economic preconditions of the secessionist insurgency in Ukrainian Donbas in 2014 in comparison with electoral revolts in the old industrial regions in the US and the UK in 2016. This paper approaches the conflict origins through the combination of two phenomena – of deindustrialization and memory politics. I consider the Donbas – Donets coal basin – as an “old industrial region” heavily affected by the post- Soviet deindustrialization. In the paper Donbas is examined in line with deindustrialized North England and the “Rust Belt” in the USA. There, deindustrialization undermined many previously influential social and political institutions. Deindustrialization heavily affected the regional identities in the Rust Belts. However, in Great Britain and in Ruhrgebiet in Germany the negative effect was compensated through fabrication of “industrial heritage” – a museified archive of local identity. Simultaneously, in American, British, and German historical narratives the industrial heritage is represented as “success story” of the Industrial Revolution. In turn, it helped regional communities to refashion their new self-identites. On the other hand, after 1991 the history of industrial regions of Ukraine was marginalized in the new historical narratives and official commemorations as too much connected to imperial and Soviet pasts. Therefore, many residents of Donbas saw their region’s industrial glory as underestimated and unwelcomed in the making of new (post-Soviet) Ukrainian identity.

***Alexandr Osipian:** MA in History, Chernivtsi National University (1993) PhD in History, Donetsk National University (1999) Previous positions: Visiting Professor at the Justus-Liebig-Universität Gießen (October 2018 – March 2019) Research Fellow at the Leibniz-Institut für Geschichte und Kultur des östlichen Europa, Leipzig (2017-2020) Senior Research Fellow, Faculty of History, Taras Shevchenko National University of Kyiv, Ukraine (2014-2017) Visiting scholar at the Institute for European, Russian, and Eurasian Studies, the Elliott School of International Affairs, the George Washington University, Washington, DC (2012). Associate Professor of History, Department of History and Cultural Studies, Kramatorsk Institute of Economics and Humanities, Kramatorsk, Ukraine (1994-2014)*

**Yana Ostapenko**

Monash University; Association of Ukrainians in Victoria

**Creating a Community Archive: The Association of Ukrainians in Victoria Archival Project (AUVAP), 2020-2021**

Archives preserve the memory of communities. Community archives are accumulated historical records commonly organised by community groups. This paper will discuss the outcomes and further implications of the Association of Ukrainians in Victoria Archival Project (AUVAP) run as a collaborative project of the Mykola Zerov Centre for Ukrainian Studies at Monash University and the Association of Ukrainians in Victoria (AUV). It was designed to save, preserve and make accessible the collection of historical records kept by the AUV since its beginnings. The AUVAP became a Pilot project aiming to provide a model for organising and running community based archives to other Ukrainian communities and organisations in Australia. This paper will discuss how the project achieved its three main objectives: preserving, cataloguing, and digitalising its significant papers and objects. Analysis of the project outcomes allows drawing conclusions about the contribution of various factors to the sustainability of the AUV Archive in the future and to provide a number of strategies which might enhance the sustainability of the practices of the AUV Archive.

*Yana Ostapenko is an Archivist at the Association of Ukrainians in Victoria Archive. Yana holds a Candidate of Sciences in History from Kharkiv National University and PhD in Education from RMIT University in Melbourne. She has extensive training in historical and archival research and experience in writing, publishing, teaching history, conducting, and completing the research projects as an individual researcher and as a team member of many research projects in Ukraine and in Australia. Her research interests include community archives, history of Ukrainian settlement in Victoria and Ukrainian schools in Australia. Yana's ongoing research is focused on the history of Ukrainian School in North Melbourne and on the history of Association of Ukrainians in Victoria.*

**Olha Poliukhovych**

National University of Kyiv-Mohyla Academy

### **Let the “Controversial” Writer Speak: Yurii Kosach and Archives**

In my presentation I reflect on the role of archives in the research the life and works of Yurii Kosach (1908–1990), a nephew of Lesia Ukrainka who gained a reputation of talented writer, though a “controversial” figure in Ukrainian literature. The life of Kosach is more or less explored until 1949 (when he comes to the USA) due to the works of Serhii Romanov, Marko Robert Stech, Rostyslav Radyshevskyi, Vira Aheieva among others as well as the memoirs of Yurii Sherekh-Shevelov and Hryhorii Kostiuk. Since the 1950s he was ostracized by the Ukrainian community in the US and after the publication of his journal *Za synim okeanom* (Behind the Blue Ocean; 1959–1963) he finally gained the fame of betrayer (*zradnyk*) among the Ukrainian-American community. Doing my research in the USA, I’ve found Kosach’s letter to Shevelov (The Bakhmeteff Archive at Columbia University), in which he clarifies his situation. This was the first time I’ve seen his explanation of post-1949 period when Kosach speaks for himself. Subsequent research led me to the Ukrainian archives in which I was surprised to learn that in the 1970s–1980s Kosach very often did two copies of his own letter – one was sent to his addressee and another was preserved for his own archive (i.e., for his future reader). Living alone in NY, Kosach definitely felt the necessity to speak for himself and witnessing through the archival documents was a means. In my presentation I demonstrate how the archival documents undermine the image of Yurii Kosach as a “controversial” writer.

*Olha Poliukhovych holds a PhD degree in Literature from the National University of Kyiv-Mohyla Academy (NaUKMA). She is an associate professor at the Department of Literature of NaUKMA. Olha Poliukhovych works as a managing editor of the Kyiv-Mohyla Humanities Journal. In 2017–2018 she was a Fulbright Fellow at the Harvard Ukrainian Research Institute of Harvard University. In 2020 she became a co-founder of NGO New Ukrainian Academic Community which has fulfilled two projects – publication and promotion of Volodymyr Dibrova’s book Taras Shevchenko: New Perspectives, and organization of the international conference dedicated to the 150<sup>th</sup> anniversary of Lesia Ukrainka’s birth.*

**Vira Sachenko**

University of Giessen

### **Feminist theorizing in the independent Ukraine beyond nationalism and anti-nationalism**

In the late 1980s and throughout the 1990s, texts brought by travellers and expert training programs organized by foreign aid agencies reshaped what was formerly known as the “women’s question” in the Soviet Union, leading to the assimilation of the term “feminism,” eventual appropriation of concepts such as “gender”, and to the institutionalization of certain forms of feminist critique. This paper concerns the transit of feminist theory associated with the collapse of the Soviet Union and the changing scientific discourses in the independent Ukraine. It outlines the multiple affective communities that guide the constitution of feminist critique and practice as found in the textual archive of feminist scholarship. The paper also reflects on the processes of political translation between multiple languages and addresses involved in the production of feminist scholarship, while considering the authors’ own unstable status as beneficiaries of foreign funds and (frequently) as migrants. Earlier analyses of the feminist transition in the post-Soviet academy have focused on its class aspects (Gapova), the hybrid nature of the feminist institutionalization between the academy and NGOs (Hrycak), the problem of coloniality in the reception of Western theory (Tlostanova) and in Ukrainian feminists’ position as subject to Western and Russian imperialisms (Mayerchuk and Plahkotnik). As the same time, the opposition between national and anti-nationalist feminist discourse have guided previous studies of the archive (Zhurzhenko). In conversation with these authors, this study looks at the institutionalization of feminisms in Ukraine through the lenses of inter-imperiality (Doyle) and translational transnationalism (Apter), complicating this important but limited taxonomy.

*Vira Sachenko is a doctoral candidate at the institute for Slavic Studies and a fellow of the International Graduate Centre for the Study of Culture at the Justus Liebig University Giessen.*

**Corinne Seals**

Victoria University of Wellington, New Zealand

### **Being and belonging: Ukrainians in the diaspora during the past decade**

In recent history, Ukraine has experienced several particularly defining events including national independence (1991), the Orange Revolution (2004), and most recently – the Revolution of Dignity (2013-2014). Each of these events has presented a question to Ukrainians: “what does it mean to be Ukrainian?” As the momentum of these events built upon their predecessors, the question of national identity has gained increasing importance. Additionally, these events and their associated national consciousness raising have reverberated across Ukrainian diaspora communities worldwide. The current presentation looks at first-hand accounts of how “what it means to be Ukrainian” has shifted over time and space for Ukrainians living in the diaspora.

The present analysis is based on a corpus of 33 interviews that I conducted between 2009 and 2021 with Ukrainians living in New Zealand, Canada, and the United States. In particular, the current presentation zooms in on interviews conducted with three individuals who took part in interviews at different points in time (2009 and 2014; 2014 and 2021, respectively). Through the use of discourse analysis and the concept of the chronotope (Bakhtin, 1990[1975]), this presentation examines how national identity is defined and re-defined for those in the diaspora over time and as they move geographically across space (between Ukraine and the diaspora). Additionally, this presentation considers how proximity to these nationally defining events impacts upon the sense of identity and belonging for Ukrainians in the diaspora.

*Dr. Corinne Seals is a senior lecturer of applied linguistics at Victoria University of Wellington in New Zealand and the Primary Investigator of the Wellington Translanguaging Project. She is Ukrainian-American by birth and is an active member of the Wellington (NZ) Ukrainian community. She has published over 40 peer-reviewed articles and chapters, as well as four books. In 2019, her book ‘Choosing a Mother Tongue’: The Politics of Language and Identity in Ukraine (based on interviews with 38 Ukrainians in Ukraine and the diaspora) was published by Multilingual Matters and launched by the Ukrainian ambassador to New Zealand.*

**Larisa Sembaliuk Cheladyn**

University of Alberta

### **Paper, Metal, Wood, and the Click of a Mouse: Remediation as a Form of Preserving Ukrainian Heritage**

What is the purpose of an archive or museum if not to preserve and share the knowledge embodied in its collections? However, when considering financial and physical sustainability, it may not be possible to store and/or display everything in its original form. Whereas archival practices involve strict protocols to keep artifacts intact, I argue that in some cases traditional conventions may stifle or even curtail the original intent of those who created the artifacts.

Remediation is an archival option where media, the medium, and the message can work together to bridge the materiality of Ukrainian history with a contemporary audience. It is an approach that can contextualize and perpetuate the original intent of the past and stimulate future critical thought and production of new knowledge.

This presentation explores how the academic practice of research creation can support archival practices to not only preserve the intangible qualities pertaining to embodied memories and knowledge but also keep them alive and relevant for a contemporary audience. I will share as case studies two current Ukrainian Canadian archival projects; the Ukrainian Press Legacy Mosaic based on the Canadian publication *Ukrainian Voice* [Український Голос] newspaper and Trident Press (1910-2018), as well as the digital preservation and interpretation of works by Ukrainian Canadian artist/author Jacob Maydanyk (1891- 1983). I will also discuss the risks and benefits related to the affordances of modern technology and artistic practices; how they contribute to, or mitigate “gate keeping” and politicization of materials. The presentation will conclude with practical examples and sharing of resources.

*Larisa Sembaliuk Cheladyn is a PhD candidate in Media and Cultural Studies in the department of Modern Languages and Cultural Studies at the University of Alberta. She is also known for her didactic artwork expressed in a variety of mediums including: watercolours, pen & ink, digital illustration, and multi-media projections. Larisa has previously applied methods of research creation to themes related to her Ukrainian heritage, the works of Leonard Cohen, the flowers of the Bible, and the accomplishments of Canadian women.*

**Svitlana Shcherbak**

Skovoroda Institute of Philosophy, National Academy of Sciences of Ukraine

### **Anti-nationalist Populism in Ukraine**

Populism has become a global phenomenon over the past decades. Ukraine also has its own story of populism. During the 2019 presidential campaign, the question was discussed whether Volodymyr Zelensky was a populist, as his rhetoric and figure in general met many of the criteria of populism. This paper contributes to the discussion, analysing the reasons for the rise of populism in Ukraine and its features. The author examines the image and pre-election rhetoric of Zelensky, the prerequisites for his success, which were established by his predecessor, and the political evolution of the newly elected president.

During his campaign, Zelensky promoted the inclusive concept of “the people,” based on citizenship and taking into account the multiethnicity and regional heterogeneity of the Ukrainian population. Zelensky contrasted “the people” with “the corrupt elites” along the vertical axis of “powerful-underdogs,” referring to the ideal of popular self-government. In contrast, Petro Poroshenko promoted an exclusive ethno-nationalist, anti-liberal concept of the people that required homogenization based on a common language, culture and faith. Voting for Zelensky can be considered a democratic uprising against the right-wing conservative nation-building and corrupt political system. The analysis shows that it is important to distinguish between nationalist and populist types of discourse and that populism must be considered in the context of the system in which it arises and which it opposes.

***Svitlana Shcherbak** graduated from the National Taras Shevchenko University of Kiev (diploma with honors) and got a PhD in Philosophy there. In 2015 Shcherbak was a visiting research professor at The Catholic University of America (Washington, DC). Her research interests focus on the social and political development of post-communist states, democratization and its distortions (populism, plebiscitarianism). Shcherbak is a co-author of several books, among them Community and Tradition in Global Times (Council for Research in Values and Philosophy, Washington, DC), where she seeks to trace the connection between economic, political and cultural aspects of globalization and the rise of populism.*

**Denys Shestopalets**

National Academy of Sciences of Ukraine

**A Tomos of Contention, a Tomos of Unity: Autocephaly, Politics, and the Dynamics of Conflict in Ukrainian Orthodoxy After December 2018**

This paper examines the dynamics of the long-standing conflict in Ukrainian Orthodoxy in the period after the establishment of the Orthodox Church of Ukraine (OCU) and the endorsement of its autocephalous status by the Ecumenical Patriarchate in January 2019. It offers an overview of several key aspects of the OCU's institutionalization in the formative period of its development. In particular, the paper will analyse the institutional growth of the new structure in competition with the Ukrainian Orthodox Church of the Moscow Patriarchate (UOC-MP) and the attempts of the OCU's primate, Metropolitan Epifanii (Dumenko), to forge a compelling identity for the new church. Along with this, I aim to explore the strategy adopted by the UOC-MP in order to ensure its institutional survival in a new religio-political situation.

The tentative argument here is that, despite the contentious premises of its emergence and a number of external and internal challenges, the hierarchy of the OCU successfully preserved the unity of the new religious entity. At the same time, though, the events of 2018–2021 demonstrated that strong state support turned out to be an essential factor for the OCU's transformation into the predominant Orthodox structure of Ukraine. Hence, given the change of political elites after the 2019 elections, in its formative period the OCU did not manage to deal a crucial blow to the positions of its arch-enemy, the UOC-MP, and radically change the balance of power in Ukrainian Orthodoxy.

*Denys Shestopalets is a research fellow in the National Academy of Sciences of Ukraine. He received his PhD in Religious Studies from Monash University in 2019. From 2008 till 2016 he worked as a research fellow at the Institute of Oriental Studies of the National Academy of Sciences of Ukraine. In 2009–2010, he conducted research in the United States as part of a Fulbright fellowship.*

**Olha Shmihelska**

Ukrainian Studies Association of Australia and New Zealand

### **Social capital of Ukrainians in Melbourne in times of global pandemic**

Social media have been proven to be reliable platforms for the communications of migrants at various stages of their journeys and processes of adaptation in the recent decade. Studies show that, along with physical locations and other ways of non-face-to-face communication, social media contribute to creating social capital in several generations of immigrant communities.

As of October 2021, Melbourne was recognised as the city with the longest lockdown due to the covid-19 coronavirus pandemic. In “normal times” relatively active communities of Ukrainian immigrants in Victoria and its capital, Melbourne, organized a large number of Ukrainian-focussed face-to-face activities. Under conditions of lockdown Ukrainian immigrants, like the rest of the local population, encountered social isolation. Social media became one of the most practical tools for maintaining collective communication.

This study demonstrates the range of activities which the Ukrainian community held during the covid-19 coronavirus pandemic online and about which it posted information on social media. It demonstrates the variety of institutional and private activities that replaced physical events with virtual versions of these events, and the high levels of response from community members to them. Data received through this research also provide better visibility for the clusters of Ukrainian-focussed activities and archives that were hidden from global public view in “normal” times.

Qualitative methods of analysis were applied to social media posts with public access or semi-public access.

***Olha Shmihelska** holds a PhD from Monash University (2020) on the integration of skilled migrants in Germany and Australia. She worked as Research Assistant in the Faculty of Law and Faculty of Arts in projects pertaining to immigration policy and diaspora issues and has been a member of Ukrainian Studies Association of Australia and New Zealand.*

## **Bohdan Shumylovych**

Center for Urban History, Lviv; Ukrainian Catholic University

### **A society with a movie camera: shaping an archive of amateur filmmaking**

Amateur filmmaking is a phenomenon directly related to the technology of small-format shooting, and its origins date back to the late 19th century. However, it acquired a mass character in the middle and the second half of the 20th century. For many, filmmaking became a means of creative realization, a tool for remembering and capturing important events in life, and an opportunity for leisure and interaction between people. In Soviet Ukraine, amateur filmmaking was promoted and supported by state institutions as it was regarded as an organized leisure activity and classified as the art of the people. The system of amateur film studios that existed in the Soviet Ukraine until the early 1990s resulted in the development of a broad community of amateur filmmakers. But this system collapsed. Kilometers of film shot by amateur filmmakers remain unseen due to the decline of the relevant technology and the private nature of filming and storage. The legacy of amateur filmmakers is a large-scale layer of visual sources that testify to the past from the perspective of a personal point of view. This presentation discusses an archive of amateur films from private collections, which has been collected over the past twelve years (2009-2021) by the Urban Media Archive of the Center for Urban History and continues to be replenished with new finds and discoveries. How this archive correlates with the development of post-Soviet Ukraine? What it can tell us about our current national identity constructions?

*Dr. **Bohdan Shumylovych** obtained a master's degree in modern history from the Central European University (Budapest, Hungary, 2004-2005), a diploma in art history from the L'viv Academy of Arts (Ukraine, 1993-1999). In 2020 he has received a PhD from the European University Institute in Florence. At the Center for Urban History (L'viv) he coordinates the Public history program, gives lectures, participates in the development of the Centre for Urban History's thematic exhibitions, and carries out research. The main focus of his work is media history in East Central Europe and the Soviet Union, as well as media arts, visual studies, urban spatial practices, and urban creativity.*

**Stefan Simonek**  
University of Vienna

### **The Impact of Viennese Archives on Ukrainian Culture in the Era of Modernism**

Since you put into the foreground the possible functions of archives to preserve and to gain a better understanding of Ukrainian culture and its future development, I'd like to propose a presentation of the impact of Viennese archives on Ukrainian culture in the era of modernism – this in any case should not be a mere philological overview on Viennese archives and the various Ukrainica they are keeping; I'd rather consider a deconstructivist notion in order to demonstrate that archives kept under different political conditions as a rule offer a potential "alternative truth" on writers and their works. As for example, Ivan Franko's fiery attack on the Polish national poet Adam Mickiewicz "Ein Dichter des Verrathes" written in German and published 1897 in the Viennese journal "Die Zeit" led by the Austrian critic Hermann Bahr did not make it neither in the 50 volumes of Franko's collected works published in the Soviet union nor in the academic edition of Franko's German works edited in Eastern Berlin in 1963, but was always at hand here in Vienna in the Austrian National Library, where all issues of "Die Zeit" are available on microfilm. Next to that, a letter sent to Bahr sent by the Polish writers and critic Ludwik Szczepański kept in the Austrian Museum for Theatre ("Österreichisches Theatermuseum") offers additional information on Franko's pamphlet from a Polish point of view. The various materials kept in Viennese archives furthermore also deconstruct a monolingual notion of Ukrainian literature written in Ukrainian alone. Instead of this understanding of Ukrainian literature as a "Nationalliteratur", the materials underline a transcultural position in a direct or an indirect way: The archive of the University of Vienna, for example, keeps up all the documents of the many Ukrainian writers who studied at the University of Vienna - in any case a list of the attended lectures or, as in the case of Franko, also a Curriculum vitae written in German and submitted together with the dissertation. This short text can be interpreted as a deliberate intellectual re-shape of Franko's biography for an academic readership at the university. Next to this, in several journals kept in Viennese public libraries we can find German texts written by Ukrainian writers or translations made from Ukrainian into German by Ukrainian writers: Ol'ha Kobylians'ka, who in the journal "Ruthenische Revue" and its successor "Ukrainische Rundschau" published not only a German version of her important "Valse mélancholique", but also translated her female co-writers Lesya Ukrajinka and Marko Vovchok into German. In case you agree with my considerations, please be so kind as to regard my short outline of the presentation as a proposal for the forthcoming conference. In any case, I would like to thank you very much for taking me into consideration as a possible contributor.

**Stefan Simonek:** *I studied Russian and Ukrainian Studies at the University of Vienna and got my PhD-degree 1991 with a doctoral thesis on the Russian poet Osip Mandel'shtam and the Ukrainian Neoclassicists (in print 1992); 1997 I published a monograph on Ivan Franko and Western Ukrainian Modernism which was translated into Ukrainian in 2012. I am working as Associate Professor at the Department for Slavonic Studies at the University of Vienna. My major fields of interest are modernism and postmodernism in Slavic literatures and transcultural relationships.*

**Iryna Tarku**  
University of Giessen

### **Intergenerational Trauma and (Dis)Continuity in Contemporary Ukrainian War Prose**

The paper aims to investigate the remediation of the repressed memory of Soviet terror and Holocaust in contemporary Donbas war prose. The theoretical framework of memory, trauma, and resilience studies will be implemented to analyze Mondegreen (2019) by Volodymyr Rafeyenko and Amadoka (2020) by Sofia Andrukhovych. In their novels the authors approach not only the damaging impact of the war on the psyche (e. g. former combatants and internally displaced persons with PTSD), but also the relations between generations. People who are affected by the war today are, literally, the descendants of those who survived the atrocities of the Soviet period. According to Marianne Hirsch's theory of postmemory (2012), trauma can be processed starting with the 2nd generation of the survivors. But what happens, when the 2nd and the 3rd generations are affected by war?

Furthermore, the topic of forgetting becomes central in both Mondegreen and Amadoka: forgetting is being conceptualized as a symptom of trauma, as a result of repressions, threatening, and silencing within the official discourse. However, the war paradoxically triggered the interest of Ukrainians in their own past. In terms of the 'multidirectional memory' (Rothberg 2009), current war in Donbas enables the remembrance of Soviet terror and Holocaust on the territory of Ukraine. On the one hand, Ukrainian history can be perceived as a 'history of trauma' (Caruth 1996), as an endless repetition of violence. On the other hand, shared suffering stimulates empathy, meaning-making, and resilience – and literature plays an important role in this process.

*Iryna Tarku is a PhD candidate at the University of Giessen, member of the "International Graduate Centre for the Study of Culture" (GCSC) and "International PhD Programme 'Literary and Cultural Studies'" (IPP). Working title of the dissertation: "Trauma and Resilience in Donbas War Prose". Fields of interest: literary and cultural theory; memory, trauma, and resilience studies; cultural narratology; narrative psychology. The PhD project is devoted to the analysis of contemporary combat and non-combat prose about war in Eastern Ukraine with the focus on creative writing as a means of healing and overcoming trauma.*

**Anna Tashchenko**

Taras Shevchenko National University of Kyiv

### **The beauty and horror of society's unpredictability, or Why Ukraine is like the Gorgon Medusa**

Ukraine participates in international social research with proven methodologies by foreign authors, has its own sociological organisations that monitor the values and priorities of Ukrainians, and acquires its own researchers who offer unique methodologies for Ukrainian society only. At the same time, sociology has hardly been able to produce for Ukrainians a «mirror», which they would prefer to constantly see the complexity of their social types in it, when it comes to choosing between: 1) freedom and security, 2) individualism and collectivism. Accordingly, Ukrainians' desire for simple messages and answers should be combined with attractive reflections on the cultural and social depth behind declarations of Ukrainians' value self-regulation, information consumption, moral obligations, etc.

Having had the opportunity to develop the components of non-permanent questions' blocks in the Research & Branding Group omnibuses during 2019-2020, we preserved a certain general line of research questions in our theoretical and methodological developments. In one way or another, that line was related to social approval (whom did Ukrainians approve by the choice of values? whom did Ukrainians need approval from by assessing the veracity of information? which moral dilemmas' decisions were Ukrainians willing to approve themselves?), as well as the typification search (i.e., we looked for some clusters and their relation to socially significant features). In general, our conclusions were as follows: Ukrainians often morally devalued freedom as a life priority, sought a balance of (non)independence in social networks as a source of socio-political news, and idealised their socio-role opportunities to avoid moral licensing.

*Anna Tashchenko holds a Candidate of Sociological Sciences degree from Taras Shevchenko National University of Kyiv (TSNUK) and Assistant Professor position at the Faculty of Sociology of TSNUK. She is a member of Sociological Association of Ukraine and International Association for Media and Communication Research, participates in the MAD project («Migrants. Analysis of media discourse on migrants in Poland, the United Kingdom, Ukraine, Albania and the Czech Republic»). Her professional experience includes research on the transport and mobility issues (2017-2018, National Aviation University), and topics of life priorities, morality, fake socio-political information, social networks, COVID-19 (2019-2021, Research & Branding Group).*

**Kyrylo Tkachenko**

University of Viadrina, Frankfurt/Oder

**From the support of Ukrainian sovereignty to the idea of the 'regional independence': Tracing the trajectory of the 1989-1993 miners' movement in the Donbas on the basis of archival sources.**

In July 1989 the Soviet Union witnessed, for the first time in its history, a mass protest by the workers. Up to one million of miners went on strike, and almost a half of them were from the Ukrainian Donbas. Unprecedented was not only the scale of the protest but also a situation, in which the Soviet authorities had to accept the complete list of the strikers' demands. During the second round of the strikes in the spring of 1991 the Donbas miners demanded sovereignty of Ukraine. The first years of independence, however, brought economic hardship which became the main reason for the disenchantment of the miners with the project of independent Ukraine. Growing dissatisfaction had led to the strike of June 1993, which was more extensive in comparison to the previous waves of protest. This time, the demand of 'regional independence' became one of the central issues of the strikers. The strike had an immense impact. The first president of the independent Ukraine had to step down, extraordinary parliamentary elections were appointed, and the government had to agree to a vast range of economic concessions. My paper analyzes the sources pertaining to the trajectory of the miners' movement in the Donbas in the period from 1989 to 1993. This is important insofar as the last wave of the protests remains under studied. Yet, as I will show in my paper, a number of sources available in Ukrainian archives greatly facilitate an explanation of the miners' movement trajectory.

***Kyrylo Tkachenko** is a PhD student at the University of Viadrina (Frankfurt/Oder, Germany). My dissertation is devoted to the history of the miners' movement in the Donbas, 1989-1993, and is almost finished. I authored two books: *The Case of Mumia Abu-Jamal: Racism, Punitive State and the US Prison Industry* (published in 2012 in German), and *How Right is the Left? The German Radical Left in the Context of the 'Ukraine Crisis'* (published in 2019 in Ukrainian).*

**Olha Voznyuk**  
University of Vienna

### **Re-telling of History in Ukrainian Cinematography after 2014.**

The cinematography in Ukraine creates a new visual narrative of the local history after events of the year 2014. The idea of re-thinking of the past, re-telling of the cultural and historical heritage of contemporary Ukraine is clearly dominating, among other components, of newly released films. The cultural message of visualizing the lost/forbidden topics is clearly presented in films such as “Viddana”/ “Devoted” (2020), “Hutsulka Ksenya” (2019), etc. More than 100 years after the collapse of the Austro-Hungarian monarchy, contemporary Ukrainian films are presenting cultural narrative of the western part of Ukraine. “Viddana” depicts the daily life in Stanislaviv (which a century later became a center for the “Stanislav Phenomenon” in Ukrainian culture) and raises the question of unspoken past. The question of migration from Galicia to the USA (“Hutsulka Ksenya”) reveals the problem of broken connections between families during Soviet time. Through their sceneries and stories, visual effects and colorful narrations, these films produce a powerful message in a process of building a modern Ukrainian cultural identity. These new films open questions of re-building and re-establishing, in the contemporary Ukrainian cultural discourse, the lost European identity that was forgotten and forbidden during Soviet time.

***Olha Voznyuk** is a researcher at the University of Vienna, specialized in comparative literature with a focus on identity, imagology, and multicultural aspects. After obtaining her first PhD from the Ukrainian Academy of Sciences, she was the recipient of multiple fellowships, including the International Visegrad Fund Grant, UNESCO, and Harvard University. Her new PhD research project addressed the concept of anthologies, Galician literature, and intercultural dialogue. She participated to numerous international conferences and authored more than 20 publications, including “Die ersten galizischen Anthologien als Konstruktion einer “galizischen Literatur”” and “The Creation of Galician Identity at the Beginning of the Nineteenth Century”.*

**Oksana Weretiuk**  
University of Rzeszów

### **The Impact of Archives and Fiction on our Understanding of Chernobyl**

The presentation deals with a number of works published in Europe, America and Australia in different languages but at the same time speaking the same language of memory and concern and forming an international Chernobyl genre with specific thematic totality with Chernobyl accident as its key subject matter. Literary understanding of the biggest technological disaster is compared with documentary heritage of the accident, which is preserved in Ukrainian archives (including State Archives of Foreign Ukrainians). The authors of the selected discourses make their readers understand what happened in Chernobyl, while reflecting on the question of how the present generation perceives the accident.

***Oksana Weretiuk:** PhD in Philosophy (1991), dr hab. in Literary Studies (2001), professor's title (2005). Head of Comparative Studies, University of Rzeszów, Poland. Current research: the comparative study of Slavic literatures, the interconnection of Slavic literatures and cultures with those of English-speaking countries, literatures of borderlands, geopoetics, ecocriticism and animal studies. She is the author and editor of eighteen books and numerous articles in these and other areas.*

## PANELS AND ROUND TABLES

**Panel: Maryna Chernyavska, Jelena Pogosjan, Maria Mayerchyk, Dmytro Yesypenko, Nataliia Khanenko-Friesen (discussant)**

Kule Centre for Ukrainian and Canadian Folklore, University of Alberta

### *Working with Local Archives, Studying Local Cultures*

**Maryna Chernyavska**

University of Alberta

### **Toward sustainable community archives**

The challenges of preserving Ukrainian archival heritage have grown in recent years. Although there are numerous Ukrainian archival collections in various Canadian memory institutions, often only those housed by universities and associated with strong research and teaching programs, or those housed by governmental archives receive professional care and are accessible. Numerous Ukrainian community organizations lack resources, and often professional knowledge, to manage their heritage materials. Researchers frequently overlook these “hidden” collections. At the same time, governmental archives have become more selective about the archival material they acquire. The Kule Folklore Centre’s Sustainable Ukrainian Canadian Heritage (SUCH) program aims to build capacity for community archives, museums, and other cultural organizations to properly preserve, manage and provide access to their collections. Community is a relatively recent way of thinking about archives and archiving that is diverse, inclusive, anti-oppressive, and that allows for multiple knowledge and value systems to co-exist with all their plurality of experiences, opinions, and controversies. This type of archiving puts the needs and goals of the community at the centre, and utilizes practices that are often creative, innovative, and unorthodox. Today, various communities choose to collect and preserve their heritage in order to tell their own story, fill in gaps in the official history, or to create a counter-narrative to mainstream records about such communities. This paper will outline how SUCH network program empowers communities, encourages collaborations, sharing of knowledge and resources today and into the future.

*Maryna Chernyavska is an Archivist at the Kule Folklore Centre. Maryna holds an MA in Ukrainian Folklore from the University of Alberta. She is a lead on the Sustainable Ukrainian Canadian Heritage program and co-coordinated the Indigenous Ukrainian Relationship Building Initiative. She co-chairs of the National Archives Committee (Ukrainian Canadian Congress) and the Working Group on Archives (International Society for Ethnology and Folklore), and serves on the Bureau of the Section on University and Research Institution Archives, International Council on Archives. Her research interests include community archives, traditional knowledge and memory keeping, unorthodox archiving practices, and diaspora cultures and identities.*

**Jelena Pogosjan**

University of Alberta

**Maria Mayerchyk**

Ethnology Institute, National Academy of Sciences of Ukraine; University of Alberta

### **Immigrant Photography in Western Canada: Thomas and Lena Gushul's Art**

Thomas (Tymofii) Gushul (1889-1962) was born in Rozhniv, now Ivano-Frankivsk oblast, Ukraine, and immigrated to Canada in 1906. He later studied photography in Winnipeg and became a professional photographer. Together with his wife Lena, they operated two photo studios in Coleman and Blairmore, Alberta. Lena (Olena) Gushul (née Sawiek, 1898-1981) immigrated in 1912 and married Thomas in 1914. The success of the Gushul Studio depended on a number of factors: the quality and affordability of photographs, the purchasing power of the population living nearby, but also on Thomas's ability to build networks of patrons. Being an immigrant himself, he was able to connect easily to immigrant communities, and his knowledge of Ukrainian gave him access to a number of Slavic diasporas. With Russian-speaking Doukhobors, who lived in communities shielded from the outside world, communication in a familiar language was only part of the task; it was much more important to build trust and mutual respect. Thomas did an excellent job to become a trusted photographer for Doukhobors. Thomas and Lena Gushul were active members of the Ukrainian Social Democratic party of Canada, and other organizations supporting the labour movement. They not only participated in miners' strikes and marches, but also created a photographic series of sharp political satire ridiculing clericalism, capitalism, militarism, and Anglo-Saxon anti-migrantism. The presentation will examine photographs representing immigrant and political culture through the eyes of a photographer and political activist.

***Jelena Pogosjan** received her MA (1992) and PhD (1997) from Tartu University (Estonia). She taught at Tartu University from 1990 to 2002, and, from 2002, at the University of Alberta (Canada). Her research areas include: the history of Russian religious art and official culture of the Russian Empire (18th century); the history of the Russian Imperial calendar; and the major themes and poetics of Russian odes. Since 2016, Jelena has served as the Director of the Kule Centre of Ukrainian and Canadian Folklore. Recently she developed interest in the Ukrainian Canadian culture, vernacular letter writing and immigrant photography.*

***Maria Mayerchyk** has a double affiliation of a Senior Research Associate at the Ethnology Institute of the Ukrainian Academy of Sciences and a Project Archivist at the Kule Folklore Centre, University of Alberta (Canada). She holds the Candidate of Sciences degree in history with a specialization in ethnology and a rank of Senior Scholar of the Ukrainian Academy of Sciences. Her research interests include critical folklore studies, diaspora studies, East European studies, queer theory, feminist epistemologies, and decolonial option. Maria is editors-in-chief of the refereed journal *Feminist Critique: East European Journal of Feminist and Queer Studies* (<http://feminist.krytyka.com/en>).*

**Dmytro Yesypenko**  
University of Alberta

**“She made sure the children were vaccinated...”: Epidemic Experiences of Ukrainian Canadians in the Early 20th Century in the Local Cultures Project**

Migration and epidemic waves have been inextricably linked for centuries. People fled epidemics, people carried diseases from continent to continent. Racial and gender biases and superstitions, tragic stories, strange and at times comic episodes were associated with them. The presentation will focus on everyday personal impressions of life during epidemics; on quarantine, vaccination, and other all-too-familiar today phenomena and concepts. Among others, there will be considered histories as told by ordinary Canadians of Ukrainian (and not only) origin, who were interviewed within the framework of the Local Culture and Diversity on the Prairies project. This unique source for research of both experiences of migration to and the life in Canada during the first decades of the 20th century – audio interviews, videos, and photos– is now stored in the Bohdan Medwidsky Ukrainian Folklore Archives at the Kule Folklore Center and is partially accessible online: <https://localcultures.ukrfolk.ca/about>.

*Dmytro Yesypenko is a PhD student at the Modern Languages and Cultural Studies Department and research assistant at the Kule Centre for Ukrainian and Canadian Folklore (University of Alberta). His interests include Ukrainian historical and literary process of the 19th–early 20th centuries, digital and medical humanities. Dmytro’s ongoing research is focused on the past epidemics in Ukrainian and Polish literatures and folklore. Dmytro edited collection of Borys Hrinchenko’s prose (Kyiv: Krytyka, 2020) and co-edited, jointly with Alessandro Achilli and Serhy Yekelchuk “Cossacks in Jamaica, Ukraine at the Antipodes: Essays in Honor of Marko Pavlyshyn” (Boston: Academic Studies Press, 2020).*

**Panel: Mateusz Świetlicki, Maryna Vardanian, Tetiana Kachak, Halyna Pavlyshyn**

***Cultural memory in contemporary YA fiction representing Ukraine and Ukrainians***

Literature written by Ukrainians and about Ukrainians in the last thirty years provides us with multiple versions of Ukrainian identity. In addition to capturing the contemporary Ukrainian culture, it may assist in giving voice to misinterpreted or silenced historical events. As a result, new collective memories and shared narratives are created, and national identities are shaped and re-shaped. The concept of “cultural memory” is claimed to be helpful for examining national memory in relation to painful historical events (Assman, 2021, p. 26). Furthermore, Ukrainian contemporary literature uses cultural collective memory both as a theme and as “a part of a larger nation-building agenda” (Achilli, 2020, p. 5). Therefore, we would like to explore several examples of contemporary YA fiction, applying the concepts of ‘cultural memory’, ‘historical memory’, and ‘national memory’ to examine how Ukrainian history and society are being portrayed in the studied narratives. Our aim is to discuss the Ukrainian past, present and future represented in contemporary YA fiction, including novels, novellas and films. Particularly, we focus on historical fiction, and realistic literature created for or consumed by young adult readers.

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**Mateusz Świetlicki**

University of Wrocław, Poland

**“I Never Thought of Natasha as a Person” – Ukraine and Ukrainians in Gabriele Goldstone’s Historical Fiction**

Producing next-generation memory, hence reproducing cultural memory, is one of the main tasks of multicultural Canadian children’s literature. As Linda Hutcheon has famously written, Canadian “literature depends on the whole of culture, of history and social traditions without reducing diversity to ethnocultural enclaves” (5). It also depends on introducing the perspectives and memories of ethnic minorities – related to the old and new country – into the cultural memory of the Canadian transcultural kaleidoscope, which, as Janice Keefer Kulyk notes, is characterized by “interconnection, mobility, and transformation” (“From Mosaic to Kaleidoscope” 16). While Gabriele Goldstone is a second-generation Canadian writer of German origin, her debut novel *The Kulak’s Daughter* was listed in Lisa Grekul and Lindy Ledohowski’s KOBZAR award winning collection *Unbound: Ukrainian Canadians Writing Home* (2016) next to books by Laura Langston, Marsha Forchuk Skrypuch, or Larry Warwaruk as an example of a Ukrainian Canadian text for young readers. *The Kulak’s Daughter*, later reissued as *Red Stone*, is loosely based on the story of Goldstone’s family. During Stalin’s collectivization her mother’s father, a windmill owner

from Ukraine, was labeled a “kulak.” His land was confiscated and Goldstone’s grandmother and her children were exiled to Yaya, Siberia. Focusing on Goldstone’s four novels, in this presentation I examine how the experiences of the inhabitants of Ukraine, both Ukrainians and non-Ukrainian, during Stalin’s collectivization and the Holodomor are depicted. Investigating Goldstone’s books I point to the changing ways in which Ukrainian history has been portrayed in Anglo-Canadian literature since the 1970s.

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*Dr. Mateusz Świątlicki is an Assistant Professor at the Institute of English Studies (University of Wrocław). Świątlicki’s research interests include Canadian, American, and Ukrainian children’s and YA literature and culture, gender studies, popular culture, and film. He is a representative for the Childhood & Youth Network of the SSHA and a member of the consortium of The International Master in Children’s Literature, Media and Culture (CLMC). He is a Fulbright, Kosciuszko, and Harvard University fellow. Selected recent publications:*

*“It felt better to stay quiet”: Miming as a Non-Verbal Way of Coping with Trauma in Kathy Kacer’s Masters of Silence (2019). Barnboken, vol. 43, 2000, <https://doi.org/10.14811/clr.v43.529>; “‘You will bear witness for us’: Suppressed Memory and Counterhistory in Marsha Forchuk Skrypuch’s Hope’s War (2001).” *Anglica Wratislaviensia*, vol. 58, 2020, pp. 83-95; “Such Books Should be Burned! Same-Sex Parenting and the Stretchable Definition of the Family in Larysa Denysenko’s and Mariia Foya’s *Maya and Her Mums*.” *Children’s Literature in Education* vol. 54 (1), 2020, pp. 534-543.*

## Maryna Vardanian

Kryvyi Rih Pedagogical University, Ukraine

### **Discovering the Autoimage of Ukraine: from historical fiction to contemporary films. The case of Storozhova Zastava [The Stronghold] by Volodymyr Rutkivskyi**

A major achievement of Ukraine’s independence is an opportunity for Ukrainians to return to their own historical roots, culture, memory, and language via a presentation of the autoimage in literature and films. As Dyserinck – the well-known researcher of national image formation or the image of the other country – I understand autoimage as the objectification of specific ways of perceiving cultural, ‘national’ or ‘ethnic’ collectives (Dyserinck 2003). The Ukrainian Diaspora has been shaping the Ukrainian autoimage from the twentieth century, opposing Soviet stereotypes and propaganda in literature and films. As the former chair of the Leonid Hlibov Association of Children’s Literature Borys Hoshovskyi has written, ‘literature often was the major arsenal of the Bolsheviks’ ideological

battle' (Hoshovskyi 1965: 159). The autoimage of Ukraine evolved in art with the proclamation of Ukraine's independence.

Contemporary Ukrainian literature and films cover historical issues from Kyivan Rus to the current Russian-Ukrainian war. Volodymyr Rutkivskyi is a Ukrainian writer who creates the autoimage of Ukraine based on cultural memory. His writings include *Storozhova Zastava (The Stronghold)*, the tetralogy about Cossacks-Jurs, *Poterchata*, etc.

In my presentation, I focus on the film adaptation of the novel *Storozhova Zastava (The Stronghold)*, which was written in 1986 and adapted for film in 2013. Investigating the historical fiction and the film as signs of the cultural memory, I examine how Ukraine is recognizable through its national heroes (called bohatyr), heroic past, and ancient customs and Ukrainians continue to defend their own culture and memory. In this respect, I suggest that contemporary historical fiction and films shape both the autoimage of Ukraine and unified national memory as a relevant issue for Ukrainian society.

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*Dr. Vardanian Maryna is a Professor of the Department of Translation and Slavic Studies at Kryvyi Rih State Pedagogical University (Ukraine). Vardanian's research interests include Ukrainian diasporic and contemporary children and YA literature and culture studies, imagology, and intersemiotic translation. She is a member of the International Research Society for Children's Literature and a member of the editorial board of journals and program committees' member. Her grants and awards are the Grant from the Remeza Family Endowment Fund (Canadian Institute of Ukrainian Studies, 2016-2017) and the travel grant from International Research Society for Children's Literature to IRSL Congress-2019 (Stockholm, Sweden).*

### Tetiana Kachak

Vasyl Stefanyk Precarpathian National University, Ukraine

### Historical memory and national perspective in contemporary Ukrainian literature for children and youth

Contemporary Ukrainian literature for children and youth represents difficult yet defining historical periods of Ukrainian state building, reflects the national historical memory, and assists in developing young readers' national identity. Furthermore, it explores socio-cultural problems that portray the nearest and distant future of Ukraine.

In this study, I examine the Ukrainian young adults' (YA) literature representing a "past-present-future" paradigm. The texts analyzed in this study include:

- 1) *Dzhury kozaka Shvayka* (2012), an example of historical fiction with elements of adventure, that verbalizes historical memory;
- 2) *Yak ya ruynuvala imperiyu* (2014), a realistic novella that features the theme of childhood during the Soviet Union and post-Soviet periods;
- 3) *Varvary* (2016), a realistic novella that portrays the life of young Ukrainians in a postcolonial and independent state;
- 4) *Ty vse zminysh uchora* (2021), an anti-utopian fantasy novella which explores the national perspective of the Ukrainian society.

I use cultural and historical research methods as well as a postcolonial theoretical approach to demonstrate some links between the fictional retrospection, the experience of contemporary generations represented in discussed narratives, and the visions of Ukraine's future. These links can be found in thematic Ukrainian-centric emphases, representations of Ukrainian patriots as national heroes, explorations of the problem of "national harassment" (Syvokin, 2003, p. 8), discrimination, russification, and regionalism (Hrabovych, 1997, p. 37), and overcoming post-totalitarian traumas. I claim that YA literature shapes our understanding of Ukraine's past and present, and it is one of the relays of historical memory able to construct social and national identity.

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**Dr Tetiana Kachak** – Doctor of Philosophy in Philology, Professor of Vasyl Stefanyk Precarpathian National University, member of the International Research Society for Children's Literature, author of the books *Trends in the Development of the Ukrainian Fiction for Children and Youth at the Beginning of the 21st Century* (2018), *The Ukrainian Literature for Children and Youth* (2016), *Foreign Literature for Children* (2014); author of numerous articles, whose research is devoted to the research of literature for children and youth. More information can be found here: <https://orcid.org/0000-0002-6863-1736>

**Halyna Pavlyshyn**

University of Tasmania, Australia

### **Memory-formation in the contemporary Ukrainian literature for young adults: literary text as an archive for future generations**

Realistic Young Adults (YA) literature is expected to mimic real settings and characters, to ensure that readers can easily relate to them (Bucher & Hinton, 2010). As a result, realistic texts written by contemporary authors and aimed at YA audiences contain a range of data that can explain how everyday life looks in a particular point of time and space, and can serve as a snapshot of memories about objects and places. In addition to creating an archive of knowledge for future generations, the contemporary YA fiction can form a collective cultural memory about a particular socio-cultural context (Erlil & Rigney, 2006).

In this study, I explore two bestselling realistic texts written by the contemporary Ukrainian authors, and aimed at YA readers. These are *Soloni Pocilunky [Salty Kisses]* by Olha Kupriyan (2016), mostly aimed at female teenagers, and *Nezrozumili [Misunderstood]* by Serhiy Hrydin (2017), mostly aimed at male teenagers. Both texts represent characters and settings typical for the contemporary Ukraine. Using a structural approach, and a close reading method, I investigate the images of a teenage hero, a teenage heroine, and the 21<sup>st</sup> century Ukrainian settings offered by these two narratives. Also, I attempt to envision the facets of collective memory that can be formed by these two cultural artefacts.

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*Halyna Pavlyshyn received her PhD in Education from the University of Tasmania in 2021. Her thesis explored fictional violence in illustrated children's literature, and how teachers and librarians perceive the fictional violence in these books. Her research interests include social semiotics, narratology, picturebooks, young adult literature, and creative writing. In addition to her scholarly endeavours, Halyna is a creative writer with four published books aimed at children and teenagers.*

**Round table: Ostap Kushnir, Oleksandr Pankieiev, Margaryta Khvostova, Serena Giusti, Mikhail Minakov**

***Thirty years of post-communist transition in Ukraine and its region: evolution of societies and identities***

The aim of this round table is twofold. Primarily, it intends to introduce and/or provide more details about the edited collection *Meandering in Transition: Thirty Years of Reforms and Identity in Post-Communist Europe* to the academic community. Secondly, it intends to outline the post-communist transitional events, focusing in particular on identity-building and reforms in Ukraine and its region over the last three decades. The participants of the round table will discuss the formation of geopolitical affiliations, domestic institutions, research interests, and the evolution of discourses of belonging. They will also assess the fluctuating dynamics of national and international decision-making, as many of the post-communist states reconsider their initial “idea of Europe” today. Finally, they will touch upon the changing perceptions of Ukraine and the states of the region on the part of major European and global actors.

***Ostap Kushnir***, Assistant Professor at Lazarski University (Poland) and a lecturer with Coventry (UK) and Jagiellonian (Poland) University programmes. He holds an MA in Journalism from Odesa National Mechnikov University (Ukraine), an MA in International Relations from the University of Wales (UK), and a PhD from Nicolaus Copernicus University in Toruń (Poland). In 2019, he was Kolasky Research Fellow at the University of Alberta, Canadian Institute for Ukrainian Studies. His academic interests include geopolitical and identity-forming processes in Central and Eastern Europe, specifically in Ukraine and the Black Sea region. He is the author of *Ukraine and Russian Neo-imperialism: The Divergent Break* (Lexington Books, 2018), and *Business, Values, and EU’s Response to Protests in Ukraine* (Lazarski University Press, 2020); editor of *The Intermarium as the Polish-Ukrainian Linchpin of Baltic–Black Sea Cooperation* (Cambridge Scholars Publishing, 2019), and *Meandering in Transition: Thirty Years of Reforms and Identity in Post-Communist Europe* (Lexington Books, 2021; co-edited with Oleksandr Pankieiev). The number of his academic publications on the topics of Ukraine’s and regional politics exceeds forty.

***Oleksandr Pankieiev***, Research Coordinator and Editor-in-Chief of the Forum for Ukrainian Studies at the Canadian Institute of Ukrainian Studies, University of Alberta. He also serves as a President of the Alberta Society for the Advancement of Ukrainian Studies and Vice-President of Alberta Local and International Education Association. His research interests include the history of Step Ukraine, Russia-Ukraine relations, bureaucracy and elites in Ukraine, ethnography, oral history, and digital media. He is the author of the three historical sourcebooks, *Azov Vicegerency: An Unrealized Project* (Zaporizhia, 2011; co-authored with A. Olenenko) and *Group Service Registers of Officials of Novorossiisk Province, 1798* (Zaporizhia, 2011), *The Conduct of Official Business in the Katerynoslav Vicegerency: Office Procedure and Chancery Hierarchy* (Kyiv 2018). His latest publication is the edited collection *Meandering in Transition Thirty Years of Reforms and Identity in Post-Communist Europe* (Lexington Books, 2021; co-edited with Ostap Kushnir).

**Margaryta Khvostova**, Lecturer and researcher at Department of Government Studies at Lazarski University, Warsaw. She is a graduate of Coventry and Lancaster University (UK), and holds MA degrees in International Relations as well as in Culture, Media, and Society. Her primary area of academic research is human rights but she also writes about the political institutions of Ukraine and Central and Eastern Europe. Margaryta actively publishes in international academic journals, such as *Human Rights Review*. She also consults the Reanimation Package of Reforms Coalition in Ukraine. Finally, Margaryta is a Winner of the Competition for the best MA thesis in Poland, Ministry of Foreign Relations of Poland, 2018.

**Serena Giusti**, Head of the Programme on Eastern Europe, Russia and Eurasia at Sant'Anna School of Advanced Studies in Pisa. She is also Senior Associate Research Fellow at the Institute for International Studies (ISPI) in Milan. She is member of the OSCE Reflection Group on European Security and sits in the Advisory board of Women in International Security (WIIS) – Italy. She has worked for the European Commission, Unicef-icdc and OSCE. She holds a PhD in Political and Social Sciences from the European University Institute in Florence and a Master degree from the College of Europe (Natolin). She has extensively published on the EU's enlargement and European Neighbourhood policy, Russia's Foreign policy and EU-Russia relations. Among her recent publications are *Democracy and Fake News: Information Manipulation and Post-Truth Politics* (co-edited with Elisa Piras; Routledge 2021); "The European Union Global Strategy and the EU's Maieutic Power," *Journal of Common Market Studies*, 2020; "Travelling from West to East. Think Tank Model Adaptation to Central and Eastern Europe," (co-authored with Katarzyna Jezierska) *East European Politics and Societies and Cultures*, vol. 20, N.X, 2020.

**Mikhail (Mykhailo) Minakov**, Senior Advisor at Kennan Institute, Woodrow Wilson Center for International Scholars, is an internationally renowned philosopher and social scholar working in the areas of political philosophy, political theory, and history of modernity in Ukraine, Eastern Europe and Western Eurasia. He received his PhD (2001) and Dr. Hab. (2008) from Kyiv Institute of Philosophy. Author of six books, co-author of four books, and many articles in philosophy, political analysis, and policy studies, Mikhail has over twenty years of experience in research and teaching in Ukraine, Germany, the USA, and Switzerland. As an editor-in-chief, he also runs a peer-reviewed *Ideology and Politics Journal* and the blog *Kennan Focus Ukraine*.

Panel: Alessandro Achilli, Marko Pavlyshyn, Oleksandra Wallo, Vitaly Chernetsky (discussant)

*Ukrainian Literature Since 1991: Issues of Evolution and Diversification*

**Alessandro Achilli**

University of Cagliari, Italy

**When Alternative Culture Becomes the Voice of the Nation: Serhiy Zhadan's poetry, 1995-2021**

Serhiy Zhadan is generally regarded as the most influential living Ukrainian writer, having occupied a position previously held by personalities such as Yuri Andrukhovych or Oksana Zabuzhko. For circa two decades, Zhadan's works were centred around characters living at the margins and embodying the difficulty of integrating into society, although they may also be seen as symbolising post-Soviet Ukraine's societal hardships in general. After the Euromaidan and the beginning of the war in Eastern Ukraine, Zhadan's narratives have significantly changed. It is particularly in his poetry that a new intonation and a new vision of Ukraine's present and future are visible. In the last decade, Zhadan's poetry has assumed the role of leading the nation's re-evaluation of its self-understanding and self-positioning. In my paper, I'll reflect on the extent to which the evolution of Zhadan's poetry may be said to be representative of general issues in the development of Ukrainian poetry from the early 1990s to the present.

*Alessandro Achilli is Senior assistant professor of Slavic Languages and Literatures at the University of Cagliari, Italy. Between 2017 and 2020 he was Lecturer in Ukrainian Studies at Monash University, where he's now an Adjunct research fellow. He has published articles and chapters on modern and contemporary Ukrainian and Russian literature and a monograph on Vasyl' Stus (Florence UP, 2018). With Serhy Yekelchyk and Dmytro Yesypenko he co-edited Cossacks in Jamaica, Ukraine at the Antipodes: Essays in Honor of Marko Pavlyshyn (Academic Studies Press, 2020).*

**Marko Pavlyshyn**

Monash University

**Virility, Virtuosity, Virtue: Some Representations of Masculinity in Ukrainian Literature since 1991**

Research in the social sciences has brought to light discrepancies between the lived experience of men in both pre- and post-1991 Ukrainian society on the one hand and, on the other, ideals of both Soviet and national-patriotic masculinity. Ideal images of strong providers for their families who, at the same time, are passionately dedicated to the pursuit of exalted societal goals (whether a Communist future or a thriving, self-confident nation-state) were contradicted at first by authoritarian penalties for the exercise of responsibility

and self-reliance, and later by the limits placed on most men's agency by impoverishment and lack of economic opportunity.

Literature, bound as it is to the representation of human beings and, therefore, of human beings as embodied and gendered, presents to readers models of being, and behaving as, women and men. There is a potentially infinite number of such models, each inviting readers' endorsement or condemnation, or judgments between these poles. I analyse the different and complex visions of masculinity generated in the writings of two of Ukraine's best-known and publically active literati, Yuri Andrukhovych and Serhiy Zhadan. I reflect on the two writers' critiques of prevalent (literary, as well as social) paradigms of gender relations and maleness, and on the models of masculinity that, however tentatively, they propose as productive for contemporary times, for a globalising world, and for a Ukraine confronting complex challenges – social, economic, cultural and military.

*Marko Pavlyshyn is an emeritus professor of Ukrainian Studies at Monash University. He is the author of Ol'ha Kobylans'ka: Prochytannia (2008), Kanon ta ikonostas (1997), editor and co-editor of scholarly collections including, with Giovanna Brogi and Serhii Plokyh, Ukraine and Europe: Cultural Encounters and Negotiations (2017), and author of articles and chapters on modern and contemporary Ukrainian literature, many from the perspective of postcolonial studies. He is a fellow of the Australian Academy of the Humanities and an international member of the National Academy of Sciences of Ukraine.*

**Oleksandra Wallo**

University of Kansas

### **Ukrainian Women Playwrights and the Evolution of New Drama in Ukraine**

This paper explores the evolution of the “New Drama” movement in Ukraine and examines the central role that women dramatists have played in its establishment and development in the past two decades. It traces this evolution by focusing on the theatre work by Natalia Vorozhbyt, a premier contemporary Ukrainian playwright who began writing in the early 1990s in Russian and first gained recognition outside of Ukraine (in Russia and Great Britain). Since Vorozhbyt's return to Ukraine in the wake of the Orange Revolution and especially with her co-founding of the Kyiv-based drama festival, “Tyzhden' aktual'noi p'iesy” (Week of the Contemporary Play), New Drama took root in Ukraine and more women playwrights working within New Drama appeared. This movement gained special momentum during and after the Euromaidan, when Vorozhbyt co-authored the verbatim play *The Maidan Diaries* and co-founded the Theater of Displaced People, a unique theatre of witnesses where displaced survivors of the ongoing war in the Donbas were able to share their stories. Since 2014, experimental writing for the theatre on pressing socio-political issues has blossomed in Ukraine, and a whole new generation of women playwrights has emerged (Anastasiya Kosodiy, Olha Matsiupa, Tetiana Kytsenko, Kateryna Penkova and others). The paper argues that Vorozhbyt's playwriting established some of the key thematic and formal directions for the Ukrainian New Drama works by women, including exploration of gendered intergenerational trauma, a focus on civilian women's experiences

of war and displacement, and the use of documentary theatre techniques, sometimes in combination with fantastic elements.

**Oleksandra Wallo** is Associate Professor in the Department of Slavic and Eurasian Languages & Literatures at the University of Kansas. Her research is focused on both teaching Ukrainian as a foreign language and on contemporary Ukrainian literature and culture, particularly the 20th- and 21st-century Ukrainian women's writing. Her book, *Ukrainian Women Writers and the National Imaginary: From the Collapse of the USSR to the Euromaidan*, published in 2020 by the University of Toronto Press, examines the reemergence of Ukrainian women's prose writing in independent Ukraine and its engagement with the national discourse. The book received Honorable Mention for the 2021 Omeljan Pritsak Book Prize in Ukrainian Studies. Wallo has authored articles on Ukrainian women writers Oksana Zabuzhko and Nina Bichuya, and on the documentary film *Maidan* by Serhiy Loznytsia. She is also the author of an open-education web-based resource on basic Ukrainian grammar with contextualized activities, *Dobra Forma* (<https://dobraforma.ku.edu/>), published by the Open Language Resource Center at the University of Kansas.

Discussant:

**Vitaly Chernetsky**

University of Kansas

**Vitaly Chernetsky** is a Professor of Slavic Languages and Literatures at the University of Kansas. He is the author of *Mapping Postcommunist Cultures: Russia and Ukraine in the Context of Globalization* (McGill-Queen's University Press, 2007; Ukrainian-language version, 2013) and of articles on modern and contemporary Slavic and East European literatures and cultures where he seeks to highlight cross-regional and cross-disciplinary contexts. A book in Ukrainian, *Intersections and Breakthroughs: Ukrainian Literature and Cinema between the Global and the Local*, is forthcoming shortly from Krytyka. He co-edited a bilingual anthology of contemporary Ukrainian poetry, *Letters from Ukraine* (2016), and an annotated Ukrainian translation of Edward Said's *Culture and Imperialism* (2007), and guest-edited a special issue on Ukraine for the film studies e-journal *KinoKultura* (2009). His translations into English include Yuri Andrukhovych's novels *The Moscoviad* (2008) and *Twelve Circles* (2015) and a volume of his selected poems, *Songs for a Dead Rooster* (2018, with Ostap Kin). He is a past president of the American Association for Ukrainian Studies (2009-2018) and the current vice president of the Shevchenko Scientific Society in the U.S.

**Panel: Pavlo Yermieiev, Vasya Velinova, Mariya Polimirova, Sándor Földvári, Frank Sysyn (discussant), Andrii Yasinovskyi (chair)**

***Heritage of the Ostrih Typography and Ivan Fiodorov in Non-Ukrainian Countries: For the Anniversary of the Ostrih Bible 1581-2021***

The anniversary of the independence of Ukraine (1991-2021) must be linked to the anniversary of the first complete East-Slavic Bible in Cyrillic letters, too, printed in Ostrih 1581. – The escape of Ivan Fiodorov from Moscow, before he got support from Prince Ostrogsky in the Ukrainian lands, is a subject of debates. Therefore, it is of great significance, how and what had been written by the Russian historiographers about it before the modern historians, in the 19 c., when the book-history and bibliographic studies were born with the works of Sopikov.

In the first paper, P. Yermieiev deals with this “white spot”. – The Bulgarian-Ukrainian cultural relations have been getting brighter since the Karazin University in Kharkiv was founded by Bulgarians; thus, the old-printed books from Ukrainian typographies, being held in Bulgarian collections, are of great significance in relations to the Ukrainian heritage.

The two Bulgarian co-authors of the second paper have been working in various church and state collections researching the Ukrainian printed cultural heritage in Bulgaria. – The former Hungarian Kingdom was a multi-ethnic and multicultural country with various Slavic peoples, too. The migration of Ukrainian books, including the five copies of Ostrih Bible, proves it with the marginal inscriptions and the related archival sources, too.

In the third paper, Sándor Földvári summarizes the works of previous Hungarian authors and draws a picture on the Slavic Peoples of the Habsburg Empire, relying on his archival research, too.

**Pavlo Yermieiev**

V. N. Karazin National University, Kharkiv

**The images of Ivan Fiodorov in Russian historiography of the first half of the 19th century**

The study is devoted to constructing the images of Ivan Fiodorov, one of the fathers of Eastern Slavonic printing, by Russian historians in the first half of the 19th century. Based on the methods, developed by the representatives of the Cambridge School of Intellectual History, the descriptions of Ivan Fiodorov in Russian historical literature are studied in the context of intellectual processes that took place in the Russian empire from the early 1800s to the mid-century. The features of Ivan Fiodorov’s images, created by Russian specialists in the field of book culture (Metropolitan Yevgeny Bolkhovitinov, Vasiliy Sopikov, Konstantin Kalaidovich, Pavel Stroiev, Yakov Brednikov, Ivan Snegiriiov etc.), as well as the creators of Russian historical grand-narratives (Nikolai Karamzin, Nikolai Polevoi, Nikolai Ustrialov and Mikhail Pogodin) are demonstrated. The influence of the archaeographic expeditions, historians’ personal worldviews, their methodological approaches, and cultural trends of

their epoch (Enlightenment, Romanticism) on the specificity of the images of Ivan Fiodorov in Russian historiography of the first half of the 19th century is shown. It is argued that in Russian historical literature the images of Ivan Fiodorov were contextualized within the grand narratives of Russian history. The philosophical and religious discussions, which were very active among the imperial intellectual elite in the first half of the 19th century, as well as the influence of clerical historiography on the Russian secular authors, were essential for constructing the images of Ivan Fiodorov by the historians of the first half of the 19th century.

**Keywords:** Ivan\_Fiodorov, Russian\_historians, 19th\_century, intellectual\_history, religious\_discussions

**Pavlo Yermieiev (Павло Єрмеєєв)** – PhD, Associate Professor of the Department of History of Eastern Europe, Historical School, V. N. Karazin Kharkiv National University (since 2012), Associate Professor of the Department of Ukrainian Studies, School of Philosophy, V. N. Karazin Kharkiv National University (since 2021). — Education: Honours Master’s degree in history (V. N. Karazin National University, Ukraine, 2011); Post-graduate of Historical School, V. N. Karazin National University, Kharkiv, Ukraine (2011-2014). — Research interests: History of the Russian Church, Russian Old Belief, Sectarianism, Religious Studies, Intellectual History, Theory and Methodology of History. — Recent scholarships: Academic grant of the Kowalsky Program (2017), Research grant of the Canadian Institution of Ukrainian Studies (2017). — Web: <https://kharkov-ua.academia.edu/ПавелЄрмеєєв> – ORCID: 0000-0003-0300-2645

**Vasya Nikolova Velinova**

University of Sofia “St. Kliment Ohridski”

**Mariya Petrova Polimirova**

University of Sofia “St. Kliment Ohridski”

### **Valuable Ukrainian printed books from the 16th-17th c. in Bulgaria**

During our research work carried out in the largest Bulgarian libraries and archives, our attention was drawn to the presence of early Ukrainian printed books from the end of the 16th century. Our interest in them increased during field research in provincial museums, churches, and monasteries, where among the liturgical books, we found Kiev-Pechora editions from later times (17th 18th centuries), some of which – richly decorated with engravings. Last year we had the opportunity to work in the libraries of the largest Bulgarian monasteries (Rila, Troyan and Bachkovo), which still do not have published inventories of their old-printed collections and information about their literary wealth also needs modern analysis. — In this report, we will offer systematized and updated information about the distribution of Ukrainian printed books from the 16th 17th century in Bulgaria. We will pay special attention to the five copies of the Ostrih Bible from 1581 preserved in our country and we will focus on some rare early editions from Lviv and Kiev, found in our bookstores. We will trace the ways of penetration of these printed editions in the Bulgarian lands, as far as possible; their significance not only as literary facts, but also for the formation of some iconographic samples, which later became stable in the practice of the Bulgarian church

painters. This will outline the multifaceted influence of these publications in the Bulgarian cultural area during the period of the national Revival.

**Keywords:** church\_collections, Bulgarian\_monasteries, Ukrainian\_books, Ostrih\_Bible, national\_Revival.

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**Mariya Petrova Polimirova (Мария Петрова Полимирова)** – PhD, Assistant Professor at the Sofia University “St. Kliment Ohridski”, Centre for Slavo-Byzantine Studies “Prof. Ivan Dujčev” – Education: MA 1998; PhD 2006 – Previous positions: 2006–2009 Inspector of publishing activity at CSBS “Prof. Ivan Dujčev”, SU “St. Kl. Ohridski”; 1996–1999 Curator at the Historical Museum, Samokov. – Research areas : Multi-ethnic and multi-confessional relations, Slavic incunabula and old printed books in Bulgaria – Last research specializations: 2019 Belgrade (National Library of Serbia) and Zagreb (Old Church Slavonic Institute, National and Univ. Library): “Old printed books as a source for cultural exchange in the Balkans” – Web: <https://independent.academia.edu/MariaPolimirova>

**Sándor Földvári**

University of Debrecen, Hungary

### **Copies of the Ostrih Bible in Hungary : Witnesses of Confessionalization, and Migration of Books Between Eastern and Southern Slavs**

An overview of the five copies of Ostrih Bible is given in the paper, those are stored in church and state book collections in Hungary, as well as a synthesis of works by previous authors who dealt with the migration of these books. In East Hungary, two copies belonged to Transcarpathian Rusyns-Ukrainians of the Greek Catholic (Uniate) confession, were described in the works of Esther Oitozi, who took on the lion's share of the disclosure and description of old printed Cyrillic books, mainly on the eastern land of Hungary. The origin

(provenance) of the further three copies relate to the Serbs. A copy of special significance is now kept in the National Library of Hungary, which belonged to various collectors (all documented), and it is maintained that the Serbian Bishop L. Brankovič received this book as a gift from the Uniate Metropolitane of Kiev Joseph Veliamin Rutsky. Instead of the lost Ostrih title, a new title was made by handwriting, written in the framework of engravings of a Romanian book had been printed in Iași, 1646. Based on the works of previous researchers, the time has come to draw a picture about the role of the Ostrih Bible played in the confessionalization of Slavic peoples who lived on the territory of the Habsburg Empire. While Riccardo Picchio divided the Slavic cultures into “Slavia Orthodoxa” and “Slavia Romana”, it is necessary to study those Slavic enclaves of the Orthodox confession which lived in the middle of Western Christianity, too. – A previous Ukrainian version of this paper has been delivered as an opening keynote lecture in Kyiv, Ukraine: <https://www.academia.edu/59617217> (accessible the full-paper with references and photo-documentation of the opening keynote lecture).

**Keywords:** Slavic biblical tradition, confessionalization, Serbs in the Hungarian Kingdom, Ukraine, book-migration

**Sándor Földvári** (1963) *dr.phil.* – is a full-time retired, and a part-time university lecturer, and a part-time academic research fellow. – Budapest University, Hungary, 1991: three MA: Russian, Ukrainian, and Philosophy; – postgraduate (aspirant): Slavic Institute of the Debrecen University, Hungary, 1991-1996 (“dr. univ.” = then-time first grade in Hungary before 1998, the introduction of PhD system); – postdoctoral: Academy of Sciences of Hungary 1998-2002. – Teaching: Eszterházy Teacher Training College in Eger: “History of the European literature”. – A lecturer in Lithuanian Studies at Debrecen U 1993–recently. – Recently working on two monographs, he has dropped “bothering” occupations. – Fields of research: Old-printed Slavic books, Polish-Lithuanian Commonwealth, Baltic Studies. – Research: published 168 papers, read on 187 conferences; several times invited panel/sessions chair and keynote speaker, too, by the Estonian, Lithuanian and Ukrainian Academies of Sciences; to be highlighted: the ASEES conventions in USA (2006, 2015, 2021), ASEES-MAG conventions in Lviv, Ukraine (panel organizer 2016 and 2018); the Comparative Literature Society in Vilnius, Lithuania (1998, opening keynote speaker in 2011, session-chair in 2014); lately: invited paper presenter at the Congress of Ukrainists in Kyiv (June 2018) and on the annual symposia on the Nordic and Baltic Studies in Romania (2019, 2020, 2021, 2022) – Web: <http://unideb.academia.edu/SandorFoldvari> – ORCID: 0000-0002-7825-0531

Chair:

**Andrii Yasinovskyi**

Ukrainian Catholic University

**Andrii Yasinovskyi** (Lviv, Ukraine) [ayasinovskyi@gmail.com](mailto:ayasinovskyi@gmail.com) ; [ayasinovskyi@ucu.edu.ua](mailto:ayasinovskyi@ucu.edu.ua). *Andrii Yasinovskii PhD is a dean of Humanities at the Ukrainian Catholic University in Lviv. – He studied classics at I. Franko Lviv University and church history at Weston Jesuit School of Theology (Cambridge, Mass.). – PhD at I. Krypiakevych Institute for Ukrainian Studies of the Ukrainian Academy of Sciences in 2003 (in post-Byzantine cultural history). – Scholarships: Universities of Vienna, Venice, Cologne, Harvard, and Notre Dame (USA). – Research field: history of classical tradition, Byzantine culture, and post-Byzantine cultural heritage in East-Central Europe.*

Discussant:

**Frank Sysyn**

Canadian Institute of Ukrainian Studies

*Frank Sysyn (Toronto, Canada) f.sysyn@utoronto.ca. Professor Frank Sysyn graduated from Princeton University (1968), the University of London (1969), and Harvard University (PhD, 1976). – Associate director of the Harvard Ukrainian Research Institute (1985–8). – The first director of the Petro Yatsyk Centre for Ukrainian Historical Research at the Canadian Institute of Ukrainian Studies (CIUS) in 1989, University of Alberta. – Acting director of the CIUS in 1991–93. – Currently serves as the head of the Toronto Office of the CIUS. – He is actively engaged with the development of the Ukrainian Studies Program at the Harriman Institute of Columbia University and the Ukrainian Free University in Munich. – Specialist on 17th-century Ukraine. – Web:*

*<http://www.encyclopediaofukraine.com/display.asp?linkpath=pages%5C%5CY%5CSysynFrank.htm>*

**Panel: Natalia Khanenko-Friesen, Halyna Bodnar, Eleonora Narvselius, Gelinada Grinchenko (discussant)**

***(Un)expedient, (un)abridged, (un)fitting stories: Memory archives and methodologies of oral history research in Ukraine***

Since the new millennium, the shift of focus from (geo)political cleavages and historical macro-events to convergencies of histories, identities and biographies has gained momentum in Ukrainian Studies. Such an adjustment of the perspective has been accompanied by increasing interest in microhistories, memory archives and studies of daily life referring to turning points of Ukraine's past. The panel brings to the fore several studies collected in the forthcoming volume *Питання, відповіді, інтерпретації: усна історія України ХХ-ХХІ ст.* (Questions, Answers, Interpretations: Oral History of Ukraine in the 20th-21st Centuries) edited by Gelinada Grinchenko. The publishing project has been sponsored by the Heinrich Böll Foundation. The volume examines various aspects of Ukrainian history in the twentieth and twenty-first centuries and features articles by Ukrainian and foreign scholars working in the field of oral history and mastering its methods.

The participants will focus on challenges and opportunities associated with use of oral history methodologies for uncovering memory archives in Ukraine. At the core of the panel's presentations are interplays of political engagement, mundane interests, ethical choices and research ambitions behind (un)expedient, (un)abridged, (un)fitting stories.

**Natalia Khanenko-Friesen**

Canadian Institute of Ukrainian Studies, University of Alberta

**Speaking of Personal Agency in Rural Ukraine: Former Collective: Farmers on Power Relations in the Kolhosp**

Over the course of two years, in 2008-2010, 170 former collective farmers in 11 regions of Ukraine shared their life stories with the researchers who worked on the project "Oral History of Decollectivization in Ukraine." Since the project utilized the in-depth life story interviewing method, gathered accounts shed much light on how former collective farmers of Ukraine navigated their lives and circumstances in Soviet times. As a result, the project contains a rich array of villagers' reminiscences of how, during their lives in collective farms, they dealt with local power relations and what sense of agency they remember they exercised in their adult years as kolhosp workers. The discussion focuses on the timeframe of the 1970s through mid-1990s (the latter being the last decade of the collective farming system before it collapsed in 1999). Realizing that in their life stories villagers were actively asserting themselves as active agents of their lives still in the collective farming system, I explore in this paper the narrative means with which they positioned themselves as such. More specifically, I discuss the relationship between the sense of agency and chosen forms of narration, as in order to position themselves as endowed with agency, the narrators most commonly turned to storytelling and narrative replays of past conflicts. I also discuss here broader implications of my research findings, in the context of current historical memory

negotiations in today's Ukraine and reassertions of victimhood as primary social identity and lived experience of the Soviet Ukrainian collective farmers.

**Natalia Khanenko-Friesen** is Professor, Huculak Chair in Ukrainian Culture and Ethnography, Department of Modern Languages and Cultural Studies, and the Director of Canadian Institute of Ukrainian Studies, Faculty of Arts, University of Alberta, Edmonton, Canada. Her research interests include oral history, postsocialism in Europe and Ukraine, diasporic identities, labour migration and Ukrainian Canadian culture. Her book projects include three co-edited collections of essays on oral history and two monographs, *Ukrainian Otherlands: Diaspora, Homeland and Folk Imagination in the 20th Century* (University of Wisconsin Press, spring 2015) and *The Other World or Ethnicity in Action: Canadian Ukrainianness at the end of the 20th century // Inshyj svit abo etnichist u dii: kanads'ka ukrainskist kintsia 20 stolittia* (Smoloskyp Press: Kyiv, Ukraine 2011). She served as the Prairie Centre for the Ukrainian Heritage at the University of Saskatchewan and was a Founding Editor of the *Engaged Scholar Journal: Community-Engaged Research, Teaching and Learning*.

### **Halyna Bodnar**

Ivan Franko National University of Lviv

### **“Today, history is being made in Ukraine.” Oral history and experiences of unfinished revolutions and wars: reasoning about debatable and (in)obvious**

The Revolution of Dignity and the Russian-Ukrainian war in eastern Ukraine shifted the chronological framework of Ukrainian oral history studies. In contrast to the interviews focusing on World War II, the Holocaust, Soviet everyday life and other topics that have been more common in Ukrainian oral history studies, we are dealing now with an oral history of the “unfinished past.” These stories are full of detailed information, they reveal emotions, attitudes, and moments of decision-making. They reflect attempts to understand and accept the Other, to provide one's own testimonies and create one's own dictionary of self-description. For quite many interlocutors the first opportunity to address personally significant and sensitive emerges for the first time during the oral history interview, and often at the moment when the recent momentous events have not yet been addressed in collective recollections. The study opens for a broader discussion of the methodological aspects of the oral history of the unfinished past and new challenges waiting for oral historians. It also points out the necessity of proper archiving of the collected oral history interviews which otherwise can be dispersed and unavailable for further scholarly enquiries.

**Halyna Bodnar** is Associate Professor at the Department of Modern History of Ukraine, Ivan Franko National University of Lviv, and member of the Ukrainian Association of Oral History. Her research interests include history of everyday life, oral history, urban planning, history and memory of Soviet Ukraine, Revolution of Dignity and the volunteer movement in Ukraine. She is the author of the monograph *Львів. Щоденне життя міста очима переселенців із сіл (50–80-ті роки XX ст)* [Lviv. Daily life of the city through the eyes of migrants from villages, 1950-80] (Lviv: 2010) and over 50 academic articles. She has participated in several projects, including the international project *Lviv – Wrocław, Cities in Parallel? Myth, Memory, and Migration, 1890–Present*.

**Eleonora Narvselius**

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**“We just moved in, and this is it”: Housing and home space as a site of (dis)remembrance of the vanished East-Central European populations**

A typical feature of borderline cities in East-Central Europe is coexistence of remnants of different historical periods and (geo)political contexts. Such urban environments are typically considered to be palimpsests exposing various layers of both material (architecture, fashions, cuisines, ways of arranging public and private spaces) and immaterial (stories, genres of urban folklore, skills, practices) character. Such mixtures have different psychological effect on people with different biographies, education, family memories, and outlooks. In the city of Lviv stories of the inhabitants of old houses about their previous residents, and especially about those groups and categories who perished in the WWII or left their homes in the wake of the post-war resettlements, are of great interest as an oral-historical source. However, for many reasons, a systematic collection of the material is not an easy task. This study builds on 45 semi-structured interviews conducted for the international project The Memory of Vanished Population Groups and Societies in Today's East and Central European Urban Environments. Memory Treatment and Urban Planning in Lviv, Chernivtsi, Chisinau and Wroclaw, with the assistance of the Center for Urban History in Lviv. Recorded with present-day residents of old buildings in several historic districts of the city, in particular, the Jewish midtown, these interviews both add new details to our knowledge of Lviv's wartime realities and post-war everyday life, and give a clue about strategies of managing personal space that bears profound traces of events and people of the past.

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Discussant:

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**Round Table: Ihor Kulyk, Anton Drobovych, Andriy Kohut, Roman Podkur**

***The State Archive of the Ukrainian Institute of National Remembrance***

Discussion points:

- public demand for information, rehabilitation processes (when the access to documents began, how the activity of information seekers grows);
- Law of Ukraine "On access to documents of repressive agencies" (why it was adopted, what problems it solves);
- creation of the State Archive of the Ukrainian Institute of National Remembrance - as one of the results of the implementation of the Law. The main tasks of the archive and how the prospects of activity were planned;
- our present: work on establishing places of storage of documents and preparing them for transfer, establishing interaction between the archive and the institutions that store documents of the repressive agencies, reconstruction of the building, establishing a consultation centre for information seekers, establishing international relations with relevant institutions of European and Asian countries;
- how we plan and see our future.

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