



## Letter from the Director

"The start of the semester has also marked the beginning of a new year of activity for the Centre for European Studies. As the Centre's Acting Director in 2022/23, I am thrilled to support and strengthen the vibrant community of research and learning CES has helped build on the UBC campus and beyond. On this note, a special welcome to the Centre's first research cluster, the Eurasia Cluster, which has officially moved into CES this Fall.

Two major CES initiatives from last Spring have returned this semester: the Research Colloquia, showcasing work-in-progress by affiliate faculty members, and the Thematic Speaker Series, dedicated to the histories and cultures of ethnic and linguistic minority groups within Ukraine. The collaboration between the Centre and the Film and Theatre Department will also be renewed with our first in-person event: the screening of the award-winning documentary *Mariupolis 1* (2016), the work of late Lithuanian director Mantas Kvedaravicius, killed during Russia's assault on Mariupol this spring.

As our programming around Ukraine continues, our Resources page will also further expand and update its archive of Ukraine-related events and information on teaching, research, and academic support. I am particularly excited to welcome those who have recently joined the Centre: Dr. Mónica López Lerma (Reed College), CES Visiting Scholar 2022/23, Postdoctoral Fellow Dr. Ibrahim Muradov, as well as new Affiliate Faculty members Dr. Irem Ayan (FHIS), Dr. Alexander John Fisher (School of Music), Dr. Tim Frandy (CENES), Dr. Erik Kwakkel (School of Information), Dr. Mo Pareles (English) and Dr. Claudio Vellutini (School of Music).

Thank you all for your continued support and looking forward to the semester ahead."

**Ilinca Iurascu**

*Acting Director, Centre for European Studies, Director of Undergraduate Studies, Modern European Studies, Associate Professor, CENES*

The Centre for European Studies is located on the traditional, ancestral, and unceded territory of the *xwməθkwəyəm* (Musqueam) people. The land it is situated on has always been a place of learning for the Musqueam people, who for millennia have passed on their culture, history, and traditions from one generation to the next on this site.



## New Faces at the Centre

**Igor Drljaca***New Advisory Board member*

Igor Drljaca is an Assistant Professor in the Department of Theatre and Film at the University of British Columbia. He completed his Master's in Film Production at York University in 2011. He is the recipient of the Ontario Art Council's K.M. Hunter artist award for media arts in 2014. His work has been supported by dozens of organizations including Telefilm Canada, Eurimages, Canada Council for the Arts, BC Arts Council, Ontario Creates, and the Ontario Arts Council.

**Mónica López Lerma***Visiting Scholar*

Mónica López Lerma is Associate Professor of Spanish and Humanities at Reed College. She received a PhD in Comparative Literature and a Graduate Certificate in Film Studies from the University of Michigan. She also holds a Law degree from the University of Valencia (Spain) and a LL.M. in Jurisprudence from the European Academy of Legal Theory (Belgium). Mónica's research interests include contemporary Spanish film and literature, with particular emphasis on film theory, gender, aesthetics, politics, memory, and law and humanities.

**Ibrahim Muradov***Postdoctoral Fellow*

Ibrahim Muradov joined UBC as a postdoctoral research fellow in September 2022. Dr. Muradov has been a faculty member in the Department of International Relations and Audit at the Dnipro University of Technology since 2020. He received his Ph.D. in International Relations from the Middle East Technical University (Ankara, Turkey) in 2019. His research interests cover armed conflicts in former Soviet republics, particularly Ukraine.

**Audrea Wang***Student Project Assistant*

Audrea is a third year student in the UBC Sciences Po Dual Degree program. After studying Europe North America relations for two years at the Reims campus, she is now completing a combined major in Political Science and Philosophy at UBC. Audrea has previously worked for the Délégation aux droits des femmes et à l'égalité entre les femmes et les hommes de la Marne and The Advocates for Human Rights in Minnesota.

## Thematic Speaker Series and Events

Multicultural Ukraine is a virtual speaker series hosted by the Centre for European Studies and dedicated to the histories and cultures of ethnic and linguistic minority groups within Ukraine.



 THE UNIVERSITY OF BRITISH COLUMBIA  
**Centre for European Studies**  
Faculty of Arts

## MULTICULTURAL UKRAINE

### CES FALL 2022 SPEAKER SERIES

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Title: "The Crimean Tatars: The Situation of the Indigenous People of Crimea from the Occupation of Crimea in 2014 to the Occupation of Ukraine in 2022"

Speaker: Dr. Filiz Tutku Aydin - Social Sciences University of Ankara, Turkey

Date: October 19, 2022 | 12 pm to 1 pm PT



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Title: "Imagining Jewish Carpathians: The Myth of Baal Shem Tov in the Yiddish and Polish Literature of the 20th Century"

Speaker: Dr. Vladyslava Moskalets - Ukrainian Catholic University, Lviv, Ukraine

Date: November 2, 2022 | 12.30 to 1.30 pm PT



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Title: "Roma in Ukraine between a Eurasian Past and a Euro-Atlantic Future"

Speaker: Prof Elena Marushiakova - University of St Andrews, Scotland

Date: November 30, 2022 | 12 pm to 1 pm PT



Registration Required:





## Upcoming Events

Cinema Thinks The World is proud to present a rare screening of the late Mantas Kvedaravicius's 2016 documentary, Mariupolis. The film takes us to the Ukrainian city of Mariupol in 2016, offering a portrait of a city under the constant threat of a conflict that today has erupted into a full-scale war, and which in March 2022 claimed the life of the film's director. Join us to watch the film and to discuss it with a range of scholars and thinkers, including Serhy Yekelchyk (UVic), Zoë Druick (SFU), and Igor Drljaca (UBC). In partnership with Filmmakers for Ukraine, the UBC Ukrainian Student Union, and Cineworks, this event is organized by the Public Humanities Hub, UBC Connects at Robson Square, and the Centre for European Studies.

Cinema Thinks the World presents

# MARIUPOLIS

A screening of Mantas Kvedaravicius' 2016 documentary  
**FRI NOV 25 ROBSON SQUARE FREE**  
 6:00 PM Doors open and refreshments served  
 6:30 PM Film screening  
 8:30 PM Discussion with Professors Serhy Yekelchyk, Zoë Druick, and Igor Drljaca

THE UNIVERSITY OF BRITISH COLUMBIA  
 Centre for European Studies  
 Public Humanities Hub

CONNECTS  
The University of British Columbia  
Robson Square

Filmmakers for Ukraine

CINEWORKS  
INDEPENDENT FILMMAKERS SOCIETY

The CES Research Colloquia speakers this semester have offered presentations on the development of forensic medicine in early modern Italy from the perspective of criminal trial records (Dr. John Christopoulos) and the exploration of Russian literature's long engagement with gothic fiction (Dr. Katherine Bowers). The third installment of the series features Dr. Ljiljana Biuković's talk on "Coercion, Rivalry, and Lessons for the EU Integration from the Lithuania-China Row."

## CES RESEARCH COLLOQUIA FALL 2022

Join the CES Research Colloquia series this Fall for presentations of recent work by Affiliate Faculty members Dr. Katherine Bowers (CENES), Dr. John Christopoulos (History), and Dr. Ljiljana Biuković (School of Law)  
 The presentations are virtual and open to all!



**DR KATHERINE BOWERS**

28 Sept - 12:30-1:30 PT



**DR JOHN CHRISTOPOULOS**

26 Oct - 12:30-1:30 PT



**DR LJILJANA BIUKOVIĆ**

16 Nov - 12:00-1:00 PT

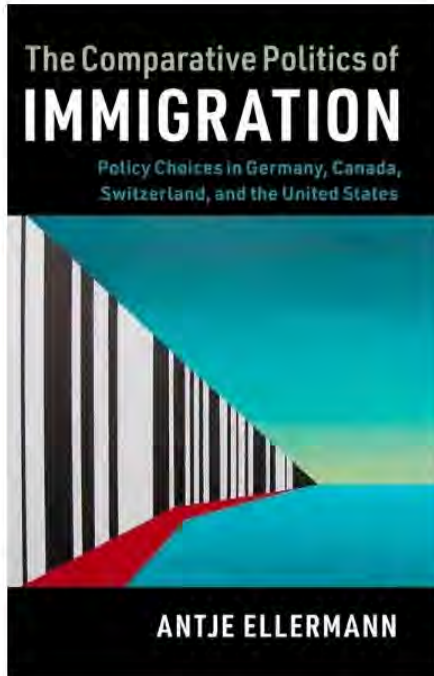
REGISTRATION: [via Zoom](#)

**UBC**  
Centre for European Studies



## Spotlight on CES Faculty Affiliates

## The Comparative Politics of Immigration



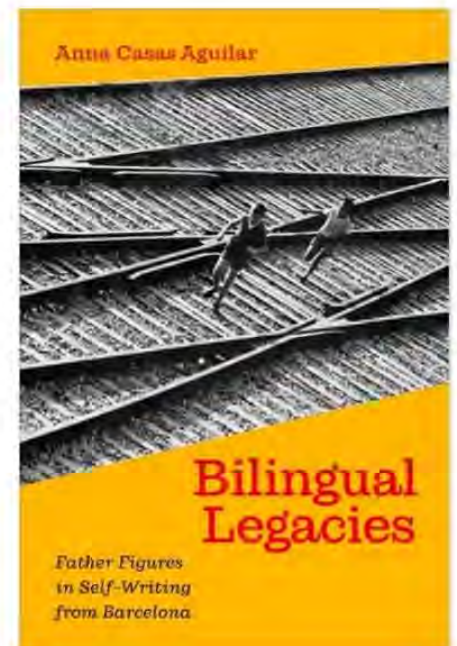
Dr. Antje Ellermann is Professor of Political Science (Comparative Politics) and Founding Director of the Centre for Migration Studies. Her latest book, *The Comparative Politics of Immigration: Policy Choices in Germany, Canada, Switzerland, and the United States*, recently won the Charles H. Levine Memorial Book Prize (co-winner) by the International Political Science Association.

*The Comparative Politics of Immigration* explains why democratic governments adopt the immigration policies they do. Through an in-depth study of immigration politics in Germany, Canada, Switzerland, and the United States, Dr. Ellermann examines the development of immigration policy from the postwar era to the present. The book presents a new theory of immigration policymaking grounded in the political insulation of policymakers. Three types of insulation shape the translation of immigration preference into policy: popular insulation from demands of the unorganized public, interest group insulation from the claims of organized lobbies, and diplomatic insulation from the lobbying of immigrant-sending states. Addressing the nuances in immigration reforms, Dr. Ellermann analyzes both institutional factors and policy actors' strategic decisions to account for cross-national and temporal variation.

## Bilingual Legacies

This July, Dr. Anna Casas Aguilar (Assistant Professor of Hispanic Studies) published her book *Bilingual Legacies: Father Figures in Self-Writing from Barcelona* (Toronto University Press, 2022).

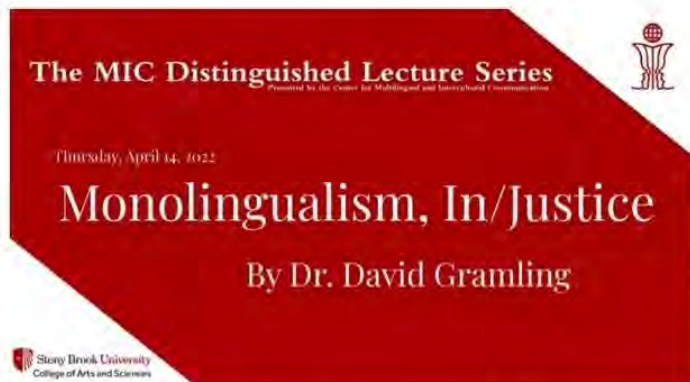
*Bilingual Legacies* examines fatherhood in the work of four canonical Spanish authors born in Barcelona and raised during the dictatorship of Francisco Franco. Drawing on the autobiographical texts of Juan Goytisolo, Carlos Barral, Terenci Moix, and Clara Janés, the book explores how these authors understood gender roles and paternal figures as well as how they positioned themselves in relation to Spanish and Catalan literary traditions. Dr. Casas Aguilar contends that through their presentation of father figures, these authors subvert static ideas surrounding fatherhood. She argues that this diversity was crucial in opening the door to revised gender models in Spain during the democratic period. Moving beyond the shadow of the dictator, Dr. Casas Aguilar shows how these writers distinguished between the patriarchal "father of the nation" and their own paternal figures. In doing so, the book sheds light on the complexity of Spanish conceptions of gender, language, and family and illustrates how notions of masculinity, authorship, and canon are interrelated.





## Spotlight on CES Faculty Affiliates

## Monolingualism, In/Justice



Dr. David Gramling, Professor and Chair of the Department Central, Eastern and Northern European Studies at University of British Columbia, was invited to Stony Brook University this April to give a talk at the College of Arts and Sciences for the MIC Distinguished Lecture Series.

His talk, "Monolingualism, In/Justice" started with a few premises which were expanded in collaboration with listeners:

a) that multilingualism is itself a primary and profound method for seeking justice in the real world, b) that monolingualism is an analytically and empirically deficient system for pursuing truth and justice, c) that monolingualism vastly predominates in the meeting and envisioning of justice today, and d) that promising visions of multilingual justice are indeed beginning to emerge around us. Sadly, the models of multilingualism that predominate in the Global North have emphasized commerce and transparency at the expense of politics, precision of meaning, standpoint, and subjectivity—all of which are crucial for a just reckoning with the world. In 2021, we are witnessing a retrenchment into monolingualism, rather than the opening into the kinds of multilingual knowing and being that were foreseen in the 1990s. The talk concludes with some practical strategies for countering and hospicing monolingualism in moments of social in/justice.

## Translating Valor Stories - Interview with Dr. David Gramling

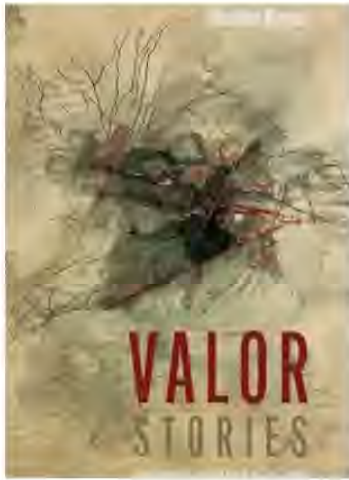
*How do translations of works fit into your conception of multilingual justice?*

"There are lots of marginalized stories, for instance in Turkish, that never get translated because of their queerness, their Kurdishness, their radicalness, or their regime-critical stances. So you'll tend to get lots of really prominent authors like Orhan Pamuk, a straight Turkish author who is dicey and experimental but is also hegemonic and normative, and his perspective is favoured by international commerce and prize-juries looking for national representatives. The Nobel prize committee will go out looking for the next Korean voice or the next Turkish voice or the next Finnish voice and they will see that person as the voice of the nation, even if it's a resistance writer, but what happens usually is that people who are minoritized in their own country have a much harder time getting translated: Kurdish women, trans people, queer stories, or multilingual people who are on the borders. Turkey is a multiethnic place, with 12 major ethnic groups, and historically it has assimilated all those ethnic groups into one political community that speaks Turkish, squeezing Kurdish people and Kurdish history/language out of that.





## Interview with CES Faculty Affiliates



Murathan Mungan is a Kurdish author. He writes in Turkish, not Kurdish, mostly because of the really oppressive programs directed at his parents and grandparents in Turkey; he was born 1955, so by then there had to have been 30 years or so of really aggressive assimilation programs. In terms of multilingual justice, I do like to spend my translation energy focusing on people who have less likelihood of being picked up by major international trade presses, and experimental voices. This collection is from 1985, so it is a pretty early example of contemporary LGBT literature. There wasn't a whole lot out there then, and despite that fact, it has never been translated, so here we are 40 years later and people have not heard of Murathan Mungan. So the goal is: trying to get some of these authors more public visibility, not just for first-language users of English, but also for people who might be Finnish or Spanish but are unlikely to read Turkish, so English becomes a lingua franca for them."

*Did you face challenges with regards to information being lost in translation?*

"One exciting thing about Turkish is that there are no gendered third-person pronouns, meaning you have to read gender by other means. This is not to say that Turkish society is any less heteronormative or cisnormative, but that—in translating—Turkish gives you no resources to determine a gender. There's a main character here named Shahmeran who is a serpent King or Queen, and it's not clear what their gender is. Murathan Mungan is constantly doing this; if you chose in English to gender them as he or she or as they, you'd be tipping your hand with the audience that this is a non-binary character. Mungan doesn't do that in Turkish, so you have to hide the character's gender by using other types of structures and phrasings."

*What was your process for doing that?*

"I first translated Mungan 15 years ago; there was a story called "*Love's Tears, or Rapunzel and the Drifter*" and that was a story where there was very clearly a character who was going to undergo gender reassignment surgery at some point in the story. I knew that I needed to have a serious solution to this problem of expression, and that I couldn't ignore it, and yet that English was not going to give me good resources for this - and Turkish was not going to change. Working on that one story, which was 20 pages, was an absolutely baffling and complex challenge. So once I got to this new collection *Valor*, I had lots of different techniques at the ready. I did this book-length translation with my colleague Aron Aji, and whenever we came to an impasse, we talked together about it. Murathan Mungan also had some opinions about this and he told us that he wanted under no circumstances for the character Shahmeran to have an identifiable gender, and so we had to hide it throughout all of our English."

*Who is the audience for Valor Stories?*

"There is a huge Kurdish diaspora around the world; Kurdistan is not a state, so Kurds are dispersed throughout Iran, Iraq, what Murathan Mungan calls greater Mesopotamia. He rarely talks about the Turkish state or the Turkish nation, he talks about Mesopotamia, and that's the homeland for Kurds, so the audience would be, in part, diasporic Kurdish people and queer people. People love this book because growing up, this was the book young LGBT Turkish people identified with, and many never thought it would make it to English for people to read. Another audience would be people who are interested in world literature or Turkish literature who want to see Turkey from a different perspective than what you get from Elif Shafak or Orhan Pamuk, or more cosmopolitan, normative views of what Turkish life and culture is."



## Spotlight on CES Faculty Affiliates

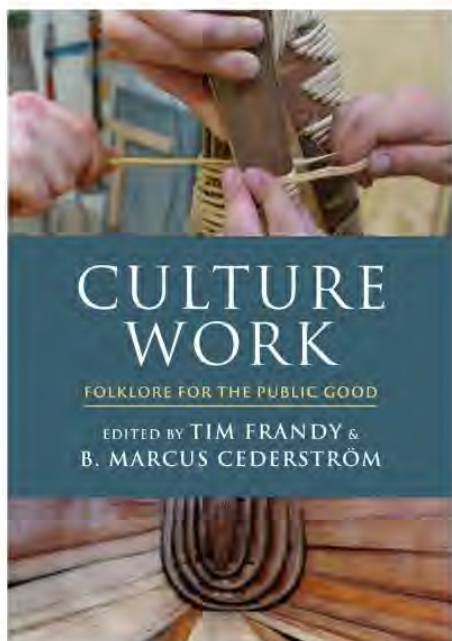
## Writing Fear

Dr. Katherine Bowers (Centre for European Studies Director and Associate Professor, CENES) recently published *Writing Fear: Russian Realism and the Gothic*, which explores Russian literature's engagement with the gothic by analysing the practices of borrowing and adaptation. The book shows how these practices shaped literary realism from its romantic beginnings through the big novels of the 1860s and 1870s to its transformation during the modernist period. According to Valeria Sobol, Professor of Slavic Languages and Literatures, University of Illinois, Urbana-Champaign, "[Writing Fear] is a major contribution to Russian literary studies, as well as studies of realism and the gothic more generally."

Dr. Bowers has also been awarded a 2022 UBC Public Engagement Award from the UBC Public Humanities Hub for her on-going public scholarship in the field of Dostoevsky studies, including a virtual public program for the Dostoevsky bicentenary in 2021 and her editorship of *Bloggers Karamazov*, and her organization of the Flash Teach-In on Ukraine and other events in the wake of Russia's invasion of Ukraine in 2022. She is one of 5 winners this year.



## Culture Work - Interview with Dr. Tim Frandy



Dr. Tim Frandy (Assistant Professor of Nordic Studies) co-edited *Culture Work: Folklore for the Public Good*, published this July. The innovative case studies analyzed in the book demonstrate the vast numbers of creative possibilities in culture work today.

*What inspired you to write this book?*

"Two things. First, the annual meeting of the American Folklore Society (AFS), which is a professional organization for folklorists. Since at least the 1970s, public folklorists have been presenting at AFS on the dynamic work they do with communities in terms of creating public programming to give communities a larger stage to represent itself and its values through the performance of cultural traditions, and working with communities to help strengthen certain aspects of culture. Hearing about this every year at the conference has been an inspiration for my own work. When you're working with communities directly, as a public folklorist, you often don't have a lot of time to write. My co-editor, Marcus Cederström and I decided it was long overdue to create a state of the field assessment to look at the best practices and best theoretical approaches to doing culture work today that are shaping the direction public humanities will go for the next generation and beyond.



### Interview with CES Faculty Affiliates

Second, for a very long time I've been working with Indigenous communities. In particular, the work I've done in the last 10 to 12 years in Waaswaaganing, Wisconsin with Anishinaabe peoples has been focused on revitalizing culture in schools. With the book, we wanted to draw on this work and explore in more detail the way that theory and on-the-ground practice work together to create new models for how public humanities and public folklorists can work."

*What are some challenges faced by folklorists in the academic context?*

"Public scholars are not institutionally rewarded; for a position like mine, public work is not rewarded as much as scholarly productivity and publications. We are seeing some growth to change, but it's still a massive problem; there are too few incentives for public work. Beyond that, administering grants through universities can be challenging. Grants are too small in the arts and humanities to fund much of this work, and many public humanists in universities end up doing this work above and beyond their ordinary paid hours as a labor of love. But this kind of culture work matters a lot, and we need to do better. Culture is not just something to admire; it's the air that we all need to breathe to create better health care, environments, and educational systems."

*How can staff and students better implement a lens of cultural revitalization and cultural equity to their work?*

"In the classroom, we can create better ways of instruction that better partner students with communities that want these partnerships. We can have them do meaningful work that is not just writing a paper but rather answers the question of how can your work as a student serve a community need? That's not always easy to do but when you can do it you can create something of value. One example of this is the Field School model in Ethnographic studies; a lot of times communities will want something documented, so you can bring a class up to document an event that people want to preserve or transmit to other communities, creating films or websites out of it. Our Ojibwe Winter Games website – which detail not only how to play games and sports banned by missionaries, but also the intercultural history of these games – has helped several communities bring them back. I think some twenty communities have used this as a resource to help revitalization efforts for their own people."



*Is there anything else you would like to share with regards to public humanities / culture work?*

"So much good can come from cultural revitalization projects; we found that with culturally responsive education, graduation rates in high schools went up from 57% to 98%. Evidence has shown that investment in Indigenous cultural programs in Alberta impacts public health and diabetes rates; First Nations peoples that invested more in culture and language programs had one tenth of the diabetes rates than communities that had invested very little. Understanding your own story, your history, your trajectory, this all matters for emotional wellbeing, for social relationships, and sense of self. And scientists are repeatedly showing that Indigenous-managed lands are healthier and more biodiverse than those lands settlers manage. Culture really, really matters in health, environment, and education, and it has measurable impact at a fraction of the cost of the hard sciences."