

**Chernihiv National University of Technology**  
**Department of Philosophy and Social and Humanitarian disciplines**

**GUIDELINES OF EDUCATIONAL DISCIPLINE**  
Ukrainian Studies (Ukrainian Culture)  
for students of educational qualification level "bachelor"  
all forms of learning

**“APPROVED”**

Head of Department

Protocol from “04” January 2018

year № 7

Work program on discipline “Ukrainian Studies (Ukrainian Culture)” for students  
Educational qualification level “Bachelor” of all forms of education.

**Developer:** Melnyk O., Associate Professor of the Department of Philosophy and Social and Humanitarian Sciences, ChNTU, Ph.D., Associate Professor.

**Reviewer:** Gerasimenko O., Associate Professor of the Department of Social and Humanitarian Disciplines

Work program approved at the meeting of the Department of Philosophy and Social and Humanitarian disciplines

## Abstract

For students of educational qualification of “bachelor” of all forms of training –  
Ukrainian Studies (Ukrainian Culture)

### Course Description

The subject of studying is historical development of Ukrainian culture.

The purpose and objectives of discipline: to acknowledge students with basics of modern approaches to the history of national culture, features of historical development of Ukrainian culture, to identify its relationship to social, political, civilizational, household and artistic phenomena and processes, to teach students to freely operate with modern concepts of historical culture and a wide factual material.

The objective of the course is to clarify the main factors forming the defining landmark of holistic education, cultural-historical types, the characteristics of the cultural epochs.

The student should know:

- Civilizational origins and determinants of Ukrainian culture;
- The essence of Ukrainian national-cultural projects;
- Ideological features of the Ukrainian culture and their relation to national character;
- The main stages of the artistic styles in Ukrainian culture.

The student should be able to:

- To identify cultural phenomena in their historical significance;
- To identify cultural phenomena to their nationality;
- To identify cultural phenomena according to their stylistic features and artistic value;
- To analyze the main trends in the development of culture in their historical retrospective and perspective.

Place in a structural and logical scheme of the specialty. Normative academic discipline “Ukrainian Studies (Ukrainian Culture)” is part of a cycle of professional training of specialists of educational-qualification level “bachelor”.

## 1 Description of the discipline

Name of indicators	Branch of knowledge, direction of training, educational and qualification level	Characteristics of the discipline	
Amount of credits –	Branch of knowledge <i>07 – Management and Administration</i>	Normative	
	Training direction <i>073 Management</i>		
Modules –	Specialty (professional direction): <i>Management of Industrial Enterprises</i>	<b>Year of training:</b>	
Modules content –		<i>1</i>	
Individual research task - coursework ( <i>example</i> )		<b>Semester</b>	
Total hours – <i>140</i>		<i>1</i>	<i>2</i>
Weekly hours: classroom 1- th semester – 2,5 2-th semester – 1,9 Independent work and individual student: 1-th semester – 2,5 2-th semester – 1,9		Education level: <i>Bachelor</i>	<i>10</i> hours
		<b>Practical, seminars</b>	
		30 hours	16 hours
		<b>Independent work</b>	
		40 hours	30 hours
		<b>Type of control:</b>	
		Test	Exam

**Note.**

The ratio of the number of class hours to independent and individual work is:

in the 1 st semester - 1:1;

in the 2 semester - 1:1.

Applied cuts: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## 2 Purpose and tasks of the discipline

**Purpose and tasks of the discipline:** to familiarize students with the basics of modern approaches to the history of national culture, peculiarities of the historical development of Ukrainian culture, to identify its connection with social, political, civilizational, everyday, artistic phenomena and processes, to teach students to operate freely modern concepts of historical culturology and wide factual material.

**The task of the course is** to identify the main factors shaping, determine holistic epoch-making education, cultural-historical types, reveal the peculiarities of cultural epochs.

**Subject of academic discipline:** historical development of Ukrainian culture.

### **The student should know:**

- Civilization origins and determinants of Ukrainian culture;
- The essence of Ukrainian national-cultural projects;
- World-view features of Ukrainian culture and their connection with the national character;
- The main stages of the formation of artistic styles in Ukrainian culture.

### **The student should be able to:**

- Identify cultural phenomena of their historical significance;
- To identify cultural phenomena according to their nationality;
- To identify cultural phenomena according to their stylistic features and artistic value;
- To analyze the main trends in the development of culture in their historical retrospective and perspective.

**Place in the structural-logical scheme of the specialty.** The normative educational discipline “Ukrainian Studies (Ukrainian Culture)” is an integral part of the cycle of professional training of specialists in the educational and qualification level “Bachelor”.

#### 4. Structure of the discipline

№ themes	THE NAME OF THE THEME	Number of hours		
		Lectures	Seminars	IL
<b>CONTENTS OF MODULE I. "ORIGINS OF UKRAINIAN CULTURE"</b>				
1	Modern approaches to the concepts of "culture", "nation", "national culture" 1.1 Evolution of the notions of culture. 1.2 The main directions of the national culturological thought.	4	14	20
<b>CONTENT OF MODULE II. CULTURE OF THE UKRAINIAN PEOPLE: HISTORY AND MODERN TIMES.</b>				
2	Comprehensive periodization of the history of Ukrainian culture and Ukrainian identity 2.1 The main stages of the formation of Ukrainian culture. 2.2 Historical conditions for the formation of traditional Ukrainian culture.	6	16	20
<b>CONTENTS OF MODULE III. INDIVIDUALIZED FEATURES OF UKRAINIAN CULTURE IN THEIR HISTORICAL DEVELOPMENT.</b>				
3	Civilizational determinants of the development of Ukrainian culture 3.1 The problem of civilization of Ukrainian culture. 3.2 Religious determinants of Ukrainian culture)	8	8	16
<b>CONTENTS OF MODULE III. THE PHENOMENON OF UKRAINIAN NATIONAL CULTURE</b>				
4	4.1 Household component of Ukrainian culture. 4.2 Ukrainian culture in the European and world context.	6	8	14
<b>Total</b>		<b>24</b>	<b>46</b>	<b>70</b>

## **4 Program of the discipline Ukrainian Studies (Ukrainian Culture)**

### **Lecture course**

### **CONTENTS OF MODULE I**

### **“ORIGINS OF UKRAINIAN CULTURE”**

**Topic 1. Modern approaches to the concepts of “culture”, “nation”, “national culture”**

#### **Lecture 1. Evolution of representations of culture (2 hours)**

The origin of the term "culture" and the many-sidedness of its modern interpretation. Functions of culture. Place of culture in the structure of human life. National culture as a process of formation and consolidation of national identity. The Role of the Language in Ukrainian National Identity.

**Literature** [4, 9, 12, 13, 18, 30, 31, 32, 44, 67, 68, 69, 99, 112, 116]

#### **Lecture 2. Main directions of the national culturological thought (2 hours)**

The problem of ethnogenesis of Ukrainians in domestic and foreign historiography. Problems of culture in the philosophical heritage of Kievan Rus / Ilarion Kiev, Volodymyr Monomakh /. The struggle for the preservation of national culture as a leading idea of creativity of writers-polemists and figures of "fraternal schools" in the XVI-XVII centuries. Culturological thought at the Kyiv-Mohyla Academy. Symbolic interpretation of culture in the philosophy of Gregory Skovoroda. The struggle for the national-cultural revival of Ukraine in the middle of the XIX century. and the formation of national scientific culturology. Culturological heritage of P. Kulis, M. Kostomarov, M. Drahomanov, I. Franko, M. Hrushevsky. I. Ohienko and I. Krypnyakovich as theorists and historians of Ukrainian culture. Cultural Studies in the Post-War Years / D. Antonovich, D. Doroshenko, D. Chyzhevsky, E. Malanyuk, M. Semchyshyn, M. Shlemkevich /  
Modern national cultural views.

### **CONTENTS OF MODULE II**

### **CULTURE OF THE UKRAINIAN PEOPLE: HISTORY AND MODERN TIMES**

**Theme 2. Complex periodization of the history of Ukrainian culture and Ukrainian identity**

#### **Lecture 3. The main stages of the formation of Ukrainian culture (4 hours)**

Creative period (Kievan Rus): statehood, religion, civilization affiliation. The crisis of traditional identity in the conditions of loss of statehood. Constructing Modern Identity: Romanticism, Nationality, Nationalism.

**Literature** [4, 14, 28, 51, 54, 77, 80, 90, 109, 114, 115, 127]

#### **Lecture 4. Historical conditions of formation of traditional Ukrainian culture (2 hours)**

Mythologized historical constructions of the origin of Ukrainians. Contemporary discussions about the cultural heritage of Kievan Rus and its successors. Ukrainian Cossacks as a Cultural Phenomenon. People's conception of the origin and purpose of the Ukrainian nation.

**Literature** [1, 15, 24, 26, 27, 34, 36, 38, 39, 45, 50, 51, 52, 56, 58, 71, 72, 73, 75, 76, 79, 83, 96, 97, 101, 102, 104, 119, 126]

### **CONTENTS OF MODULE III INDIVIDUALIZED FEATURES OF UKRAINIAN CULTURE IN THEIR HISTORICAL DEVELOPMENT**

#### **Theme 3. Civilizational determinants of development of Ukrainian culture**

##### **Lecture 5. The problem of civilization of Ukrainian culture (4 hours)**

The concept of “civilization” in social and scientific thought. Culture and civilization. Byzantine influence on the formation of Ukrainian culture. Western European influences in the history of Ukrainian culture. Tatar and Turkish influences on Ukrainian life and national character. Influence of Russian state-cultural policy on the formation of Ukrainian culture (XVIII-XX centuries).

**Literature** [20, 23, 33, 35, 39, 51, 52, 82, 100, 113, 117, 125, 130, 133]

##### **Lecture 6. Religious determinants of Ukrainian culture (4 hours)**

Ukrainian demonology and traditional customs and ordinances of Ukrainians. The struggle for Orthodoxy and Catholicism as a cultural choice. Russian Orthodoxy in the Ukrainian lands. The phenomenon of the Ukrainian Greek Catholic Church.

**Literature** [20, 23, 33, 35, 39, 51, 52, 82, 100, 113]

### **CONTENTS OF MODULE IV**

##### **Lecture 7. Household component of Ukrainian culture (4 hours)**

Ethnic and historical origins of Ukrainian life. Regional differences in the organization of the life of Ukrainians. Ukrainian hut. Ukrainian cuisine. Ukrainian clothing.

**Literature** [5, 7, 29, 51, 64, 86, 88, 111]

##### **Lecture 8. Ukrainian culture in the European and world context (2 hours).**

Ukraine in the works of foreign artists. Ukrainian culture in the context of the world. Ukrainian diaspora.

**Literature** [3, 8, 19, 43, 66, 94, 121]



## 5. Topics of practical classes on the course Ukrainian Studies

### Module 1

#### Seminar 1. (6 hours) Formation of the nation and its cultural content

1. Evolution of representations about culture. National culture
2. Cultural thought in Ukraine.
3. The main stages of the formation of the national Ukrainian culture.

#### *Tasks for independent work of students*

1. Compose dictionary of terms on the subject.
2. Give an integral definition of the concept of "national culture" and give examples of types of European national cultures.

#### **Abstract:**

1. The Role of the Language in Ukrainian National Identity.
2. Ukrainian humor as an element of national culture and its role in the national identification of a Ukrainian (based on the example of Ukrainian literature of the nineteenth and twentieth centuries: I. Kotlyarevsky, G. Kvitka-Osnovyanenko, I. Nechuy-Levytsky, S. Rudansky, O. Cherry, P. Glazovy).

#### **Literature:**

1. Богуцький Ю.П. Українська культура в європейському контексті / за ред. Ю.П. Богуцького. – К.: Знання, 2007. – 679 с.
2. Культурологія: українська та зарубіжна культура: навч. посібник / М.М. Закович, І.А. Зязюн та ін.; за ред. М.М. Заковича. – 4-те вид., випр. і допов. – К.: Знання, 2009. – 589 с.
3. Сутність культури, її структура, функції та характерні ознаки // Культурологія: теорія та історія культури: навч. посіб. за ред. І. І. Тюрменко, О.Д. Горбула. – К.: ЦНЛ, 2004. – 368 с.
4. Функції культури // М.М. Закович. Культурологія: українська та зарубіжна культура: навч. посіб. – К.: Знання, 2007.
5. Шейко В.М. Історія української культури: монографія / В.М. Шейко; Харьковская гос. акад. культуры. – Х.: ХДАК, 2001. – 400 с.

#### **Information for self-preparing work**



#### **SLAVIC MYTHOLOGY**

When “mythology” is mentioned one can hardly help thinking about the amazingly rich and often highly artistic and moving tales of ancient Egyptians, ancient Greeks, ancient Indians, mediaeval Islanders, mediaeval Irish and native Americans, or Australian Aborigines. It seems that not all the peoples were so endowed with such a vast capacity of creating myths and tales, but probably most of the peoples on earth did have a body of all sorts of myths that told the stories of the creation of earth, of man, of heroes and of their heroic or cultural deeds, of love and death, and, of course, of gods and of all kinds of “supernatural” or “otherworldly” creatures.

Slavic mythology and Slavic religion evolved over more than 3,000 years ago. It is conjectured that some parts of it are from Neolithic or possibly even Mesolithic times. The religion possesses numerous common traits with other religions descended from the Proto-Indo-European religion.

Slavic mythology is the mythological aspect of the polytheistic religion that was practiced by the Slavs.

Slavic religion is related to pre-Christian religious practices among the Slavs of Eastern Europe. There is only fragmentary and scattered information about the myths and legends of the pagan Slavs, and it is not possible to trace the history of their religion or to reconstruct the whole Slavic pantheon. Nevertheless, there were certain common beliefs among most pre-Christian Slavs. It is generally thought that the earliest Slavic religious beliefs were based on the principle that the whole natural world is inhabited and directed by spirits or mysterious forces. Later, particularly in areas where the Slavs had a more organized cultural life and were integrated with foreign peoples, the spiritual beliefs became less rustic, and the vague spirits of nature were anthropomorphized into divinities with special powers and functions.

Beliefs and religious practices of the ancient Slavic peoples of East Europe, including the Russians, Ukrainians, Poles, Czechs, Slovaks, Serbs, Croats, and Slovenes. Most Slavic mythologies hold that God ordered the devil to bring up a handful of sand from the bottom of the sea and created the land from it. Slavic religion was often characterized by dualism, with a Black God named in curses and a White God invoked to obtain protection or mercy. Lightning and fire gods were also common. The ancient Russians appear to have erected their idols outdoors, but the Baltic Slavs built temples and enclosed sacred places, where festivals were held and animal and human sacrifices occurred. Such festivals also often included communal banquets at which the flesh of sacrificial animals was consumed.

Unlike Greek or Egyptian mythology, there are no first-hand records for the study of Slavic mythology. Despite some arguable theories (for instance, the Book of Veles), it cannot be proven that the Slavs had any sort of writing system before Christianity; therefore, all their original religious beliefs and traditions were likely passed down orally over the generations, and basically forgotten over the centuries following the arrival of Christianity. Before that, sparse records of Slavic religion were mostly written by non-Slavic Christian missionaries who were uninterested in accurately portraying pagan beliefs. Archaeological remains of old Slavic cult images and shrines have been found, though little can be yielded from them without legitimate knowledge of their contexts, other than confirming existing historical records. Fragments of old mythological beliefs and pagan festivals survive up to this day in folk customs, songs, and stories of all the Slavic nations.

There are currently no known written accounts of Slavic mythology predating the fragmentation of the Proto-Slavic people into West, East, and South Slavs, with the possible exception of a short note in Herodotus' Histories, mentioning a tribe of Neuri in the far north, whose men, Herodotus claims, transform themselves into wolves for several days each year. Some researchers have interpreted this through the Slavic folk belief in werewolves, whilst others believe that Herodotus actually referred to ancient Slavic carnival festivals, when groups of young men roamed the villages in masks, sometimes referred to as vucari (wolf-humans). The identification of "Neuri" with ProtoSlavs remains controversial, however.

The first authoritative reference to the Slavs and their mythology in written history was made by the 6th century Byzantine historian Procopius, whose *Bellum Gothicum* described the beliefs of a South Slavic tribe that crossed the Danube heading south in just two days. According to Procopius, these Slavs worshipped a single deity, who crafted lightning and thunder. Though not named explicitly, it can be deduced this is a reference to the deity known as Perun in later historic sources, as in many Slavic languages today (Polish 'piorun' for example). Perun simply means "thunder" or "lightning bolt". He also mentions the belief in various demons and nymphs (i.e. vilas), but does not mention any other names.

The most numerous and richest written records are of West Slavic paganism, particularly of Wendish and Polabian tribes, who were forcibly made Christian only at the end of the 12th century. The German missionaries and priests who criticized pagan religion left extensive records of old mythological systems they sought to overcome. However, they hardly restrained themselves from "pious lies", claiming pagan Slavs were idolatrous, blood-thirsty barbarians. As none of those missionaries learned any Slavic language, their records are confused and exaggerated.

Major works include a chronicle of Thietmar of Merseburg from the beginning of the 11th century, who described a temple in the city of Riedegost (Radegast) where the great deity Zuarasic (Svarožic) was worshipped. According to Thietmar, his was the most sacred place in the land of pagan Slavs, and Svarožic was their most important deity.

Another very valuable document is the *Chronica Slavorum* written in the late 12th century by Helmold, a German priest. He mentions 'the devil' Zerneboh (Chernobog), goddess Živa, god Porenut, some unnamed gods whose statues had multiple heads and, finally, the great god Svantevit, worshiped on the island of Rügen who, according to Helmod, was the most important of all (Western) Slavic deities.

The third, and arguably the most important record, comes from the Danish chronicler Saxo Grammaticus, who in his *Gesta Danorum* described the war fought in 1168 by the Danish king Valdemar I against the Wends of Rügen, the conquest of their city at cape Arkona and the destruction of the grand temple of Svantevit that stood there. Saxo meticulously described the worship of Svantevit, the customs associated with it and the tall four-headed statue of the god.

The fourth major source are three biographies of the German warrior-bishop St Otto, who in the early 12th century led several military-pastoral expeditions into the regions of Slavic tribes living near the Baltic Sea. According to the manuscript, the most important Slavic deity was Triglav, whose temples in the city of Szczecin were respected oracles. In the cities of Wolgast and Havelberg, the war god Gerovit was worshiped, a likely corruption of Jarovit, a Slavic deity possibly identical to Jarilo of the East Slavic folklore.

### **SLAVIC RELIGION**

As various Slavic populations were Christianised between the 7th and 12th centuries, Christianity was introduced as a religion of the elite, flourishing mostly in cities and amongst the nobility. Amongst the rural majority of the medieval Slavic population, old myths remained strong. Christian priests and monks in Slavic countries, particularly in Russia, for centuries fought against the phenomenon called *dvoeverie* (double faith). On the one hand, peasants and farmers eagerly accepted baptism, masses and the new Christian holidays. On the other hand, they still persisted performing ancient rites and worshiping old pagan cults, even when the ancient deities and myths on which those were based were forgotten.

From a perspective of the Slavic peasant, Christianity was not a replacement of old Slavic mythology, but rather an addition to it. Christianity may have offered a hope of salvation, and of blissful afterlife in the next world, but for survival in this world, for yearly harvest and protection of cattle, the old religious system with its fertility rites, its protective deities, and its household spirits was taken to be necessary. This was a problem the Christian church never really solved; at best, it could offer a Christian saint or martyr to replace the pagan deity of a certain cult, but the cult itself thrived, as did the mythological view of the world through which natural phenomena were explained.

While folk beliefs and traditions of all Slavic peoples indeed are the richest resource for reconstructing the ancient pagan beliefs, these may very likely have lost their original mythology and sanctity. People entertained a vague idea that some festivals must be celebrated in a certain way, some stories must be told or some songs must be sung, merely in accordance with tradition. Cults of old deities were mixed with worship of new Christian saints, and old rituals blended among new Christian holidays.

We can roughly divide the folklore accounts into two groups:

Fairy tales about various fantastical characters and creatures such as Alkonost, Baba Yaga, Koschei the Deathless, Firebird, Zmey, songs and tales of legendary heroes such as Russian bogatyr, and superstitions about various demons and spirits such as domovoi, likho, vilas, vampires, vodyanoy, rusalkas etc. Many of these tales and beliefs may be quite ancient, and probably contain at least some elements of old mythical structure, but they are not myths themselves. They lack a deeper, sacral meaning and religious significance, and furthermore they tend to vary greatly among various Slavic populations.

Folk celebrations of various Christian festivals and popular beliefs in various saints. It is, for instance, quite clear that a popular saint in many Slavic countries, St Elijah the Thunderer, is a replacement of old thunder-god Perun. Likewise, traces of ancient deities can also be found in cults

of many other saints, such as St Mary, St Vitus, St George, St Blaise and St Nicholas, and it is also obvious that various folk celebrations, such as the spring feast of Jare or Jurjevo and the summer feast of Ivanje or Ivan Kupala, both very loosely associated with Christian holidays, are abundant with pre-Christian elements. These beliefs have considerable religious and sacral significance to the people still performing them. The problem is, of course, that the elements of pre-Christian religion are hopelessly mixed into popular Christianity.

### **SLAVIC MYTHS**

Slavic myths were cyclical, repeating every year over a series of festivities that followed changes of nature and seasons. Thus, to understand their mythology, it is important to understand their concept of calendar. On the basis of archeological and folklore remains, it is possible to reconstruct some elements of the pre-Christian calendar, particularly major festivals.

The year was apparently lunar and began in early March, similar to other Indo-European cultures whose old calendar systems are better known to us. The names for the last night of the old year and the first day of the new year are reconstructed as Velja Noc (\*Velja Notj)/Velik Dan (Veliku dini) (Great Night/Great Day). After Christianization, these names were probably passed onto Easter. In Slavic countries belonging to Orthodox Churches, Easter is known as Velykden'/Great Day, whilst amongst Catholic Slavs, it is known as Velika Noc/Great Night.

In pagan times, however, this was a holiday probably quite like Halloween. Certain people donned grotesque masks and coats of sheep wool, roaming around the villages, as during the Great Night, it was believed, spirits of dead ancestors travelled across the land, entering villages and houses to celebrate the new year with their living relatives. Consequently, the deity of the last day of the year was probably Veles, god of the Underworld.

*The number three:* Slavs really like the number three, and tend to group things in threes whenever possible. Nine is the second most popular, being three threes. Many folk tales are about three brothers, with the youngest always winning. Heaven-Earth-Underworld, Rod-Lada-Svarog, Svarog's sons, Zemlya-Kupala-Veles, the Zori, the Bogatyri, all triads.

*Rod's Egg:* The Slavs continue to honor the Egg by incorporating it into the celebration of Easter. The ultimate expression of the Egg are those created by the House of Fabrege for the Tsars, used as Easter presents beginning with Olexander (Aleksandr) III.

*Burial rituals:* The early Slavs cremated the dead to help the soul rise up to Heaven, also a reasonable practice when bears and wolves live in the area. The Christian practice of burial can't have been an easy sell, a grave was closer to the Underworld, further from Heaven, and not easy to dig six months of the year because of frozen ground. I would not be surprised to find that for an extended period after the Baptism of the Rus', locals told the priest that a bonfire was needed to thaw the ground for burial, whereupon they cremated the body in secret and buried an empty coffin with the priest in attendance.

Hell must have been another problem, as fire was sacred to the Slavs, and cold was death. I am not sure how much of a threat burning in Hell was to most Slavs. It was probably similar to imprisoning an Orthodox monk. Prison would be a general improvement in living conditions for most Orthodox monks, who tended to live in hand-dug caves with barely enough room to crouch in.

*Death:* Homicide and suicide were the only types of death that were not considered natural. All other causes were considered the will of one god or another.

*Sacrifices:* The usual ritual sacrifice amounted to a barbeque, with the animals burned, and then eaten by the congregation. Most gods were satisfied with a 'cockerel past crowing', but sometimes, goats, sheep, and cattle were needed. (Veles wasn't into poultry.) Human sacrifice was not a feature of the old Slavic religion.

*Temples:* Early 'temples' for most ritualsects consisted of an oak grove surrounded by a circle of stones, or a moat. Some featured statues, but there did not seem to be an absolute requirement for images. It was much later, near cities that buildings were constructed for worship, and images became a regular feature. The early circles tended to be for a single god, while the buildings were polytheistic.

*Oak trees:* The hardwood oak tended to be struck more often by lightning, provided long burning fuel for the winter fires, was the source of charcoal for forges, and provided animal feed in the form of acorns. It was sacred to all the major gods.

*Bears:* The primary use of bears in elder times was to locate bee hives. The Slavs traded honey to the Vikings, who used it to make mead (an alcoholic drink made from honey, drunk esp. in the past), and the wax was traded to the Byzantine Empire, to be made into candles. The Russian word for bear is Medved, a compound word derived from the roots of Honey and Seer/Witch, reflecting the bears use in the search for honeycombs.

*Major Holidays:* The Equinoxes were the major Slavic holidays. The people witnessed the battle between the White God (Belobog) and the Black God (Chernobog). Of course, the White God always won in the Spring, and the Black God in the Fall. Rations would have been short for the Spring Equinox, but people would celebrate the coming warmth and begin their preparations for planting. There was more food in the Fall, but the Black God's victory was a warning of the hard times to come. This was the cycle of Slavic life:

*Times are hard, but will get better;*

*Times are good, but will soon get worse.*

## **SLAVIC GODS AND GODDESSES**

### **PERUN**

Perun is one of the mightiest Slavic gods, creator of thunder and lightning, bringer of storms and rains, protector of warriors and leader of military detachments. Almost everywhere Perun is considered the supreme god. His name is derived from Indo - European root "perk", "parg" (hit, strike) which developed into pan-Slavic "pierun", "perun" - a thunder, a lightning. In ancient times universal master and supreme god was Svarog - god of skyes and archetypal fire. He was a peaceful god - father and creator - and had 3 sons: 1) Dazhbog, the good golden-faced god of sun, warmth, light and life, protector and donator to people; 2) Svarozhich - the furious god of terrestrial fire, whose name should never be pronounced; 3) Perun - fearful and cruel god of thunderbolts, storms, hurricanes, hails and wars, requitor and punisher of people, guardian of world order. When Slavs started their migrations in IV-V cent., they confronted with many foreign tribes and their life turned into a sturggle for survival, because of which they started paying greater honour to warlike Perun, than to peaceful Svarog. Thus Perun became a supreme overlord, displacing his father Svarog. Besides being thunderer and punisher, Perun is also a benefactor - rain, caused by him, bring life and fertility to earth; to encourage pious people, Perun assists them and rewards them for their good deeds, but His cruelty and stringency enforce and strengthen order among people. If there was nobody to control them, they would have exterminated each other and obliterated the whole mankind.

### **BELOBOG, BYALBOG, BELUN**

Byelobog means "white god," and so he appears as an old man with a long white beard, dressed in white and carrying a staff. He is a giver of light, traveling only in the daytime. He leads the lost out of dark forests, bestows wealth and fertility on all, and helps reapers in the fields. He fights with Chernobog every winter and summer solstice.

### **DAZHDBOG, DAZHBOG, DAYBOG**

Dazhbog is the sun god, and a kind of chief god, somewhat similar to Zeus or the Dagda. He has horns and a canine head. Dazhbog travels in a chariot across the sky every day like Helios, bringing justice, prosperity and sunshine to the world. He is known as the grandfather of the Russian people. His attendants include two maidens (the morning and evening stars), seven judges (the planets), and seven messengers (the comets). In one myth, he is married to Lada, and two secure abundance for the world.

### **PEPERUNA, PERUNITSA**

Peperuna is the wife of Perun the Thunderer. She is often mentioned in Slavic pagan conjuring songs and prayers for rain, mainly at the Bulgarian rain-begging ritual "peperuna". Peperuna is goddess of rain, rainclouds and storms. Probably another name for Dodola.

### **DOLYA, SRETYA, SRECHA**

Dolya is the goddess of good fortune and luck, bringer of joy and happiness, assistant of the household and welfare goddess Makosh. Sretya was represented as a gold-curled maiden, who, just like Makosh, often spins golden yarn. Inside it she weaved people's fate or better - the good parts of their fate. Often Sretya travelled around the world and can appear before everybody - once as a girl, once as a boy. She would request a small favour, asked this or that and, if the man was good, helpful and respectful, she gave him good luck. If the man was peppery, un-obliging or said bad words for gods, Sretya turned her face off him and happiness never came to such person.

### **ZHAROVIT, YAROVIT**

Jarovit (or Gerovit) is the god of war; his name may mean "severe lord." He rules the springtime, looking toward the West. His sacred symbol is his shield, which was kept in his temple and brought out when a victory was needed.

### **ZHIVA, DIVA, SIVA**

Zhiva, from Slavic "zhiv" = alive; "zhivot" = life. Goddess of life, birth, spring, fertility and love. She embodies the universal vital powers, brings live-giving forces. Thus Zhiva appears to be the absolute antagonist of death - goddess Mora. Zhiva is wife of the universal demiurg, the creation - god Rod.

### **LADA**

Lada is the goddess of spring, love and beauty. She lives in the Otherworld, called Vyri, until the spring equinox, when she emerges, bringing Spring with her. One story has her married to Svarog who without her could not have created the world. Other sources give her a brother/lover named Lado which would make them divine twins such as Freya and Frey. There is also some mention of her two sons, Lel & Polel, and that of a daughter, Liuli or Lielia. She and her daughter are the Rozhanitsy - Goddesses of a child's fate. Lada is often portrayed as a goddess who is born and dies yearly. Her sacred tree is the lime/linden, supposedly because its leaves are shaped like hearts. As a Slavonian love song goes:

*"As the bee is drawn by the linden-bloom (or lime-perfume),  
My heart is drawn by thee."*

### **DODOLA**

Dodola is the goddess of clouds and rain. At times of drought, villagers would perform rituals to propitiate her, which included pouring water over a flower-bedecked girl.

### **MATY ZEMLYA**

Mother Earth; everywhere this goddess is mentioned together with deities, but it is more likely to be one of the essential elements - earth. Different deities are personifications of its states and functions - like goddess Makosh is mistress of moist soil and respectively of agricultural abundance. People adored Maty Zemlya, because of its vital significance for the ancient agriculturing Slavic communities. Harvest was up to it, so food and survival depended on her, too. Earth also provides eternal asylum for the mortal remains of people. I.e. man was directly dependent on Maty Zemlya through all his life and beyond the death, as the material state of the dead body affects the state of the deceased soul. There are obvious parallels between Slavic Mother-Earth and the Hellenic Geya or Nordic Jord (read Yiord), both whose names mean "Earth". Maty Zemlya is wife of the progenitor god, Svarog.

### **SVAROG**

Svarog is the sky god, as well as a smith and the giver of fire. This god is similar to Hephaestus. Svarog hammered the sun into shape and placed it in the sky. According to the Slavic beliefs he was the founder of monogamous marriage. It had two sons. A short invocation to Svarog reads: "Sky, you see me! Sky, you hear me!"

### **SVAROZHCH, SVAROZHYS**

Svarozhych is the personification of fire, and a son of Svarog. He gives life to the newborn winter sun. He is often seen as warrior, clad in armor on a horse, with a bird-shaped helmet, a bison

on his breastplate, and holding a shield and a double-axe. At harvest time, he kindles a fire to dry the corn and wheat before threshing.

### **SVANTOVIT, SVETOVIT, SVYATOVID**

Svantovit is a horned god connected with the ancestor cult. He is also a god of war, and protector of fields. His idol had four heads, and held a horn filled with wine, from which the priest predicted the harvest. Svantovit also had a sacred white horse which predicted the outcome of war - if it stepped across the palings with its right foot, it was a good omen, but with its left, a bad omen. Svantovit became St. Vitus.

### **STRYBOG**

Strybog is the god of wind, storms and dissension. He brings the frost and cold. He is called the grandfather of the winds, and sometimes the distributor of wealth.

### **TROYAN, TRYGLAV, TRZIGLOV**

(lit. 'three headed') also sometimes called troglav is a god or complex of gods in Slavic mythology, similar in nature to the Trinity in Christianity or Trimurti in Hinduism. Often, he is considered to be the same deity as Troyan. Tryglav is a unity of three gods. The exact members of the triad vary by place and time. An early variation included Svarog, Perun, and Dajbog. Later, Dajbog was replaced by Svetovid or Veles. Tryglav is usually described as a fusion of these gods. More rarely he is said to be their son. It may also be a unity of lesser gods (Lesser Tryglav). In one legend, Tryglav is veiled completely, so holy that he cannot see the evil deeds of men. He rarely appears around mortals. Tryglav is depicted as a three-headed man sometimes with bands of (gold) blindfolds over his eyes, or a man with three goat heads. Several temples dedicated to Tryglav existed near Szczecin, Poland.

### **CHERNOBOG, CHRNBORG**

Chernobog means "black god." He is the opposite force of Byelobog, the lord of darkness, the bringer of calamities and destruction.

### **SLAVIC CREATURES**

With the term "Slavic spirits" we conditionally name all supernatural creatures, for which Slavs believed to haunt the surrounding world. Slavs themselves usually called these creatures "bes, pl. besove" (fury), which in pre-Christian period designated absolutely all spirits, demons etc., disregarding their functions and characters (whether good or evil). In the western literature and Internet the furies are wrongly called "gods", probably because of their non-human character and peculiar abilities. But not all of the miraculous mythological images can be identified with the gods.

The difference between them is simple and explicit - in short, the gods are almighty; they embody the essential characteristics of nature, humans and the social life so they can guide everything and modify it in accordance with the vertical and the horizontal of the World tree - life, death, love, marriage, birth, illness, fertility, misery, strength, weakness, rains, drought, earthquakes, light, darkness, cold etc. Also their deeds emanate concern about mankind and nature, regardless of the real concrete display of these deeds - as benefit or harm. Their concern is not necessarily favourable for the human, it is not pointed at his welfare but one way or another it has the purpose to sustain the basic universal principles. Much more elementary, lower and feeble are all the demons, spirits, souls and other supernatural creatures. It is true that they possess some magical abilities, but these abilities are limited to a small area and are used to achieve insignificant effect, which is more like a whim of the respective creature than a manifestation of purposeful striving. It must not be disregarded that these creatures themselves are subservient to the gods' will, even if slighter than the humans. They are not so vitally dependent upon the gods' benevolence but are forced to obey it, in order to escape from being "punished by the sky", and it is this punishability that draws the line between them and the gods' powers, which we regard as non-punishable. And if the gods are mostly objects of religious worship and believes the rest of the supernatural creatures are burdened with mythological and superstitious belief. That's why the people are just afraid of them, as they are afraid of beasts and illnesses, while the gods are treated with awe, respect, even love.

**VILLA, SAMOVILLA** - Vila, a young, beautiful woman with long hair, who is usually the spirit of a girl who died unbaptized. Vilas are warriors, and they can shapeshift into animals. They leave fairy rings where they walk. Round cakes, ribbons, fruits, vegetables, and flowers are left for them at sacred trees, wells and fairy caves.

**VODNIK, VODYANOI** - from "voda" (water) - male spirit, master of rivers, springs and lakes. The Vodnyk is lord of the Russalkas and often harms people.

**DOMNITSA, DOMOVITSA** – from "dom" (a house) - female domestic spirit; partner of the Domovyk. Other name - Kikimora.

**SLAVA** - the messenger bird of Perun, often a flame-colored owl. Slava points its wing toward the direction where an army should go.

**RUSALKA**, the spirit of a child who died unbaptized or of a virgin who drowned. Early Slavs believed that Rusalky lived in lakes and had long, wavy green hair. Some have fish tails like mermaids, and some can turn into fish. They manifested either as beautiful girls, dressed in robes of mist, who sang sweet songs to bewitch passersby, or as ugly and wicked women who attack humans, especially men. During Rusalky week, around Midsummer, they emerged from the water and climb into weeping willow and birch trees until night, when they danced in rings in the moonlight. Any person who danced with them must do so until the death. After that week, the grass had grown thicker wherever they walk. In the 19th century, the Rusalky were connected with the cult of the death.

**POZEMNE VILE**, earth spirits, like gnomes, who guard treasure and help miners.

## **Seminar 2. (8 hours) Origins and historical conditions of formation of Ukrainian culture.**

1. The main stages of the development of ancient Slavs.
2. Baptism of Rus.
3. Galicia-Volyn Rus and its culture.

### ***Tasks for independent work of students***

1. Identify the main elements of Ukrainian culture that were laid in the times of Kievan Rus.
2. What were the historical preconditions of regional linguistic and cultural differences on the territory of Ukraine and what, in your opinion, is the future of these differences in the process of forming a holistic Ukrainian national culture?

### **Abstract:**

1. Architectural monuments of Kievan Rus.
2. The monuments of Ukrainian culture of XII-XIV centuries: "Molene Daniil Zatocnik", "Kyiv and Galician-Volyn chronicles".

### **Literature:**

1. Богуцький Ю.П. Українська культура в європейському контексті / за ред. Ю.П. Богуцького. – К.: Знання, 2007. – 679 с.
2. Греченко В.А. Світова та українська культура: довідник для школярів та студентів / В.А.Греченко, І.В. Чорний. – К.: Літера ЛТД, 2009. – 416 с.
3. Культурологія: українська та зарубіжна культура: навч. посіб. / М.М. Закович, І. А. Зязюн, та ін.; за ред. М.М. Заковича. – 4-те вид., випр. і допов. – К.: Знання, 2009. – 589 с.
4. Мистецтво Київської Русі: Альбом / авт.-упоряд. Ю.С. Асєєв. – К.: Мистецтво, 1989. – 250 с.: іл.



## Module 2

### Seminar 3. (8 hours) Cultural Processes on the Eve and Day of Cossack (XIV-XVII centuries).

1. General trends in the development of Ukrainian culture in the conditions of the Grand Duchy of Lithuania and the Commonwealth.
2. Ukrainian Cossacks as a social stratum and carrier of special forms of culture.
3. Culture of the Cossack Age:
  - cultural mission of brotherhoods and fraternal schools;
  - peculiarities of song and poetry creativity of the Cossack age: folk dumas, historical songs in the context of European ethnic tradition;
  - theme of Kozachchyna in the Ukrainian folk painting (XV-XVIII centuries);
  - Baroque architectural monuments.

#### Tasks for independent work of students

Formulate your personal opinion about the role of the Ukrainian Cossacks in shaping Ukrainian national identity. What, in your opinion, the "Cossack idea" deserves to be preserved, but what is obsolete and inhibits the further development of modern Ukrainian national identity?

#### Abstract:

1. Book publishing in Ukraine (Ivan Fedorov, Petro Mstislavets).
2. The Cossack Chronicles of Samovydets, G.Grabianka, S.Velichka.

#### Literature:

1. Богуцький Ю.П. Українська культура в європейському контексті / за ред. Ю.П. Богуцького. – К.: Знання, 2007. – 679 с.
2. Культурологія: українська та зарубіжна культура: навч. посіб. / М.М. Закович, І.А. Зязюн, та ін.; за ред. М.М. Заковича. – 4-те вид., випр. і допов. – К.: Знання, 2009. – 589 с.



**The baroque in art and architecture.** The works of the period, particularly the architectural works, are marked by rich, flamboyant forms, filled with pathos and a striving for the supernatural and spiritual. In baroque architecture, luxuriant, decorative portals, fronts, and gates, overloaded with unrestrained ornamentation, are common.

In Ukraine the baroque style emerged during the Cossack period and assumed some distinctive features. For this reason it is known as the Ukrainian baroque or the Cossack baroque (end of the 17th to the beginning of the 18th century). Ukrainian baroque architecture, in contrast to the predominantly decorative style of Western Europe, was more constructivist, more moderate in ornamentation, and simpler in form. Numerous examples of church and secular architecture in the Ukrainian baroque have survived: the buildings of the Kyivan Cave Monastery; Zaborovsky Gate near the Saint Sophia Cathedral in Kyiv; the plaster decorations of the Dormition Cathedral of the Kyivan Cave Monastery; the church of Adam Kysil in Nyskynychi in Volhynia; the palaces in Zbarazh, Berezhany, and Bar; the regimental chancellery from Ivan Mazepa's period in Chernihiv; Danylo Apostol's residence and the Transfiguration Church in Velyki Sorochyntsi; and many others. The carvings of the baroque period are represented by such examples as the Bohorodchany iconostas is from the Maniava Hermitage and the iconostases of the main church of the Kyivan Cave Monastery and Saint Michael's Golden-Domed Monastery in Kyiv. The best examples of baroque painting are the church paintings in Holy Trinity Church of the Kyivan Cave

Monastery, Paradise in the Church of the Elevation of the Cross of the Kyivan Cave Monastery, as well as iconostases and portraits. During the period of the Ukrainian baroque, engraving underwent rapid development. It utilized a complex system of symbolism, allegories, heraldic signs, and sumptuous ornamentation. In the applied arts and in ornamentation folk motifs were used, giving the ornamentation a particular originality.

**The baroque in literature.** The main features of the literary style known as baroque are a great emphasis on originality and an overabundance of stylistic devices, particularly metaphors, hyperboles, and antitheses. The purpose of a literary work was to move the reader and to evoke strong emotions in him/her. The baroque world view combined the religiosity of the Middle Ages with the ideas of the Renaissance (the interest in nature, history, and the individual). Literature flourished during the Ukrainian baroque period. Baroque literature began in the first quarter of the 17th century with Meletii Smotrytsky, Kyrylo Stavrovetsky-Tranquillon, and partly even Ivan Vyshensky and ended with the close of the 18th century (Hryhorii Skovoroda). In the mid-17th century (the period known as late baroque), the number and refinement of the stylistic devices increased. Ukrainian baroque is peculiar in that the religious works created in the period outnumbered the secular works. The latter consisted, and only partly at that, of verse poetry, epos, tales, and historical chronicles, while sermons, dramas, and treatises remained almost exclusively religious. This was owing to the fact that writers at the time were mostly members of the clergy and lay patrons were few, that there were no secular schools of higher learning, and that certain circles of Ukrainian readers turned to Latin or Polish literature for their literary needs. These conditions led to an emphasis on religious works among both the Greek Catholics and the Orthodox; for example, Ipatii Potii's Bohohlasnyk (a religious songbook), Ioanikii Galiatovsky's and Antin Radyvylovsky's sermons, and Dymytrii Tuptalo's menaion Chet'i-Minei (Monthly Readings). The literary language of the period lacked any set norms, since there was no authoritative intellectual center. The language of the church was the Ukrainian redaction of Church Slavonic. The language of non-religious works absorbed some foreign, mainly Polish, elements. Each author determined what elements of the vernacular or foreign languages he would use. But there were secular works written in Church Slavonic and religious works written almost in the vernacular (Havrylo Dometsky). In the 18th century various elements of Russian entered the literary language.

The literature of the Ukrainian baroque had a great influence on Russian literature from the first third of the 17th century up to the mid-18th century. Russian church language changed under the influence of Ukrainian Church Slavonic. Ukrainian baroque literature also had an influence on the Southern Slavs (Mykhail Kozachynsky) and left some traces in Polish literature.

#### **Seminar 4. (8 hours.) Cultural life of Ukraine in the eighteenth and nineteenth centuries.**

1. Formation of the Ukrainian cultural space in the conditions of the Austro-Hungarian Empire :
  - education; • literature; • architecture; • artistic and musical art;
2. Visiting Sights of Cherniviv.

#### **Tasks for independent work of students**

1. What was the difference between the situation of Ukrainians in Austria-Hungary from their status in the Russian Empire and whose most significant results of their cultural activities entered the "golden fund" of the common Ukrainian culture?
2. What was the phenomenon of the Ukrainian-Russian "bi-cultural" affiliation in the Russian Empire and what the most interesting results were achieved within this

dual identity (on the examples of Kvitka, Gogol, Ukrainian-Russian painting and music of the XIX-XX centuries).

**Abstract:**

1. Kyiv-Mohyla Academy as a higher educational institution, center of science and culture.
2. Creativity of Pans and the ideal of a "traveling philosopher".
3. Palace architecture.

**Literature:**

1. Богуцький Ю.П. Українська культура в європейському контексті / Ю. П. Богуцький, В. П. Андрущенко, Ж. О. Безвершук, Л. М. Новохатько. – К. : Знання, 2007. – 680 с.
2. Баран С. Весна народів в австро-угорській Україні / С. Баран // Хроніка-2000. Український парламентаризм: історія і сучасність: український культурологічний альманах. – К.: Укр. Центр духовної культури, 1998. – Вип. 23-24. – С. 165-188.
3. Микитась В.Л. Давньоукраїнські студенти і професори / В. Л. Микитась. – К. : Абрис, 1994. – 287 с.
4. Національно-державницька думка в період перебування України під владою Росії та Австро-Угорської імперії // Історія України та її державності: Навч. посіб. / за ред. Л.С.Дещинського. – Вид. 3-тє, перер. та доп. – Львів: Вид-во «Бескид Біт», 2005. – С. 144-171.
5. Нічик В.М. Петро Могила в Україні / В. М. Нічик. – К. : Український Центр духовної культури, 1997. – 328 с.



**We have to remind that in Culture Studies the period of late 18<sup>th</sup> –early 20<sup>th</sup> centuries got the name “Ukrainian national revival”.** National revival is a necessary period of the development of each ethnos on the way to independence. National revival started in East Ukraine in last quarter of 18<sup>th</sup> century. Historian Dmytro Doroshenko underlined that the sources of Ukrainian revival started from the awakening of nationality and preserving of national traditions.

Famous representative of the newest historiography Ivan Lysyak-Rudnytsky (1919-1984) offered the system of Ukrainian national-cultural revival. **The first period** (noble or aristocratic) lasted from 1780 up to 1840. It was the period of scientific interest. During this period enthusiastic people tried to collect linguistic, folklore, literary, and historical remains of the nation. **The second period** was “the populist one” (1846-1880) when masses of population participated in the process of national revival. Reading rooms, theatres, libraries, museums, and schools were opened for them. Books with the information about cultural heritage were published at this period. This period ended by 1890. **Third**, “modern” period was characterized by mass national movement, when political parties and other organizations were formed. It gave the chance for the wide masses to participate in the political life of society (1890-1914). It was a political period. National political parties and organizations had been created during this period. In 1917-1918 there was an attempt to proclaim the independent Ukrainian State.

In the 19<sup>th</sup> century did their best for the development of Ukrainian culture. They understood that it is necessary to change the political system of society. Because of that they formed secret organizations and discussed problems related to the future society. They tried to spread the knowledge and prepared the mind of population, explaining the real situation. Here there is a sense to analyze the activity of Decembrists, Cyril and Methodius brotherhood, “Russian Trinity”, Hromadas, and Prosvitas.

**It is necessary to pay the attention on the development of all kinds of education in that period (primary, secondary, and high).** At the beginning of the 19<sup>th</sup> century Russia realized the reform of education system in 1802-1804. According to this reform all educational enterprises were divided into levels: *parochial schools, local training schools, grammar schools, and lyceums and*

*universities*. Education of this period had class character. Children of workers and peasants did not have the chance for secondary and high education. The majority of population was illiterate. Russification did not let Ukrainians to study in native language.

At the beginning of 19<sup>th</sup> century Kyiv Mohyla Academy was only the high educational enterprise in Ukraine. It was not enough for normal development of high education. Ukrainian intellectuals understood the necessity of the foundation of new universities. Because of that V.N. Karazin (9.02.1773-6.11.1842) Ukrainian scientist (economist), inventor, and public figure received the permission from Russian tsar (king) for the foundation of Kharkiv University (he organized the collection of money among noblemen and wrote the first Statute of this University).

January, 17, 1805, Kharkiv emperor's University opened its doors for students. There were 33 students at the public expense and 23 ones at the private expense. In the first half of the 19<sup>th</sup> century 2800 students graduated this University. Kharkiv University received wide autonomy like the majority of European Universities. There were four faculties in Kharkiv University: historical-philological; physical and mathematic; judicial (moral and political sciences); and medical. Professor I. Ryzhs'ky became the first rector of Kharkiv University.

At the first half of the 19<sup>th</sup> century there were only 2 universities in Ukraine: Kharkiv (1805) and Kyiv (1834). Term of full course was 4 years. V. Karazin wanted to have the best scientists and teachers in Kharkiv University. There is a sense to prepare some information about the most famous figures in different sciences, who taught at the University.

Kharkiv University became not only scientific-educational centre of Slobids'ka and Left-Bank Ukraine, but also a provider and the birthplace of Ukrainian romantic culture. It was one of the first places related to the national-cultural revival.

Foundation of Kharkiv University in Eastern Ukraine, edition of first Ukrainian magazines, activity of prominent cultural figures of that time transformed Kharkiv into the biggest cultural centre of Ukraine.

Foundation of Kyiv University was connected with some difficulties. It became the bone of contention between Polish and Russian governments. It was opened July, 15, 1834 instead of Polish lyceum (high school or law school in pre-revolutionary Russia). Russian government hoped that Kyiv University of St. Volodymyr would suppress the spirit of Polish nationality and connected it with Russian one. So, Kyiv University played a role of advanced post for spread of Russian educational system in western regions of Ukraine. They had forgotten about Ukrainians. But in spite of that Kyiv University made a lot for Ukrainian national cultural revival.

From the very beginning Kyiv University had 2 faculties: philosophical and judicial. The term of education was 4 years. Philosophical faculty was divided into historical-philological and physical-mathematic departments. In 1835 they became independent faculties. In 1841 medical faculty was opened. Number of students arose from 61 to 651. Less than 20 years (up to 1861) about 1500 students graduated this university.

After the Manifest (1861), which formally liberated peasants, it was necessary to realize another educational reform (some of laws in frames of it were adopted in 1864, 1871, and in 1874). The school lost class character.

The development of capitalism demanded specialists. Because of that many specialized schools of different level were opened at the second half of 19<sup>th</sup> century.

In 1885 the first Ukrainian South-Russian technological institute in Kharkiv was opened. Now it is Polytechnic University. In 1898 Kyiv Polytechnic institute and in 1899 Katerynoslav high Mining training college started their work. In 1873 Kharkiv Veterinary institute began the schooling of students.

At the beginning of 20<sup>th</sup> century popularity of high education increased, and women started to get lectures at special courses. Among the teachers there were many talented figures (not only man). Historian O.Y. Yefimenko (Stavrovs'ka before marriage) (1848-1918) was ethnographer and teacher. In 1910 Scientific Council of Kharkiv University adopted the decision to give her the honorary degree of Doctor in History (she was the first woman, who received such scientific degree). In 1907 she became the Head of the department and was the lecturer in Ukrainian history. (At this period there was only one educational enterprise for women in Russia, which had a specific name Bestuzhev High Women

Courses in Petersburg). So, Olexandra Yakivna Yefimenko occupied the position of the Head of historical department there. She was the author of “History of Ukrainian people”, “Historical Review of Right-Bank Ukraine”, etc.

In the 19<sup>th</sup> century Russian government did its best to not give the chance for the development of Ukrainian culture. Russification was the main point in sphere of cultural policy. Russian officials tried to support the assimilation of Ukrainian population. After Polish uprising in 1830 all national elements in local government disappeared.

Two specific instructions: *Ems Ukaz* and *Valuev Circular* became a serious barrier for the development of Ukrainian culture and using of Ukrainian language in educational sphere. *Ems Ukase*, was a secret decree (*ukaz*) of [Tsar Alexander II of Russia](#) issued in 1876, banning the use of the [Ukrainian language](#) in print, with the exception of reprinting of old documents. The ukaz also forbade the import of Ukrainian publications and the staging of plays or lectures in Ukrainian.

*Valuev Circular* (*Valuievs'ky tsyrkuliar*) of 18 July 1863 was a secret [decree](#) (*ukaz*) of the [Minister of Internal Affairs](#) of the [Russian Empire](#) [Pyotr Valuev](#) (Valuyev) by which a large portion of the publications (religious, and literature used for school training) in [Ukrainian language](#) was forbidden. The Circular has put the reason for the growing number of textbooks in Ukrainian, and beginner-level books in Ukrainian with “the Poles' political interests” and the “separatist intentions of some of the Little Russians”. The Circular also stated that “no separate Little Russian language ever existed, doesn't exist, and couldn't exist”, and that the Little Russian is nothing more than the “General Russian” spoiled by [Polish](#) influence. The Circular ordered the Censorship Committees to ban the publication of religious texts, educational texts, and beginner-level books in Ukrainian, but permitted publication of literature in that language.

**There is a sense to pay the attention on the formation and development of Ukrainian classical music and theatre, literature and fine arts.** In architecture some styles had been changed. The special information could be devoted to this point.

**In conclusion**, we have to underline that inner essence of national and cultural revival in Ukraine in different periods of its evolution was defined by national idea of liberty, independence and sovereignty.



*Theatrical art in Ukraine arose from ancient folk plays, dances, songs and ceremonies. The 18th century witnessed the birth of theatre companies, which performed in either Russian or Polish. Theatres were built in Kyiv (1806), in Odessa (1809) and in Poltava (1810) where Ivan Kotlyarevsky became a theatre director and where he produced his own performances (“Natalka-Poltavka”, “Muscovite-Magician”). These were the first Ukrainian-language plays to be staged.*

*The first professional Ukrainian theatre was founded in 1864 in western Ukraine. In eastern Ukraine, M. Kropyvnytsky established the first professional theatre in 1881.*

*The early 20-th century produced the famous avant-garde theatre director Les “Kurbas. With a group of talented actors he formed the Berezhil Theatre (1922-1933) in Kharkiv. In 1933 Kurbas was removed from the theatre and later arrested. To commemorate Kurbas and his theatre, a theatre festival called Berezhillia takes place annually in Kyiv.*

*Today, Ukraine has 91 professional theatres, including dramatic, opera and operetta, ballet and puppet theatres.*

*An outstanding event in Ukrainian and world ballet took place in June, 1994 on the stage of the National Opera in Kyiv: the first Serge Lifar International Dance Contest. Born in Kyiv Serge Lifar was a world-renowned choreographer who headed the troupe of the legendary Grand Opera of Paris and the French Dance Academy in Paris for more than 30 years*

*This theater was founded in 1922 by Les Kurbas as the “Berezhil” Theatre, and has glorious traditions. In the mid-1920s, it was one of the most expressive in terms of substance and original in terms of form theatre groups. Today, the theatre's repertoire includes over twenty productions of*

*classical as well as modern dramatic works. All of the performances at the Shevchenko Theater are in Ukrainian language.*

### Module 3

#### **Seminar 5. (4 hours) Ukrainian culture of the XIX - early XX centuries.**

1. Ukrainian national-cultural revival of the nineteenth century. (periodization):
  - formation of classical Ukrainian literature;
  - Ukrainian ethnography and folklore;
  - development of musical art;
  - development of architecture, fine arts.
2. Cultural processes in Ukraine during the period of national liberation competitions till the 20th century of the XX century. (Governments of the Central Rada, Hetman P. Skoropadsky, Directorate).

#### **Tasks for independent work of students**

1. Analyze the correlation of the dramatic and comic components of the Ukrainian theatrical tradition
2. Analyze the specifics of Ukrainian humor, self-irony as an element of national culture and their role in the national identification of a Ukrainian in the examples of Ukrainian literature of the 19th-20th centuries (Kotlyarevsky, Kvitka-Osnovyanenko, Nechuy-Levytsky, S. Rudansky, O. Vyshnya, P. Eyes)

#### **Abstract:**

1. The drama of Lesia Ukrainka.
2. Creative work of Olga Kobylanska.
3. V.Vorovitsa's art and its influence on the development of the Ukrainian piano school.

#### **Literature:**

1. Богущкий Ю.П. Українська культура в європейському контексті / Ю.П. Богущкий, В.П. Андрущенко, Ж.О. Безвершук, Л.М. Новохатько. – К. : Знання, 2007. – 680 с.
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**The development of Ukrainian culture in early 20<sup>th</sup> century we could characterize like a period of its national-state revival (third, political sub-period).**

The first democratic revolution in Russian empire (1905-1907) had shown that the national problem in this country was very sharp. Ukrainian community struggled against national oppression for the right to study in native language, to use it for edition of national literature, in theatres, in state (official) organs. Ukrainian press started to develop in 1906 (there were 18 edited Ukrainian newspapers and magazines in Kyiv, Kharkiv, Odesa, Lubny, Petersburg, and Moscow). At this period “Prosvita” organizations started to form. “Prosvita” was the network of Ukrainian amateur cultural-educational organizations. Democratic and liberal public figures became the heads of them. These organizations had at the aim the development of national self-consciousness. For the realization of this aim they founded libraries; reading-rooms; edited scientific-popular literature, organized lectures and plays in Ukrainian

language; opened Ukrainian schools. Tzarist government counteracted to the activity of these national organizations. In 1905 students of Ukrainian universities started to demand to teach them in native language by registration order.

**We have to underline that between 1917 and 1921** some political regimes governed in Ukraine (Central'na Rada, Hetman P. Skoropadsky, and Directoriya) did their best to develop national culture.

**It would be nice to analyze the educational policy of all the governments.** Central'na Rada from the very beginning proclaimed as a main task of educational policy a revival of native language and school. Ukrainian public organizations supported this process: society of school education; teachers' and "Prosvita" organizations. First Ukrainian schools were opened on public fee. In June, 1917, General Secretary (ministry) of Public Education started its work.

Ukrainian democratic revolution renewed the activity of "Prosvita". In summer of 1917 the central and eastern part of Ukraine had the network of reading rooms. "Prosvita" had its own theatrical companies, choral collectives, orchestras, publishing houses, libraries, and folk houses. In September, 1917, in Kyiv, the first All-Ukrainian Congress of "Prosvita" organizations was held. There were representatives from 952 organizations.

**Students can prepare the information about the formation of scientific societies and associations in Ukraine.** We have to mention that in March, 1917, Mykhailo Hrushevsky at the meeting of Ukrainian Scientific Society offered to organize Ukrainian Academy of Sciences. Ukrainian Scientific Society provided Ukrainization of science. There were some commissions in that society: historical, philological, nature and technique, medical, economy and statistics, and ethnographic. Many outstanding scientists were the members of the society: D. Bahaliy, M. Bilenkivsky, M. Voznyak, O. Yefimenko, V. Ikonnikov, M. Komanin, O. Levytsky, S. Maslov, V. Perets and others.

By the end of 1917 Ministry of Internal Affairs asked for 5 copies of each book, brochure, proclamation, poster and announcement from all of local administrations. Ministry of Education initiated the formation of Library-Archive Department, National Library and Ukrainian Archive.

There were many outstanding scientists, who had been working at the universities, institutes and scientific-research centers: L. Pysarzhevs'ky (chemist) (1874-1938), E. Paton (bridge builder) (1870-1953), A. Kryms'ky (philologist, historian, and orientalist) (1871-1942), D. Bahaliy (historian), G. Proscura (hydromechanics) (1876-1958), etc. Many Russian scientists emigrated.

Hetman's government supported the foundation of Ukrainian Academy of Sciences, with V.I. Vernads'ky at its head. This academy had 3 main departments: historical-philological, physical-mathematical, and social-economic.

**Some of students' information could be devoted to the development of literature, development of theatre, music and fine arts.**

Hetman Pavlo Skoropadsky (1873-1945) continued cultural policy started by Tsentralna Rada. He initiated the opening of 54 gymnasiums in cities and villages. By the end of his government there were 150 more schools. Even at schools with Russian language of teaching there were some compulsory subjects: Ukrainian language, history and geography of Ukraine, and history of Ukrainian literature.

The State Ukrainian Archive, National Art Gallery, Ukrainian Historical Museum, Ukrainian National Library (about 1 million books), were founded at that period. In November, 24, 1918 Ukrainian Academy of Sciences was opened. There were three departments in it: historical-philological, physics and mathematics, and social-economic. Mykhailo Hrushevsky refused to be a President of Academy, so Volodymyr Vernadsky headed it. Generally, cultural processes in 1917-1920 played an important role in history of Ukrainian people. This was a dramatic period in the life of Ukraine, which influenced a lot on the future development of Ukrainian culture.

**Leaders of the Soviet state tried to realize their plan of "cultural revolution".** They would like to change the outlook of people:

- Through the schools, institutes, and public organizations they would like to form the skills of Marxist-Leninist outlook;
- Formed in the "soviet people" principles of socialist society (collectivism, internationalism, etc.);
- To form the soviet intelligentsia (in opposition to the bourgeois specialists);

- Liquidate illiteracy.

The new economic policy (NEP) gave the chance for the development of Ukrainian language, national Ukrainian literature, and culture. But 1930s demonstrated the changing of the cultural course of the Soviet power and Stalin dictatorship and the internal policy of Ukrainian government directed their efforts to the struggle against Ukrainian nationalism and Ukrainian culture.

In 1920s 12<sup>th</sup> Congress of Russian Communist party (1923) adopted a decision of necessity of “corenization” (indigenization) policy. It was necessary to have at the highest positions in national republics representatives of aboriginal nationality (it is not a secret that the majority of Soviet leaders were Jewry and Russian). This policy in Ukraine got the name “Ukrainization”.

**So, we could say that in spite of anything 1920s were the time of heyday for Ukrainian culture**, but 1930s became the period of persecution of intelligentsia and deukrainization. Analyze of social and cultural situation of 1930-s gives us the chance to sub-divide it for some periods:

The first one: 1930-1932 – national-cultural life preserved positive inertia of 1920-s. Ukrainian language had still dominated in the press, cultural and propagandist activity, documentation, and at school. Cultural policy preserved some liberal features thanks to the principal position of Mykola Skrypnyk. He was the theorist of the national question and famous statesman.

The second one: 1933-1935 – Communist Party tried to control cultural processes in Ukrainian republic. Central Committee adopted some resolutions, which impulse terror and genocide of Ukrainians (provoked famine). Mykola Skrypnyk suicide, dismissed from the state position. Mykhailo Yalovy (1895-1937), the writer, was arrested in May, 1933. It was the start of repressions against cultural leaders in Kharkiv. Ostap Vyshnya (1889-1956) and Les' Kurbas (1887-1937) were imprisoned and directed to the camps.

500 writers were repressed at that period. Scientists named these people “Shot Revival”. Artists (M. Boychuk and his followers), dramatist Mykola Kulish (1892-1937), writers-members of All-Ukrainian Association of Proletarian Literature (VAPLITE), studio of revolutionary word “MARS”, neoclassicists, futurists, etc. There were repressions in Academy of Sciences, Association of Marxist-Leninist Institutes, and majority of Humanitarian Scientific-Research Institutes were liquidated.

The third one: 1936-1938 – the wave of repressions decreased, the economic situation stabilized. Nearly all party and state leaders, military commanders of different levels were also repressed. Only by the end of 1938 mass terror stopped. The result of repressions had led to the deficit of specialists in many spheres of social life. International situation was also very complicated. The stylistic searches in arts had stopped and heroic character of socialist building was at the front line. Propaganda of aesthetic ideological stereotypes was realized everywhere. At the same time government had continued the policy of liquidation illiteracy. According to the official data in times of the first five-year plan 5 million people became literate. Unfortunately, administrative-command methods led to the shallow character of the work with the population, manipulation by mass consciousness. It was far from national culture and wisdom.

In sphere of education Ukraine realized the plan of compulsory elementary education in rural areas, and 7-year school course for urban population. The unified school programmes and textbooks in all Soviet republics were adopted in 1932-1934. Ukrainian school started to lose national features and teachers were not free in their activity.

**We have to underline that World War II (1939-1945) was a real trial for Ukrainian culture.** In spite of the occupation cultural development did not stop. Occupants forcibly had taken young people and moved them to Germany. Scientific, cultural-educational, and medical enterprises, universities, institutes and schools suffered of huge losses. The majority of them were evacuated and functioned far from the republic. Students, teachers, writers, and cultural and scientific leaders defended Motherland in fronts of Great Patriotic War (1941-1945). In occupied territory German government controlled national life. Fascists banned all Ukrainian organizations, controlled mass-media and Ukrainian artists. Just elementary schools were allowed at the occupied territory.

Mass shootings of intellectuals happened in many cities of Ukraine. There were many prominent people among them: poetess Olena Teliha (1906-1942), poet Ivan Irylavsky (1919-1942), editor of the newspaper “Ukrainian Reality” Ivan Rohach (1914-1942).



Occupants robbed a lot of museums and galleries at the territory of Ukraine. Just from Lviv Germans took more than 5 thousand of manuscripts, 3 thousand of old books, 300 incunabules and nearly 40 thousand of books. More than 330 thousand of valuable museum exhibits had been taken from Ukraine.

The main aim of occupants in Ukrainian lands was the submission of the native population to German ruling. They were sure that for Ukrainians it would be enough to get 4-classes education. In Kyiv Germans opened “Ukrainian Scientific-Methodic Institute”, some teacher’s seminaries, allowed the edition of pedagogic journal “Ukrainian School”. As for Soviet schools – the majority of them were evacuated to the East. Some of schools were organized at the territories, controlled by partisans. Pupils called them “forest schools”. They were mostly elementary ones. Pupils had lessons in peasants’ houses, and even outside. There were not definite places for such schools. Pupils did not have paper, text-books, and note-books. Teachers gave the material according to their own plans and programmes.

At the liberated territories the work of schools renewed. By September, 1944 the majority of schools were ready for educational year. From the 8<sup>th</sup> of September 1943 children started school at the age of 7, boys and girls studied separately up to 1954. In war time new kinds of educational enterprises were formed: schools of working youth, Suvorov and Nakhimov military colleges. There were many houses for orphans. Ukrainian schools trained children in rear. In Saratov region there were 30 Ukrainian schools, in Sverdlovsk – 18, Novosibirsk – 11. More than 30 Ukrainian high educational enterprises worked in evacuation. United Kyiv and Kharkiv universities started training students in February, 1942, in Kzyl-Orda (Kazakhstan). Odesa University moved to Bayram-Ali (Turkmenistan). More than 70 Ukrainian high educational enterprises worked out military thematic and problems related to war-time. Specialists of the Institute of Physics and Technique realized defensive programme. In war-time Mykola Strazhesko (1876-1952) consulted based hospitals, searched the problem of sepsis the wounds; surgeon-ophtalmologist Volodymyr Filatov (1875-1956) treated military-men and developed methodic of corneal transplantation. Ukrainian scientists worked out new effective treatments of injuries. Academician Olexander Bohomolets’ (1881-1946) established drugs for the treatment of wounds and bones. Institute of Biochemistry headed by academician Olexander Palladin (1885-1975) developed drugs that accelerated blood clotting.

Institutes of History, Economics, Archaeology, Linguistics, and Literary Studies were united in the Institute of Social Sciences. Historians edited books devoted to national heroes. These books played an important role in ideological struggle with enemies.

Nearly 1/3 of Ukrainian Union of Writers (80 members) went to the war.

There were many literary works devoted to heroic of war. National history was the source of the formation of patriotism (poem “Danylo Halytsky”, etc.). Heroic resistance of Ukrainian peasantry to fascist invasion described Polish and Soviet writer and poetess Vanda Vasylevska (1905-1964) in a short novel “The Rainbow”. The important role in mobilization of the population on the struggle against fascist invasion played mass-media. Ukrainian publishing houses united into one Ukrainian State Publishing Office. From the very beginning it worked in Saratov, and later moved to Moscow. This Office published political and imaginative literature, broadsheets, journals, and posters. Many literary works were published in social and political journals: “Ukrainian Literature”, “Ukraine”, and “Perets” (“Pepper”). Only in 38 numbers of magazine “Ukrainian Literature” 4 novels, 13 dramatic works, 140 stories, reviews and tales, 7 poems, 70 verses were published. At occupied territory secretly widened newspapers “Radyanska Ukraine” (“Soviet Ukraine”) and “Literature and Arts”. Partizans published their own newspapers: in Vinnytsya region – “Partizan’s Pravda”, in Kyiv region – “Demotic Venger”, etc. A specific role during the occupation played broadcast. In November, 1941, Ukrainian broadcasting corporation named after Taras Shevchenko started its work in Saratov and “Radyanska Ukraine” in Moscow. The amount of broadcast was more than 12 hours per day.

Dozens of Ukrainian Theatrical Collectives, Ensembles, and Artistic Teams performed for front-line soldiers inspired them for the struggle against enemies. Kyiv Opera and Ballet House had

sent 22 teams, which performed more than 920 concerts, Zaporizhian Theatre – 3 teams, with 214 performances and concerts, Kyiv Dramatic Theatre performed 206 plays and concerts.

Ukrainian Kyiv and Odesa film studios were evacuated to Turkmenistan and Uzbekistan. Ukrainian newsreels studios worked in Moscow and Kuibyshev. Ukrainian filmmakers produced many patriotic movies. Kyiv studio made “Olexander Parkhomenko” by L. Lukov, “How Steel Was Tempered” by M. Donskoy, “Partizans in Ukrainian Steppes” by I. Savchenko. Mark Donskoy made the film “The Rainbow” (by script of Vanda Vasylevska). This movie got many awards (even “Oscar”).

Workers of newsreel documentary studios prepared special reviews “From the Fronts of Patriotic War”. Special groups of cameramen collected the material with a risk for their life. Kyiv cameraman V. Orlyankin made the newsreel at the territory from Volga up to Danube Rivers. Films were accompanied by music and specific texts full of patriotism. Kyiv composers had written many patriotic songs and hiking marches. During the war-time 350 musical compositions of different genres (4 symphonies, 6 operas, 11 quartets, quintets and trios, 9 chamber works, 7 piano compositions, 6 marches, 7 cantatas and big vocal compositions, more than 130 songs and romances).

World War II was the serious assay for Ukrainian culture. In complicated war time culture was the powerful weapon in the struggle against fascism and its human-hatred ideology.

Ukrainian archives and museums had lost a lot of funds during the fascist invasion. German commanders tried to take the documents related to the Magdeburg Law and historical influence of Germany on Ukrainian lands. Some collections were survived and evacuated to the East. 306 pictures, 1 coverlet, 15 klymys (carpets), 4500 exhibits from Kharkiv Art Gallery moved to the East before the occupation. But other Kharkiv Museums (Local and Historical ones) were robbed by occupants. According to the orders of Alfred Rozenberg fascists took old icons, pictures of famous artists, weapons of 16<sup>th</sup> -17<sup>th</sup> centuries, valuable carpets and historical documents, after that museum was burnt with the rest of collection. Kharkiv Natural Museum got special panchart and preserved many exhibits, but nice collection of tortoises and pearls disappeared. Archaeological museum was ruined and Cossack flags, stamps of Cossack foremen, originals of universals of Ukrainian hetmans, orders of Russian tzars (kings), old manuscripts, and collection of weapons of 12<sup>th</sup> century disappeared.

**In conclusion, we should underline that Ukrainian museums lost huge amount of exhibits during the war.**

In post-war time the cultural building was an important part of reconstruction. In system of public education there was the transition from obligatory primary education to the obligatory 7-years education for all children. The network of schools and colleges quickly widened. The number of schools increased.

Kyiv, Kharkiv and Odesa Universities renewed their activity after the war. Uzhhorod University opened its doors for students. Ukrainian Academy of Sciences started its work after the war. Process of Russification actively provided. In Lviv University from 295 teachers, just 49 taught in Ukrainian language.

Soviet power persecuted representatives of Greek-Catholic religion (the most spread one in Halychyna), traditions and rituals of Western Ukrainians, Metropolitan Andrii Sheptytsky (1864-1944) and Cardinal Josyf Slipy (1892-1984).

In Western Ukraine collectivization had accompanied by mass resistance of the population and just by early 1950-s it finished. The main methods of realization were: coercion and deportations. 203 thousand members of OUN-UPA were exiled to the East of the Soviet Union.

Operation “Vistula” was a tragic page in history of post-war Ukraine. In such a way Polish government tried to solve the problem of national minorities in their own state. It was the coercive transmigration of Ukrainians to the Soviet territory. By the middle of 1946, 480,000 of people “moved” from the Polish territory to Soviet Ukraine. Ukrainian Uprising Army (UPA) was the force, which resisted ideological control from both sides (the USSR and Poland).

J. Stalin gave the task for Andrii Zhdanov to control cultural sphere. In 1946-1949 “zhdanivschyna” destroyed nearly all the achievements of Ukrainian culture. J. Stalin afraid of “Ukrainian bourgeois nationalizm”. Mass-media and party bodies criticized scientists, writers and composers. Pogrom reviews on the literary works of Yurii Janovsky, Andrii Malysko, and

Olexander Dovzhenko, "History of Ukraine" edited in 1943. Opera "Bohdan Khmelnytsky" by C. Dankevych was also criticised. Party functionaries accused the author for the description of weak role of Russia in that opera.

Encyclopaedia editions from party point of view should not concentrate on national points.

The strongest moral and political pressure on the artistic intellectuals was realized during Lazar Kahanovych in 1947. L. Kahanovych was a [Soviet](#) politician and administrator and one of the main associates of [Joseph Stalin](#). He made in republic the atmosphere of "nationalist danger", which had been existed for about two years. The repressions against Jewish intellectuals and cultural figures were the casual thing at that time.

After all the repressions in sphere of science there were many problems. Low-educated people tried to administrate in science. T. Lysenko proclaimed genetics "the bougeous pseudoscience". The best achievements of Soviet genetics were crossed by his activity. Scientists lost their positions, and low-educated people sat their places in institutes. It was shameful page in the history of biological science.

Unfortunately, Ukrainian literature and arts suffered from political conjuncture, because of specific phenomena "Zhdanivschyna". A. Zhdanov was the person, who had to "clean the Ukrainian society from non-Soviet influence". Party leaders criticized M. Ryls'ky (for his poems), Y. Yanovs'ky (for his novel "Zhyva voda"), V. Sosiura (for his poem "Let's love Ukraine!"), composer K. Dan'kevych (for his opera "Bohdan Khmel'nyts'ky") and others. Magazines "Perets" ("Pepper") and "Vitchyzna" ("Motherland") also were among the victims of ideological repressions. Later, in March of 1947, when L. Kahanovych became a Secretary of the Central Committee of the Communist Party (Bolsheviks) of Ukraine. He carried on the struggle with intelligentsia. He inspired chase of artists and composers, battered the Institute of Ukrainian History existed in frames of Ukrainian Academy of Sciences. Only after changing of this Secretary (in December, 1947), repressions stopped for a while. In such situation writers and artists could not realize their mission. Creative activity of intelligentsia was paralyzed.

After Stalin's death in March, 1953, new Soviet leader M. Khrushchev gave the chance for liberalization of social, political and spiritual life. The new generation of scientists, activists in sphere of culture and arts was formed. V. Symonenko, L. Kostenko, Y.Sverstiuk, I. Dziuba, I. Drach, D. Pavlychko and others demanded the correction of folds, caused by Stalinism. They demanded guarantees for free cultural development of Ukraine and its language. The main reason for these demands were the threaten symptoms in cultural life of Ukrainian republic. Central committee of CPSU adopted the act about "The strengthening of ties between school and life". This act opened wide facilities for Russification (policy of domination of Russian language in culture and education). In 1959 the Supreme Council of USSR adopted new school law, according to which parents had the right to choose the language of education for their children. The result of this policy: in regional centers of Ukraine and in Kyiv 28% of schools were Ukrainian and 72% - Russian ones. The number of Ukrainian newspapers was limited. In 1963 from 2366 Ukrainian newspapers left 765.

Khrushchev's reforms contented positive moments, but they did not change the basis of command-administrative system and economic transformations did not accompanied by democratization of society. National economy developed by extensive way.

Khrushchev's displacement meant the refuse from reforms and liberalization. In Ukraine, like in all Soviet republics started the period of domination of conservative tendencies.

In post-war period Ukrainian scientists and engineers enriched the science by big number of fundamental developments, inventions and discoveries. They made a lot for the development of rocketry, space, and use of nuclear energy in military and peaceful purposes. In 1956 Serhii Korolyov (was born in Zhytomyr 1906) the engineer and spacecraft designer headed the building of spaceships in the USSR. A big contribution to space researches made Olexander Zasyadko (1779-1837), Mykola Kibalchych (1853-1881), Yurii Kondratyuk (1897-1941), Valentyn Hlushko (1908-1989), and others.

Followers of Ihor Sikorsky (a [Russian American](#) aviation pioneer in both [helicopters](#) and [fixed-wing aircraft](#), 1889-1972): Arkhip Lyul'ka (1908-1984), Olexander Ivchenko (1903-1968) and others made a lot for the development of aircraft industry. Oleh Antonov (1906-1984) was a prominent [Soviet aircraft](#) designer, and the first chief of the [Antonov](#) - a world-famous aircraft

company in [Ukraine](#), later named in his honour, started the career here. Professor Evhen Paton (1870–1953) was a [Ukrainian](#) and [Soviet](#) engineer who established the [E. O. Paton Electric Welding Institute](#) in [Kyiv](#) and designed bridges. New methods of quantum field theory and static physics developed academician Mykola Boholyubov (1909-1992). He together with Mykola Mytrofanovych Krylov (1879-1955) in 1930-s founded the nonlinear mechanics.

After J. Stalin's death Soviet society waited for reforms. Mykyta (Nikita) Khrushchov (Khrushchev) started the reforms in economics, education and science. Rights of national republics widened. Khrushchev's "thaw" contributed national-spiritual awakening and cultural development of Ukraine. Intellectuals criticized national policy of Stalin's government, Russification and Moscow ideological control of Ukraine. Prestige of Ukrainian science and culture increased in the second half of 1950-s. Fundamental editions, such as "Ukrainian Soviet Encyclopaedia", "History of Ukrainian Literature", and multi-volume dictionary of Ukrainian language were published. "History of Cities and Villages of Ukrainian SSR", multi-volume edition had started. The first number of "Ukrainian Historical Herald" was published in 1957. In 1958 the new educational law was adopted. According to it, parents could not refuse from their children's learning of Russian, English or German languages, but as for Ukrainian they could. It decreased the prestige of native language. The situation in culture and society was very complicated and contradictory. The chauvinist cultural policy of the second half of 1940s changed by liberalization of 1950-s. Liberalization of political regime made "The Iron Curtain" between the Soviet Union and Western countries not so strong. In Ukraine started to publish the books of European writers: A. de Saint-Exupery (1900-1944), Albert Camus (1913-1960), Franz Kafka (1883-1924), Erich Maria Remark (1898-1970), Ernest M. Hemingway (1899-1961), and others.

**The main result of "the thaw" was the formation of a generation of young Ukrainian writers, political writers, literators, and artists.** They got the name "shistdesyatnyky": Ivan Drach (was born in 1936), Lina Kostenko (was born in 1930), Vasyl Symonenko (1935-1963), Ivan Dzyuba (was born in 1931), Ivan Svitlychnyi (1929-1992), Valentyn Moroz (was born in 1936), Evhen Sverstiuk (was born in 1928), Evhen Hutsalo (1935-1995), Alla Horska (1929) and others. They tried to renew national tradition, were fighting using all the means against totalitarian system, realized intellectual resistance to the power, and wanted to renew the social life at the basis of human values. The debut book of poems "Tysha i hrim" ("Silence and thunder") came in 1962 and made clear the talent of Symonenko among the young poets. He had only one year to live (cancer of kidneys was diagnosed later). His literary environment included the poets Mykola Vinhranovsky, [Ivan Drach](#) and [Lina Kostenko](#), the publicists, critics [Ivan Dziuba](#), I. Svitlichny, Y. Sverstyuk and other "shistdesyatnyky" (the sixtiers). During his last year of living Vasyl Symonenko wrote his second book – "Zemne tyazhinnya" ("Earth's gravity"), the verses from which were quoted, written out (adding what the censor had omitted), learned by heart and compared with the poetry of [Taras Shevchenko](#). Vasyl Symonenko died in 1963.

Unfortunately, at early 1960-s liberalization in sphere of cultural life nearly stopped. Mykyta Khrushchev started to criticize artists, in education process of Russification renewed. It led to shortening of the number of schools with Ukrainian language of teaching. In comparison, in Kyiv and region there were only 28 % of Ukrainian schools, and 78 % schools with Russian language of teaching. The number of Russian language schools increased from 4192 in 1959-1960 up to 4703 in 1965-1966. On the average the number of pupils in Ukrainian schools there were 190, and in Russian ones – 524. The number of Ukrainian newspapers shortened from 2366 up to 765. After the changing of political leader in October of 1964, liberalization of social life stopped. In August and September, 1965, nearly 30 dissidents were arrested.

**There were two periods of limitation the democracy in the USSR during Leonid Brezhnev:** in 1968 (because of general instability in many European countries), and the second one – after 1977. In 1968 the USSR tried to crush down the democratic movement in Czechoslovakia, and opposition inside the country. Famous people of the republic aircraft designer Oleh Antonov (1906-1984), writers and poets Ivan Drach (was born in 1936), Lina Kostenko (was born in 1930), Andrii Malysenko (1912-1970), Mykhailo Stelmakh (1912-1983), composers George and Platon

Mayborody, and director Serhii Paradjanov (1924-1990) asked leaders about the destiny of arrested intellectuals.

### **Seminar 6. (4 hours) Quasional cultural construction in the conditions of the USSR**

1. Ukrainian culture in the 1930's: "The Shattered Revival".
2. The culture of Ukraine during the period of the Second World War and post-war time (1950-1970).
3. Cultural processes in Ukraine in the 80's of the twentieth century.

#### **Tasks for independent work of students**

Compose dictionary of terms by subject.

#### **Abstract:**

1. Cinema Arts of Soviet Ukraine.

#### **Literature:**

1. Богуцький Ю.П. Українська культура в європейському контексті / Ю.П. Богуцький, В.П. Андрущенко, Ж.О. Безвершук, Л. М. Новохатько. – К. : Знання, 2007. – 680 с.
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In 1991 Ukraine became an independent state. It gave a new impulse for national and cultural revival process realization. Perspective plan “Ukraine of 21<sup>st</sup> century” for educational system was adopted. Main principles of this programme were based on the unity of education, science and culture. System of high educational enterprises and colleges reorganized. Ukraine slowly directed to the European educational space. In 1997 Ukraine signed Lisbon Declaration of Education. According to this declaration Ukraine trains different levels’ specialists (bachelors, specialists and masters). Educational plans of universities adopted and take into account such differentiation. Bachelor receives basic high education, specialist – more practical training, and master – deeper scientific knowledge. System of science also reorganized. In 1994 Academy of Sciences became National. Ministry of Science and technologies, Ukrainian Scientific Association, Academy of Medical Sciences, Academy of Agricultural sciences, Academy of Arts, Academy of Judicial Sciences were founded. But low level of financial support from the government caused a lot of problems for the development of science. Without material, information and moral support scientists started commercial activity or left Ukraine. Only from Academy of Sciences 2800 young scientists went abroad. 254 doctors of sciences left Ukraine in 1991-1994.

Pluralism and new forms of arts were realized in cultural life of the state. Vanguard styles in music, monumental painting gave new names.

Big number of festivals and musical competitions (opera, organ and piano music) supported the creative activity of young talents.

### **In spiritual rebirth of Ukrainian people religion and church played an important role.**

They tried to preserve human and moral values. There were 105 churches, confessions, trends and directions at that time. 96,7% among them were Christian. Ukrainian Autocephalous Orthodox and Ukrainian Greek-Catholic Churches renewed their activity. It is still a problem the existence of three Orthodox Churches subordinated to different centers (Moscow and Kyiv patriarch, and Autocephalous (national) Church). All over the Ukraine building of new churches started.

After getting of independence in 1991, a new period of Ukrainian social development started. It was the transitional period. Ukraine became a sovereign democratic state, and the government reforms were realized. The new social and cultural situation was characterized by changed social and economic conditions, forms of ownership, new kind of human relations, another social structure and system of values. National culture got a new status. Unfortunately, deep economic crisis affected all spheres of Ukrainian life.

Problem of using the national Ukrainian language in all fields of social and cultural life was very sharp. Russian language dominated in education and political life of many regions. Because of that in 1989 Verkhovna Rada (Ukrainian parliament) adopted "The Law of Languages in Ukrainian RSR". Status of Ukrainian language like a state one was proclaimed in a special point of Constitution. With the adoption of new legislation the process of Ukrainization of state bodies, mass-media, cultural enterprises, and education started. By 1999 for about 60 % of secondary schools taught in Ukrainian.

Deterioration of living and labour conditions provoked in 1992-1996 emigration of thousands of scientists. The contradictions between elite and mass culture sharpened. Ukraine faced with the Americanization of culture. The best evidence of it was the situation in cinema, popular music and literature. General poverty of the major population did not give the chance for going to theatres, museums, and libraries. People did not have money for travelling. Ukraine took 95<sup>th</sup> place in the world according to the standard of living (more than 95 % lived below the poverty). There was the deterioration in the quality of health care and the rising cost of drugs, complicated ecological situation caused many diseases, decline in fertility and increasing mortality.

The half of scientists left their work because of low level of financing. Financial problems caused social pessimism, social apathy and sometimes professional misconduct.

Ukrainians should understand that nobody can help them. The whole society has to concentrate efforts for the solution of social problems. Just patriotic elite can unite the population.

Despite of all negative moments in social life of Ukraine cinema developed. There were many documentary films devoted historical past of this country. Some serials were made at that time: "Garden Gethsemane" (after Ivan Bahryany), "The Trap" (after Ivan Franko), "Roksolana", and etc. At 34<sup>th</sup> Film Festival in San Remo Ukrainian movie "Izhoy" (Ukrainian variant "Remember") (after Anatolii Dimarov) got Grand Prix. Some Ukrainian actors acted in films of foreign producers. For example, Bohdan Stupka and some Ukrainians acted in the film of Polish film director and screen writer Jerzy Hoffmann "With Fire and Sword" ("Ogniem I Mieczem") which was a great event in cultural life of Poland and Ukraine of 1999. The same year French-Ukrainian-Russian-Spanish-Bulgarian film directed by Régis Wargnier was finished.

In 2000 O. Dovzhenko studio screened the historical novel "Chorna Rada" by Panteleimon Kulish devoted to hetman Ivan Mazepa. In theatre directors Roman Viktiuk (was born in 1936 in Lviv), Borys Zholdak (photo from his film "Way to Sich"), Serhii Danchenko (1937-2001), and others had been worked fruitfully.

In state television there were many films and serials in Ukrainian language. The content of radio-programmes also changed. They started to be more national-oriented and professional.

The development of Ukrainian pop-music in late 20<sup>th</sup> – early 21<sup>st</sup> centuries was connected with names of Irene Bilyk, Pavlo Zibrov, Taisiya Povaliy, Olexander Ponomaryov, Ruslana, Andrii Kravchuk, Ani Lorak, Victor Pavlyk, Irene Skazina and many others. Their artistic evolution caused by the development of national popular music.

In literature there were two specific trends: from one hand, writers of old generation have been written their works (Ivan Drach, Volodymyr Drozd, Roman Ivanychuk, Pavlo Zahrebelny, Lina Kostenko, Yurii Mushketyk, Borys Oliynyk, and Dmytro Pavlychko), and from the other – commercial needs of the market dictated literature new principles. Mostly Russian language literature was popular (fiction, detective, love and adventure novels). Fiction writers Oleh

Ladyzhensky and Dmytro Hromov (collective pseudonym Henry Lion Oldie), Andrii Valentynov (Andrii Shmalko), Maryna and Serhii Dyachenko became famous abroad. Simona Vilar (Natalya Havrylenko) is a famous love-adventure writer.

Ukrainian integration to world cultural space, openness of the Ukrainian society caused the specific interest to national cultural traditions, protectionism in the development of Ukrainian culture, priority in the edition of Ukrainian literature, cinema, theatre and artistic creativity. President's decree "Means for the development of spirituality, morality protection and the formation of healthy lifestyle" (27.04.1999) contented main directions of the spiritual development of Ukrainian society. Some of programmes directed on the renovation of upbringing system may help in the solution of problem of choice the spiritual values for the whole society ("Education 21<sup>st</sup> century", "Basics of Humanitarian Education in Ukraine", "Basics of National Upbringing", "The Ukrainian Studies in Educational System", etc.).

In conditions of international integration Ukraine developed its culture without any barriers and limitations. There are some important UNESCO objects here: Saint-Sophia Cathedral and Related Monastic Buildings (11<sup>th</sup> century), Kyiv-Pechersk Lavra (1051), Lviv – the Ensemble of the Historic Centre (1256), Wooden tserkvas of Carpathian region in Poland and Ukraine. More than that National Reserve "Khortyza", National Museum-Reserve of Ukraine of Fictility in Opishne, and the last object included to the list in summer, 2013 Ancient City of Tauric Chersonese and its Chora.

In last decades new non-traditional forms of cultural activities started to form. "Prosvita" association, Sunday schools, and translation of world classical literary masterpieces were organized.

In conclusion we should underline that in the 20<sup>th</sup> century Ukrainian culture developed in very complicated conditions, because of that it had contradictory character. In spite of that Ukrainian artists made great contribution to world treasure of literature and arts. Ukrainian culture has the future because of the existence of deep spiritual points, original "cordocentric philosophy", mystic and Gnostic forms of consciousness. Ukraine should overcome the totalitarian way of thinking protect true national-cultural values, formed on the ground of ancient spiritual-moral principles of Ukrainians, created by many generations.

In conditions of transitional economics we should understand that commercialization of true arts is impossible. Market economy ruins classical culture. State should protect culture, takes care of it and give enough money for its development. Without culture we will not have the future.

## **Module 4**

### **Seminar 7. (4 hours) Socio-cultural reality at the turn of the millennium**

#### **1. Cultural processes in Ukraine after 1991:**

- literature;
- art, cinema art;
- Architecture.

#### **2. Ukrainian Diaspora.**

#### **Tasks for independent work of students**

1. Expand the lyrical component of Ukrainian culture in the context of representations about the Ukrainian "national character" and "Ukrainian mentality" (emotional exaltation, tradition of cordocentrism). Express your opinion on the relevance or outdatedness of certain components of this tradition on the example of modern Ukrainian literature.

2. Expand the meaning of the concept of "gender" and analyze the gender stereotypes of Ukrainian culture (for example, O. Zabuzhko)

#### **Abstract:**

1. State Symbols of Ukraine.
2. Youth subculture in Ukraine.

### **Literature:**

1. Богуцький Ю.П. Українська культура в європейському контексті / Ю.П. Богуцький, В.П. Андрущенко, Ж.О. Безвершук, Л.М. Новохатько. – К. : Знання, 2007. – 680 с.
2. Горбачов Д. Авангардизм ХХ століття і Шевченко / Д. Горбачов // Сучасність. – 2009. – № 8. – С. 102-120.
3. Гундорова Т. Соцреалізм: між модерном і авангардом / Т. Гундорова // Слово і час. – 2008. – № 4. – С. 14-21.
4. Попович М.В. Нарис історії культури України / М.В. Попович. – К. : АртЕк, 1998. – 728 с.
5. Ручка А. Культурний капітал сучасного українського соціуму: стан та особливості реалізації / А. Ручка // Бібліотечна планета. – 2010. – № 3. – С. 22-25.

### **Seminar 8. (4 hours) Household component of Ukrainian culture**

1. Regional differences in the organization of life of Ukrainians.
2. Evolution of Ukrainian housing.
3. Ukrainian cuisine.

### **Tasks for independent work of students**

1. Make a comparative analysis of traditional clothing of Ukrainians with a cultural symbol of clothing of other Slavic and related peoples (Hungarians, Romanians, etc.) in an arbitrary writing.
2. Describe the peculiarities of everyday life in your home area or region where you live.

### **Literature:**

1. Гоцалюк А. Стародавня народна творчість - первісне джерело пізнання української праісторії (на прикладах обрядових пісень весняного циклу) // Українознавство. - 2009. - 2. - с.206-208.
2. .Культура і побут населення України: Навч.посібник. Изд. 2-ге, доп. та переробл.- К.:Либідь, 1993.- 288с.
3. Ніколаєва Т. Історія українського костюма. - К.: Либідь, 1996. - 176с.
4. Шкода М.Н. Традиції і свята українського народу. - Донецк: ТОВ ВКФ "БАО", 2007. - 383с.



## 6. Questions for self-control

1. The origin of the term "culture" and the many-sidedness of its modern interpretation.
2. Concepts of the origin of culture.
3. The main functions of culture.
4. Monuments of archaeological finds from the Paleolithic, Mesolithic and Neolithic periods on the territory of Ukraine.
5. The culture and traditions of the peoples which influenced the spiritual world of the Eastern Slavs in the 1st millennium BC. is.?
6. What are the characteristics of the pagan religious views of the Eastern Slavs?
7. Under what conditions the culture of Kievan Rus reached the world level?
8. How and when the alphabet appeared in Russia?
9. Literary monuments of Kievan Rus.
10. What was the influence of the Tatar invasion on the cultural development of Kievan Rus?
11. What are the characteristics of the cultural life of Ukraine in the XIV-XV centuries?
12. What was the role of fraternities in the development of education in Ukraine?
13. What new phenomena and distinctive features arose in the development of literature, painting, music, architecture in the XVI-XVII centuries?
14. What were the contents and consequences of the religious struggle in Ukraine in the XVI-XVII centuries?
15. What role did the Ukrainian Cossacks play in the society of the late XVI - early XVII century?
16. What changes occurred in the education of Ukraine in the middle of the XVII-XVIII centuries?
17. The role of the Cossacks in the development of Ukrainian culture.
18. Cultural mission of fraternal schools.
19. Ukrainian baroque in art during the Cossacks.
20. Ivan Mazepa's cultural and educational activities.
21. What role has the Kyiv-Mohyla Academy played in the cultural life of Ukraine?
22. What are the peculiarities of G. Skovoroda's philosophy?
23. What is the development of architecture in Ukraine in the XVIII century?
24. What are the reasons for the revival of the Uniate Church from the end of the XVIII century?
25. What is a Ukrainian vertep?
26. Romanticism in literature and art.
27. What was the national revival and its features in the first half of the XIX century?
28. Civil movement - an important component of national-cultural revival of the second half of the XIX century. V. Antonovich and M. Drahomanov.

29. Describe the main provisions of the Cyril-Methodius Society's conception of cultural-historical processes in Ukraine.
30. Name prominent scientists of the 19th century.
31. Who can be considered the leading playwrights of Ukraine in the XIX century?
32. Romanticism and realism in Ukrainian culture in the nineteenth century.
33. The nature of Ukrainian culture during the Great Patriotic War.
34. What are the new phenomena in the culture marked in the 50 - 80-ies of XX century?
35. What has brought the Ukrainian culture "rebuilding" into life?
36. Modernism and postmodernism in the Ukrainian culture of the twentieth century.
37. What did the dissidents of Ukraine seek?
38. What role did the Ukrainian intelligentsia play in the development of "perestroika"?
39. How has the legal basis of culture changed in the independent Ukraine?
40. What changes have occurred in the church life of Ukraine since 1991?
41. Main tendencies and forms of development of Ukrainian culture in the twentieth century.
42. Ukrainian culture at the beginning of the XXI century: determining the ways of its further development and solving the global problem in a cultural dimension.

## 7. Themes of controlling works

1. The origin of the term "culture" and the many-sidedness of its modern interpretation.
2. Concepts of the origin of culture.
3. The main functions of culture.
4. Sources of formation of Ukrainian culture.
5. Monuments of culture of Kievan Rus.
6. Ukrainian culture of the Cossack era.
7. The role of the Cossacks in the development of Ukrainian culture.
8. Formation of the Ukrainian cultural space under the conditions of the Austro-Hungarian Empire.
9. Formation of the Ukrainian cultural space in the conditions of the Russian Empire.
10. Cultural mission of brotherhoods and fraternal schools.
11. Ivan Mazepa's cultural and educational activities.
12. Kyiv-Mohyla Academy as a higher educational institution, center of science and culture.
13. Grigory Skovoroda as a philosopher and educator.
14. Ukrainian national and cultural revival of the nineteenth century.
15. The national art of the nineteenth century and the growth of spiritual self-awareness of the Ukrainian people.
16. The artistic heritage of Taras Shevchenko.
17. The introduction of Ukrainian artistic culture into the world cultural context in the nineteenth and twentieth centuries.
18. Baroque and Classicism in the Ukrainian culture of the seventeenth century.
19. Romanticism and realism in Ukrainian culture in the nineteenth century.
20. Modernism and postmodernism in world and Ukrainian culture.
21. The formation of the Ukrainian national theater.
22. Quasional cultural hunting in the conditions of the USSR.
23. Ukrainian national symbols, its origins.
24. The main tendencies and forms of development of Ukrainian culture in the twentieth century.
25. Ukrainian culture at the beginning of the XXI century: identification of ways of its further development and solving of global problems in the cultural dimension.

## **Methodical recommendations for implementation and execution of control work**

Control work, the subject of which students choose independently according to the list, will give an idea of how profoundly they have mastered the theoretical material and acquired the skills of analysis and self-compilation of the collected information.

Work can be done in the form of an abstract or an extended answer to a control task, if it contains a certain analytical situation. Under certain conditions, it is possible to combine these two forms or to prepare video presentations on the selected question.

Basic requirements for the student:

- clarification of the task and the search for the necessary sources for the disclosure of the topic;
- elaboration and a concise statement of the relevant literary sources;
- drafting the plan and, in accordance with it, writing the text with the necessary explanations and references to the sources of information;
- formulation of conclusions and generalizations on the topic;
- the volume of the control in the form of the abstract should not exceed 12-15 pages, and as answers to the control task - 5-6 pages of typewritten text on sheets of A4 format;
- work must be executed in accordance with standard requirements.

***The work plan should consist of the following structure:***

- introduction;
- main part;
- conclusions;
- References.

In the introduction student reveals the relevance of the chosen theme, its practical significance. Covering the main content of the topic, references should be made to scientific sources (at least 4-5), which are listed in the list of literature in alphabetical order in the original language with all the original data in accordance with standard requirements.

The conclusions contain a generalization of the topic, emphasizing the possibility of using the knowledge gained in its practical activities.

The test work must be sent to the educational institution no later than a month before the beginning of the session for review and assessment by the teacher. If the subject is disclosed superficially, with serious errors or material is mechanically rewritten from textbooks or other literature, then the work, together with the teacher's review, is returned for refinement. The student must rework his work within a week.

*Sample design of the title page of the test work*

Name of the educational institution \_\_\_\_\_

Control work

from the discipline \_\_\_\_\_

on the topic \_\_\_\_\_

Group index \_\_\_\_\_

Surname, name and patronymic of the student \_\_\_\_\_

Teacher's surname and initials \_\_\_\_\_

Chernihiv, 2018

## 8. Questionnaire for issues

1. The origin of the term "culture" and the many-sidedness of its modern interpretation. Functions of culture.
2. Modern approaches to the concepts of "culture", "nation", "national culture."
3. National culture as a process of formation and consolidation of national identity.
4. The main directions of the national culturological thought.
5. Complex periodization of the history of Ukrainian culture.
6. Historical conditions of formation of traditional Ukrainian culture.
7. Material and spiritual culture of the Eastern Slavs.
8. Baptism of Rus and Byzantine influence on the formation of Ukrainian culture.
9. Cultural heritage of Kievan Rus and contemporary discussions about its successors.
10. Galicia-Volyn Rus and its culture.
11. Tatar and Turkish influence on Ukrainian life and national character.
12. General tendencies of development of Ukrainian culture of the XIV-XV centuries.
13. Cultural processes in the day of the Cossacks (brotherhood, song and poetry, architecture, etc.).
14. Ukrainian Cossacks as a social stratum and carrier of special forms of culture.
15. Formation of the Ukrainian cultural space under the conditions of the Austro-Hungarian Empire.
16. Formation of the Ukrainian cultural space in the conditions of the Russian Empire.
17. People's conception of the origin and purpose of the Ukrainian nation.
18. Western European influences in the history of Ukrainian culture.
19. Religious determinants of development of Ukrainian culture.
20. Kyiv-Mohyla Academy as a higher educational institution, center of science and culture.
21. Ukrainian national and cultural revival of the nineteenth century (literature, ethnography, folklore, art, architecture).
22. Cultural processes in Ukraine at the beginning of the twentieth century.
23. Ukrainian culture in the 1930's: "The Reborn" was shot.
24. Politics of Ukrainianization: its achievements in education and science.
25. The culture of Ukraine during the period of the Second World War and post-war time.
26. "Sixties" and their contribution to the development of culture.
27. Cultural processes in Ukraine in the 80's of the twentieth century.
28. The concept of "civilization" in social and scientific thought.
29. Traditional Ukrainian family in art and literature.
30. Ukrainian culture of the 20-30s of the twentieth century: the outbreak and tragedy.

31. Ukrainian Baroque as a worldview and a new art.
32. Art Nouveau style: the desire for beauty and escape from the standard.
33. Cultural processes in Ukraine in the 80's of the twentieth century.
34. Cultural processes in Ukraine after 1991.
35. Modern Ukrainian culture (literature, art, architecture).
36. State Symbols of Ukraine.
37. Ukrainian cuisine.
38. Regional differences in the organization of the life of Ukrainians.
39. Ukrainian Traditional Manners and Rites.
40. Ukrainian culture in the European and world context
41. Ukrainian Diaspora.

## 9. Tests for self-control

1. *What is called the last period of the Stone Age?*  
A) Paleolithic; B) Mesolithic; C) Neolithic; G) Paleozoic.
2. *From what metal did people first make the tools of the ancient age?*  
A) iron; B) bronze; C) copper; G) tin
3. *When the first mechanical weapon was invented - bow and arrows?*  
A) Early Paleolithic; B) Middle Paleolithic; C) the late Paleolithic;  
D) Mesolithic.
4. *What people came to replace the Scythians in the Northern Black Sea coast in the northwest.*  
A) Cimmerians; B) the Dorians; C) Sarmatians; G) the Romans
5. *What was called the form of socio-economic and political organization of the society of the ancient cities-states of the Northern Black Sea coast?*  
A) forum; B) agora; C) policy; G) oikumena.
6. *Which of the aforementioned theories does not explain the reasons for the migration of the Greek population to the Northern Black Sea coast in the ancient days?*  
A) demographic; B) agrarian; C) trading; D) industrial.
7. *Which of the following theories explains the origin of the Slavs?*  
A) Kiev; B) Migration; C) pantiturism; G) Roman
8. *Written sources of the Slavs are mentioned as:*  
A) Sklavin, Goths, Venedy; B) Venedy, Slavin, Anti; C) Sklavin, Alani, Venedy; D) Goths, Alani, Venedy.
9. *Name the sacred tree of the ancient Eastern Slavs.*  
A) oak; B) pine; C) birch; D) beech.
11. *What was the name of the god of the sun and light of the ancient Eastern Slavs?*  
A) Perun; B) Stribog; C) Yarilo; G) Dazhdibog.
12. *What Slavic tribe became the core of the Old Russian state?*  
A) Dulibians; B) clearing; C) Slovene; G) Tivertsi.
13. *When for the first time in the historical sources the term "Rus" is used?*  
A) in the 1st century. N. is.; B) in the IV century. N. e. C) in the V century. N. is.; D) in the VII century N. is.
14. *Who from these scientists became one of the authors of the Norman theory of the origin of the Old Russian statehood?*  
A) M. Lomonosov; B. G. Bayer; B) B. Rybakov; G. B. Grekov.
15. *When was Kyiv founded?*  
A) in the V century; B) in the 9th century; C) in the IX century; D) in the tenth century.
16. *Which of the given definitions of the term "Rus" is wrong?*



A) ethnic: Rus - people, tribe; B) social: Rus - the social stratum, the state;  
C) geographic: Russia is a territory, a land; D) political: Russia as a state.

17. *Who was the founder of the dynasty of the great Kiev princes?*

A) Rurik; B) Oleg; C) Kiy; G. Askold.

18. *To which city was Princess Olga doing two diplomatic trips?*

A) Berlin; B) Warsaw; C) Rome; G) Constantinople

19. *About which great Kiev prince of the period of the establishment of Kievan Rus was said: "Alien seeking - you lose?"*

A) Oleg; B) Igor; C) Svyatoslav; G. Askold.

20. *During the reign of which the Kievan prince was baptized in?*

A) Oleg; B) Igor; C) Svyatoslav; D) Volodymyr the Great.

21. *What area occupied Kievan Rus during the reign of Volodymyr the Great?*

A) 100 thousand square meters. km; B) 300 thousand square meters. km; C) 600 thousand square meters. km; G) 800 thousand square meters. km

22. *Which of the great Kyivan princes was called the "test of Europe"?*

A) Igor; B) Svyatoslav; C) Volodymyr the Great; D) Yaroslav the Wise.

23. *Establish the correspondence between the names of historians and the events in which they took an active part?*

Person Event

1) Volodymyr the Great

A) capture of Constantinople

2) Princess Olga

B) construction of Sophia of Kiev

3) Yaroslav the Wise

C) tax reform

4) Oleg Vichy

D) baptism of Rus.

24. *When the term "Ukraine" is first mentioned?*

A) 882; B) 1015 p .; C) 1125; D) 1187

25. *In honor of which Galician prince was named Lviv?*

A) Shvarna; B) Yuri; C) Danila; D) Lion.

26. *In what year was Danylo Galitsky the first Ukrainian king?*

A) in 1245; B) in 1253; C) in 1258; D) in 1260

27. *In what year was the first battle of Russian troops with the Mongol-Tatars?*

A) in 1196; B) in 1206; C) in 1223; D) in 1237

28. *What was the name of the Mongol-Tatar state, depending on which Ukrainian lands fell?*

A) Solar Horde; B) Mongolian Khanate; C) Golden Horde; D) Great Moghuls.

29. *What is a "shortcut"?*

A) tribute; B) money; C) certificate of reign; D) unit of troops.

30. *What was called the first ancient written writing of the norms of secular law?*

A) Russian Law; B) Russian Court; C) Russian truth; D) the Charter of the Russian.

31. *What is called non-free people in Kievan Rus?*

A) princes; B) boyars; C) the warriors; D) slaves.

32. *Who was the head of state in Kievan Rus?*

A) emperor; B) the king; C) the king; D) the Grand Duke.

33. *Who was the most prominent Ancient Russian chronicler?*

A) Hilarion; B) Alimpiy; C) Nestor; D) Hlib.

34. *Who wrote the Word of Law and Grace?*

A) unknown author; B) Metropolitan Hilarion; C) monk Nestor; G) Vladimir Monomakh.

35. *What was the form of government in Kievan Rus?*

A) the republic; B) a monarchy; C) anarchy; G) matriarchy.

36. *Who is considered the most outstanding musician of Kievan Rus?*

A) Boyana; B) Agapit; C) Rublev; G) Nestor.

37. *Specify the kind of painting of the times of Kievan Rus, performed from a multicolored smalt and used for interior decoration of churches?*

A) a mosaic; B) an icon; C) fresco; D) miniature.

38. *What is a veche?*

A) title of position in Kievan Rus; B) People's Assembly; C) area; D) bell.

39. *What religion was adopted in Kievan Rus 988?*

A) Judaism; B) Buddhism; C) Shintoism; D) Christianity.

40. *How was a document in which historic events were chronologically laid out called in Russia?*

A) decree; B) Chronicle; C) Chronicle; D) "Word".

41. *What remarkable monuments of ancient literature contain the following guidelines?*

*"Do not let the strong man perish. Honor the old ones as fathers, and the young ones as brothers. Watch out for the liars both drunkenness and fornication, for in this soul also the body perishes."*

A) "The Tale of the Past Years";

B) "The Word of Law and Grace";

C) "Instruction to children" by Vladimir Monomakh;

D) "The Life of Theodosius of the Caves".

42. *What city was the capital of the Crimean Khanate?*

A) Hadjibei; B) Kerch; B) Bakhchisaray; D) Islakermeren

43. *From what year to the Ukrainian cities a diploma on Magdeburg law began to be issued?*

A) since 1240; B) from 1339; C) since 1342; D) since 1385

44. *What state managed to capture the bulk of Ukrainian lands in the fourteenth century?*

A) Moldavia; B) Bulgaria; C) Lithuania; G) Germany.

45. *What title was the head of the Crimean Tatar state?*

A) Bey; B) Khan; C) Sultan; D) Shah.

46. *Which of the above theories explains the origin of the Cossacks?*

A) Iranian; B) Norman; C) Pan-Slavism; D) social.

47. *What is kleinod?*

A) tools; B) clothes of the Cossack; C) the characters of the power of the Cossack elder; D) position in the Cossacks.

48. *When Ukrainian Cossacks are mentioned for the first time in documents?*

A) in 1240; B) in 1489; C) in 1591; D) in 1615.

49. *What were the names of large landowners in the Lithuanian-Polish period?*

A) the burghers; B) magnates; C) the nobility; G) burghers.

50. *What does the term "Cossack" mean?*

A) an employee; B) a warrior; C) landowner; D) "brave".

51. *What was the name of the Cossack fortification of trucks and ditches?*

A) the cassette; B) camp; C) Jan; D) Kish.

52. *What was the name of the head of Zaporozhye Sich?*

A) Atomic cat; B) Khan; C) Bey; D) Colonel

53. *Which of these posts did not belong to military servicemen in the Zaporozhian Sich?*

A) long; B) a gun; C) Tovmach; D) booth.

54. *On what river was the location of Zaporozhian Cossacks?*

A) Ros; B) Desert; C) Sula; D) Dnepr.

55. *What was the sign of Colonel's power in Zaporizhzhya Sich?*

A) golden saber; B) feather; C) the seal; D) chase.

56. *When was the first Lithuanian Statute adopted?*

A) 1468; B) 1529; C) 1566; D) 1588.

57. *Who directed the written affairs in Zaporozhye Sich?*

A) a judge; B) scribe; C) hetman; D) Colonel.

58. *Which of these historical persons belonged to the most prominent polemicists of the seventeenth century?*

A) Ivan Vyshensky; B) Grigory Skovoroda; C) Theophan Prokopovich; G) Gregory Hrebinka.

59. *When was the Beresteis Church Union concluded?*

A) 1385; B) 1413; C) 1569; D) 1596.

60. *What functions in the Zaporozhian Sich did a gun performe?*

A) an interpreter; B) cook; C) artilleryman; D) tailor.

61. *What was the first printed book in Ukraine?*

A) "Grammar"; B) "The Word of Law and Grace"; C) "March Articles"; G) "Apostle".

62. *In what city fraternal school appeared for the first time?*

A) Kyiv; B) Lviv; C) Ostrog; G) Galich.

63. *In what place was the first Zaporozhian Sich a legend?*

A) Tomakovka; B) Bazavluk; C) Small Khortytsya; G) Oleshki.

64. *Who was the head of the Zaporozhian army?*

A) General; B) Colonel; C) hetman; D) Chicken ataman.

65. *What was the name of the population of Ukrainian cities at the time of the Middle Ages?*

A) the burghers; B) peasants; C) intelligentsia; G) employees.

66. *What was the name of the Cossack poor?*

A) Goloty; B) military servicemen; B) shafari; G) long.

67. *What was supposed to be the supreme authority in Zaporizhzhya Sich?*

A) the general military council; B) decision of the cow's ataman; C) the advice of the elders; D) black council.

68. *What was the main occupation of Zaporozhian Cossacks?*

A) agriculture; B) fishing; C) military affairs; D) hunting.

69. *What units were divided Zaporozhian Army?*

A) currencies; B) company; C) platoons; G) the ladies.

70. *What is a "vertep"?*

A) school; B) puppet theater; C) the church; D) the title of the post.

71. *What is the "libero veto"?*

A) the title of the post in the Commonwealth; B) the prohibition of decision making in the Sejm; C) appeal to the Polish king; D) tax in the Commonwealth.

72. *What is "kleynody"?*

A) tools; B) clothes of the Cossack; C) the characters of the power of the Cossack elder; D) position in the Cossacks.

73. *In what year did the National Liberation War of the mid-seventeenth century begin?*

A) 1638; B) 1646; C) 1648; D) 1649

74. *What document defines the relationship between Ukraine led by B. Khmelnitsky and Moscow's kingdom?*

A) Universal; B) "March Articles"; C) ratification acts; G) Regulatory passes.

75. *What was the governing body of the Left-Bank Ukraine in 1734-1750?*

A) Little Russian College; B) the administration of Hetman's government; C) Little Russian order; G) General Government.

76. *Read the passage from the historical source and answer the question. "Instead of a voivodship person, for the best fidelity and control, there was a board in which to be the brigadier deputy Welyminov with six men, headquarters officers" From the decree of the emperor.*

*What was called the board for the management of Ukraine, created by this decree?*

77. *Who are the “haydamaks”?*

A) a cavalry from the Cossacks; B) artillery from the Cossacks; C) intelligence from the Cossacks; G) the rebels.

78. *What is the historical event of the eighteenth century. Described in the poem “Haydamaky” by T. Shevchenko?*

A) Poltava battle; B) the organization of the Danube Sich; C) Koliivshchyna; D) liquidation of the Zaporozhian Sich.

79. *The structure of which state in the XVIII century. was Transcarpathia?*

A) the Commonwealth; B) Russia; C) Turkey; G) Austria.

80. *In what year was the regimental-hundredth order of the Hetmanate liquidated?*

A) 1764; B) 1775; C) 1781; D) 1793.

81. *When did they began to grow potatoes in Ukraine?*

A) in the second half of the seventeenth century; B) in the first half of the XVIII century; C) in the second half of the XVIII century; D) in the first half of the nineteenth century.

82. *Who was the most prominent Ukrainian philosopher and poet of the eighteenth century?*

A) L. Troshchinsky; B) G. Skovoroda; C) M. Lomonosov; G) O. Bezborodko.

83. *What percentage of Ukrainian lands was part of the Russian Empire in the nineteenth century?*

A) 5 %; B) 16 %; C) 30 %; D) 80 %.

84. *Which of the states included Ukrainian lands in the nineteenth century?*

A) Russia and Poland; B) Russia and Austria; C) Poland and Turkey; D) Turkey and Lithuania.

85. *Who was the founder of the new Ukrainian literature?*

A) I. Kotlyarevsky; B) G. Skovoroda; C) I. Franko; D) L. Ukrainka.

86. *What was called the first stage of the Ukrainian national revival of the late nineteenth and early twentieth centuries?*

A) collecting the inheritance; B) Ukrainophilic; C) economic; D) preparatory.

87. *Which of the above-mentioned historical figures was not part of the Cyril-Methodius Society?*

A) P. Chubinsky; B) P. Kulish; C) T. Shevchenko; G. M. Gulak.

88. *What was the main program document of the Cyril and Methodius Society?*

A) “Book of Being of the Ukrainian People”; B) “Truth”; C) “Apostle”; D) “History of Rus”.

89. *What form of land tenure prevailed in the agrarian sector of the country in the first half of the nineteenth century?*

A) peasant; B) state; C) the landlord; G) public.

90. In what city "Russian Trinity" arose and acted?

A) Kyiv; B) Poltava; C) Ostrog; G) Lviv.

91. When did "Mermaid Dnistrovaya" appear?

A) 1812; B) 1834; C) 1837; D) 1839

92. What was an almanac, published by the "Russian Trinity" called?

A) "Carpathian Rhapsody"; B) "Ukraine is ummery"; C) "Mermaid Dnistrova"; D) "The Galician Manifesto".

93. Which city had the largest population in western Ukraine in the middle of the nineteenth century?

A) Ternopil; B) Lviv; C) Chernivtsi; G) Stanislav

94. The peculiarity of the national revival in Western Ukraine was:

A) that the role of the national factor was fulfilled by the Greek Catholic Church;

B) the existence of stable traditions of Ukrainian statehood;

C) favorable policy of the Austrian government;

D) a joint Ukrainian-Polish struggle for national rights.

95. What was the name of the first Ukrainian-language newspaper, which began being published in 1848 in Lviv?

A) "Zorya Halytska"; B) "Galician Lion"; C) "Lviv Congress"; D) "Home Russian Council".

96. Establish the correspondence between historical events and their participants:

Event Participant

1) liquidation of corpses

A) G. Yakhimovich

2) an uprising in northern Bukovina in 1848

B) Joseph II

3) the creation of the "n trinity"

C) L. Kobyltsia

4) creation of the "Main Russian Council"

D) M. M. Shashkevich

97. Which of the following "Home Russian Council" proclaimed in 1848 the symbols of the Ukrainian people:

1) the golden lion on a blue background; 2) a red pebble; 3) the crown of Danylo Halytsky; 4) yellow-blue flag?

A) 1, 2; B) 1, 4; C) 3; G) 2, 3.

98. For which of the following was the "Main Russian Council":

1) the transformation of Eastern Galicia into a separate province; 2) creation of the Ukrainian National Guard; 3) teaching in Ukrainian; 4) Prohibition of Poles to hold public office?

1) 1, 2; B) 2, 3; C) 1, 2, 3; D) 4.

99. With the release of a literary work, the beginning of the development of the Ukrainian literary language is connected?

A) "Moscal-wizard"; B) "Black Council"; C) "Aeneid"; G) "Dream".

100. *What kind of educational institution was leading in Ukraine in the XVIII century?*

A) Kyiv Mohyla Academy; B) Taurian seminary; C) Ostroh school; D) Kharkiv University.

101. *In what city of the Russian Ukraine in 1805 the first university was founded?*

A) in Kiev; B) in Kharkiv; C) in Odessa; D) in Chernihiv.

102. *The creation of which poet became the most outstanding achievement of Ukrainian literature of the nineteenth century?*

A) E. Hrebinki; B) T. Shevchenko; C) P. Kulish; G) O. Pchilki.

103. *When was the first collection of T. Shevchenko's poems "Kobzar" published?*

A) 1798; B) 1825; C) 1838; D) 1840.

104. *Who was a prominent Ukrainian writer of the nineteenth century who for some time worked as a drawing teacher at Kyiv University?*

A) T. Shevchenko; B) I. Franko; C) P. Kulish; G) P. Mirny.

105. *Who of these persons was an outstanding Ukrainian artist of the nineteenth century?*

A) I. Soshenko; B) P. Gulak-Artemovsky; C) M. Ostrogradsky; G) M. Avenarius.

106. *What Ukrainian poet wrote the verse "Testament" with the lines "When I die, then bury ..."?*

A) I. Kotlyarevsky; B) P. Gulak-Artemovsky; C) V. Karazin; G) T. Shevchenko.

107. *Which of the abovementioned figures was an outstanding Ukrainian historian of the nineteenth century?*

A) M. Ostrogradsky; B) I. Soshenko; C) M. Kostomarov; G) P. Gulak-Artemovsky.

108. *The founder of modern physical chemistry was:*

A) I. Roman; B) T. Osipovsky; C) V. Karazin; G. M. Beketov.

109. *Which of the listed educational institutions was not in the first half of the nineteenth century. Lyceum?*

A) Richelieu; B) Kremenets C) Poltava; D) Nezhinsky.

110. *Establish the correspondence between the author and his work.*

*Written by Creature*

- |                           |                    |
|---------------------------|--------------------|
| 1) I. Kotlyarevsky        | A) "Kobzar"        |
| 2) T. Shevchenko          | B) "Konotop Witch" |
| 3) G. Kvitka-Osnovyanenko | C) "Aeneid"        |
| 4) M. Gogol               | D) "Taras Bulba"   |

111. *What was the name of the first Ukrainian-language periodical publication?*

A) "Basis"; B) "Mermaid Dnistrova"; C) "Community"; D) "Friends of Humanity".

112. *When was the Valuev Circular adopted?*

A) 1861; B) 1862; C) 1864; D) 1870.

113. *What is a "community"?*

A) socio-political organization of the democratic intelligentsia; B) judicial authority; C) military unit of the Cossacks; D) scientific society.

114. *Who of the abovementioned figures was a leader of the public movement in the 1870s of the nineteenth century?*

A) P. Pestel; B) M. Ants; C) S. Podolinsky; D) Drahomanov M.

115. *What political trends were most influential in Ukraine in the second half of the nineteenth century?*

A) Narodniks; B) Social Democrats; C) liberals; G) Ukrainian national movement.

116. *Who are the Narodniks?*

A) folk ensemble; B) socio-political movement; C) immigrants from peasants; G) residents of the city's outskirts.

117. *When did the "going to the people" of the Narodniks begin?*

A) 1874; B) 1875; C) 1879; D) 1880

118. *Which of the listed sections did the scientific society include. T. G. Shevchenko (NTSh): 1) philological; 2) mathematical and natural sciences; 3) legal; 4) historical and philosophical?*

A) 1.2; B) 3.4; C) 1,2,4; D) 2.4.

119. *Who and in what work for the first time in the history of the Ukrainian political movement proved that the political independence of Ukraine is a prerequisite for its existence, economic and cultural development?*

A) AND Franco "Masonry"; B) Y. Bachinsky "Ukraine is unreliable";  
C) I. Nechui-Levytsky "Clouds"; G) P. Peaceful "False People".

120. *What is the "Ukrainian Piedmont"?*

A) another name of "Prosvita";  
B) the name of the programmer I. Franko;  
C) Eastern Galicia as the center of the Ukrainian political movement;  
D) the new name of Eastern Galicia in accordance with the decree of the Austrian emperor from 1894.

121. *Who was the founder of the first professional theatrical group in Ukraine?*

A) M. Lysenko; B) S. Gulak-Artemovsky; C) M. Verbitsky; G) M. Kropivnitsky.

122. *Specify the real name of Lesya Ukrainka.*

A) Olga Dragomanova; B) Olena Pchilka; C) Marco Vovchok; G) Larisa Kosach-Kvitka.

123. *Who is the author of "Zakhar Berkut"?*

A) T. Shevchenko; B) P. Kulish; C) I. Franko; G. I. Kotlyarevsky.

124. *Who is Ivan Franko?*

A) the singer; B) writer and poet; C) Hetman of Ukraine; D) the cat's ataman.



125. *Who is the founder of Ukrainian classical music?*

A) M. Bunge; B) G. Tsekhanovetsky; C) M. Avenarius; G) M. Lysenko.

126. *Name the surname of the prominent Ukrainian historian – author of the 10-volume “History of Ukraine-Rus”.*

A) O. Efimenko; B) V. Antonovich; C) D. Bahaliy; D) M. Hrushevsky.

127. *Establish the correspondence between the author and his work.*

*Written by Creature*

1) P. Mirny

A) “Kaidasheva family”

2) I. Nechui-Levitsky

B) “Masonry”

3) I. Franko

C) “Do the revolt of the will, as a full litter”

4) L. Ukrainka

D) “Forest Song”

128. *What are the main artistic trends of domination in the Ukrainian literature of the second half of the nineteenth century?*

A) romanticism; B) classicism; C) Educational realism; G) critical realism.

129. *What are the main literary styles dominated in the Ukrainian literature of the second half of the nineteenth century? (Mark incorrect).*

A) ethnographic-household; B) analytical-psychological; C) expressionist; D) socio-philosophical.

130. *What Russian artist wrote the painting “Zaporozhians write a letter to the Turkish sultan”?*

A.) Tropinin; B) I. Aivazovsky; C) V. Makovsky; G) I. Repin.

131. *Name the names of the most prominent Ukrainian singers at the beginning of the twentieth century.*

A) I. Kozlovsky, F. Chaliapin; B) I. Alchevsky, S. Krushelnytska;

C) A. Nezhdanova, A. Vyalytseva; D) N. Ruslanova, K. Shulzhenko.

132. *Who is the author of the architectural project of St. Vladimir's Cathedral in Kiev?*

A) O. Beretti; B) O. Beketov; C) I. Matrosh; G) M. Pymonenko.

133. *What symbol was defined by the state emblem of Ukraine during the Central Rada?*

A) Cossack with a musket; B) golden lion; C) trident; G) golden ears.

134. *When was the Ukrainian Academy of Sciences founded?*

A) 1917; B) 1918; B) 1919; D) 1920.

135. *Who was the first president of the Ukrainian Academy of Sciences?*

A) V. Vernadsky; B) D. Bahaliy; C) M. Hrushevsky; G) S. Efremov.

137. *Which of the following persons was the leading Ukrainian theater director in the 20's of the twentieth century?*

A) M. Kropivnitsky; B) M. Staritsky; C) O. Cherry; G) L. Kurbas.

138. *What is “root-fixing”?*

A) policy of nomination of local personnel; B) consolidation of managers for a certain position; C) resettlement of the population; D) literary flow.

139. *Who of the Ukrainian filmmakers gained world recognition in the 20-30 of the twentieth century?*

A) O. Dovzhenko; B) V. Marchenko; C) N. Vitrenko; D) K. Stetsenko.

140. *Who led the Ukrainianization Commission in the 20's of the twentieth century?*

A.) V. Zatonsky; B) O. Grin'ko; C) E. Quirting; D. D. Lebed.

141. *Establish the correspondence between concepts and their definitions.*

*Concept Definition*

1) Chervonets	A) variant of the plan for the arrangement of the USSR
2) nepmani	B) personnel policy
3) coronation	C) the new bourgeoisie in the 20's
4) autonomy	G) monetary unit.

142. *Read the passage from the historical source and identify who these words belong to.*

*"Our orientation is on Western European art, its style, its receptions ... The end came not only to" Little Russian, Ukrainianophilism and Enlightenment, "but also to the darkened Muscovite. It is enough to "filter", "daiosh" your own mind ... Moscow today is the center of the all-Union petty-bourgeoisie."*

A) V. Zatonsky; B) O. Grin'ko; C) M. Khvylovy; G) D. Lebed.

143. *Who of the following literary fellows did not belong to the leading Ukrainian writers and poets of the 20-30s of the twentieth century?*

A) V. Sosyura; B) A. Golovko; C) P. Tychna; G) O. Gonchar.

144. *In what fabricated case were M. Hrushevsky and M. Yavorskyi, the prominent historians of Ukraine, repressed?*

A) "mining business"; B) "Uzbek case"; C) "the case of the Ukrainian National Center"; D) "the case of the right-left-wing center".

145. *When did the end of Ukrainization and the long-term stage of oppression of Ukrainian culture began?*

A) in 1933; B) in 1934; C) in 1936; D) in 1937.

146. *When did the unification of higher and secondary education in Ukraine happen?*

A) in 1930; B) in 1934; C) in 1936; D) in 1937.

147. *When was the peak of political repressions in Ukraine in the 30's of the twentieth century?*

A) 1930; B) 1933; C) 1935; D) 1937.

148. *What system of assessment of education was introduced in the country in the 1930s?*

A) five-point; B) ten-point; C) twelve-point; G) Stobalnaya.

149. Who was the main ideologue of Ukrainian integral nationalism in the interwar period of the 20-30's of the twentieth century)?

A) S. Bandera; B) A. Melnik; C) D. Dontsov; G) E. Konovalets.

150. What was the name of an underground youth organization operating in the city of Krasnodon from 1942 to 1943?

A) Partizan spark; B) "People's Will"; C) "Lenin Guard"; G) "Young Guard".

151. Who is the author of the poem "Love Ukraine!", Which was criticized in the post-war years?

A) P. Tychyna; B) M. Rylsky; C) V. Sosyura; G) M. Bazhan.

152. What is a "thaw"?

A) spring warming; B) liberalization of the Soviet political regime in the 50's – in the early 60's of the twentieth century; B) improvement of relations between the USSR and the USA; D) the national revival of Ukraine.

153. Which of the following were the main reasons for the slow democratization of Soviet society in the 1950s?

- 1) the failure of the command and administrative system to deep reform;
- 2) half-heartedness in overcoming Stalinism;
- 3) the negative impact of the experience of war;
- 4) separation of ideology and politics from real life;
- 5) weak participation of the broad masses in the reforms;
- 6) economic experiments;
- 7) Khrushchev's style of leadership.

A) 1, 2, 4; B) 1, 2, 4, 5, 7; C) 2, 3, 7; G) 1, 2, 5, 6.

154. What kind of the political regime was MS Khrushchev's?

A) tyrannical; B) authoritarian; C) democratic; D) oligarchic.

155. When was the first satellite of the Earth launched into space?

A) in 1953; B) in 1956; C) in 1957; D) in 1959

156. When did the first human flight into space happen?

A) in 1953; B) in 1957; C) in 1959; D) in 1961.

157. What was the main purpose of the law "On reforming education", adopted in 1958-1959?

A) the revival of the national school; B) a combination of general education and polytechnic studies; C) strengthening the study of the history of Ukraine; D) the prohibition of teaching in the Ukrainian language.

158. What year was launch the first television broadcasting in Ukraine?

A) 1950; B) 1951; C) 1957; D) 1959.

160. "Sixties" is

A) scientists, innovators who worked in the space sector; B) a generation of young artists from the 1960s advocating the renewal of Soviet society; C) gerontologists; D) the older generation of the Soviet leadership.

161. Who of these figures did not belong to the dissidents?

A) L. Lukyanenko; B) V. Chornovil; C) M. Rudenko; G. M. Bazhan.

162. When did the "thaw" period end in the USSR?

A) 1953; B) 1964; C) 1967; D) 1982

163. Mark the term that corresponds to the definition of "periodicals, articles published in the USSR in the 1960's and 1970's illegally."

A) flyers; B) black magazines; C) white books; D) samizdat.

164. What is "Russification"?

A) program of resettlement of Russians in Ukraine;

B) measures to reduce the role of the Ukrainian language and strengthen the position of Russian;

C) program of in-depth study of the history of Kievan Rus;

D) granting cultural-national autonomy to Rusyns.

165. In the 60's and 70's of the twentieth century Ukrainian schools:

A) grew; B) decreased; C) remained unchanged; D) they were not at all.

166. What features were characteristic of the development of science in this period? (Mark incorrect).

A) deployment of scientific and technological revolution; B) reduction of financing; C) development of new technologies; D) increasing the number of scientists.

167. Establish the correspondence between historical events and the names of their active participants.

Event Participant

1) "stagnation"

A) Yu. Gagarin

2) de-Stalinization

B) L. Brezhnev

3) the first flight of man into space

C) M. Khrushchev

4) economic reform of 1965

G) O. Kosygin

168. Read the passage from the historical document and indicate which public figure is in it.

"This" work "has a clear anti-Soviet character ... it defamed the national policy of the Communist Party of the Soviet Union, an attempt is made to stir up hostility between the Ukrainian and Russian peoples. To this end, the author resorts to distorting the provisions of the Leninist national policy of the CPSU, an attempt is made to stir up hostility between the Ukrainian and Russian peoples. To this end, the author resorts to distorting the provisions of the Leninist national policy, the content of the works of the classics of Marxism-Leninism on the national question."

A) about L. Lukyanenko; B) about V. Chornovil; C) about I. Dziubu; D) about P. Shelest.

169. When did the policy of "perestroika" begin?

A) 1982; B) 1983; C) 1985; D) 1986.

170. What kind of politician was the initiator of the policy of "restructuring"?

A) J. Stalin; B) M. Khrushchev; C) L. Brezhnev; G) M. Gorbachev.

171. What was the purpose of the policy of "restructuring"?

A) preservation of the Soviet system through its modernization; B) liquidation of the Soviet system; C) return to Stalin's orders; D) establishment of the personal dictatorship of M. Gorbachev.

172. What is "publicity"?

A) Deputies in the Verkhovna Rada of Ukraine; B) the transitional stage to freedom of speech; C) election of the governing bodies of the state from the bottom to the top; D) dissent.

173. What is "political pluralism"?

A) prohibition of the activities of political parties; B) the collective management of the state; C) multiparty system; D) is synonymous with the term of sovereignty.

174. When was the law "On Languages" adopted in the Ukrainian SSR?

A) 1987; B) 1988; C) 1989; G) 1990

175. What is the essence of the law "On Languages"?

A) the Ukrainian language was declared state; B) Russian and Ukrainian languages were declared state; C) defense was withdrawn on the use of the Ukrainian language in official documents; D) proclaimed a course on the intensive study of foreign languages

176. When was the Declaration "On State Sovereignty of Ukraine" adopted?

A) April 24, 1985; B) July 16, 1990; C) August 24, 1991; D) December 1, 1991.

177. When was the Declaration of Independence of Ukraine adopted?

A) July 16, 1990; B) August 24, 1991; C) 1 December 1991; D) June 28, 1996.

178. Who was the first president of independent Ukraine (1991-1994)?

A) V. Chornovil; B) L. Kravchuk; C) L. Kuchma; G) V. Yanukovych.

179. What words does the National Anthem of Ukraine begin with?

A) "Ukraine has not died yet ..."; B) "One God only, great, keep us Ukraine ..."; C) "My earth ..."; G.) "For the world rose Cossack ...".

180. Which Ukrainian athlete is a four-time Olympic champion?

A) T. Bondarenko; B) G. Bessonova; C) Ya. Klochkova; G) V. Kozub.

181. What is the main element of the Great State Emblem of Ukraine?

A) a golden lion; B) Cossack with a musket; C) shield; G) trident.

182. Who are the authors of music and words to the State Anthem of Ukraine?

A) M. Lysenko and T. Shevchenko; B) M. Lysenko and I. Franko; C) P. Mayboroda and V. Sosyura; G. M. Verbitsky and P. Chubinsky.

183. When was the Constitution of an independent Ukraine adopted?

A) July 16, 1990; B) August 24, 1991; C) 1 December 1991; D) June 28, 1996.

184. What is depopulation?

A) reduction of population; B) increase of population; C) measures to improve the living standards of the population; D) the fall of popularity policy.

185. Which of the Ukrainian singers became the winner of the Eurovision Song Contest in 2004?

A) Iryna Bilyk; B) Taisia Povaliy; C) Alexander Ponomariov; D) Ruslana Lisichko.

186. Read the passage from the historical document and determine what event it is about. *“The protesters in Kiev blocked the House of the Government and the Presidential Administration, which somewhat paralyzed their work. Mediators came to Ukraine to resolve the political conflict in Ukraine three times: the Presidents of Poland, Lithuania, the Chairman of the State Duma of Russia, representatives of the Council of Europe, the Organization for Security and Co-operation in Europe”.*

A) “cassette scandal”; B) “revolution on granite”; C) “Orange Revolution”; D) “Ukraine without Kuchma”.

187. Finish the sentence *“The prominent place in the economic activity of the inhabitants of the Greek colonies in the Northern Black Sea Region belonged ...”.*

A) viticulture; B) cattle breeding; C) gardening; G) agriculture.

188. Finish the sentence: *“Modern historians believe that the ancient n state of the IX-X centuries. was in shape ...”*

A) wife; B) tribal; C) C) boyar; D) a monarchy.

189. What kind of chronicle was created before the *“Tale of the Past Years”* Nestor.

A) “The Word of the Regiment Igor”; B) Kyiv-Pechersk Paterik; C) Galician-Volyn Chronicle; D) John's chronicle report.

190. What form of government was defended for Ukraine by V. Lipinsky?

A) anarchy; B) Empire; C) a monarchy; D) the republic.

191. Name the famous Western-Ukrainian painter of the early twentieth century, who worked in the style of expressionism.

A) I. Trush; B) O. Novakovskii; C) P. Kholodny; G. G. Narbut.

192. Complete the sentence: *“The concept ... is close to the concept of freedom of speech, but not adequate to it, although it is often used for its subjection.”*

A) restructuring; B) democratization; C) publicity; D) Liberalization.

193. Establish the correspondence between the works and their authors.

A) “Aeneid”	1) D. Bantysh-Kamensky;
B) “Little Russian songs”	2) G. Kvitka-Osnovyanenko;
C) “Konotop Witch”	3) A. Maksimovich;
D) “History of Minor”	4) I. Kotlyarevsky;
	5) M. Shashkevich.

194. Establish the correspondence between the works and their authors.

A) cinema “Ukraine in Fire”	1) I. Senchenko;
B) opera “Bogdan Khmelnytsky”	2) O. Dovzhenko;
C) story “His generation”	3) K. Dankevich;
D) novel “Living Water”	4) Yu Yanovsky;
	5) M. Rylsky.

195. Establish the correspondence between the period of history and the name of the historic person whose activity is associated with it.

- A) "thaw" 1) M. Gorbachev;
- B) reorganization 2) L. Brezhnev;
- C) Neostalinism 3) M. Khrushchev;
- G) totalitarianism 4) J. Stalin;
- 5) Yu Andropov.

196. Set the sequence of events.

A) the creation of a "Ukrainian community" in Kyiv; B) creation of the Cyril-Methodius Society in Kyiv; C) the founding of the Main Russian Council; D) creation of the "Tarasivtsi Brotherhood" in Kyiv.

197. Finish the sentence: "In 1072 a collection of laws was created, which was called..."

A) "The Truth of Yaroslavichy"; B) "Russkaya Pravda"; C) Sudebnik; G) "Truth Yaroslav".

198. Finish the sentence: "In the XVII - the first half of the XVIII century. in the Ukrainian drama the interludes, which were written in the Ukrainian language, became widespread ...".

A) religious themes; B) military themes; C) historical themes; D) materials of everyday life.

199. Finish the sentence by the relevant term: "Brotherhood - ..."

- A) national-religious public associations of burghers at Orthodox centers;
- B) national-religious public associations of peasants at Orthodox centers;
- C) national-religious public associations of gentry at Orthodox centers;
- D) national-religious public associations of Cossacks at Orthodox centers;

200 Complete the sentence: "Professor I. Ogiienko in the book "Ukrainian Culture" wrote that Ukrainian influence in the seventeenth century. - at the beginning of the eighteenth century. Affected in Russia ..."

A) throughout life; B) in the literature; C) on the right; D) on construction.

201. Finish the sentence: "The first Ukrainian mass magazine" Ukrainian Visnyk "came out in the city from 1816-1819."

A) Kyiv; B) Kharkov; C) Poltava; G) Lugansk

202. Conclude the sentence: "The significance of the Cyril-Methodius Society for the deployment of the Ukrainian national liberation movement was that it had the first and successful attempt to unite on national principles ..."

A) Ukrainian aristocracy and workers; B) Ukrainian workers and students; C) Ukrainian aristocracy and peasantry; D) Ukrainian peasantry and students.

203. Complete the sentence: "In the nineteenth century, due to ... a foreign Ukrainian diaspora emerges from Western Ukraine."

A) political emigration; B) military emigration; C) labor emigration; D) cultural emigration.

204. Complete the term sentence that corresponds to the definition: "... - articles, newspapers, magazines, etc., which were published illegally in the SSR in the 1970s."

A) the press; B) censorship; C) "samizdat"; D) "there".

205. Establish the correspondence between the works and their authors.

- |                    |                                      |
|--------------------|--------------------------------------|
| A) V. Stefanik     | 1) "Earth";                          |
| B) M. Kotsyubinsky | 2) "Stone Cross";                    |
| C) O. Kobylyanska  | 3) "Ognetsvit";                      |
| G.) Khotkevich     | 4) "Shadows of forgotten ancestors"; |
|                    | 5) "Dovbush".                        |



## 10. Methods of control

**Knowledge control system and exam preparation conditions.** The educational discipline " Ukrainian Studies (Ukrainian Culture)" is evaluated according to the modular-rating system, consisting of 4 modules. Results of educational activity of students are estimated on a 60-point scale.

**Module control:** For each module content during the semester:

The module1 - 30 points; The second module - 30 points, the third module - 30 points, the fourth – 30 points

Based on the results of each module, the student receives a final score of 60 points, calculated as a cumulative score for each of the 2 modules in the semester.

### Distribution of points received by students

Rating	Oral answer	Activity	Abstract	WRITTEN WORK	TEST	Total
<b>5 (perfect)</b>	10-12	5-4	10-12	10-12	10-12	23-25
<b>4 (good)</b>	7-9	3-2	7-9	7-9	7-9	22-20
<b>3 (satisfactory)</b>	4-6	1	4-6	4-6	4-6	15-19
<b>2 (unsatisfactory)</b>	0-3	0	0-3	0-3	0-3	9-14

### MODULE EVOLUTION

Rating ECTS	Rating (National scale)	Specific gravity for three modules	Test	The amount of points
<b>A</b>	<b>5 (perfect)</b>	до 60 points	<b>30-40</b>	<b>90 - 100</b>
<b>B</b>	<b>4 (good)</b>	До 54	<b>28-35</b>	<b>82 - 89</b>
<b>C</b>			<b>21-27</b>	<b>75 - 81</b>
<b>D</b>	<b>3 (satisfactory)</b>	До 40	<b>26-34</b>	<b>66 - 74</b>
<b>E</b>			<b>20-25</b>	<b>60 - 65</b>
<b>FX</b>	<b>2 (satisfactory)</b> with admission to the exam	До20		
<b>F</b>	<b>2 (unsatisfactory)</b> with mandatory repeat course	0-19	-	<b>0-34</b>

## 11. Glossary

**1. Aristocracy** (from the Greek ἀριστοκρατία (aristokratía), ἀριστεύς - the best and κρατεῖν - rule, that is, the power of the best) - the form of the state system, in which the board is carried out by representatives of the generic nobility.

**2. Abstractionism** (Latin abstractus - separated, separated) - a trend in modernist art of the 20th century, completely abandoning the realistic representation of objects and phenomena.

**3. Baroque** (from Italian valosso - quirky, bizarre) - one of the leading artistic styles of the late XVI - the middle of the XVIII century. Originated in Italy. Baroque art is characterized by grandeur, splendor, dynamics, pathetic sublime, intensity of feelings, passion for effective sights, a combination of illusory and real, strong contrasts of scale and rhythms, light and shadow.

**4. Renaissance** (Italian Renaissance, Rinascimento) - an era in the history of the cultures of the countries of Western and Central Europe, as well as of some countries of Eastern Europe (in Italy-XIV-XVI centuries, in other countries, the end of the XV-XVI centuries). There is early Renaissance (XV cent.), High Renaissance (end of the XV-first quarter of the XVI century), Late Renaissance (second to third quarter of the XVI century). The term "Renaissance" was introduced by the Italian J. Vasari in the XVI century. on the definition of connection with the ancient heritage.

**5. Gothic** (from Italian Gothic letters - Gothic, from the name of the Gothic Gothic tribe); The Gothic style is an artistic style that became the final stage in the development of medieval art in the countries of the Western and partly Eastern Europe (between the middle of the XII and XV-XVI centuries).

**6. Spirituality** - the internal mental life of man, his moral world.

**7. Dadaism** (fd. Dadaisme, from dada - a child's grasshopper, portable - children's babbling) - a modernist trend in the literature and fine art of Western Europe at the beginning of the XX century.

**8. Ethnos** (from the group of eipos - a tribe, a people) - historically formed stable unity of people, whose cultural community determines the unity of mental self-esteem.

**9. Ethnic identity** - awareness of belonging to a certain ethnic community, identification with other members of the ethnic group as a result of the commonality of historical memory, the commonality of cultural archetypes, etc.

**10. Ethnogenesis** (from ancient times ἔθνος – “tribe, people” and γένεσις - "origin, origin") - the process of formation of ethnic community, the origin of peoples on the basis of various ethnic components.

**11. Iconography** (eiknost - image, image and γράφειν - write) - the rules of the image of a certain plot or person related to religious subjects.

**12. Initiation** (initiation - from the Latin initium - beginning, consecration) - an important magic ritual of consecration, transition from one age group to another, which is accompanied by various tests.

**13. Intellectuals** (from the Latin intelligenti) - the public stratum, in the broad sense - people of intellectual work engaged in various branches of culture, education, science, healthcare, production, and have appropriate education for this.

**14. Kitsch** (German Kitsch - cheap products, nasty, verkitschen - cheap to sell) - a trend in modern culture, designed for a mass consumer, characterized by primitiveness, lack of attitude, entertainment; mass production, devoid of taste and designed for the external effect.

**15. Classicism** (from Latin classicus - exemplary) - artistic style and aesthetic direction in European literature and art.

**16. Counterculture** (from the Latin counter-opposite) - the direction of the development of culture, which is opposed to the official, basic, dominant traditional culture, any form of deviant behavior.

**17. Cubism** (French cubism, from the cube) is a modernist formalist movement in the fine arts of the early twentieth century, whose representatives depicted the real world in the form of combinations of geometric shapes (cube, ball, cylinder, cone).

**18. Liberalism** is free-thinking, beliefs that oppose traditions, customs and dogmas. In politics, liberalism is opposed to conservatism, in the economy stands for free competition against state interference.

**19. Magic** (lat. Magia, from gr. Mageia - magic) - a system of rituals associated with beliefs in the ability of an extraordinary effect on people, animals, forces of nature, the deity and the spiritual world for the benefit of the living.

**20. Madrigal** (it. Madrigale, from Lat. Matricale - Song maternal language) - a secular literary and musical-poetic genre song of the Renaissance.

**21. Modernism** (French modernism, from modern - modern, modern) - is one of the most notable and characteristic features of the cultural life of the end of the nineteenth and twentieth centuries. in the field of religion, philosophy, art and literature.

**22. Folk culture** - is created in the daily labor activity of the masses on the basis of the rich experience of life accumulated for centuries.

**23. Neo-Dada** (from the Greek. Neos - new and Dadaism) - a set of new modernist trends in art, which, in fact, reject art as a result of conscious emotional reality imaginative play, resorting to absurd actions, deeds or artificially giving aesthetic value for everyday life, for example, pop art, conceptual art.

**24. Ornament** (from the Latin. Ornamentum - decoration) - pattern built on the rhythmic alternation (repetition) and the combination of geometric elements or stylized floral or animal motifs.

**25. Performance** (English performance - performance, performance, performance, action, action) - 1. one of the trends in modern art. Originated in 60s of the XX century It consists of performing some kind of planned actions in front of the public. The viewers are limited to a passive role, but do not take part in the action. 2. The kind of conceptual art that specializes in image feelings, states of consciousness, social and psychological phenomena that occur in the process of communication.

**26. Pop art** (English pop art, popular from popular art - popular, popular art) - one of the trends of artistic modernism, neo-avant-garde trend in the fine arts of the second half of the XX century.

**27. Religion** (lat. Religio - piety) - one of the forms of social consciousness - a set of spiritual notions based on belief in the existence of God or gods, as well as the corresponding behavior and specific actions of man (cult), social institution of culture.

**28. Roqueilles** (French rocaillie - small pebbles, shells, turtles) 1. Characteristic for a rococo motif of ornament is a stylized shell. 2. Occasionally the same as rococo.

**29. Rococo** (French rococo - similar to a turtle, from French rocaille - small pebbles, shells, turtles) - a style in the Western European art of the first half of the eighteenth century. (up to 60 years old), common in the transition between Baroque and Classicism.

**30. Syncretism** - (from gr.- connection, association) - a combination of heterogeneous elements (dance, singing, music, words, gestures, etc.) in a single expression. Syncretism is characteristic of the primitive period of cultural development.

**31. Travestia** (from Ignacio Gagavigo - dress) is one of the varieties of burlesque, humorous poetry, in which the work of serious or heroic content and the corresponding form is redone, "replayed" into a comic character using Panibrate, jargon turns.

**32. Facade** - (facade faces - faces) - the outside of the building.

**33. Chronicle** (Greek chronikys - connected with time) - a collection of the presentation of the most important events of a period in a chronological order. In Russia - the chronicle. One of the genres of historical literature.

**34. Civilization** (from the latin civilis - public, social, state, civil) in the broadest sense is the same as culture; in the narrower sense, a certain level of development of the culture of a class society, which implies the presence of statehood, writing, technology, etc. Before the scientific turn, the term "civilization" was first introduced by Baron Paul Henri Thierry Holbach (1766).

**35. Chern** - an alloy of silver, lead, sulfur and other components, was used by jewelers of Kievan Rus.

**36. Chauvinisme**-the propagation of national superiority in foreign ethnic territories (in the territories of another ethnic community by one nation (nation) - other peoples (nations)). More broadly, it is an ideology that propagates the national superiority of one nation over others and justifies the "right" to discriminate and incite other nations.

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