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Самостійна робота
з англійської мови
для студентів I-го, II-го курсів
спеціальності
„Українська мова і література”

Укладачі:
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загальноосвітньої школи
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Методична розробка з англійської мови містить добірку текстів, що відображають різні сфери життя українського народу, а також вправи до них.

Для студентів першого і другого курсів денної та заочної форми навчання філологічного факультету.

PREFACE

This manual is intended for the individual work of the students of the first and second years of study majoring in “Ukrainian language and literature”. The book may also be used by students of other specialities who study the lexical themes included in it.

The material provided is arranged in seven units dedicated to the history of Ukraine, the national emblems and anthem, the Ukrainian language and literature, crafts, family life and cuisine.

The manual has the goal of improving students’ skills in writing, speaking and reading English. It also has the purpose of enriching their knowledge with new and interesting information about different spheres of life in Ukraine.

The authors of the book hope that the manual will add to the students’ knowledge of English vocabulary on the given topics and teach them how to use it in normal verbal communication.

Unit 1. HISTORY OF UKRAINE

Notes

prosperity – процвітання

reign – царювання

to reinforce – підсилювати, підкріплювати

emergence – поява

stratum – верства (суспільства)

subjugation – підкорення, підпорядкування

disfranchisement – позбавлення виборчого права, громадянства і т. д.

Ukrainian history from the earliest times to the present day can be divided into five main periods: Kyivan Rus, the Grand Duchy of Poland-Lithuania, the Cossack era, Ukraine under imperial rule and 20th-century Ukraine.

The term Ukraine was first mentioned in 12th-century manuscripts as a geographical term for the southern lands of the state of Ancient Rus, which in the 9th-11th centuries covered a large territory from the Carpathian Mountains to the Volga River and from the Black Sea to the Baltic Sea. In the process of the development of the Ukrainian nation, the name Ukraine gradually began to be associated with the territories in south-western Rus – the Kyiv, Chernihiv, Volyn, Podolia, Galicia, Transcarpathia, Bukovina and Zaporizhzhia regions.

The prosperity of Kyivan Rus reached its peak in the reign of Prince Volodymyr the Great (980 – 1015) and his son Yaroslav the Wise (1019 – 1054). Prince Volodymyr consolidated all the lands of the Eastern Slavs, strengthened the state and in the year 988 introduced Christianity. Yaroslav the Wise continued the work of his famous father. He did much for the cultural development of the country and he concluded treaties with a number of European countries. These treaties were reinforced by the marriages of his daughters. Princess Anna became Queen of France, Princess Elizabeth Queen of Norway and Princess Anastasia Queen of Hungary.

The last effective rulers of Kyivan Rus were Volodymyr Monomakh (1113 – 1125) and his son Mstyslav (1125 – 1132).

Between the 14th and the 16th centuries, Lithuania, and later Poland, expanded their rule in the Ukrainian lands.

A new chapter in the history of Ukraine opened with the emergence of a new stratum – that of the Cossacks. The word *Cossack* originally referred to the free independent men who lived on the unsettled periphery of the country. Cossack settlements first appeared in the 1480s. The Zaporizhian *Sich* was located far beyond the reach of government authorities. Any Christian male was free to come to this island fortress and to join the Cossack brotherhood. He was also free to leave at will.

Historians generally agree that prior to Bohdan Khmelnytsky, Petro Konashevych-Sahaidachny was the most outstanding Cossack leader. He mobilised and led the large Cossack army that fought in continuous wars against the enemies of Ukraine. He won the battle near Khotyn (1621) that halted the advance of Turkish troops and saved Europe from a Turkish invasion.

Ukraine experienced hard times in the 18th and 19th centuries. Its territory was divided between the Russian and Austro-Hungarian Empires. Those were the harsh times of tsarist subjugation, and the prohibition to use the Ukrainian language in any sphere of human activity. The economy of the country was based on serfdom until it was abolished in 1848 in Austria-Hungary and in 1861 in the Russian Empire. However, the Ukrainian people never ceased to struggle for independence even under such cruel circumstances. One of the most positive achievements was the 1846 organisation of the Brotherhood of St. Cyril and Methodius by Mykola Kostomarov, M. Hulak and Taras Shevchenko.

Ukraine took an active part in the struggle against the despotism of the tsarist autocracy, and against serfdom and political disfranchisement. Finally, after centuries of oppression, the Ukrainian National Republic was proclaimed in 1918. However, the political and economic situation made it impossible for the newly independent state to survive, and it was absorbed into the Soviet Union, of which it then formed a constituent part for more than seventy years. That period included the grim years of the genocidal famine of 1932-33, the

Stalinist repressions and then the devastation of World War II, when the plague of fascism swept over the whole of Europe. Yet again Ukraine arose from the ashes and ruins.

A new chapter began for our country when in the referendum of December 1, 1991 the citizens of Ukraine ratified the Act of the Declaration of the Independence of Ukraine of 24th August 1991.

[From: Orest Subtelny, Ukraine: a history. University of Toronto Press, 1988]

Ex. 1. Study the text and answer the following questions:

1. How many different states have existed on the territory of present-day Ukraine? What are their names?
2. What periods can Ukrainian history be divided into?
3. When was the name “Ukraine” first mentioned?
4. When did the prosperity of the Kyivan Rus reach its peak?
5. What did the word Cossack originally refer to?
6. When did the first Cossack settlements appear?
7. Where was the Zaporizhzhian Sich located?
8. Who could join the Cossack brotherhood?
9. Who were the most outstanding Cossack leaders?

Ex. 2. Look through the text again and locate all the historical dates. What are they connected with?

Ex.3. In the text, find synonyms for the following words:

Well-known, to strengthen, agreement, leader, to enlarge, outskirts, officials, to forbid, aggression, hard, slavery, to stop, brutal, situation, to declare, gloomy, hunger.

Ex. 4. Read the article and make a short summary of it.

**Roxolana from Roksolania,
the beloved wife of the Sultan
of the Ottoman Empire Suleyman I
The Magnificent, or The Lawgiver**

From the long history of Ukraine only a few women's names have been firmly established in the nation's memory: the Grand Duchess Olga, a distinguished tenth-century ruler of Kyiv; Anna, the daughter of the Grand Duke Yaroslav the Wise who in the eleventh century was married to the King of France Henry I, and similarly to Olga, ruled the country as a regent after her husband's death; Roxolana, a Ukrainian girl who was captured, sold into slavery and who became an official wife of arguably the greatest of all Ottoman sultans. There are several other, mostly religious mystics of the nineteenth century, but their names are less known.

Some details:

The current wife of the Turkish sultan, who loves her dearly, is a woman who was captured somewhere in our lands", wrote Mykhailo Lytvyn. Ottoman sultans had married foreigners before but those women had mostly been from distinguished families or the daughters of foreign rulers. Suleyman did an unprecedented thing – he officially married a captive Slavic girl in full accordance with the Muslim religious law. According to the Polish author Count Stanislaw Rzewewski, Roxolana hailed from the town of Rohatyn in Western Ukraine (now in the Ivano-Frankivsk Oblast). She was born into the family of a priest and at her baptism was given the name of Anastasiya (other sources call her Oleksandra). In the sultan's harem she was called *Hurrem sultan*, or "the joyful sultana". In history she has remained known as Roxolana, that is, a girl from Roxolania, the medieval Latin name for Rus-Ukraine (a man from Roxolania was Roxolanus).

Roxolana had found herself in Suleyman's harem before he ascended the throne in 1520. One of the legends about her says that the young girl Anastasiya was captured by the Tartars on the day of her wedding. Roxolana evidently did not have an appearance of a typical harem beauty: no dark burning eyes like

black olives, no big sensuous lips, no ample, zaftig, curvaceous and voluptuous figure. “Giovane ma non bella” – “young but not beautiful”, a Venetian ambassador was told in 1526, but “graceful and short of stature”. Roxolana’s main asset was her mind, which was remarked upon by all the contemporaries who wrote about her. She was able both to entertain the sultan with clever and witty talk and give good and sound advice. In 1533 when Roxolana was already fifty, the Venetian ambassador Navagero wrote: “His Majesty the Sultan loves Roxolana so much that never in the Ottoman dynasty has there been a woman who enjoyed greater respect. They say that she has a very nice and modern appearance, and that she knows the nature of the great ruler very well”. In 1554, another Italian, Domenico Trevisano wrote from the Ottoman capital: “His Majesty the Sultan loves her [Roxolana] so much that, as they say, he has refused to be with any other woman but her; none of his predecessors had ever done that and such a thing is unheard of among the Turks, who have a custom of sleeping with many wives”.

Ex. 5. Read and translate the following:

National awareness

In spite of the loss of statehood, prominent cultural figures of Ukraine, and later an ever widening circle of Ukrainian intellectuals, never abandoned the hope of restoring Ukraine’s independence. The late 19th and early 20th centuries saw an upsurge of activity in the national liberation movement and a growing national awareness gave the movement the muscle and blood. The First World War triggered revolutions as a result of which three empires collapsed – the German, the Austrian-Hungarian and the Russian. Thus favourable conditions were created for Ukraine to make a bid for independence. On January 22 1918, the Ukrainian People’s Republic was proclaimed a sovereign state, and its first president was Mykhailo Hrushevsky, an eminent Ukrainian historian, political and public figure.

Ukrainian Independence

On August 24 1991, Ukraine proclaimed its independence, and during the referendum held on December 1 of the same year, the Ukrainian people confirmed their choice of independent development by saying “yes” to it.

Ukraine faced a multitude of very difficult tasks which had to be solved within a short period of time: a new political system had to be built; new statehood principles based on law had to be introduced; a new system of national security and defence had to be created; new relations with other countries of the world had to be established; social, economic and ecological reforms had to be carried out; the nuclear weapons were to be scrapped. The enormity of all these large-scale, time-, labour- and finance-consuming tasks was further exacerbated by the multiple crises the country was living through – economic, political and psychological. On top of all that, Ukraine continued to deal with the consequences of the Chornobyl disaster (21 percent of the Ukrainian territory was polluted by the fallout of radioactive materials and it affected 7 percent of the Ukrainian population).

In 1996 a new constitution was adopted; the runaway inflation, which was endemic throughout the former Soviet Union, was curbed and the national currency, *hryvnya*, was launched. Ukraine was the first among the post-soviet countries to establish working relations with the European Union. A charter was signed with NATO in 1997. Over the years, Ukraine sent its peacekeepers to the Balkans, Africa and Iraq.

A peaceful revolution in the fall of 2004 ushered in a new era in the history of Ukraine. The new president who supports the democratic principles, faces an enormous task of stabilizing the country, rooting out corruption, dealing with grievous economic problems that have accumulated over the years, and meeting the expectations and hopes of the people who backed him at the time of the national crisis.

Ex. 6. Discuss the following questions:

1. What do you think independence is?
2. What are the advantages and disadvantages of independence?

3. What do you consider to be a guarantee of independence?

- a) private ownership of property?
- b) the support of the civilized world?
- c) having a domestic army?
- d) anything else? What is it?

Unit 2. NATIONAL EMBLEMS AND ANTHEM

Notes

trident – тризуб

coat of arms – герб

portal – головний вхід, ворота

rendition – тлумачення

score – партитура

lyrics – слова пісні

stanza – строфа

Trident. The trident is the official coat of arms of Ukraine. It consists of a gold trident on an azure background. Archeological findings of the trident in Ukraine date back to the 1st century A.D., when it was apparently a mark of authority and a symbol of one or several of the various early tribes which inhabited Ukrainian territory and later became part of the Ukrainian people.

As a state emblem, the trident dates back to the ninth century when the Rurik dynasty adopted it as their coat of arms. Prince Volodymyr the Great inherited the symbol. The design was engraved on gold and silver coins called “hryvni”, as well as being imprinted on official seals and on the portals of old Ukrainian cathedrals, palaces, and tombs of nobility.

Some historians interpret the trident design as an abbreviation of a compounded Old Slavonic word, “*Volodymyrstov*”, which means “Volodymyr on the throne”. Or perhaps the design is an amalgam of the letters Я, В, and О,

from the names of the prominent Kyivan rulers Emperor Yaroslav the Wise, Prince Volodymyr, and Queen Olha. Others suggest the symbol comes from a stylistic rendition of the Cyrillic letters В, О, Л, and Я, which spell the word *volya*, meaning “freedom”. Or even more simply, the design may derive just from the letter "B" from “*volya*”, written forward and backward.

To keep a continuity with the past, Ukrainians adopted the trident as the official state symbol when they declared their independence in 1917. Obviously, as a symbol of the struggle for Ukrainian sovereignty, the trident was forbidden under Soviet rule for being “nationalistic”. Not surprisingly, it was restored as the national emblem when Ukraine finally achieved independence in 1991.

Flag. Many different flags have flown over Ukraine through the centuries; some represented foreign ruling powers, others were the choice of Ukrainian ruling groups, such as the flags of the Kozak period. Independent Ukraine’s official flag is a rectangle composed of two stripes, one blue and one yellow. It was designed by Ukrainian leaders under the Austro-Hungarian Empire and first flown on June 2, 1848 by the Ukrainian delegation to a pan-Slavic congress held in Prague, Bohemia. It was used during the struggle for independence in 1917-1920.

Which of the two colors was on top sometimes varied, and some of the earlier flags included a coat of arms emblem such as a lion or trident. On January 28, 1992 the Presidium of the Supreme Council of Ukraine adopted a blue-on-top and yellow-on-bottom flag as the official national flag. Why blue and yellow are the Ukrainian colors is not clear; many believe the popular interpretation that blue represents the sky and yellow, golden wheat or sunflowers, while others say that the colours represent fire and water. The shades of blue and yellow are exactly the same as those used in the Swedish flag, but the link between the two is not exactly known.

National Anthem. In 1992 the Ukrainian Parliament chose as the national anthem music composed in 1863 by Mykhailo Verbytsky, a western Ukrainian composer and Catholic priest. Verbytsky wrote the score originally as a solo song and later for

orchestra to accompany a patriotic poem written in 1862 by Pavlo Chubynsky, a prominent ethnographer in the Kyiv region. In his poem, *Ще не вмерла Україна* (“Ukraine is not yet dead”), Chubynsky expresses the mixture of hope and desperation felt by Ukrainians over their continuous struggle to rule their own land. Both the melody and lyrics were similar to Polish and Serbian anthems. The song was widely sung around the country as the “Hymn to Ukraine”. In 1917 it became the anthem of the short-lived Ukrainian National Republic, but during the Soviet era it was replaced.

Over time there have been numerous changes and additions to Chubynsky’s original words. Following independence, however, the Ukrainian government did not adopt any of the versions as the official anthem lyrics because they’re considered old-fashioned. A commission sponsored several contests for new lyrics, but the results have not been fruitful, so the music continues to be associated with Chubynsky’s poem. Three stanzas are in circulation, with only slight variations among the lyrics.

Ukraine Has Not Perished

Ukraine has not perished, neither her glory, nor freedom,
Upon us, fellow-Ukrainians, fate shall smile once more.
Our enemies will vanish, like dew in the morning sun,
And we too shall dwell, brothers, in a free land of our own.
We’ll lay down our souls and bodies to attain our freedom,
And we’ll show that we, brothers, are of the Kozak nation.

We’ll rise together for freedom, from the Sian to the Don,
We will not allow others to rule in our motherland.
The Black Sea will smile and grandfather Dnipro will rejoice,
For in our own Ukraine fortune shall flourish again.

Our persistence and our sincere toil will be rewarded,
And freedom's song will resound throughout all of Ukraine.
Echoing off the Carpathians, and rumbling across the steppes,
Ukraine's fame and glory will be known among all nations.

...translated by Dior W. Slabicky.

Ex. 1. Answer the following questions on the text.

1. What identifying symbols of the Ukrainian nation do you know?
2. What is the official coat of arms of Ukraine?
3. What does the official coat of arms of Ukraine look like?
4. What period do archeological findings of the trident in Ukraine date back to?
5. What period does the trident date back to as a state emblem?
6. How do historians interpret the trident design?
7. When was the trident restored as the Ukrainian national emblem?
8. What does the Ukrainian flag look like?
9. Who designed it and when?
10. When was flag with a blue strip on the top and a yellow strip on the bottom adopted as the official national flag?
11. Why are blue and yellow the Ukrainian colors? What do they represent?
12. What music was chosen by the Ukrainian Parliament in 1992 for the national anthem?
13. What does Pavlo Chubynsky express in his poem "Ukraine is not yet dead"?

Ex. 2. In the following text find the right word or word combination for:

1. A set of pictures or patterns painted on a shield and used as the special symbol of a family, town, university etc.
2. A written or printed copy of a piece of music, especially for a large group of performers.
3. The official song of a nation that is sung or played on certain formal occasions.

4. The group of people in some countries who belong to the highest social class; the aristocracy.

5. A very tall plant with a large yellow flower and seeds that can be eaten.

6. To develop or come from something else.

7. Old-fashioned.

Ex. 3. What do the following numbers or dates refer to?

The 1st century A.D.; the 9th century; 1917; 1991; 2; June 2, 1848; 1917 – 1920; January 28, 1992; 1992; 1863; 1862; 3.

Ex. 4. Discuss the following questions:

1. What makes it possible for you to identify someone's nationality?

2. What do you think is a stereotype for Ukrainian nationality?

3. Which adjectives in the box do you think go with the Ukrainian nationality?

<i>hard-working, reserved, hospitable, friendly, romantic, outgoing, talkative, quiet, polite, lazy, fun-loving, formal, rude, humorous, nationalistic, emotional, easy-going, sociable, punctual, serious</i>
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Unit 3. The Ukrainian Language

Notes

to embrace – охоплювати

consequently – отже, тому

mixture – суміш

localism – місцевий вислів

exile – заслання, вигнання

According to the Constitution, Ukrainian is the official language of sovereign independent Ukraine. It is also spoken by Ukrainians living in other countries of the former Soviet Union and by members of the Ukrainian diaspora in Canada, Australia,

the USA, Great Britain and other countries of the world. Ukrainian is an independent and original unit of the Slavic branch of the Indo-European family of languages. Along with Russian and Byelorussian it forms part of the East Slavic group of languages.

The history of the Ukrainian language embraces, on one hand, the history of the phonetic, morphological and syntactical system of the spoken language in its various dialects, and, on the other hand, the history of the literary language. In the latter great changes have occurred which represent a break with tradition; this was brought about by various circumstances in the cultural and political history of Ukraine. Consequently, the history of the literary language can be divided into three periods:

1) the early period (10th – 12th centuries), when the basic literary language of Kyivan Rus was Church Slavonic, to which popular elements were added slowly but regularly;

2) the middle period (14th – 18th centuries), when the so-called literary language of the 17th century was formed, which was a mixture of different elements. Russian influence and pressure put an end to this development and led to its decline in the second half of the 18th century.

3) the modern period (19th and 20th centuries), when the literary language was reconstructed and based entirely on the popular language.

The fact that the Ukrainian literary language did not develop in urban centres and for the most part is based on the variety spoken in the countryside, has largely determined the peculiarities of its vocabulary, which includes many words and phraseological units describing village life and work, folklore, emotionally coloured elements, and localisms.

Under Soviet authority the initial linguistic policy for Ukraine was “Russification”. Then, from 1926 to 1930, the so-called “Ukrainization” policy was introduced. At that time much was done in preparing and publishing new dictionaries, opening Ukrainian schools, theatres, cinemas and newspapers. However, the general policy was then changed again, and “de-Ukrainization” began, which lasted practically till the time of “perestroika”. During that period the majority of Ukrainian

philologists and a number of writers and poets who fought for the rights of the Ukrainian language, found themselves in exile or in prison.

Now that Ukraine is independent, the Ukrainian language, traditions and culture are experiencing a rebirth.

Ukraine is a country where two languages are commonly heard. The Ukrainian language is now the official state language, the language in which the government conducts its business. Public signs are in Ukrainian and public education is conducted largely in Ukrainian. However, there is an east-west linguistic divide in Ukraine. In the western part of the country, Ukrainian is the everyday language, but as you go east, you'll notice more and more Russian spoken in public, especially in the larger cities.

Ex.1. Answer the following questions.

1. What does the history of the Ukrainian language embrace?

2. How many periods is the history of the Ukrainian literary language divided into? What are they?

3. What fact has determined the peculiarities of the vocabulary of the literary Ukrainian language?

4. What was the linguistic policy for Ukraine under the Soviet power?

5. What was the policy of “de-Ukrainization” characterized by?

6. What does the east-west linguistic divide in Ukraine consist of?

Ex. 2. Fill in the blanks with the appropriate prepositions and read the text.

Thanks _____ (1) oral literature, the roots _____ (2) the Ukrainian language can be traced back _____ (3) pre-Christian times when ritual songs were sung _____ (4) various holidays. Later they were modified to celebrate church feasts, _____ (5) example in the case of Christmas *kolyadky* (Ukrainian carols). The heroic epics _____ (6) the early medieval period, reflected _____ (7) historic ballads, *byliny*, survived _____

(8) Ukraine _____ (9) the 16th century, and then were replaced _____ (10) historical songs, *dumy*, which were based _____ (11) events _____ (12) 16th and 17th centuries _____ (13) Cossack Ukraine.

The evolution _____ (14) the language can be followed _____ (15) written literature which begins _____ (16) Christianization and the introduction _____ (17) Old Church Slavonic as a liturgical and literary language. The language _____ (18) Kyivan Rus was the common property _____ (19) the three nations: the Ukrainians, the Russians and the Byelorussians. The earliest works _____ (20) the Kyivan period (old Ukrainian) were the historical annals: "Povist Vremennykh Lit" ("Tale _____ (21) Bygone Years"), the Hypatian (Kyivan) chronicle, the Galician-Volhynian chronicle and the unique historical epic _____ (22) the 12th century "Slovo o Polku Ihorevi" ("The Song _____ (23) Igor's Campaign"). The major authors _____ (24) this period were the chronicler Nestor, the sermon writer Ilarion _____ (25) Kyiv and Cyril of Turov, and Prince Volodymyr II Monomakh.

Due to historical conditions it was difficult _____ (26) the Ukrainian language to develop. _____ (27) centuries Ukraine was an attraction _____ (28) foreign invaders _____ (29) neighbouring countries. First _____ (30) the 11th-13th centuries there was the Mongol-Tatar conquest, then _____ (31) 1362 Ukraine was _____ (32) Lithuania, later _____ (33) Poland, Austria-Hungary, and most recently _____ (34) Russia.

Ex. 3. Give your point of view on the saying "The language is the soul of a nation".

Ex. 4. Study the text given below and answer the following questions:

1. What language group does Ukrainian belong to?
2. Since what time has Ukrainian been a recognizable language?
3. Why couldn't Ukrainian develop freely over the centuries?

4. What was the place of the Ukrainian language under the occupying powers?
5. What conditions encouraged the growth of regional dialects and the assimilation of Russian words in the east and Polish words in the west?
6. Why is the Ukrainian alphabet considered to be totally phonetic?
7. What are the main peculiarities of the Ukrainian language?

Some Features Of the Ukrainian Language

Of all the Slavic languages, Ukrainian is the second most commonly spoken. Usually it is classified as an Eastern Slavic language, together with Belarusian and Russian, but because of Ukraine's central location among the Slavic nations, the Ukrainian language is also historically connected to the West Slavic and the South Slavic languages.

Ukrainian has been a distinct recognizable language since the middle of the eleventh century. Then the Slavic languages began to diverge; Russian, for example, assimilated many words of Scandinavian and Tatar origin. While Ukrainian remained true to its Old Slavic roots, it was not able to develop freely over the centuries because of political conditions. Ukrainian was at best a subordinate language under occupying powers; at worst it was forbidden in print. These conditions discouraged the development of a unified standard language and encouraged the growth of regional dialects and the assimilation of Russian words in the east and Polish words in the west. Nevertheless, there exists in Ukraine today a standard Ukrainian language that is taught in school and used in literature and understood by all Ukrainian speakers.

The Ukrainian language is written in an adaptation of Cyrillic, an old Slavonic alphabet named after St. Cyril, the ninth-century Christian missionary to the Slavs. In the 860s Cyril and his brother St. Methodius translated the Holy

Scriptures into the language later known as Old Church Slavonic. In order to do this, they devised an alphabet based on Greek characters with adaptations from Hebrew. Various versions of that alphabet are used today by Russians, Belarusians, Bulgarians, Serbs, and Macedonians, as well as by Ukrainians.

A few letters of the Ukrainian alphabet correspond to certain English letters, both in appearance and in the sounds they represent, (although each Ukrainian vowel has only a single sound and doesn't cover the range of the corresponding English vowels); examples are K, M, T, A, E, and O. Many Ukrainian letters have equivalent sounds in English but look quite different: Б is B, Г is H, П is P, Ц is TS, and Ч is CH, to name a few. Perhaps most confusing for those unfamiliar with the Cyrillic alphabet are the letters that look like Roman letters but in Cyrillic represent quite different sounds. For example, В is V, С is S, Р is R, and Н is N.

The Ukrainian alphabet has 32 letters with sound values. Special attention should be paid to the difference between the Г (H) and І (G). Since independence, linguists in Ukraine reintroduced the letter І, which the Soviet government had dropped in order to make the Ukrainian language conform more closely to Russian. There are a relatively small number of Ukrainian words that contain the І, and they are primarily of foreign origin, an example being *terro*, *ghetto*. During the period in which the І was banned, the letter Г (H), did double duty as replacement for G. ***The Ukrainian alphabet is completely phonetic: each letter has a single pronunciation in every context.*** Putting stress on a vowel does not change its pronunciation. There is no pattern to accentuation; stress may fall on any syllable in a given word. However, Ukrainian tends to have only one stress per word. Ukrainian sentence construction is more flexible than English. The Ukrainian language is highly inflectional; endings of nouns, pronouns, and adjectives change according to gender and according to case.

Unit 4. UKRAINIAN LITERATURE

Notes

to contribute to – робити вклад у

national consciousness – національна свідомість

playwright – драматург

to inaugurate – відкривати

creation – створення

to take over – приймати від когось

contemporary – сучасний

injustice – несправедливість

tanger – ясла

oppressed – пригноблений

to execute – страчувати

flourishing – процвітання, розквіт

It was not until the end of the 19th century that modern Ukrainian literature emerged out of the colloquial Ukrainian tongue and the writers of that time contributed greatly to the reawakening of Ukrainian national consciousness.

Ivan Kotlyarevsky, classical poet and playwright, inaugurated modern Ukrainian literature with his “Eneyida”, a brilliant parody on Virgil’s “Aeneid”, turning ancient Greek characters into Ukrainian Cossacks. Kotlyarevsky’s works, full of humour and recognizable portraits, were very popular with the common people and influenced many other writers.

Classical prose appeared with the publication of Hrygory Kvitka-Osnovyanenko’s novel “Marusya” and his short stories “Little Russian Stories”.

In the 1830s the city of Kharkiv became the centre of Ukrainian Romanticism and under its influence the authors Izmail Sreznevsky, Levko Borovykovsky, Amvrosy Metlynsky and Mykola Kostomarov published ethnographic materials, native interpretations of Ukrainian history, and collections of folk legends and Cossack chronicles. The Romantic movement reached its peak and found its expression in M. Kostomarov’s work “Books of Genesis of the Ukrainian People”, which called

for an end to tsarist rule and the creation of a free, democratic Ukraine within a Slavic federation.

The early poetry of Taras Shevchenko, the outstanding Ukrainian poet of the 19th century, drew a sad and unhappy portrait of Ukrainian history. His poems “The Haidamaks”, “The Dream”, “The Caucasus”, “The Epistle” (“Poslanie”) and many others made him the founder of modern Ukrainian realistic literature.

After Shevchenko, the most important Romantic was Panteleymon Kulish, the author of “Chorna Rada” (“The Black Council”).

Ukrainian realism began with Marko Vovchok, one of the first women writers, and was continued by the novelist Ivan Netchuy-Levytsky, who drew a true picture of village life in his work “Kaidasheva Simya” (“The Kaydash Family”) and the life of Ukrainian intelligentsia in “Khmary” (“The Clouds”). Panas Myrny took over the realistic traditions and depicted contemporary social injustice and the birth of social protest in his work “Do the Oxen Low When the Manger is Full?”.

The outstanding Ukrainian poet Ivan Franko in his dramas, lyric poetry, short stories and poems “Moses” (“Moysey”) and “Noblemen’s Jests” (“Panski Zharty”) wrote a chronicle of contemporary Galician society and called on Ukrainian people to fight against social and national oppression.

It will always be a mystery how a gentle little woman with an incurable disease, Lesya Ukrainka (the pen name of Larissa Kosach), was able to become a giant of Ukrainian literature. Her verses “Dum Spiro Spero” (“Без надії сподіваюсь”), “On the Wings of Songs” and poems like “The Old Tale” and “The Forest Song” (“Лісова пісня”) gave hope to the oppressed people of Ukraine and made them stronger in their spirit.

At the close of the 19th century, realism gave way to modernism, which produced such great Ukrainian writers as Mykhaylo Kotsyubynsky with his revolutionary novel “Fata Morgana”, and Vasyl Stefanik.

In the first three decades of the 20th century, Ukrainian literature experienced a renaissance. Different literary movements quickly changed each other or lived side by side and

competed with each other. Realism with a decadent strain was characteristic of Volodymyr Vynnychenko's prose. Pavlo Tychina was a leading Symbolist poet. Neoclassicism produced outstanding poets in Mykola Zerov and Maksym Rylsky. Futurism was represented by one of the greatest 20th-century Ukrainian poets, Mykola Bazhan.

From the time of the Russian Revolution in 1917 until 1932, Ukrainian literature experienced relative freedom. Many new literary groups and organisations were formed, young writers' works were published and new literary magazines appeared. The books of Mykola Kulish, Mykola Hvylyoviy, Hryhory Kosynka, Yury Yanovsky, Oleksander Dovzhenko, Ostap Vyshnya and many other Ukrainian writers and poets were popular among common people.

In 1932 the Communist Party began enforcing Socialist Realism as the required literary style. Its typical representatives became Oleksander Korniyuchuk and Mykhaylo Stelmakh. The others who did not follow the directive of the Party leader were repressed. It is believed that during that period 250 Ukrainian writers were imprisoned, exiled or executed. But despite the repressions Ukrainian literature gave the world such outstanding writers as Oles Honchar and Oleksander Dovzhenko.

The post-Stalinist period saw the birth of a new generation of Ukrainian writers, known as the "Writers of the Sixties" who rejected Socialist Realism. Their ranks included Vasyl Stus, Lina Kostenko, Vasyl Simonenko, Vitaly Korotych, Ivan Drach and several others. Repressive measures taken in the 1970s silenced many of them, who either turned back to the approved style or were driven from the country.

The independence of Ukraine opened new opportunities for literary expression, and we feel sure that the 21st century will see a new flourishing of Ukrainian literature.

Ex. 1. Answer the following questions

1. When did modern Ukrainian literature emerge?
2. Who inaugurated modern Ukrainian literature with "Eneyida"?

3. What literary works did classical prose appear with in Ukraine? Who was their author ?
4. What place became the center of Ukrainian Romanticism in the 1830s?
5. What writers were the representatives of the Ukrainian Romanticism?
6. When did the Romantic movement reach its peak?
7. Whose works did Ukrainian realism begin with?
8. Who of the outstanding Ukrainian poets wrote a chronicle of contemporary Galician society?
9. When did realism give way to modernism in the Ukrainian literature?
10. When did the Ukrainian literature experience its renaissance?
11. Who were the representatives of Socialist realism as a literary style?
12. Who belonged to the new generation of Ukrainian writers known as the “Writers of the Sixties”?

Ex. 2. Give English definitions for the following words and word combinations:

National consciousness, classical poet, playwright, parody, novel, story, legend, chronicle, poem, intelligentsia, poetry, drama, realism, modernism

Ex. 3. Tell which words in the text correspond to the following definitions:

1. Language which is used mainly in conversation rather than in writing or formal speech.
2. A person in a book, play, film, etc.
3. Belonging to a time long ago; very old.
4. To describe something, especially in writing or pictures, in a way that gives a clear idea of a real situation.
5. Belonging to the present time; modern.
6. A period of ten years.
7. Having low moral standards.

Ex. 4. Fill in each blank with one suitable word and read about one of the greatest modern Ukrainian poets.

Vasyl Stus

Vasyl Stus was born not far from Kyiv but spent his childhood and youth in the Donbas Region. In this area of _____ (1), people speak mainly Russian, and it was a wonder that the young man was able to maintain his command of his _____ (2) tongue. After graduating from the local Teacher Training College he worked as a teacher of Ukrainian _____ (3) and literature. In 1963 he decided to continue his education and moved to Kyiv, where he started to _____ (4) literary theory. There he published his first collections of _____ (5) “The Circuit” (“Kruhovert”), “The Winter Trees”, and the “Merry Cemetery”. Both in his poetry and in his public speeches Vasyl protested _____ (6) the repression of the Ukrainian intelligentsia. Though it was a _____ (7) of the so-called “political thaw” of 1961 – 1965, he was expelled _____ (8) his graduate programme. In 1972 he was arrested, charged with anti-Soviet propaganda, and _____ (9) to 5 years in prison and 3 years of exile.

There Vasyl continued _____ (10) and his prison poetry “A Candle in the Mirror” and “Palimpsests” are considered the heights of his creative _____ (11). In his poems Vasyl wrote about life and _____ (12), fate and destiny, individual choice and responsibility. In 1979 Vasyl Stus _____ (13) to Kyiv only to be imprisoned again for _____ (14) 10 years and 5 years of exile. But his weakened health could not _____ (15) the absence of freedom and he died in a camp for political _____ (16) in the Urals when he was only 49 years old. As is the case with many other outstanding writers the _____ (17) of this talented Ukrainian poet will outlive their creator.

Ex. 5. Read the text “Taras Shevchenko” and write a short essay on one of the following topics:

- a) Serfdom;
- b) My favourite poem by Taras Shevchenko;
- c) Taras Shevchenko, the symbol of the Ukrainian people’s struggle for freedom.

Taras Shevchenko – a Leading Ukrainian Poet and Artist

On March 9, 1814 in the village of Moryntsi (some 200 km from Kyiv) a son called Taras was born into the serf family of Hryhoriy and Kateryna Shevchenko. At the age of 11, Taras was orphaned, and two years later he became a landlord’s personal servant. The boy’s thirst for art showed early, and in 1829, when the landlord moved to Vilnius, Taras was sent to learn painting from a professional artist. In 1831 Shevchenko followed his landlord to St.Petersburg, and was apprenticed to Vasyliy Shiryayev, a master painter. What happened next might be called a miracle. The famous artist Karl Briullov painted a portrait of the poet Vasyliy Zhukovsky and suggested raffling it in a lottery. With the money raised, Shevchenko was bought out of serfdom at the price of 2,500 roubles. April 22, 1838 was the date when he gained his freedom and the opportunity to study at the Academy of Arts. Two years later he published his first book of poetry, *Kobzar*. That was followed by the poems *Haydcunaky*, *A Dream*, *The Caucasus* and many others. After graduating from the Academy, Shevchenko moved to Kyiv, where he joined the secret anti-serfdom St.Cyril and Methodius Brotherhood. In April 1847 he was arrested and exiled to Central Asia, where he served as a private soldier for 8 years. The poet’s health was ruined by the exile, and he died on 10th March 1861, the year when serfdom was abolished. In accordance with his will, Shevchenko’s body was brought to Ukraine and buried on Chernecha Hill not far from Kaniv. The poet lives on in the hearts of the Ukrainian people, who share

his faith in a happy future for mankind, in a world without masters or slaves.

Ex. 6. Find in the article the facts to prove that:

1. Taras' childhood was unhappy.
2. The boy had vivid poetic imagination.
3. Shevchenko's artistic talents were revealed at an early age.

A Volcanic Spirit

Taras Shevchenko was born into a family of serfs in the village of Moryntsi, in the land of Cherkashchyna, Ukraine (then part of the Russian Empire) on February 25 (by the Julian calendar, or March 10 by the Gregorian calendar). He was the third of six children. The following year the family moved to Kyrylivka and settled with old Ivan, Taras' grandfather.

Although a serf, Taras' father, owing much to his intelligence, acquired some knowledge of reading and writing, a very rare attainment in those days for a peasant serf. Taras' childhood was not a particularly unhappy one. He, while his mother toiled in the fields, was taken care of by his sister Kateryna, eight years older than himself. The boy was endowed with an active and vivid poetic imagination. Once, he wandered away from home in search of a place where, according to the folk tales, pillars supported the sky. Listening to his father read *The Lives of Saints* and to the grandfather's tales of the old times further stirred the boy's fantasies. Shevchenko's artistic talents were also revealed at an early age: he fashioned clay models of birds and other animals, and drew figures and scenes on fences, walls and wherever else he found available space. Folk singing was another of his favourite pastimes, and in later years he entertained his friends singing songs he had remembered from his childhood.

At the age of eight, he was sent to the local church cantor to learn the basics of reading and writing. The two years of primitive schooling that followed were not a happy time. Besides, whether he deserved it or not, together with other boys,

he underwent the birching, the inevitable savage method of school discipline.

Taras was barely nine when his mother died at the age of thirty-seven. A few months later, his father married a widow who brought into the household three children of her own. The foster mother was a termagant not only to her husband but also a cruel stepmother to his children. Shevchenko's father died when Taras was about eleven. Life with the foster-mother then became doubly intolerable.

Taras did some more schooling and several odd jobs. When the old Count V. Engelhardt died his son Paul inherited the landed property with all the chattels and serfs. Taras was about fourteen then. He was taken into the palace to serve as a helper to the cook, and later he was transferred to the apartments to attend the lord as a lackey.

Ex. 7. Find the names of Shevchenko's poems from which stanzas below are taken and give the Ukrainian version of them. Tell in what year they were written:

1) When I shall die, pray let my bones
High on a mound remain
Amid the steppeland's vast expanse
In my beloved Ukraine;

2) We ask each other on this earth:
Why did our mothers give us birth?
Was it in truth for good or ill?
Why do we live? What is our will?
Why do we die with wistful mind
And leave unfinished deeds behind?

3) My years of youth have passed away...
And from the West, where hope should stay,
I feel a cold and wintry blast!
In your cold dwelling sit at last
With not a soul for conversation
And not a shred of consolation
For which in loneliness to grope!

Lesya Ukrainka

Notes

pen name – літературний псевдонім
to maintain - підтримувати
to dedicate to smb – присвячувати комусь
to be afflicted with – хворіти на
commendable – достойний похвали
legacy – спадщина

Larysa Kosach (the real name of Lesya Ukrainka) was born on February 25, 1871 in Novograd-Volynsky. Her mother was a Ukrainian author who wrote under the pen-name of Olena Pchilka. Larysa's father Petro Kosach was a lawyer and a highly-educated person with progressive views. The Kosach family maintained close relations with many writers, scientists, actors and musicians. Larysa's favourite poet was Taras Shevchenko, and she dedicated several poems to him, among them *The Legend* and *On the Anniversary*.

Lesya Ukrainka wrote her first known poem *Hope* at the age of 9. In January 1881 the girl fell ill. Later it became clear that she was afflicted with bone tuberculosis. For thirty years the disease advanced and ultimately led to the untimely death of the poetess. Nevertheless, those years were marked by prolific creativity. Lesya gained a commendable knowledge of German, French, English, Italian, Polish, Bulgarian, Greek and Latin, which helped her to translate literary works from these languages. In addition, she was interested in sociology and especially in history. In 1893 Lesya Ukrainka published her first collection of poetry *On the Wings of a Song*, which was followed by the poems *Robert Bruce* and *An Ancient Tale*. From 1895 till 1901 Ukrainka was actively engaged in writing political essays and literary critiques.

Lesya Ukrainka's dramatic legacy includes over 20 monumental dramas in verse, dramatic poems and short dramas. Among them are *In the Catacombs*, *Cassandra* and, of course, the famous *Forest Song*, written in 1911. The latter was an outstanding contribution to national and world literature.

Ex.1. Answer the following questions:

1. What was the real name of Lesya Ukrainka?
2. What can you say about her family?
3. Who was Lesya Ukrainka's favourite poet?
4. What was her first known poem? How old was Lesya when she wrote it?
5. What foreign languages did Lesya gain a commendable knowledge of?
6. What sciences was Lesya Ukrainka interested in?
7. What kind of activity was she actively engaged in from 1895 till 1901?
8. What does Lesya Ukrainka's dramatic legacy include?

Ex. 2. Write a short essay on one of the following topics:

- a) We only live once;
- b) Female writers in Ukrainian and world literature;
- c) Lesya Ukrainka's literary legacy;
- d) The role of foreign languages in Lesya Ukrainka's life.

Ex. 3. Read and translate the article, and prepare to answer the following questions:

1. Where did Lesya Ukrainka get her education?
2. Why wasn't Lesya sent to school?
3. When did she learn to read?
4. What books did Lesya enjoy reading?
5. What games did she play?
6. Who spotted Lesya's musical talent?
7. What places in Volyn fed Lesya Ukrainka's imagination?

Mavka

Her parents did not send their children to school, preferring to educate them at home. Lesya's mother was afraid that attending school which was thoroughly Russified, would be detrimental to her children culturally. She wanted to raise them speaking Ukrainian, appreciating Ukrainian culture and their Ukrainian roots, and being oriented toward creative work.

Lesya learnt to read when she was four. Among the authors whose books she enjoyed reading in her later childhood were Pavlo Chubynsky (Ukrainian writer who retold folk stories), Taras Shevchenko (his *Kobzar* collection of poems in particular), Jules Verne, Daniel Defoe. The games she played were based on the books she read – she engaged her brother Mykhailo in acting out episodes from the life of Jeanne D’Ark, from the adventures of Robinson Crusoe, from Homer’s *Iliad* and *Odyssey*. Among the friends of Lesya’s family were remarkable cultural figures – the prominent cultural and public figure and historian Mykhailo Drahomanov (Lesya’s maternal uncle); the writer Mykhailo Starytsky, and the composer Mykola Lysenko. It was Lysenko who spotted Lesya’s musical talent. She easily picked folk songs, wrote them down, learnt them, and sang them. The family staged plays at home and Lesya was an actress, director and scenographer, all rolled into one.

Lesya wanted to learn and experience and understand as much as she could. She, for example, wanted to experience how it felt to be all alone in the forest at night – and once she did steal from the house at night and went to the forest, fearing and hoping at the same time she’d meet Mavka or Rusalka (*Mavka* is a forest nymph and *Rusalka* is a water nymph of Ukrainian folklore). The Lutsk Castle fed her imagination and was a place where she played her games of damsels, wicked magicians and knights in white armour. Such an active involvement in the imaginary world and in folklore could not fail to kindle her own creativity – at the age of nine she began writing poetry. Some of these early poems are extant and they show maturity, both of feeling and expression surprising for a person so young:

“Neither happy destiny nor perfect freedom
Are awaiting me along the road
Through this miserable and fabulous kingdom,
Only hope, like a pensive, ugly toad”.

Unit 5. UKRAINIAN CRAFTS

Notes

weaving – ткацтво

embroidery – вишивка

pottery – кераміка

woodcarving – художнє різьблення

Ukraine has very well-developed, sophisticated forms of folk art, some of which date back to antiquity. During prehistoric times, religious beliefs and natural events determined symbols, motifs, and colors. Over time, designs were influenced by contacts with foreign cultures and civilizations. Byzantium and the Far East left their mark on indigenous art forms as well as Western styles such as Gothic, Renaissance, and Baroque.

There is a similarity of basic patterns among the different media, whether *pysanky* or tapestry. Intricate geometric patterns were the earliest to develop and are still the most common today. Plant and animal motifs developed later out of the geometric forms. Colours and patterns vary according to region. For example, in eastern Ukraine black and red are the predominant colors, but blue and white are also common. Green is favored in certain western areas. Each village has its own designs.

Folk art traditions are cherished throughout Ukraine. In each region ethnological museums display collections of sophisticated design, superb craftsmanship, and breathtaking beauty. For craftsmakers there are *tekhnikum* of folk handicrafts while designers attend schools of applied art. Handcrafted items are sold everywhere – art salons, gift and souvenir shops, department stores, museum shops, kiosks, and on city sidewalks.

These are the major Ukrainian folk arts:

Weaving had developed into a cottage industry by the 14th century. Weavers produced various articles of folk dress, towels, tablecloths, *kylyms*, and bed coverings from flax, hemp, or woolen thread.

Especially important is the *kylym*, an ornamental woven floor or wall covering. Folk carpet-making dates back to

antiquity, but the opening of large mills in the 18th century made *kylym* production widespread. The basic designs of geometric and plant motifs show some oriental and southern European influence; over time individual weavers developed their own styles, composition, and harmonized coloration. In homes throughout Ukraine, walls and floors are frequently covered with *kylyms*.

Rushnyky are towels, about 3 to 8 inches wide and 3 to 12 feet long, with geometric or floral patterns primarily near the ends. Traditionally, the *rushnyk* was used in various folk rituals and religious celebrations. It played a role in every milestone of human life, from birth to death. You can find *rushnyky* hanging on walls in many homes, particularly in rural areas, where they're draped over icons or favorite paintings. Highly embroidered ones are used in wedding ceremonies.

Embroidery, the most popular Ukrainian folk art, shows a variety and complexity of stitches, wealth of colors, and intricacy of designs. In traditional culture all household linens and items of folk dress, both female and male, were elaborately embroidered. There were special patterns for special occasions. Today virtually every family has an expert embroiderer. The most common embroidered items are towels, blouses, and shirts. The towels are used for accenting furniture or – stitched with religious motifs – as the cover for the ritual basket of food taken to church for the Easter blessing. The sign of skilled embroidery is a reverse side as neat and finished as the front.

Pottery production is widespread in Ukraine because of the large deposits of various clays, particularly kaolin (china clay). The ceramic arts date back to prehistoric times. The elegant forms and polychrome designs of the clay artifacts of the Trypilian culture (5,000 to 4,000 B.C.) indicate a high level of sophistication in the process of clay preparation, firing, and decoration. Later ceramics showed complicated geometric designs and were formed in the figures of birds and animals. The introduction of the potter's wheel after the Mongol period changed the craft. With the development of the stove in the 18th century, all ceramic-producing centers in Ukraine began to produce enameled tiles. Today ceramic centers turn out much

functional ceramic ware – pitchers, plates, candle holders, and tiles, and also some ornamental sculpture and toys.

Pysanky, Easter eggs colored with intricate traditional symbolic designs, are perhaps the most widely known items of Ukrainian culture. The name *pysanky* comes from the verb *pysaty*, meaning “to write”, because the designs are written on the shell of a whole raw egg with melted beeswax. A batik technique is used: the egg is dipped in a series of dye baths, ranging from the lightest color to the darkest, with wax designs applied by means of a fine pointed stylus following each bath. After hours of work, the wax is removed from the completed egg.

Pysanky date back to prehistoric times. Then, the eggs had a ritual significance. The yolk represented the sun, a pagan god. The eggs were believed to possess magic power to protect against evil, thunder, or fire. In Christian times, the eggs also became objects of good fortune that could bring luck, wealth, health, fertility, good harvest, and protection from harm. As soon as the cock crowed on Ash Wednesday, women and girls rushed to the barns to collect the eggs. They then spent the 40 days of Lent creating the designs. On Easter morning they brought the *pysanky* to the church, along with some ritual food, for the blessing, but these special eggs were not for eating. The best became gifts and often served as a not-so-subtle invitation to courtship.

Authentic *pysanky* use traditional symbols which have evolved over millennia. Earliest designs were sun motifs. The meander or endless line that represents eternity comes from the Neolithic era. With Christianity came crosses and miniature churches combined with decorative geometrical designs. Animal motifs originated much later. Colors also have meaning. Each region, even each village, had its own designs and pigments.

The symbols, designs, and colors used in *pysanky* are repeated in other forms of Ukrainian art.

Woodcarving. Ukrainian wood sculpture developed along with church architecture, resulting in elaborate iconostases, lecterns, and columns. At the same time, the common people began decorating the interior and exterior of their home with

carved and ornamented details. The Hutsul region in western Ukraine, with its forest resources, is the major woodcarving center in Ukraine. Hutsul work is characterized by geometric designs ornamented with inlays of colored wood, bone, mother-of-pearl, beads, and metal work. Carved boxes – both rectangular and circular – and plates are the most popular examples. Candle-holders, spoon racks, pipes, and the *bulava*, or hetman's mace, are also typical Hutsul woodcrafts. Lemkos, an ethnic group along the Polish border, are noted for their woodcarvings of animal figures. North of Kyiv, in the Chernihiv area, wooden folk music instruments such as the *bandura*, were once produced.

In addition to traditional crafts, signed artwork is widely available. Landscape and still life paintings and pottery and ceramic works are the most common.

Ex. 1. Answer the following questions on the text:

1. What were the Ukrainian designs influenced by?
2. In what way are the Ukrainian folk traditions cherished throughout Ukraine?
3. What are the major Ukrainian folk arts?
4. When did Ukrainian weaving develop into a cottage industry?
5. What did weavers produce?
6. When did carpet-making production become widespread?
7. What do the basic *kylym* designs show?
8. What do *rushnyky* look like?
9. On what occasions was the *rushnyk* traditionally used?
10. How are *rushnyky* used in our days?
11. What does the Ukrainian embroidery show?
12. Why is pottery production widespread in Ukraine?
13. How has pottery production changed in Ukraine?
14. What does the name *pysanky* come from?
15. What time do *pysanky* date back to?
16. What symbols, designs and colors are used in *pysanky*?
17. How did Ukrainian wood sculpture develop?
18. What is the major woodcarving centre in Ukraine?

19. What is Hutsul work characterized by?
20. What are typical Hutsul woodcrafts?

Ex. 2. Find the words in the text which correspond to the following definitions:

1. An activity, especially a traditional one that need a lot of skill, in which you make something with your hands.
2. Very impressive, exciting, or surprising.
3. Making threads into cloth by crossing them under and over each other on a loom.
4. A decoration or pattern made by sewing onto cloth.
5. Done or made in the traditional or original way.
6. The activity of making pots, dishes, etc out of clay.
7. The process of shaping wood with special tools, or a piece of art produced in this way.

Ex. 3. Read the following article and give a short summary of it.

Ukrainian Embroideries

The embroidered items to be found at *Vernisazh* are the creations of Ivanna Kushnir, an artist and member of the national Union of Masters of Folk Art of Ukraine. She has created a whole world of amazing embroidery. Like in any other creator, there is a creative power in her that lets her work miracles. Her miracles are embroideries, the ornaments for which she borrows from all parts of Ukraine, either transforming them in her own manner or using them as they are in their traditional beauty.

The artist used all kinds of techniques of embroidery. Both the ornamental styles and techniques vary from place to place and they are all represented in the works of Ivanna Kushnir.

Starting from some time in the past, the artist began using the help of her sister and of her friends who produce the actual embroideries using the design that she creates. She has an eye problem and it has become difficult for her to do the needlework, but her creative powers have not diminished in the

least. And her creative imagination seems boundless. The colour schemes – red, black, white on white and rainbow – are both traditional and inspired by trends in modern fashion. Incidentally, in the traditional style, the colour schemes of the embroideries have symbolical meanings too.

When asked how many techniques of embroidery she knows, the artist just laughs and says it's too difficult a question to answer.

Embroidery is both her calling and the love of her life. However, she began her artistic career as an architect rather than embroiderer. Then came a moment when she realized that it was embroidery that she wanted to do, nothing else, and about ten years ago she abandoned architecture in favour of embroidery. She does not regret the time spent on architecture, saying that it was also creative work.

She had studied the history of folk applied and decorative art, she went on tours of the countryside, looking for folk art in the villages, and asking for advice and guidance. She found several pieces of superb artistry, some of which were used for everyday purposes, like a doormat, for example.

When asked when she learnt to embroider, she says that she does not remember – “it must have been some time in the early childhood”, and adds that “in the Land of Lvivshchyna every woman knows how to do needlework.” Even if that is true, Ivanna Kushnir's skills are exceptional.

Shirts embroidered by Ivanna Kushnir have been bought and are worn by politicians, artists and rank-and-file people, and not only from Ukraine. Some of her shirts have crossed the ocean to be worn in America.

Ex.4. Read and translate the following article.

Dolls With a Difference

Yury Melnychuk is deputy director of the Ukrayinsky Kostyum (Ukrainian Traditional Dress) Cultural Centre and a senior research fellow of the Ukrainian Folk Culture Centre Muzey Ivana Honchara (Ivan Honchar Museum). At the same

time he runs a workshop, Yury Melnychuk's Studios, which works within the framework of the Ukrainian Traditional Dress Cultural Centre and which makes dolls-dolls of a special kind. About twenty people who work in the Studios create dolls that wear traditional Ukrainian national dresses or rather small-sized replicas which faithfully reproduce all the details of a normal-size dress. Each doll wears a traditional national dress which is typical for one particular region of Ukraine and reflects its historical background.

Dolls and toys must come into being at the earliest stages of civilization. They were made of clay, rags, threads, hay, grass, and of many other things. Dolls were given basically human shapes which hinted at the human figure rather than depicted it faithfully.

In Ukraine, dolls have been a feature of everyday life since time immemorial. A doll in a peasant's house was looked upon as a sort of Berehynva – Protectress of the household. When a woman was given a doll as a present it was an encouragement for her to have a child. This tradition has survived well into our days – quite often you can see dolls fastened to the front of the hoods of festively decorated cars that carry brides and bridegrooms to marriage registration ceremonies, to churches or to wedding receptions.

Yadviga Vasylevska, the leading doll-maker with Yury Melnychuk's Studios, who has had forty years of doll-making experience, is currently working at creating dolls which represent different regions of Ukraine. Careful research was conducted before the work began. Yadviga Vasylevska painstakingly gathered the information she needed by perusing ethnographic works, archives of ethnographic materials, old photographs and modern books on the subject of national dress; (of a particular help was the book written in the early twentieth century by the Ukrainian ethnographer Khvedir Vovk). She came to the conclusion that more than 50 dolls could be created, each wearing a dress of a particular region of Ukraine, distinct from all others. So far six have been made – Kateryna, representing Kyiv; Anastasiya, representing the Land of Kyivshchyna; Natalka, representing the Land of Poltavshchyna;

Olesya, representing the Land of Rivnenshchyna; Marichka, representing the Land of Hutsulshchyna, and Vasylyna, representing the Land of Bukovyna.

Each of the dolls also symbolizes a craft, activity or inspiration. Kateryna represents fancywork and serves an inspiration for handicrafts in general. Natalka is a singer who inspires musicians and bards. Olesya is a benign witch who knows herbs with medicinal properties. Anastasiya possesses knowledge about the secrets of powers of nature. Marichka is an artist who paints Easter eggs, and Vasylyna is an expert weaver. Vasylevska says that she starts work only after the image of the doll and what it is supposed to represent has been fully formed in her mind. The artist invests her dolls with character and individual traits.

The Ukrainian Folk Culture Centre Muzey Ivana Honchara held an exhibition of dolls created by Yadviga Vasylevska and Yury Melnychuk's Studios in December 2005 and in January 2006.

Natalya Yaresko, Ihor Figlyus, Olga Atamanenko and Yury Melnychuk lent some of the dolls from their private collections.

All of the dolls were unique in the very literal sense of the word – each doll had its own particular dress, decorations, accessories and face, with no copies of it in existence. The exhibition attracted both adults and children and provided more than joy for the eyes – it encouraged national awareness and built links with age-old national traditions.

Yury Melnychuk's workshop plans to start making dolls not only as collector's items – they will be made in commercial quantities as souvenirs and as actual toys for children who, using the pieces of fabric supplied together with other materials necessary for making decorations, will be able to make dresses and do the needlework themselves.

Ex. 5. Divide the article into logical parts. Give a heading to each part.

Ex. 6. Answer the following questions on the article “Dolls with a difference”:

1. Do you consider dolls only to be toys? Can they reflect national traditions?

2. What do you know about the work of the Ukrainian Traditional Dress Cultural Centre?

3. What were dolls and toys made of at the earliest stage of civilization?

4. Do you agree with a statement that “in Ukraine, dolls have been a feature of everyday life since time immemorial”? Prove your answer with the information given in the article.

5. How many dolls wearing a dress of a particular region of Ukraine have been made? What does each of the dolls symbolize?

Ex. 7. Translate the following article into English.

Майстер української писанки

З Тарасом Городецьким “полюють” уже впродовж десяти років німці, японці, французи, голландці, англійці та численні українські колекціонери народного мистецтва. Його писанки за лічені хвилини розкуповують на етнографічних ярмарках у Києві, бо Тарасові вироби – унікальні, самобутні, багаті на традиційну українську символіку, а головне – виконані бездоганно.

У своїй творчості Тарас Городецький полюбляє стару українську символіку – насамперед оленів, півників, коней, які стоять обабіч дерева життя. Дерево життя на писанках майстра виступає здебільшого у формі великої казкової квітки з двома великими листками. Стовбур дерева життя впирається у великий трикутник, точніше – виростає з нього. Трикутник в українців є символом вогню, безсмертності та чоловічої й жіночої сили.

Нерідко митець зображує український меандр, який космацькі гуцули називають безконечником, а жителі сіл Буковини – хмеликом. Символізує він лінію життя. За допомогою безконечника Тарас пише на яйці спеціальний

медальйон, усередині якого розміщує ружу, що й він називає зорею, бо вона є знаком неба. Ця зоря майже на всіх його писанках, бо вважає, що вона є символом Христового царства. Впереваж ця зоря має таку форму, яку пишуть космацькі писанкарці і називають її штерном. Космічних символів у Тараса Городецького доволі багато.

Є в нього і такі символи, як колосся, баранячі роги, хрест, колесо, спіраль, риба, граблі. Тло для своїх писанок Тарас вибирає вишневе, черлене, рідше – чорне. Останні роки він дає простір своїй уяві і змальовує сцени з сільського українського побуту, які виглядають дуже мило і такі писанки залюбки везуть із собою на чужину наші нові емігранти. На одній з них молодий художник зобразив крыту соломою білену хату напровесні, до якої під'їжджає возом, запряженим буланями конями, сам господар.

Unit 6. FAMILY LIFE IN UKRAINE

Notes

in-laws – рідня з боку дружини (чоловіка)

to average – в середньому дорівнювати (становити)

to dote on – любити до нестями

to socialize – спілкуватися

to help out – виручати

to be subject – підпорядковуватись

Even with a high degree of urbanization, a high educational level, and a low birth rate, family life in Ukraine still follows a traditional, close-knit pattern. The extended family regards itself as a unit, with adults remaining close to their siblings as well as to their parents. They also form close relationships with in-laws. Family members enjoy each others' company, not only on holidays or important occasions, but even in their leisure hours.

The immediate family is small, averaging less than two children. While children are doted on, they are not spoiled. "Seen but not heard" is the rule for children when adults get together. When visitors come, if there is not enough room at the

table, younger people will fade into the background so that guests and older family members can socialize.

Children receive a well-disciplined upbringing and are expected to contribute to the family by helping out. This sense of responsibility carries over to adulthood; Ukrainians feel obliged to help their parents however necessary, especially caring for them in their old age.

The attitude of sharing and responsibility serves Ukrainians well in view of the housing shortage that results in three or even four generations living together in the same apartment. Young people live with their parents longer than in Western countries, even years after marrying and having children. Ukrainian homes are characterized by a great deal of cooperation and delegation of responsibility. Someone is always available to care for children and aged grandparents, while another family member takes care of the necessary shopping.

Household responsibilities are largely delegated according to traditional, gender-related roles: women provide the child care and kitchen work and men assume the heavier and maintenance jobs. The difficulties of modern life require flexibility and a sharing of tasks. Husbands and wives may take turns shopping, for example. The blurring of traditional roles is especially more noticeable among the younger generation, in which women are as well-educated as men.

Women are independent and do not consider themselves secondary to men; however, men are strong and refuse to be subject to women.

Ex. 1. Learn the following proverbs and give their Ukrainian equivalents.

1. Like father, like son.
2. Accidents will happen in the best regulated families.
3. Every family has a black sheep.
4. There is a skeleton in every house.
5. There is no place like home.
6. Marry in haste and repent at leisure.

Ex. 2. Render the given text into English.

У багатьох американських сім'ях батьки привчають дітей допомагати в роботі навколо будинку. Їм доручають домашню роботу, що може включати, наприклад, очищення килимів пирососом, миття та натирання підлоги, миття вікон, підстригання газону, згрібання снігу, чищення машин, догляд за домашніми тваринами тощо. Деякі родини дають дітям невелику суму грошей, таке собі грошове утримання, в обмін за виконання цієї або подібної домашньої роботи. Інші сім'ї просто чекають, що така робота буде розподілятися між усіма членами сім'ї (“Чи ти мені платиш за те, що я перу твій одяг?”).

Водночас у багатьох американських сім'ях середнього класу заведено, щоб діти, коли вони стають старшими, знаходили роботу на неповний робочий день. Це може бути робота в місцевому супермаркеті або на автозаправці, підстригання газонів, розвезення пошти або догляд за сусідськими дітьми. Близько 70 відсотків старшокласників середніх шкіл працюють протягом середнього шкільного тижня. Більшість із цих підлітків працюють не тому, що їхні батьки не можуть дозволити собі купувати речі для них. Навпаки, здається, що сама ідея отримання робочого досвіду (про що так люблять казати батьки своїм дітям) „корисна для них”. Діти із сімей середнього класу не цураються виконувати чорну роботу, і це певним чином впливає на американське суспільство. Іноді це один із шляхів, за допомогою якого можна підняти свій статус. Це має майже непомітний вплив на стосунки між клієнтом та працівником; підліток, який упакує твої продукти або приймає твоє замовлення, може бути сином або донькою твоїх сусідів. Взагалі, американці вважають, що молоді люди мають на власному досвіді зрозуміти, що означає бути самостійним.

Більшість американців чекають від своїх дітей, що вони залишать дім раніше, ніж це прийнято в багатьох інших західних країнах. Після досягнення дітьми певного віку від них часто очікується якийсь внесок в сім'ю або те, що вони самостійно оплачуватимуть свої потреби, крім їжі, одягу та

житла. Точка зору, що американські підлітки „отримують все, що їм заманеться”, від своїх батьків, виникла через те, що стандарт життя в США набагато вищий, ніж у будь-якій іншій країні світу. Але, незважаючи на те, що багато старшокласників середніх шкіл мають свої власні автомобілі, більшість із них були куплені на власні гроші учнів (разом з необхідною автомобільною страховкою, яка, між іншим, особливо велика для підлітків).

Unit 7. UKRAINIAN CUISINE

Ukrainian cuisine is a lot more varied than the *borshch* and *varenyky* often associated with it. The wealth of plants and animals raised in this fertile land account for a rich and varied diet; in addition, the cuisine was enriched from historical contacts with Europe and Asia. Despite the foreign influences, there is something original and distinctive about the way Ukrainians transform food into cuisine.

Like Italian cuisine, Ukrainian dishes show a sophisticated simplicity based on pleasing combinations of fresh, natural ingredients. While cooking techniques are not complicated, dishes may contain a great number of ingredients and unusual combinations, such as vegetables and fruits in the same dish. Food is neither highly spiced nor bland, but skillfully seasoned to perfection.

Bread, of course, is the mainstay of the Ukrainian diet and it is marvelous. Ukraine's reputation as the "breadbasket of Europe" is well-deserved. The French writer Honoré de Balzac, who lived in Ukraine from 1847 through 1850, counted 77 ways of preparing bread. Bread is so important a part of life that Ukrainians have a custom of greeting honored guests with a loaf of bread topped with a mound of salt. Ukrainian groups still use this custom today in welcoming ceremonies for dignitaries and important persons.

The primary vegetables are beets, cabbages, cucumbers, potatoes, tomatoes, onions, and beans. These simple ingredients are transformed into sophisticated combinations of flavor and

texture when spiced with the holy trinity of Ukrainian cuisine – garlic, vinegar, and dill.

Ingredients are seasonal, so much is preserved and pickled to last through the winter. Pickled cucumbers, cabbage, tomatoes, mushrooms, peppers, and even apples lend flavor and tartness to many dishes. Salads are very common, not the lettuce-based kind Americans eat, but combinations of fresh, cooked, and occasionally preserved vegetables that may be mixed with meats and cheeses in creative yet subtle blendings of flavors.

Ukrainian Specialties

Borshch, the mildly tart beet-vegetable soup, is truly the national dish of Ukraine. A staple in all restaurants and served frequently in homes, *borshch* is not only the most popular dish in all Ukraine, it is uniquely Ukrainian. Although other Slavic cultures have adopted *borshch*, Ukraine is where it originated, and even as recently as 45 years ago *borshch* could not be found in restaurants in other Soviet republics.

The many versions of *borshch* served throughout the country reflect the individuality of Ukrainians as well as their ingenuity. Generally all *borshch* contains many different ingredients – as many as 20 – but the combinations and proportions vary according to region and season and, of course, personal preference. In the western regions of Ukraine, beets predominate, while in the central areas, more cabbage is used. *Borshch* may be meatless or it may be prepared from a base of a rich meat stock and contain either beef or fresh or smoked pork. It is almost always served hot.

Varenyky are dumplings made from a soft rolled dough usually filled with either cottage cheese, potatoes, or cabbage and sauerkraut. Sour cherries are very popular in dessert *varenyky*. *Varenyky* are prepared by boiling. Many Ukrainians in North America are accustomed to calling *varenyky* “*pyrohy*”. Those with roots in western Ukraine especially use the terms synonymously, perhaps because in nearby Poland the boiled dumplings are called “*pierogi*”, which is the Polish language

equivalent of the *pyrohy*. In Ukraine, however, *pyrohy* are made from a yeast-risen dough and are baked rather than boiled.

Borshch and *varenyky*, served together, make a nourishing and tasty meal. Both are accompanied by sour cream. Here are some other quintessential Ukrainian dishes:

Cabbage rolls stuffed with meat and rice or buckwheat are *holubtsi*. The word *holubtsi* literally means “little pigeons”. A meatless version of *holubtsi* is a traditional Christmas Eve dish.

Several pastries start with the word “*pyr*”, which means “banquet”, perhaps indicating that these originated as banquet foods. Made from yeast-raised dough or a short puff pastry, they’re distinguished from one another primarily by their size:

A *pyrih* is a large pie filled with meat or vegetables and usually covered with a yeast dough.

When these pastries are made smaller, a single serving will consist of several, and they’re called *pyrohy*.

Ex. 1. Read and translate the recipes for the following Ukrainian dishes.

Pampushky

Flour – 1.5 kilo
Yeast – 100 grains
Cooking oil – 1.75 litre
Sugar powder – 1 kilo
Vodka – 200 grams
Salt

Since these *pampushky* have no animal fat or eggs in them, they are particularly good for Lent or any fasting time, and people with weight problems and for the elderly. Children love them too. These *pampushky* are fluffy and not too sweet.

Boil one litre of water, adding a cupful of sugar and a cupful of oil. When the water cools off, add the yeast and salt. Put the flour into a bowl, make a hole in the top of the flour mound, pour the dissolved yeast and 100 grams of vodka into it. This

amount of vodka will easily evaporate but it will make the dough much softer.

Knead for ten to fifteen minutes; set the dough in a warm place for a while to let it rise. When the dough starts overflowing from the bowl, take it out and roll it on a well-floured board and make it one “finger” thick, without pressing too hard. Too much pressure may affect its fluffiness. Use an overturned glass to cut out round pieces. Fry the pieces in oil in a deep pan. Before frying, pour 100 grams of vodka into the oil which is being heated before frying – the vodka will prevent the oil from splashing around when you put the round pieces into it, one by one and carefully. Leave room between the pieces so that they do not stick to each other. When ready, put into a vessel with icing sugar. Shake the bowl for the *pampsuhky* to be well covered in icing sugar. I find them delicious – try it and you’ll be of the same opinion.

Deruny

Potatoes – 400 grams

Onions – 50 grams

Sour cream – 50 grams

Flour – 20 grams

1 egg

Cooking oil – 50 grams

Mayonnaise or yogurt, salt, ground black pepper

Peel the potatoes and the onions and grate them. Place the mixture onto a sieve to drain the juice (if there is much juice left in it, the frying may be difficult). Place the mixture in a bowl and add some mayonnaise or yogurt to keep the pancakes light in colour. Add the egg, salt, pepper and flour, mix, and start frying as soon as possible to prevent the mixture from losing more juice.

Use a table spoon to put the mixture in portions onto a warmed frying pan with oil already poured into it. Shape the cakes as they sit in the frying pan; turn over to the other side

when the bottom side has browned. The *deruny* should be thin enough and well browned.

Serve hot with sour cream, goes well with *deruny*.

Mushrooms

Sour cream – 60 grams

Hard cheese – 10 grams

Onions – 30 grams

Hour – 5 grams

Sail, cooking oil

Wash and clean fresh mushrooms well; fry them in oil with onions, cut thin; while the mushrooms are frying on a medium to low fire, beat an egg, add sour cream and salt to taste. Pour the mixture onto a cold frying pan, add the fried mushrooms and grated cheese, stirring all the time. In five to seven minutes, when the dish thickens, put it into little ceramic pots or any similar containers. Eat while the mushrooms are still hot. This dish is particularly good with *kulesha*.

Ex. 2. Write the recipe for your favourite dish.

Ex. 3. Read and translate the following text:

Types of Eating Establishments

In Ukraine delicious meals can be found in all regions.

Whether you're looking for a quick meal in an informal setting or a multi-course meal with music and dancing, you'll be able to find something to suit your taste. The old Soviet anecdote that the only answer to the waiter's question, "What do you want?" is "What do you have?" is no longer pertinent now that the state-run restaurants have improved their menus, decor, and service, and a wealth of joint-venture private restaurants featuring cuisine from around the world have opened.

Look for the word “restaurant” over the door for a multi-course meal and table service. The ambience may range from an elegant, white-tablecloth setting to casual. Ukrainians don’t patronize restaurants regularly, but wait until they’re celebrating special occasions or looking for an evening’s entertainment along with dining. Dinner may be followed by cognac and champagne with a round of toasts, then singing or dancing.

There are also limited-menu cafes which are named after a specific featured dish. Perhaps the most common is the *pyrizhkova*, which specializes in ready-made *pyrizhky*, pastries filled with either fruit, vegetable, or meat. The *varenychna* specializes in dumplings and the *shashlychna* serves shish kebob. These cafes also have tea, coffee, milk, or juice. You pay the cashier and may stand at a counter rather than sit down.

The cafeteria is a self-service dining room where you can get anything from a snack to a whole meal in an informal setting. Also called *stolova*, the cafeteria is found primarily in public institutions. A *kulinariya* is a shop that sells ready-cooked dishes.

The *bufet* is a simple snack bar found in public places such as the theater or station where you can get a light meal. In the larger cities and at the open markets, you might find food sold in the street.

Western fast food restaurants have arrived. The McDonald’s chain has at least twenty six franchises in Kyiv alone and a number of restaurants throughout the country, with a decor often classier than in their American restaurants.

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