

**EASTERN EUROPE AND THE BALKANS
IN THE NINETEENTH AND TWENTIETH CENTURIES:
MULTI-NATIONAL EMPIRES, NATIONALIST REBELLIONS AND UTOPIAS,
COLD WAR COMMUNISMS, CHALLENGES OF EVERYDAY LIFE**

- I. **REQUIRED READINGS.** (All books are on library reserve. Asterisked titles are available for purchase at the UCD Bookstore. **Double-asterisked titles** are included in the **course reader**, available at Classical Notes, in the MU Building).
1. William W. Hagen, *Empires, Nationalism, Nation-States: East European and Balkan History in Modern Times*. This is a book manuscript in progress, consisting of twenty short chapters. Each corresponds to a class meeting. They will be distributed successively as e-mail attachments, so that they may be read in advance of class.
 2. *NOT REQUIRED, BUT RECOMMENDED: Dennis Hupchick and Harold Cox, *Palgrave Historical Atlas of Eastern Europe* (New York: Palgrave, 2001), maps #26-50.
 3. **Thomas W. Simons, Jr., *Eastern Europe in the Postwar World* (New York, 1993), pp. 1-14 (IN COURSE READER).
 4. *Ivo Andrić, *The Bridge on the Drina* (Univ. of Chicago Press, 1977 [Yugoslav original, 1945]).
 5. **Stefan Żeromski, *The Faithful River* (Northwestern Univ. Press, 1999 [Polish original, 1912]) (IN COURSE READER).
 6. **Elise Oresko (pseudonym for Eliza Orzeszkowa), "Poland," in Theodore Stanton, ed., *The Woman Question in Europe* (New York, 1884), 424-45 (IN COURSE READER).
 7. **Józef Bujak, *The Jewish Question in Poland* (Paris, 1919) (48 pages) (IN COURSE READER).
 8. *Norman Salsitz, *A Jewish Boyhood in Poland: Remembering Kolbuszowa* (Syracuse University Press, 1992).
****OR****
*Milovan Djilas, *Land Without Justice* (HBJ, 1958)
****OR****
Gregor von Rezzori, *Memoirs of an Anti-Semite: A Novel in Five Stories* (Macmillan, 2002 [German original, 1969]).
****OR****
*Czesław Miłosz, *Native Realm: A Search for Self-Definition* (Farrar, Straus and Grioux, 2002 [originally published 1968]).
 11. **Julian Tuwim, *We, Polish Jews* (Jerusalem, 1984 [original: 1944]), pp. 1-6 (IN COURSE READER).
 12. **Jan Karski, *Story of a Secret State* (Boston, 1944), pp. 320-54 (IN COURSE READER).

13. *Heda Margolius Kovaly, *Under a Cruel Star: A Life in Prague 1941-1968* (Holmes & Meier,

1997 [original: 1986]).

14. *NOT REQUIRED, BUT RECOMMENDED: Padraic Kenney, *The Burdens of Freedom. East*

ern Europe since 1989 (New York, 2006).

TOTAL REQUIRED READING (including lecture outlines): approx. 1240 pages (= ca. 30 pp. daily)

II. SCHEDULE OF LECTURES AND COURSE ASSIGNMENTS

Week 1: June 23-25:

Lectures: (1) Master Themes of Eastern European and Balkan History, the Vocabulary of Nationalism and National Identity, and Modern Theories of Nationalism; (2) The Stage and the Players in Eastern Europe; (3) The Habsburg Empire, 1526-1918: “Prison-House of Nations” or “United Nations of Central Europe”?

Reading: Simons, pp. 1-16 (in *Course Reader*); Hagen, *Empires, Nationalism, Nation-States* [hereafter cited as Hagen], chs. 1-3; **begin reading** Hagen, chs. 6-9; Ivo Andrić, *The Bridge on the Drina*, Stefan Z*eromski, *The Faithful River*, and Elise Oresko (pseudonym for Eliza Orzeszkowa), “Poland,” in Theodore Stanton, ed., *The Woman Question in Europe*, 424-45 (in *Course Reader*). Excerpts from the film version of *Faithful River* will be shown.

FIRST ESSAY ASSIGNMENT (due July 9): instructions will be handed out for writing a five-page essay, based on the lectures and readings of weeks 1-5 and focused on nationalism and national identity in the nineteenth and early twentieth centuries.

QUIZ AND MAP ASSIGNMENT: instructions will be handed out on an in-class 45-minute examination in week 2 (June 30), covering materials presented in the introductory lectures and lecture outlines of week 1. Students will prepare beforehand a simple map positioning the various east European nationalities, to be handed in at the time of the quiz.

Week 2: June 30, July 1-2

Lectures: (1) Czech Nationalism, Populist and Democratic: Its Development Within the Habsburg Empire, 1780-1914; (2) Hungarian Nationalism, Oligarchical and Aristocratic: Its Development within the Habsburg Empire, 1780-1914; (3) Rise and Fall of the Polish Commonwealth, 966-1795; (4) Nationalism and Social Change in the Lands of Partitioned Poland, 1795-1914.

Reading: Hagen, chs. 4-5. Continue also with readings assigned in Week 1.

IN-CLASS QUIZ (see Week 1, above): June 30

Week 3: July 7-9

Lectures:

(1) The Late Ottoman Empire (to 1914): The Temptations (and Perils) of “Westernization,” the Fragility of Islamic Conservatism; (2) The Rise of Nationalism and the Emergence of National States in the Balkans: the Serbian Pattern to 1914;

FIRST ESSAY DUE, July 9.

Reading: Hagen, 8-10; finish all previously assigned readings. **Begin reading** either Salsitz's or Djilas's or Rezzori's or Mil*osz's book.

SECOND ESSAY ASSIGNMENT: Instructions on writing a five-page term paper (due July 23) will be handed out. The paper will focus on society, politics, culture, and nationality relations in the early twentieth century and interwar period, as depicted in *either* Salsitz's or Djilas's or Rezzori's or Mil*osz's book.

Week 4: July 14-16

Lectures: (2) The East European Jews and the Rise of Antisemitism; (2) The Fall of the Four Empires and Eastern Europe's Turn to Nationalist Democracy, 1914-1923; (3) The Political Consolidation of Eastern Europe After World War I: A "National Democratic Revolution"? (4) Social and Economic Development of Eastern Europe Between the World Wars, 1918-1939.

Reading: Hagen, chs. 11-12; Bujak, *The Jewish Question in Poland*; finish assignment for the second essay.

Week 5: July 21-23

Lectures: (1) The Breakdown of Liberal Democracy and the Spread of Ideological Radicalism in Interwar Eastern Europe; (2) World War II in Eastern Europe; (3) The Establishment of Socialist Regimes in Eastern Europe, 1944-49; (4) Politics in Communist Eastern Europe, 1949-89.

Reading: **begin reading** Hagen, chs. 13-20; Jan Karski, *Story of a Secret State*, pp. 320-54; Julian Tuwim, *We, Polish Jews*, pp. 1-6 (both in *Course Reader*); Heda Margolius Kovaly, *Under a Cruel Star: A Life in Prague 1941-1968*.

Additional final exam preparation: read on the internet or in the library six or more substantial articles in the serious press--*New York Times, Washington Post, London Times, The Economist, Time, Newsweek, Foreign Affairs*, and similar publications--on present-day developments in an eastern European or Balkan country of your choice, or in the region in general. Strive to synthesize them and weave them together with the course lecture outlines so as to create the subject for a short essay.

SECOND ESSAY DUE, July 23.

Week 6: July 28-30

Lectures: (1) Economy and Society in Communist Eastern Europe, 1949-1989; (2) Eastern Europe and the Balkans in the Post-Communist Era.

III. FINAL EXAMINATION ESSAY: The in-class final examination will be *replaced* by a take-home final, 5-6 pages typed in length, due in the History Department (2216 Soc Sci) by 5:00 PM on **Friday, August 1**. *No late papers will be accepted without medical or administrative waivers*. Instructions will be handed out in class on July 28. This assignment, based on the lectures and readings

of weeks 5-6, will consist of short essays on Kovaly, the rise and fall of the post-1945 communist system, and the post-1989 era.

IV. GRADING: The second week quiz will count 10 percent toward the final grade. Among the two essays to receive a passing grade.

VI. OFFICE HOURS: 4204 Social Science, MTW, 4:30-5:00, and by appointment. E-mail address: wwhagen@ucdavis.edu.

VII. RECOMMENDED FILMS: Students interested in east European Jewish history will be rewarded by viewing Yolande Zauberman's *Ivan and Abraham*, Jerzy Kawalerowicz's *Austeria*, and Elmar Klos's *Shop on Main Street*. Of interest on the Habsburg Empire are Istvan Szabo, *Colonel Redl* and Volker Schlöndorff, *Young Törless*. On twentieth-century Hungary, Istvan Szabo's *Sunshine*; on communist Poland, Andrzej Wajda's *Ashes and Diamonds*, *Kanal*, *Man of Steel*, *Man of Iron*. See also, on Poland, the various films of Krzysztof Kieślowski, including *White*. On communist Czechoslovakia, see Philipp Kaufman's *Unbearable Lightness of Being* and Jir*i Menzel's *Closely Watched Trains*. On Yugoslavia: Goran Marković's *Tito and Me*. These and other east European films are available in Davis at 49er Video (759-8260).

VIII. CRITERIA FOR GRADE ASSIGNMENT

It's important that your essays present a clear thesis and line of supporting argument well grounded in the evidence available to you in this course. The essay assignments will offer guidance on these points. For additional assistance, see Frederick Crews, *The Random House Handbook* (6th ed., 1992). Part II: "Composing Whole Essays:" ch. 3, "Planning an Essay," pp. 53-91; ch. 4, "Supporting a Thesis," pp. 92-114. See also page 6, below, entitled "Notes on Reading the Assigned Texts and Preparing to Write Course Papers."

Course essays will be evaluated along the following lines:

1. **TITLE:** Does it identify the essay's theme and suggest its interpretive direction?
2. **THESIS STATEMENT:** Does the introductory paragraph plainly identify the essay's subject, showing how it relates to course readings and themes? Does the introductory paragraph clearly state the essay's central thesis or line of argument? Another way to put this is this: does the introductory paragraph raise an analytical or interpretive question about the texts under discussion, and indicate how this question will be answered? It's important, whichever method you adopt, to let the reader know, very briefly and in a general way, what *causal explanation(s)* you will offer to solve the problem you've posed. In other words, present your essay as a work of explanation and interpretation, not of reportage or description.
3. **USE OF SOURCES:** Does the essay build on and analyze all assigned sources? Does it cite in a relevant way material presented in lecture (or the lecture summaries)?
4. **PROSE STYLE:** Is the essay clearly and smoothly written? Or do faulty constructions and unclear passages obscure the essay's argument?
5. In general, **COGENCY OF ARGUMENT** and **PERSUASIVENESS OF INTERPRETATION AND CAUSAL EXPLANATION** will figure centrally in evaluation of your essays.

CRITERIA FOR GRADE ASSIGNMENT ON WRITTEN WORK:

A range: Central questions are clearly posed, their importance explained, and essay's or exam's argument--reflecting its author's own thinking--is signalled at outset; argument is

sustained convincingly throughout; assigned readings and lectures are well employed as evidence.

B range: An argument is offered, but it is open to doubt and question(s); other qualities of A-range work are present, even if in part imperfectly.

C range: Competent use of assigned sources, but without presentation of a clear or workable argument; overshadowing of analysis by historical narration; absence of engagement with central issues of the assignment.

D-F range: Absence of analytical focus, and of evidence that assigned reading was completed.

USE OF NON-ASSIGNED SOURCES: This course's essay assignments and examinations presuppose and **require use of the assigned readings**. Failure to do so will result in disappointing grades. Students should **avoid dependence on non-assigned sources**. It will have counter-productive effects, diminishing or eclipsing effective use of the assigned readings.

WRITING STYLE: A fluent and lively prose style strengthens the persuasive force of argument. A grammatically defective and foggy prose style works against the communication of thought. Clear historical analysis requires clear writing. Students in need of help should turn to the Campus Writing Center, 176 Voorhies Hall.

PLAGIARISM: here is the definition that guides the Office of Student Judicial Affairs: "Plagiarism means using another's work without giving credit. You must put others' words in quotation marks and cite your source(s) and must give citations when using others' ideas, even if those ideas are paraphrased in your own words." See <http://sja.ucdavis.edu/avoid.htm>. Plagiarism results in F grades and notification of the Judicial Affairs office.

BEHAVIOR DURING LECTURES AND DISCUSSIONS: It's important not to disrupt attention during lecture or discussion by talking, leaving the room except when unavoidable, or in other ways.

NOTES ON READING THE ASSIGNED TEXTS AND PREPARING TO WRITE COURSE PAPERS

Thinking about history and interpreting historical problems are processes that entail an interplay between *evidence* and *analysis*. But before it can be decided what evidence is *relevant*, it must be clear what *question* is in play. Are we, for example, asking: what is the structure of Ottoman Turkish government in the Bosnia which Andrić depicts in his *Bridge on the Drina*? Or: how are Christian-Muslim relations in Andrić's Bosnia best explained? Both are good questions, and presumably the second question bears some relation to the first. Still, the relevant evidence for answering each of them is different.

The issue becomes more complex when we ask, about any such historical question: which pre-existing scholarly interpretation (among those which you encounter in this course) seems most relevant and persuasive? What answers to the above-posed hypothetical questions, for example, do the editor's introduction to Andrić's novel and the assigned readings by T. Simons and W. Hagen offer or suggest?

Ideally, you want to find a point of view that improves on existing formulations, establishing a new interpretation or analysis of your own, just as Einstein improved on Newton. This does not require discrediting of existing perspectives, which should be approached with respect. If a point of view seems unworthy of serious attention, it's better to pass it by rather than belabor its fault, unless there is a pressing reason to challenge it. Ideally, the point is, as an old metaphor represents it, to see farther by standing on the shoulders of giants.

Whether you're reading the textbook or other scholarly books or essays (the *secondary* literature) or contemporary documents (or other *primary sources*, such as Milosz's or Salsitz's autobiographies), you need to have the questions that are relevant to your own project as clearly in mind as possible. You must read with a wide-awake mind and pencil in hand, ready to check off passages you will need to return to. Your quest is *both* for crucial empirical evidence--also called data, information, or facts--*and* for the *argument* or *analysis* or *worldview* that the text presents. Look for *thesis statements*--"this essay/book argues that..."--and for *fundamental assumptions*--whether about "human nature" or other basic things--that help explain the author's perspective. Watch for passages offering *causal explanations* of the problem at hand as, for example, when Andrić offers reasons or an explanation for his characters' actions. Consider whether the line of reasoning you are confronting is *logically consistent*. Ask yourself why Andrić might explain an event in a way that seems implausible or unexpected to you.

One of your aims should be *creative simplification*, ideally enabling you, after reading a text, to take a walk around the block, saying to yourself: in the text I just read, these are the most important and interesting points [...], and this is how the author explains them [...]. Ask yourself then: what argument would I like to make about this text, and how can I relate it to the other assigned readings and relevant course materials? What central thesis emerges, and how can I formulate it most clearly?

To do all of this successfully, you must *review* the parts of the text you originally checked off, deciding which passages best convey the gist of the author's argument and what evidence conveyed in the text will be useful to you in presenting your own argument. It's a good idea to transfer the central propositions and data of the texts you're analyzing to a separate set of *very spare notes*, including page references. Finally, before writing your essay, outline its own central argument and main steps, noting (by referring to your *very spare notes*) what evidence you will draw upon, step by step, to clinch each of your main points.

VIII. SIMPLE FORMULA FOR WRITING A-LEVEL PAPERS

NOTE: Adapt the formula below to the assignment on hand, rather than following it mechanically. There is no need to employ the wording offered below (but there is also no reason not to).

Step 1: Complete this sentence: "The **question** [or **problem**] this essay poses [in response to the essay assignment] is..."

Step 2: Complete this sentence: "This is an **important** and **interesting** question [or problem] **because**..." Or: "The debates I discover in the interpretive literature on this subject stake out the following [1, 2, 3+] key positions, which differ among themselves, and raise the question that I address here in this essay."

Step 3: Complete this sentence: "To answer this question [or: solve this problem], **I will argue that**..." [This is your **thesis statement**, which should be clearly set forth in several sentences. It's a good idea to refer to the **causes** you will cite in support of your thesis: "I will argue that...[e.g., the German government entered World War I] **because**...[e.g., it wished to roll back domestic political opposition, [and/or] shore up its Austrian ally, [and/or] and strike militarily against France and Russia before their recently adopted army reforms took effect."].

Step 4: Complete this sentence: “The **first point** that must be made in developing my argument is that...”

Step 5: Complete this sentence: “The **evidence** for this point from the assigned readings is...”

Steps 6 and following: Be sure that each successive paragraph begins with a sentence that makes an additional point essential to completing your argument, and that in the body of each paragraph you present evidence from the assigned readings in support of the points that make up your argument.

In your **CONCLUSION**, begin with this sentence: “This paper has shown that...” Go on to briefly offer your final reflections on the importance of your argument for larger issues that you haven’t addressed in the paper.