

PJRC UPDATE

News from the Petro Jacyk Central & East European Resource Centre

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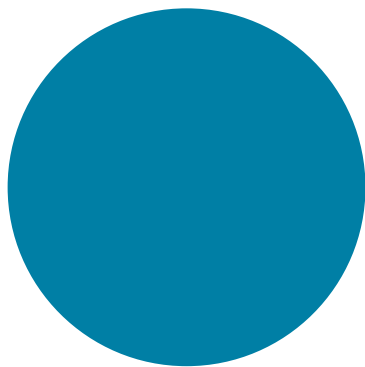
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UNIVERSITY OF TORONTO
LIBRARIES

PETRO JACYK CENTRAL & EAST EUROPEAN RESOURCE CENTRE

Russian Fever in Toronto: The University College Women's Literary Society, 1916–1923



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In 1916, the University College Women's Literary Society (WLS) "[s]eizing most opportunely upon the trend of popular interest," devoted its bi-weekly meetings to reading and discussing Russian literature (*Torontonensis*, 1917, p. 175). Throughout that academic year, the WLS held lectures, staged plays, and ran a short story contest, all centered around the theme of Russian literature. The women of the society were participating in the enthusiasm for Russian writers that swept up anglophone intellectuals in the early twentieth century — a movement termed the Russian craze, Russian fever, or Russian vogue — and were undertaking some of the earliest studies of Russian literature at the University of Toronto, decades before the establishment of the Slavic Studies Department (now the Department of Slavic Languages and Literatures) in 1949.

Although there were a few earlier translations, English translations of Russian literature increased during the Crimean War in the 1850s, when Britons viewed literature as a way to learn about life in enemy Russia. Translation further intensified in the 1880s to 1930s, when more systematic projects, most notably by Constance Garnett, aimed to translate the entire Russian literary canon. As geopolitical relationships shifted and access to Russian literature increased, Russia became the exotic and spiritual edge of Europe, with ideas like the 'Russian soul' playing an important role in British Russophilia of the early twentieth century. Though the Russian vogue was centred in western Europe, it extended to Canada, and it is in this context that the WLS undertook its study.

University College began admitting women in 1884, but women were denied membership to the University College Literary and Scientific Society, the main student organization at the college. The growing body of women undergraduates therefore decided to form their own society, and in January 1892 the WLS held its first meeting. Early WLS meetings involved debating, reading essays, and giving musical and dramatic performances. Following the formation of the Women's Undergraduate

Association in 1914, the role of the WLS shifted away from being the college's main society for women and toward focusing on literary works.

Meetings for the 1916–1917 academic term began with a talk about Leo Tolstoy's life by society member Norma Mortimer, and a lecture on *War and Peace* by William Alexander, Professor of English at University College from 1889 to 1926, who introduced the society to "a realm so full of richness and mysticism and gloom" (*The Varsity*, October 25, 1916, p. 1). Following another meeting on Tolstoy, led by Joseph Stanley Will, Professor of French from 1910 to 1945, the society moved on to discuss Ivan Turgenev, Nikolai Gogol, Dmitry Merezhkovsky, and Anton Chekhov. During their meetings, WLS members regularly performed plays by the authors that they were discussing, including Gogol's *The Inspector General* and Chekhov's *The Bear*. The WLS also ran a short story contest, awarding first place to "The Men in the Ice Masks" by Mary Dickinson, a first-year student who wrote in "the Russian tradition" (*The Varsity*, February 14, 1917, p. 1). The winning story, about a group of Russian military officers during the Gallipoli campaign in World War I, was published in *The Varsity* between February 14 and March 5 1917. The newspaper praised the work's details while also noting that "its chief fault was its lack of plot" (*The Varsity*, February 14, 1917, p. 1).

Following a few years of meetings that did not focus on a particular theme, the WLS once again spent a year studying Russian literature in 1922–1923. No other national or linguistic literary tradition received this dedicated attention from the WLS. The topics of the 1922–1923 meetings were largely the same as those six years prior, though Feodor Dostoevsky was added to the list of authors covered, and the aim of the meetings was to study literature "both in relation to its own value and place in Russia, and its effect on English literature" (*The Varsity*, October 4, 1922, p. 4). James Mavor, a professor of political economy at the University of Toronto from 1892 to 1923, and who corresponded with Leo Tolstoy and was an influential figure in bringing the Doukhobor religious community



WOMEN'S LITERARY SOCIETY OF UNIVERSITY COLLEGE.

TOP ROW—Pauline Simpson, Corresponding Secretary; D. Tillson, 1st Year Rep.; E. MacPherson, 3rd Year Rep.; Freya Hahn, 2nd Year Rep.
BOTTOM ROW—Marjorie Lyon, Treasurer; Marguerite Phillips, Critic; Isobel Jones, President; Miss Livingstone, Honorary President; E. Hargreaves, Vice-President; K. Davidson, 4th Year Rep.; Elsie Graham, Recording Secretary.



UNIVERSITY COLLEGE WOMEN'S LITERARY SOCIETY.

TOP ROW: Lillian Ferguson, Oneida Irwin, Molly Donaldson, Eloise Telford, Margueretta Spence, Olive Hetherington (Cor. Secretary).
BOTTOM ROW: Josephine Benrose (Vice-Pres.) Jean MacFarlane (President); Mrs. Maelver (Hon. President); Mary McGahey (Rec. Secretary); Mary Buffam (Treasurer).

from Russia to Canada, gave a talk outlining the development of Russian literature, focusing on its "natural and unaffected" realism but concluding that he "could not speak optimistically of modern developments" (*The Varsity*, November 1, 1922, p. 1). While the membership of the WLS remained primarily Anglo-Canadian, and Russian literature was considered "so foreign to the western point of view," talks by people like Mavor and Agnes Wrong, a University College history student who had recently travelled to eastern Europe, indicate a gradual development of connections to Russia beyond literature (*Torontonensis*, 1923, p. 54).

The records of the WLS do not say where members got their books from, but what the women read corresponds with the English and French translations of Russian literature held by the University of Toronto Libraries at the time. Whether in connection with the WLS or not, students were certainly borrowing Russian literature from the library. In 1926, the Hart House Library temporarily closed

due to books not being returned, including eight volumes of "Russian fiction and drama" (*The Varsity*, January 13, 1926, p. 1).

The last academic year that the WLS focused on Russian literature was 1922–1923, but there were further meetings about Chekhov in 1926 and Dostoevsky in 1927. By the 1930s, the Women's Undergraduate Association had overshadowed the WLS, and the latter ceased to exist. However, several other University of Toronto literary and dramatic societies performed Russian plays throughout the 1930s, and in 1927 the University offered a non-credit course on Russian literature.

As Slavic departments reconsider the prominence of Russian literature within their curricula following Russia's invasion of Ukraine, it is worthwhile looking back at the events and trends that have shaped Slavic studies as an academic discipline. The WLS, with its "daring departure from the traditional course of study," is part of this history at the University of Toronto (*Torontonensis*, 1923, p. 54).

WOMEN'S LIT. SOCIETY WILL STUDY RUSSIAN LITERATURE THIS YEAR

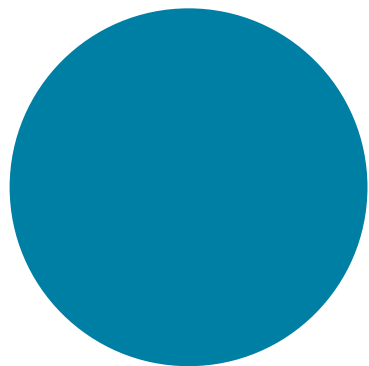
Annual Autumn Tea will be Held
October 14th

The Women's Literary Society of U.C. has mapped out a most interesting programme for the coming year. The Society intends to study the novels and dramas of one of our great allies—Russia. The hearty co-operation of the members will make the meetings a success and the work of the executive will be greatly simplified if the fees are handed in early in the year.

The annual autumn tea to meet the wives of the members of the faculty and the graduates, and to greet the freshmen will be held on October 14th, the Saturday after Thanksgiving.

Counterclockwise from top: The WLS executive, 1916–1917. *Torontonensis*, 1917, p. 175. • The WLS executive, 1922–1923. *Torontonensis*, 1923, p. 54. • Announcement of the first WLS meeting of the year. *The Varsity*, October 2, 1916, p. 1.

Black people in the Soviet Union and behind the Iron Curtain: 1920s–1970s



Ksenya Kiebuzinski
Head, Petro Jacyk Central
and East European
Resource Centre,
and Slavic Resources
Coordinator, University
of Toronto Libraries

In spring 2021, the University of Toronto Libraries (UTL) reinvested significant savings from a renegotiated e-journal package with Elsevier through the Canadian Research Knowledge Network for 2021–2023 to advance and enhance inclusiveness and diversity in our collections. With this goal in mind and with the availability of discretionary funds, the Library's Collections Committee issued a call for proposals to all library staff that included among its criteria "developing collections ... in areas that have not traditionally been well-funded."

Overall, \$430,000 was spent for the purchase of library material relating to Black and Indigenous people. UTL acquired material from across several centuries and spanning the globe, ranging from rare fourteenth-century Ge'ez script (Classical Ethiopic language) religious manuscripts to twenty-first-century small-press books by Black Canadian writers. Additionally, library staff identified gaps in the University's holdings of Black Canadian literature and acquired e-books to surface Black voices in digital humanities projects. The Music Library initiated a subscription to Qwest.TV to expand users' access to jazz, soul, funk, blues, hip-hop, global sounds, and electronic and classical music. The Petro Jacyk Central and East European Resource Centre focused on adding new titles and filling in lacunae in UTL's holdings documenting Black peoples' engagement with the Soviet Union during the 1920s and 1930s and behind the Iron Curtain during the Cold War.

HISTORICAL BACKGROUND

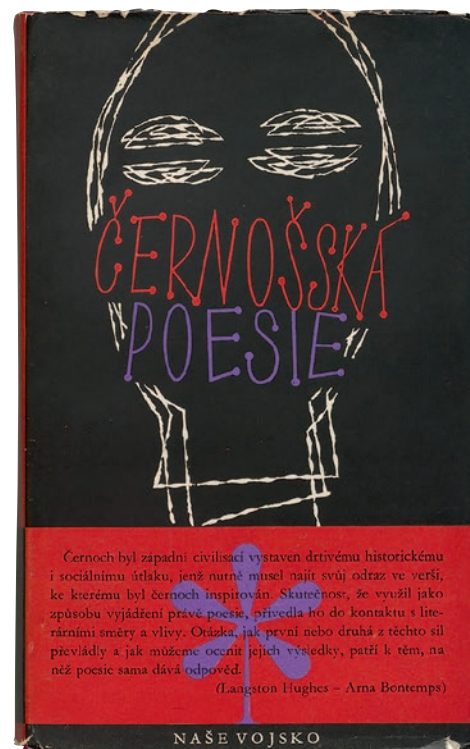
For some background, when the Soviet Union was formed in 1922, the new state became a highly attractive destination for many Black people for the next two to three decades, particularly from the United States and African countries. They were drawn to the Communist revolution and to an ideology that promoted racial equality, world peace, anticolonialism, and the economic advancement of the working

class. Communism offered an ideal society to those who suffered under colonial rule in Africa, or racism and economic depression in the United States. Some travelled from Africa, the West Indies, and North America to study freely in Soviet educational institutions. Black writers, artists, and performers visited to express themselves freely, without racial discrimination, and to experiment with Marxist ideas. Still others immigrated to the Soviet Union to work in trades and industry. Some of these individuals stayed for several years while others never returned to their home countries.

Several activists and intellectuals who visited or lived in the Soviet Union, including Langston Hughes, Claude McKay, and Dorothy West, or those who were born there, such as James Patterson (who was born in 1933 to a Russian mother and a Black American father), published first-hand accounts of their experiences and travels or incorporated socialist ideas into their poetry. Others wrote about the Russian Revolution and its significance for the Black proletariat; Afro-Asian solidarities (and the de-centring of Soviet Russia within global Marxism); the impact of the Cold War on African independence movements; and the conceptualization of race (as distinct from national identity) in the Soviet Union.

Black American poetry resonated among Czechoslovak intellectuals beginning in the 1950s. Moscow began to lose its stature as the internationalist centre and from the 1930s this status shifted steadily westwards towards Prague. Prague was at the crossroads between Paris and Moscow. The city became a meeting place for French leftists, Latin American writers, and American communists, such as Paul Robeson, W. E. B. Du Bois, and William L. Patterson, who travelled there for meetings. Reciprocal interest in Czechoslovak cultural achievements came from Harlem Renaissance writers who found in the new Czechoslovak state, freed from Austrian imperial rule in 1918, an example of a group that had developed and achieved self-reliance and self-determination.

Below, left to right: Early anthology of Black American poetry translated by Robert Magidoff. • Cover of *Litanie z Atlanty* • Cover of *Černošská poesie*.



EXAMPLES

Working with specialized vendors and antiquarian book dealers, the library has purchased several dozen volumes relating to Black intellectuals east of the Iron Curtain as part of the project on Equity, Diversity, and Inclusion in Collections (EDIC). These books and pamphlets were published in Moscow, Leningrad (St. Petersburg), and Prague between 1923 and 1978, with most publications dating from the 1950s to the 1960s.

The material includes translations of works by Black writers with visually engaging covers and captivating graphic design. UTL now holds an early anthology of Black American poetry translated by Robert Magidoff, a Kyiv-born foreign correspondent and translator of literature into Russian and Yiddish. The anthology was published in 1936 by one of the largest Soviet publishers of the time, the Zhurnal'no-gazetnoe obiedinenie (Magazine and Newspaper Association). It comprises translations from seventeen poets, featuring Sterling Brown, Countee Cullen, Claude McKay, and Langston Hughes, among others. The cover of the anthology, designed by the Polish American artist Jacob Burck features a man breaking the chains that bind and enslave him. A later anthology purchased for the library

collection includes one translated into Russian by Inna Levidova and published in 1971, which provides an overview of twenty-eight interwar and 'contemporary' poets and features many poems by Langston Hughes and Gwendolyn Brooks.

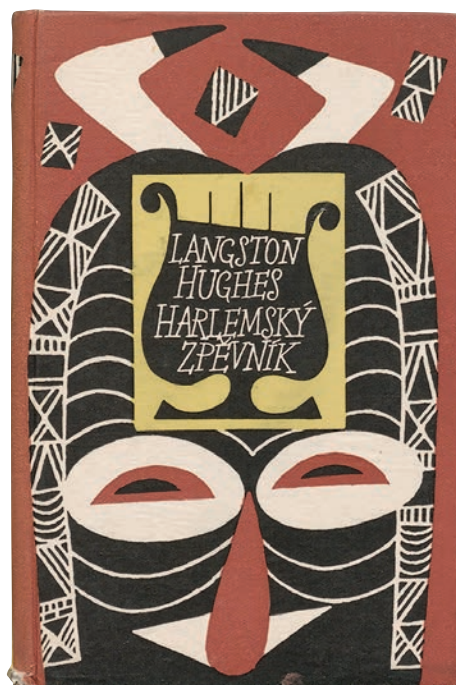
Czech anthologies of Black American writers span forty years, with the earliest one purchased entitled *Litanie z Atlanty* [Litanies of Atlanta] and published in 1938, and the latest one entitled *Cerný majestát* [Black Majesty] and published in 1978. There is an interesting collection of Black spiritual songs, *Černošské spirituály*, with music for guitar and voice, published in 1956. The Czechs had a longstanding interest in spirituals dating back to Antonín Dvořák, who while serving as director of the National Conservatory of Music of America in New York City in the early 1890s, incorporated their motifs into his *New World Symphony* (1893).

A particularly interesting anthology, with translations of 72 poets from the United States, Caribbean nations, Brazil, and across Africa, was issued in 1958 by the publishing house Naše vojsko [Our Army] associated with the Ministry of National Defense. The compiler of *Černošská poesie* [Black Poetry] is identified as Abe Čapek. Čapek was the pseudonym of

Abraham Chapman, a member of the American Communist Party who left the United States in 1951 during the heyday of the McCarthy era, together with his wife Belle (née Shulman), a librarian, and their two young daughters, for Czechoslovakia. Chapman completed his doctorate at the Institute of Modern Philology in Prague and served as a lecturer and research associate there until 1963, with an expertise in African- and Black-American literature and a general interest in the ethnic, religious, and cultural pluralism of American writers. According to the researcher Františka Schormová, Chapman took over the project on the anthology from Josef Škvorecký when the two co-editors conflicted over the scope and concept of what writers to include.

Other acquisitions include translations into Russian and Czech of individual writers. These works were readily available in translation because they propounded a vision of the West as a place of racial and economic injustice that was in line with Soviet and Eastern Bloc thinking. The items include: Langston Hughes stories drawn from his books *Not without Laughter* and *The Ways of White Folk*, which served as a reader (complete with a vocabulary list, published in 1951) for Russian speakers wanting to learn English; Claude McKay's

Left to right: Cover of *Harlemský zpěvník*. Cover of *USA: liudi i nrawy Ameriki*.



collection of stories *Sudom lincha* [Trial by Lynching, 1925]; and James Baldwin's short stories — *Bliuz Sonni* [Sonny's Blues, 1977] and *Vyidi iz pustyni* [Come Out of the Wilderness, 1974] — translated primarily by Rostislav Rybkin. UTL acquired a Czech translation of selections from Langston Hughes's books *Selected Poems* and *Ask Your Mama*, entitled *Harlemský zpěvník* [The Harlem Songbook, 1963]. The geometric cover design of this publication, in colours of brown, black, and white, by Sylvie Vodáková, evokes a traditional African face mask.

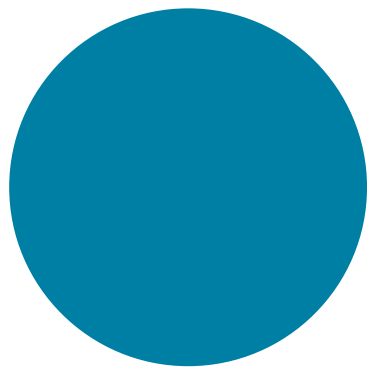
Another category of books depicts American society as morally corrupt in its treatment of the working class, minorities (especially Black Americans), and leftist intellectuals (such as the Hollywood Ten). To counter United States ascendancy in Europe, the Soviet Union and its Eastern Bloc allies attacked 'Yankee imperialism' and Wall Street capitalism with the dissemination of works that denigrated their enemy. They characterized the United States as a plundering nation that uses freedom as a cover to hide its rapacity in publications such as Grigorii Shur's *Sud lincha* [Lynching, 1950] on the history of lynching in America and the fight for civil rights, and Gennadii Vasil'ev's *Neboskreb v razreze* [A Skyscraper Dissected, 1970] on racial divisions there.

Other works took on the class and racial struggle in more positive light. An early

example of such a work is by the anthropologist Waldemar Bogoras in his book *USA: liudi i nrawy Ameriki* [USA: People and Customs of America, 1932]. Bogoras visited the United States in 1901 to 1904 and again in 1928 and published his reflections on life in America. In them, he recalls many examples of segregation and discrimination but also observes the growth of Black intellectual life and culture. The constructivist cover of Bogoras' book was designed by Boris Titov, a prominent and (the most) prolific Soviet book designer and illustrator of the 1920s to 1930s. Similarly, Meri Bekker in her work *Progressivnaia negritianskaia literatura SShA* [Progressive Negro Literature of the USA, 1957] outlines the history of Black literature from the eighteenth century onward and its connections to "the fundamental stages of the national liberation struggle" of Black Americans.

Overall, the material purchased under the EDIC initiative opens several avenues of research across disciplines beyond social history: linguistic analysis of word choice in translations; the literary reception of translated works and their impact on poets in the Soviet Union and Czechoslovakia; comparative historical study of race relations in North America and the Soviet Union; and the interpretation of cover art and illustrations.

Socialism on Film



Natalia Barykina
Reference Specialist, Petro
Jacyk Central and East
European Resource Centre

The digital primary source collection, *Socialism on Film: The Cold War and International Propaganda*, is composed of documentary films and newsreels from several former communist regimes, dating from the 1920s to the late 1980s; features from Eastern and Central Europe constitute a significant component. The digitized films originate from the archive of the British Film Institute (BFI), which acquired the originals from Stanley Forman's film distribution network, ETV (Education and Television Films). Forman began collecting these materials in the 1950s and donated the collection to the BFI in the early 2000s. The digital collection *Socialism on Film* provides access to more than 2,000 films (approximately half of the original analogue ETV-Plato Films collection) through a partnership between the BFI and Adam Matthew Digital.

PLATO/ETV FILMS AND INDEPENDENT FILM DISTRIBUTION NETWORKS

According to film critic Margaret Dickinson, who studies the history of modern British cinema, national post-war politics in Great Britain shaped the way in which films from communist countries were distributed, through the creation of close linkages between political parties and alternative film distributors. Plato Films, a distribution firm of shorts and documentaries from socialist countries, was linked to activities of "the small but dynamic Communist Party."¹ It was established by Stanley Forman, a member of the Communist Party of Great Britain. His Plato Films supported the growing number of film societies and independent cinemas operating outside of the mainstream cinemas. As Forman recalls in the 1977 Hungarian television documentary, *Life is Not Black and White* (available via *Socialism on Film*): "Twenty-six years ago, when I was asked to gather together films from the socialist countries, I felt it was a tremendous challenge. And I accepted it. And perhaps, I was — I was certainly inexperienced. And perhaps, I was a little naive too, because I had this illusion

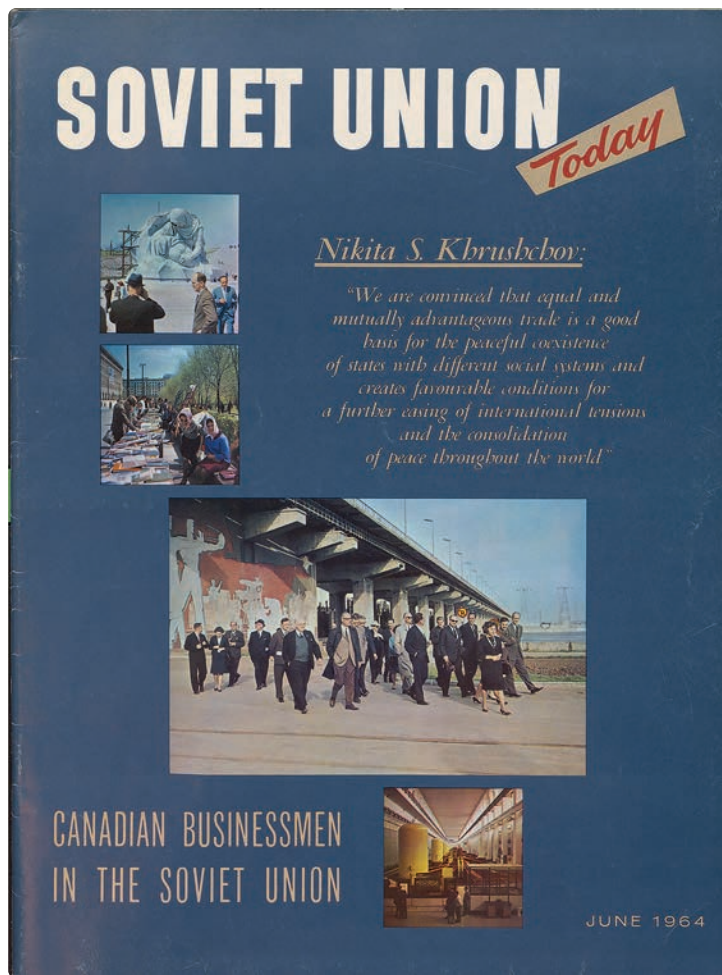
that all one needed to win large sections of the British people for socialism was to show them films from the socialist camp, from the socialist world."

Working with embassies of the Soviet Union, countries from Eastern Europe, and China, Forman, through his Plato film distribution firm, eventually acquired a large catalogue of films. As Forman commented in an interview to Dickinson in 1995 on Plato Films' origins, the company started "modestly," first supplying films to British-Soviet friendship societies and eventually to schools and churches, and forming partnerships with embassies. Looking back on the initial operations of Plato Films and its intended audiences, he recalled:

"
Every night the projection service would go out with a film, and a portable screen to wherever—trade union halls, church halls, school halls . . . We're talking about the mid-50s, and the Friendship societies were still going strong, but we had churches who were interested in Russia, or China. We had schools, we had film societies, we had the growing peace movement ... The best client we had was the army: the Joint Services School for Linguists. Then there were nunneries—odd, quirky things like that."²

In interviews and publications from the early days and throughout the years, Forman demonstrated keen awareness and knowledge of the audiences for the films. In a 1955 letter published in the newspaper *Sovetskaia kul'tura* [Soviet Culture], Forman comments on the most popular films that were screened in London. The viewers for a documentary *Volgo-Don* included the members of House of Commons, the British Metallurgical Federation, and friendship societies, while English children "were delighted by a charming movie, *In a Moscow Zoo*."³

For Forman, the intention of such film screenings was to fill a certain informational vacuum about the Soviet bloc during the Cold War. The company suffered financially following the Soviet invasions of Hungary in 1956, and, again, with the occupation of Czechoslovakia in 1968. It was reorganized into Education and Television Film (ETV) in the 1960s. Up until



the 1980s and 1990s, the company continued to loan films. The collection was stored largely in Forman's office as well as in the basement of his house. In 2002, upon Forman's retirement, the collection was donated and the copyright transferred to the British Film Institute.

First set up as a source of contemporary information about life in the Soviet bloc, with the collapse of the communist regimes, the digitized archive acquired a new historical function: the documentation and preservation of the history of socialism and of the history of an activist film organization.

SOCIALISM ON FILM: SOVIET NEWSREELS AND CINEMAGAZINES SUB-COLLECTION

A significant portion from Plato/ETV collection is now becoming available via The University of Toronto Libraries through the

partnership between the British Film Institute, the copyright holder, and Adam Matthew Digital. The digital collection *Socialism on Film: The Cold War and International Propaganda* is a result of this collaboration.

The films are grouped into sub-collections by themes and topics (for example, "Politics and Society", "Work and Industry", "Places and Geography", etc.); by format or genre of materials (e.g., "Soviet Newsreels and Cinemagazines"); or by events (e.g., "The Spanish Civil War"). Each sub-collection is accompanied by an explanatory hyperlinked text discussing the scope, themes, and historical context of the films in each sub-collection. In addition to the films, the digital collection includes essays written by scholars in the field that aim to contextualize and provide historical context for the films. The majority of these scholarly essays cover topics of

communist propaganda and ideology in film. Alongside the essays, the e-resource includes a range of other educational materials such as an historical chronology, a map, case studies with academic commentary, and video interviews about selected materials. The digital resource's audience is intended for undergraduate students and instructors.

A considerable number of documentaries of the sub-collection *Soviet Cinemagazines and Newsreels* offers a glimpse into various aspects of Soviet life: agriculture, technology, health sciences, culture, and travel. The sub-collection includes just under six hundred features, spanning the period from 1935 to 1989. An important part of the sub-collection focuses on various geographical locations in the USSR in colourful and engaging episodes of *10 Minutes Around the USSR*, *The USSR Today*, and *Around the Soviet Union*. A number of these

Facing page, left to right: Cover of *Soviet Union Today*. • Advertisement for Intourist in *Soviet Union Today*.

short documentary films represent the Soviet Union to foreign visitors. They were produced by or for Intourist, the Soviet state agency for foreign tourism, with the aim to advertise and market the Soviet Union as a tourist destination. Following an initial decline in post-war years, by the early 1960s the number of visitors to the USSR had grown five-fold, more than compared to the prewar period.⁴ Researchers observe that in the 1960s, Intourist underwent an organizational restructuring, changing from a commercial organization and joint stock company, to becoming an administrative body within the Soviet Council of Ministers. Intourist's advertising strategies changed as well, consequently, shifting from heavy-handed political propaganda to the marketing of "authentic" ethnic identities and consumer goods.⁵

Contextualizing these short films within Intourist advertising activities (which, in addition to films, included graphic materials such as posters and bulletins) and charting the changes of the organizational dynamics and advertising strategies might provide a fruitful avenue for research. In these films, Intourist used a variety of advertising strategies to package Soviet reality for the "western" eyes. The film *A Visit to Kiev (V Kieve)*, produced for Intourist, juxtaposes visual urban tropes of Soviet reality such as government buildings and statues of Lenin with bird's-eye-view shots of flowering orchards, rivers, and countryside. The narrator emphasizes the combination of the old and new as a distinctive characteristic of the city where "the exquisite frescoes and mosaics" of the Saint Sophia Cathedral coexist with representative Soviet landmarks. Addressing western tourists, the narrator advises that "when you're on the Khreshchatyk [Street], be sure to step into this lunchroom which specializes in varenyky [a Ukrainian version of pierogies]. It's hard to tell you just what this delicious Ukrainian dish is like. Varenyky simply must be tried to be appreciated. And don't forget to come to

this shop, which is called *Ukrainian Sausages*." Yet, despite the attractive and positive image promoted in the films sponsored by Intourist, tourists to the USSR seldom encountered such an abundance of goods or food. Rather, Western tourists often had to navigate the many deficits of the Soviet economy, including shortages of food, even in Intourist managed restaurants.

One can observe how Intourist marketed "traditional" and "authentic" ethnic identity in the film, *Folk Dances of the USSR*. This animated feature combines object animation with footage of folk dancing. In it, representatives of various countries arrive in Moscow and gather to watch a series of filmed performances by various regional dancers. The animated film begins with toy guests arriving by sea, train, and car. This visual representation supports Intourist's tactic of diversification of travel itineraries and modes of transportation for foreign tourists. Vladimir Ankudinov, Chairman of the Intourist Agency Board, in *Soviet Union Today*, boasted in 1964 that "this year more than 400 foreign firms and travel bureaus, with which the Intourist cooperates, have chartered oceanliners to make cruises to Soviet shores from the ports of the USA, West and North Europe, and Asia. A considerable number of foreigners come to the USSR by air, railway, in buses and in their own cars." *Soviet Union Today* was published in Ottawa by Soviet Embassy in Canada from 1961 to 1975 and a partial run of this periodical is a part of the Robert S. Kenny collection at the Thomas Fisher Rare Book Library.

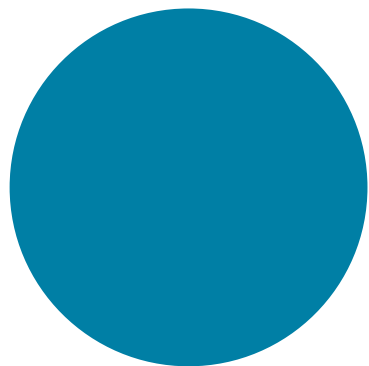
Socialism on Film supplements existing streaming products, video, and print collections at the University of Toronto Libraries. The rich cultural material captured in the films of this collection allows interpretation across a variety of disciplines and approaches. The history of this collection may also prove to be a fruitful independent object of historical scholarly analysis.

ENDNOTES

- 1 Margaret Dickinson, *Rogue Reels: Oppositional Film in Britain, 1945–90* (London: British Film Institute, 1999): 18.
- 2 Ibid., 218.
- 3 Stanley Forman, "Sovetskie fil'my v Anglii," *Sovetskaiâ kul'tura*, no. 84 (1955).
- 4 Shawn Salmon, "Marketing Socialism: Intourist in the Late 1950s and Early 1960s," in *Turizm: The Russian and East European Tourist under Capitalism and Socialism*, ed. Anne E. Gorsuch and Diane P. Koenker (Ithaca: Cornell University Press, 2006): 190.
- 5 Ieva Zake, "Soviet Intourist and Foreign Travel to the Latvian SSR in the Post-Stalin Era: A Case of Ethnic Tourism," *Journal of Cold War Studies* 20, no. 2 (2018): 39; Salmon (2006): 189.

The Cataloguing Corner

Linguistic Diversity under One Cover



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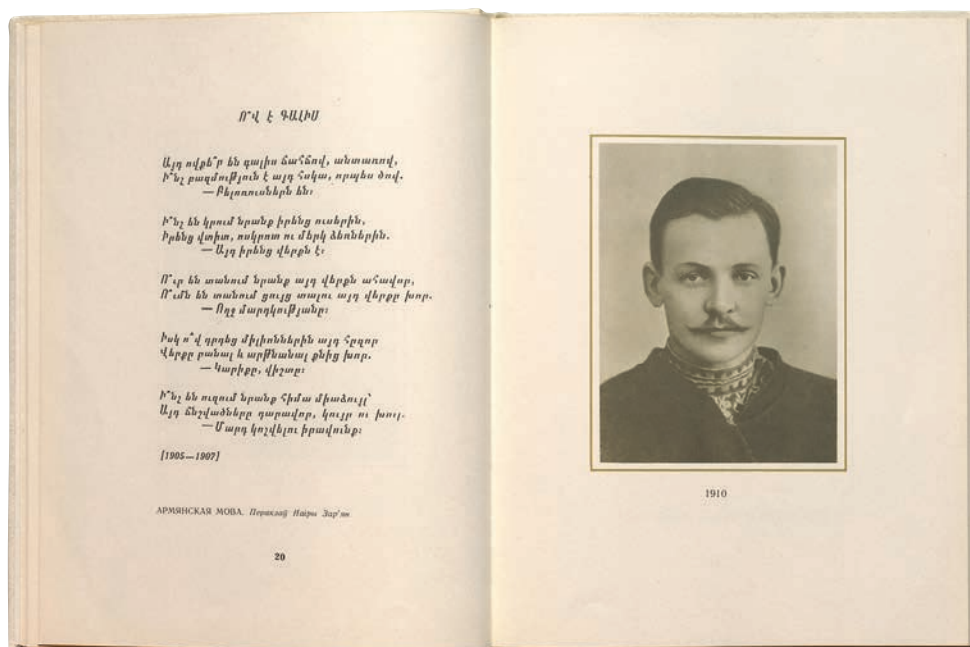
Published in Minsk by Mastatskaia literatura in 1983, *A khto tam idze? na movakh svetu* (A khto tam idze? na movakh svetu) / tr. [And who goes there? in languages of the world] contains a poem by Yanka Kupala (Ivan Lutsevich), the national poet of Belarus. Its five tercets take up eighty-two pages, with each translation of the poem into a different language featured on a separate page. The book also contains original artwork, the facsimile of the original manuscript of the poem, and a bibliographical commentary.

The poem *A khto tam idze? (And, say, who goes there?)* appeared in *Zhaleika*, Kupala's first collection of poetry published in Saint-Petersburg (Russia) by the Belarusian press "Zaglyane sontse i u nashe vakontse!" in 1908. A powerful poetic statement of Belarusian self-identity and resistance to oppression, it was written during the Revolution of 1905–1907 which shook the Russian Empire, foreshadowing its fall which came a decade later. In 1909, the Ukrainian translation of the

poem was published, followed by translations into Lithuanian (1910), Czech (1911), Russian (1911), Polish (1912), Udmurt (1915) and other languages.

To celebrate the centenary of Kupala's birth, this anthology of translations of his best-known patriotic poem was published in Minsk in 1982, and then, with some slight changes, in 1983. Robarts Library holds a copy of the 1983 edition which had been donated to the library by Michael and Valentina Pashkievich. The bibliographic foundation for this remarkable anthology rests with Yanka Kupala's Museum in Minsk, thanks to their rich collection of Kupala's translations.

A tribute to Kupala's poetic genius and the Belarusian national idea, the book *A khto tam idze?* is designed as a large-format art album. It is printed on high-quality paper with large, legible fonts in a variety of scripts—Cyrillic, Latin, Arabic, Armenian, Arabic, Devanagari, Georgian, Chinese, Hebrew, Japanese, Korean, and others. The illustrations include portraits of Yanka Kupala at different ages, as well as the original artwork by Mikhail Savitsky picturing



Facing page: Translation of Kupala's *A khto tam idze?* into Armenian; and portrait of young Yanka Kupala.

This page, top to bottom: Title page of *A khto tam idze? na movakh svetu* from the library of Michael Pashkievich. • Painting of "Yanka Kupala", by Mikhail Savitski.

dramatic and lyrical moments of Belarusian culture and history ("Peasants", "The Young Kupala", "The Belarusians", "Partisans", "Flax") in the emphatic figurative style of Soviet Realism. A comprehensive bibliography provides detailed information about the poem's many translations, including multiple translations into one language (for example, six translations into English, Ukrainian, and Polish; four translations into Hungarian and Russian).

From a cataloguer's perspective, the bibliographic description of *A khto tam idze? na movakh svetu* in the online catalogue presents interesting challenges.

One common challenge is due to the fact that the catalogue record for this book was created soon after its publication, nearly forty years ago, and followed older cataloguing standards. For recently received gifts, cataloguers may aim to update such a dated description to current standards, if possible. Most notably, today's standards include the original Cyrillic script, in addition to transliteration, i.e., *A khto tam idze, na movakh svetu* (*A khto tam idze? na movakh svetu*). Also, the roles of editors and illustrators can be clearly indicated with special tags, 'editor' and 'illustrator'.

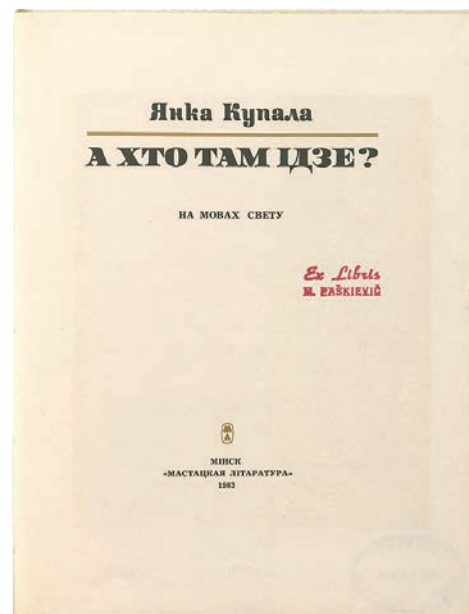
A unique challenge in cataloguing this particular book, however, is its remarkable multilingual contents. It is the most distinctive feature of the book, which had been compiled first and foremost with the purpose of representing a single poem in multiple languages of the world. However, because of technical limitations and constraints on cataloguer's time, all eighty-two languages are not listed in the bibliographic description. Instead, a special note is provided, stating: "An anthology of Kupala's poem "A khto tam idze?" translated into 82 languages". For the English reader, the presence of the English translation of the poem is also indicated in the bibliographic description with a Uniform Title field "Kupala, Ianka, 1882–1942. A khto tam idze? English". On a more technical note, two special codes 'bel' and 'mul' are provided in the language code fields to indicate that the publication includes the contents in the

Belarusian language and the translations into multiple languages. The names of eighty-two translators, however, are too numerous to be included in the bibliographic record.

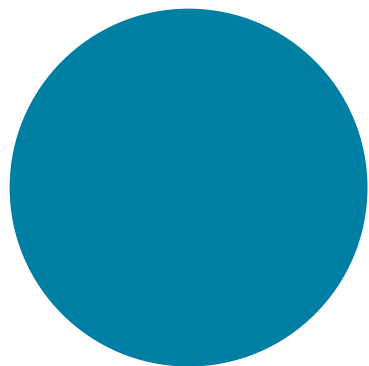
The University of Toronto Libraries hold several other publications of this type. Most notable among them are two poems by Taras Shevchenko and Ivan Franko, the two national poets of Ukraine: the 1961 and 1989 editions of Shevchenko's "*Zanosim* (Zapovit)" [The Testament,; and the 1983 edition of Franko's "*Каменярі* (Kamieniari)" [The Stone-breakers]. The 1989 edition of Shevchenko's "*Zanosim* мовами народів світу" ("*Zapovit*" *movamy narodiv svitu*) [The Testament in languages of the world], for example, contains translations of Shevchenko's celebrated poetic declaration ("slavetnyi prohrannyi virsh" as stated in the publisher's Summary) into 150 world languages. The bibliographic description of these publications faces challenges similar to those described above. In a sense, the limitations of our bibliographic descriptions mimic the physical constraints of the print medium: in a book, the full list of translation languages can only be accessed indirectly, by consulting the table of contents, which usually mentions the languages and the translators' names. One may note that, in contrast, the online format offers more flexibility: for example, the web version of *Zapovit* lists all translations directly by language.

A one-poem anthology of translations is a distinct publishing genre of enduring popularity. While the rules of bibliographic description for these special publications have considerable limitations, it is still helpful to be aware of them in order to facilitate access to such multilingual contents.

Lana Soglasnova is a Librarian and Slavic Cataloguing Supervisor at Robarts Library, the University of Toronto. Her research interests are cataloguing and translation. An annotated bibliography of one-poem anthologies of translations is one of her research projects. The bibliography currently covers about thirty titles. Its early draft was presented at ASEES Annual in 2019.



Sofija Škorić fonds at the University of Toronto Archives



Christopher Holmes
Collections Specialist,
Metadata Services,
University of Toronto
Libraries

The University of Toronto Archives has recently acquired archival material from Sofija Škorić, Librarian Emerita at the University. The Sofija Škorić fonds contains materials starting from her time as a reference librarian and Slavic specialist at the University of Toronto Libraries in 1968, up to her tenure as Head of the Petro Jacyk Central and East European Resource Centre (PJRC) through to her retirement in 2002. The fonds documents extensively the heritage of the local Serbian community and the Serbian Heritage Academy of Canada (Srpska Nacionalna Akademija u Kanadi), a non-profit organization dedicated to promoting and preserving Serbian culture in Canada. In addition, it features personal and professional correspondence by Škorić, including an audio recording of her interview with the well-known Yugoslav dissident and political figure, Milovan Djilas.

Sofija Škorić was integral in the founding of the PJRC and assisted in the setup of the Centre in 1994. Her role in the Serbian diaspora community was also prominent. She was one of the five initial founders of the Serbian Heritage Academy of Canada in 1981, serving as general secretary (1981–1992) and president (2012–2016). In 1988, she co-founded the Society of Serbian-Canadian Friendship (now the Serbian Association for Canadian Studies). That same year, she also co-founded the North American Society of Serbian Studies and was this group's president from 1988 to 1990. From 1991, she fulfilled the role of vice president of the Serbian Unity Congress until its formal closure. In 1996, she founded the publishing house Serbian Literary Company, and in 2003 she founded the lobby organization Together for Serbia in Belgrade. The latter organization lobbied for the rights of Serbs abroad, ultimately obtaining the right for the diaspora to vote in Serbia.

In addition to her work at the University of Toronto and in Ontario's Serbian community, Sofija Škorić was a passionate advocate for the rights of the women and was a founding member and vice-president of the Serbian Women's Association in Canada. In 1993, with the organization's assistance, she led a team of prominent Canadian women to Serbia to



highlight the experiences of Serbian women during the Yugoslav War.

The fonds contains extensive information about "Thank you Canadians! Canadian Medical Missions in Serbia 1914–1918," an exhibition created by Sofija Škorić to commemorate and thank the over six hundred Canadian medical professionals who travelled to Serbia during the First World War to provide care to soldiers and civilians. The exhibition toured Canada, the United States, and Serbia, which led to the installation of a permanent plaque at the Museum of Serbian Medicine in Belgrade to commemorate the medical and humanitarian service of those Canadians.

The rich documentation of Sofija Škorić's work will be of interest to anyone looking to learn more about the history of émigré communities in Ontario and the work required to maintain and create diaspora networks. Additionally, it is a valuable resource to those following the history of the Serbian and Yugoslav diaspora in Canada in the twentieth century. For readers interested in a historical snapshot of Yugoslavia, the fonds also contains travel literature and newspaper articles from before the outbreak of the Yugoslav War. The Sofija Škorić materials will be available in summer 2023 to consult at the University of Toronto Archives Reading Room, which is open to all researchers and members of the public.

Above: Sofija Škorić with Petro Jacyk in 1995 at the opening of the Petro Jacyk Central and East European Resource Centre.

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