



# International Agenda

Magazine of the Schoolcraft College International Institute (SCI)  
Volume 12, Number 2

Fall 2013

# Russia in the Spotlight



The logo of the G20 Leaders' Summit in St. Petersburg (Sep. 5-6, 2013) is inspired by the Russian avant-garde art of Wassily Kandinsky and Kazimir Malevich.



# International Agenda

Published once per semester by  
the International Institute (SCII)

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Archives are available at the SCII website,  
<http://www.schoolcraft.edu/department-areas/international-institute/international-agenda>

Founding Editor: Donald Ryktarsyk (Business Dept.)

## SCII Meeting Schedule

International Institute meetings are open to all who want to learn or to help out. New folks are always welcome. Meetings are generally on Fridays at 12 – 2 pm in the Liberal Arts Building. Upcoming meetings are as follows:

- September 20, 2013
- October 18, 2013
- November 15, 2013.

**GlobalEYEzers**, a group affiliated with SCII, meets twice each semester to discuss current events relevant to international/ intercultural issues. Discussions are held in an informal social setting. Faculty and staff, as well as students and members of the community, are invited to be a part of this group. Meetings are generally on Fridays at 11am – 12noon in the Liberal Arts Building, room LA-200. Upcoming meetings are as follows:

- September 20, 2013
- November 15, 2013.

For more information, contact Mark Huston at [mhuston@schoolcraft.edu](mailto:mhuston@schoolcraft.edu) or 734-462-4400 x5673.

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# International Institute (SCII)

Schoolcraft College  
 18600 Haggerty Road  
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<http://www.schoolcraft.edu/department-areas/international-institute/>

The mission of the Schoolcraft College International Institute is to coordinate cross-cultural learning opportunities for students, faculty, staff, and the community. The Institute strives to enhance the international content of coursework, programs, and other College activities so participants better appreciate both the diversities and commonalities among world cultures, and better understand the global forces shaping people's lives.

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Karen Schaumann-Beltrán (Sociology Dept.)

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Sarah Olson (Art and Design Dept.)

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# Students!



Enter the Fall 2013  
*International Agenda* Writing  
and Artwork Contest

**First Prize: \$200 Scholarship**  
**Second Prize: \$150 Scholarship**

...in each of the two categories, writing and artwork.

Four winning entries from Winter 2013 have  
been published in this issue of the magazine!

*Faculty mentors of the winners receive \$25 gift cards.  
All funds are provided by the Schoolcraft College Foundation.*

**Deadline: November 18, 2013**

Guidelines:

1. Students (or their faculty mentors) may enter essays, research papers, persuasive writing, creative writing, poetry, or 2D or 3D artwork suitable for publication in *International Agenda*.
2. Works may deal with any topic of international or cross-cultural interest.
3. Submit a digital version of the writing or artwork as an e-mail attachment to the address below.
4. Submissions will be judged by a panel of faculty and staff volunteers based on content, originality, and aesthetics.
5. Entrants will be asked to sign a form affirming that the work is their own and permitting it to be used in the magazine.

Complete rules and entry forms can be obtained from the Editor:

Randy Schwartz  
[rschwart@schoolcraft.edu](mailto:rschwart@schoolcraft.edu)  
 tel. 734-462-4400 ext. 5290  
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# Readers!



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Whether you're an on-campus or off-campus reader, we urge you to take out a free e-mail or postal subscription. This will ensure that you continue to receive the magazine twice a year, and will also strengthen your link with Schoolcraft College and its International Institute.

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## Campus Kudos

# “Coins to Change” Project Passes \$17,000

This year, the **Coins to Change** service-learning project at Schoolcraft College further advanced its fundraising work to help build a middle school for AIDS orphans in the village of Nyaka, Uganda, in hopes of freeing such orphans from a cycle of poverty. The project founder and director, Prof. **Anna Maheshwari** (English), reports that a total of more than \$17,000 has been raised locally so far in the two-year campaign to change coins into real change in Africa. She hopes to have the full \$25,000 goal met by April 2014. To learn more or to help out, e-mail [amaheshw@schoolcraft.edu](mailto:amaheshw@schoolcraft.edu) or call 734-462-4400 ext. 5296, or visit <http://www.nyakaschool.org/>. Campus events during this past Winter semester included an Apr. 11 fundraising concert, Rock for Africa, which featured a variety of local music groups and drew an estimated 150 people; an Apr. 22 presentation on the human rights situation in Uganda 50 years after independence, led by activist and author **Twesigye Jackson Kaguri**; and a May 18 fashion show and dance competition, presented by Schoolcraft’s **Asian Student Association** and the Novi, MI, fashion boutique **Taj Cottage**.

Kudos also to Emeritus Prof. **Suzanne Kaplan** (English), who has been involved in the Peace and Conflict Discussion Series organized at the Livonia Civic Center Library by the Citizens for Peace. She has made presentations and led discussions about Dave Grossman’s book *On Killing: The Psychological Cost of Learning to Kill in War and Society*, Ari Folman’s film “Waltz with Bashir”, and Karen Armstrong’s book *Muhammad: A Prophet For Our Time*. For more info on the series, visit [www.citizensforpeace11.blogspot.com/](http://www.citizensforpeace11.blogspot.com/).

**Bridging Barriers: Unity in Diversity**, the **Student Activities Office**, and the **Schoolcraft College Foundation** co-sponsored activities last Winter to mark the centennial of Idlewild (est. 1912), the influential African-American resort community in Northern Michigan. A traveling exhibit, “Welcome to Idlewild: The Black Eden of Michigan”, organized by the **Michigan State Univ. Museum**, was on display in Lower Waterman during Jan. 16 – Feb. 15. Prof. **Gloria House** (Univ. of Michigan-Dearborn) discussed her volume of oral history, *Home Sweet Sanctuary: Idlewild Families Celebrate a Century*, on Jan. 24 in the VisTaTech Center.

Over 3,000 visitors attended Schoolcraft’s 12<sup>th</sup> annual **Multicultural Fair**, held in the VisTaTech Center on Mar. 28. The fair featured more than two dozen display tables of ethnic dress, artifacts, language, traditional medicine, and other aspects of cultures from around the world, created and staffed by students, instructors, family, and friends; cultural performances

by several visiting troupes, from the Ballet Folklorico México Lindo to the Marcus Garvey Academy African Drum and Dance Ensemble; ethnic food samples; henna painting; and more. The featured artist was **Vivian Gutierrez**, a Nicaraguan-born palette knife artist working with mixed media, oil, and other materials. In its coverage of the event, **The Connection** included profiles of half a dozen international students at Schoolcraft. Kudos to the Fair organizing committee: **Josselyn Moore** (Anthropology/Sociology), **Laura Leshok** (Counseling), **Helen Ditouras** (English), and **Todd Stowell** (Student Activities Office).

Schoolcraft’s **Learning Support Services** sponsored an Apr. 1 program in the VisTaTech Center on *Arc of Justice: A Saga of Race, Civil Rights, and Murder in the Jazz Age* (2004). Authored by **Kevin Boyle**, a history professor at Ohio State Univ., the book is a study of the 1925 Ossian Sweet case in Detroit. At the program, Prof. **Bruce Smith** (Wayne County Comm. College) discussed the history surrounding this landmark episode in civil rights, and **Schoolcraft Scholars** honors students made presentations on related topics followed by a Q&A session.

**Helen Ditouras** (English), **Anna Maheshwari** (English), **Mark Huston** (Philosophy), and **Diane O’Connell** (Geography) participated in the Apr. 5-6 MIIIE conference in Elyria, OH. Helen’s report appears on page 41. Anna also participated in a week-long workshop on Human Rights and Cultural Diversity, held at **Kalamazoo Valley Community College** (Kalamazoo, MI) on Aug. 5-9. The workshop was one of those offered this Summer by MIIIE, which provides each participant with support, mentoring, and access to electronic and other resources in order to begin developing an instructional module for infusion in one of the courses they teach. For information on future workshops, visit <http://www.miiie.org/>.

This Spring, **Karen Schaumann-Beltrán** (Sociology) participated in two different Native American women’s hand-drum and singing performances. The Ogichidaa Kwe Singers, which is based in the Detroit area, gave a presentation on Apr. 9 at the downtown Atheneum Suite Hotel as part of the 23<sup>rd</sup> annual Equity Within the Classroom Conference, organized by Wayne State Univ. Another group, Miskwaasining Nagamojig (“The Swamp Singers”), which is based in the Ann Arbor area, sang and gave cultural presentations at the Univ. of Michigan’s International Institute in June. The latter audience was a group of students from around the world involved in an international tour sponsored by the UM Center for Southeast Asian Studies. Karen writes, “This was an incredibly gratifying experience.”

**Anita Süess Kaushik** (Foreign Languages) led an exciting Jun. 6-20 Discover Europe educational tour. A group of 13 travellers from Schoolcraft spent a total of 12 days at selected sites in the Netherlands, Germany, Austria, Italy, Switzerland, France, and England. This was the sixth overseas study tour led by Dr. Süess, with logistics handled by Explorica.

# For Whom I'll Never Meet

by Peter Helms

*Schoolcraft student Peter Helms of Livonia, MI, is a U.S. military veteran and a Writing Fellow, and is studying Political Science and Religious Studies. This essay was awarded a \$250 scholarship prize in the Winter 2013 International Agenda Writing and Art Contest. Peter credits Writing Fellows director Niran Kheder and Veteran Services coordinator Pam Paxton-Keehner for their support and mentorship.*

I never got to know Yana. She was from another world, and yet she was from my world. She was a polytheist like me, but she lived in a world of secrecy borne of necessity. She was recently murdered for her faith, something we in the West never really think about. Even though I never interacted with Yana, a part of me mourns her like she was my own, and my heart screams fury for her killers.

Yana was from Syria. I imagine she lived a rather normal life. However, the civil war that arose out of the Arab Spring tore her world apart. While Bashar al-'Asad may be a bad man and an unfit leader, one thing can be said for him—he did his best to keep Islamic fundamentalism at bay in his country. However, popular will was against him, and as he lost control, rebels used the onus of “democracy” to rip the country to pieces.

It's hard for me to imagine how a person can keep faith in their gods in such an environment. In the West, we polytheists are most often just ignored by mainstream culture. In fact, the greatest threat we face here is the unrelenting march of secularism. The sort of fear Yana must have faced would be

incomprehensible here. Worse yet, as I've seen happen in many homes in the region, the threat came from within.

No one, myself especially, knew when Yana's brother became radicalized. The problem runs deep in the Middle East, and I often witnessed the phenomenon in my days as an intelligence analyst. More often than not, desperate people grab at desperate solutions, and I have no doubts that the rebel message appealed to Yana's brother. As Yana revealed in her last message to friends, if one wasn't a Muslim or a good enough Muslim, “you were afraid. More afraid.”

Yana's strength and confidence were her downfall. Never afraid of who she was, many of her friends and family knew she was a polytheist. After her messages stopped coming, many of Yana's friends hoped she had gone into hiding. Unfortunately, that never happened. According to unnamed sources, Yana's own brother turned her in to the rebel militias, and she was murdered, but only after being reportedly raped and tortured.

I saw plenty of this sort of behavior during my military service, both in Afghanistan and other parts of the world. Because of secularization, the West often ignores or fails to realize the nuance and importance religion plays in conflicts both within our own societies and those around the world. Religious overtones and undertones taint conflicts from the Philippines to Sri Lanka to Ireland to the culture wars in the United States. Failures such as those at Mount Carmel and Jonestown show how lacking our leaders are in matters of faith and reason.

Maybe one day we won't have to worry about such a poor decision-making process. Maybe one day we won't have to mourn the people we've never met. Until then, all we can do is hope and pray, and writers like myself will continue to give voices to the voiceless and volume to whispers. •



A rebel soldier of the Free Syrian Army walks among rubble in Aleppo.

Photo:  
Voice of America News,  
October 11, 2012.

# Love Knows No Borders

by Brianne Radke

*Schoolcraft student Brianne Radke of Northville, MI, is planning to major in secondary education. She is a staff writer for The Connection newspaper, where in April she won a First Place Award in the Critical Review category from the Michigan Community College Press Association. She also works for the Writing Fellows program, where she was peer-elected to receive a Certificate of Excellence last Winter. Her essay below was awarded a \$150 scholarship prize in the Winter 2013 International Agenda Writing and Art Contest.*

I will never forget the day he left the country. Although the season called for merry and bright, the day was dismal and gray. It was the first Christmas that my sister, Allison, and her daughter, Nadiah, did not fully participate in the holiday festivities with the rest of us. Each of our deeply-rooted traditions was tinged with sadness—the gifts a little less thrilling, the candies and cookies a little too sweet, the carols a little hollow somehow.

After three years of courting both my sister and my niece, his time was up. Ade had no choice but to exit the country, leaving behind his two greatest loves. He was not deported; however, had he not left of his own volition, deportation would have been a reality.

Allison described an upsetting scene at the airport—one in which my niece, then 4 years old, clutched tightly to Ade and sobbed as the two were eventually pulled apart. In the weeks that followed, my sister's eyes appeared as hopeless caverns—the likes of which I have never seen. She was clearly haunted by the possibility that she might not spend life with her love as she dreamed.

The truth of the scenario was difficult to digest. Due to conditions of his paperwork, Ade was told that he would spend 10 years outside of U.S. borders before his case would be considered. His reputation at General Electric landed him a fantastic opportunity for career advancement, but sadly, this position was in London.

Even with an ocean and miles of red tape separating them, Ade and Allison would not give up on their vision. For the next year, my sister hopped on a plane to the U.K. whenever possible, and on occasion, Ade flew into Toronto. It was in Canada that he proposed—at Niagara Falls, in fact. He asked her to marry him on the same boat on which Jim and Pam, characters on their beloved sitcom “The Office”, were married.

Allison’s return home was bittersweet. She was elated by the promise of the future, yet crushed by the painful separation. The two saw no point in putting off the impending nuptials, so my immediate family met Ade back in Toronto a month later. His mother, Mama-Ade, and sister-in-law, Zeze, flew in from Nigeria, and his best friend, Ono, came in from Atlanta.

Their wedding day was, by far and away, the most beautiful I have had the pleasure in which to participate. Allison was a



Photos courtesy of Brianne Radke.

## Ade and Allison's wedding day.

vision in her little white dress and vintage jewelry, head crowned with a crystal-studded blusher. Ade was dashing in his navy blue suit and beaming smile. Simple bouquets of hot pink roses adorned the arms of my sister and niece, adding perfect pops of color to the scene.

The modern lines of Toronto’s courthouse provided a striking setting, and the ceremony was brief, but meaningful. It was filled with sweet moments, the most memorable of which was Ade’s surprise promise to “forever love, support, and protect” Nadiah, paired with the gift of a simple silver chain adorned with three tiny rings. Dinner in the old Massey mansion was fabulous, complete with sparklers in our desserts, and for a first-time meeting, the two families meshed tremendously. Conversation flowed freely and was brimming with laughter and childhood anecdotes.

Following the wedding, the three of them worked hard to maintain their family bond. Ade attended parent-teacher conferences via Skype, and Allison and Nadiah escaped to London at every chance. Despite their efforts, the distance took a toll on my sister. Perhaps the most trying aspect of their circumstance was not knowing when they could finally move forward with their lives.

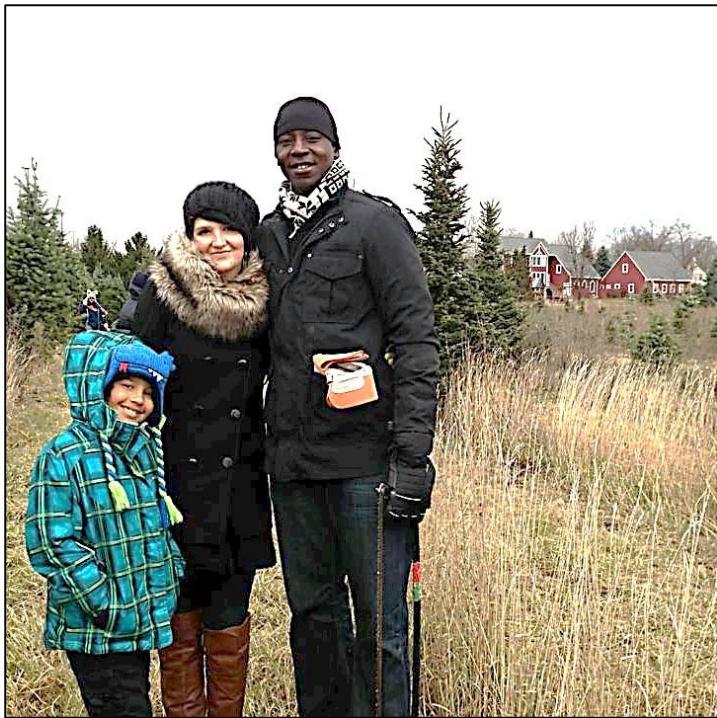
Ade had applied for a waiver, and several of us submitted letters petitioning that he be welcomed stateside. Although his attorney was optimistic, there were thousands on the waiting list. Allison would have moved to Europe in a heartbeat, but because Nadiah's biological father refused to relinquish his rights, the three of them were stuck in limbo for what seemed like an eternity. They celebrated their first wedding anniversary apart, and no amount of flowers or gifts that arrived at her doorstep could take the place of this man that she so longed to be with.

One especially sunny Summer day, Allison noticed that something had changed in her daily ritual of checking the status of their case. Ade informed her that he had been contacted and their file had been pulled for review. Only days passed before they received the fantastic news, and within a week, Ade had boarded an international flight and was on his way home to his family—for good!

His arrival was a surprise to Nadiah. Her joy rendered her speechless, and her shock paralyzed her the moment she realized that Daddy's webcam was located in her own bedroom. She would not let him out of her sight for the entire evening, keeping him close enough to hold his hand and dole out spontaneous hugs.

Although their move to Houston a month later left a gaping hole in the lives of those that they left behind, not one friend or family member could feel sadness. To see the three finally embark on their journey together left each of us happily inspired.

The truest love cannot be dimmed by distance or snuffed out by time apart. If carefully tended, it is an ever-burning flame that no person or government has the power to extinguish. Just ask the Okuneye family. •



The Okuneye family on a trip to cut down a tree for Christmas.

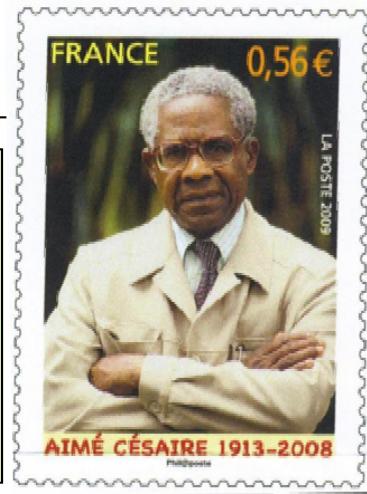
## Take a Survey and Win a Prize!



After looking through these pages, kindly complete a brief online survey about *International Agenda* by September 27. The survey collects feedback about this issue. At the conclusion of the survey, if you are 18 years or older you can opt to be entered into a prize drawing for a \$50 Amazon.com gift card.

The survey can be accessed at this URL:  
<http://www.surveymonkey.com/s/9QTTCLD>.

**Focus  
2014 on  
the  
Caribbean**



The year 2013 marks 100 years since the birth, and five years since the passing, of the great statesman and poet Aimé Césaire. He was born and raised on the small Caribbean island of Martinique, which was then a colony (and is now a department) of France. After moving to Paris for further schooling, Césaire became an activist in the anti-colonial struggle. Along with Léopold Senghor of Senegal and Léon Damas of French Guiana, he co-founded an international literary and ideological movement known as *négritude* (literally “Negroness”).

The Schoolcraft College International Institute has selected the Caribbean as its Focus area for 2014. There will be campus-wide, year-long programming on topics related to this fascinating corner of the world. The Césaire centenary reminds us that the Caribbean is an extremely multicultural region, stamped with the influence of indigenous, African, Spanish, French, British, Dutch, and North American peoples.

# Adapting to a Multicultural Place

by Varun Patel

*Schoolcraft student Varun Patel of Canton, MI, plans to major in electrical engineering. This essay was awarded a \$100 scholarship prize in the Winter 2013 International Agenda Writing and Art Contest.*

As the whole world has to move on from time to time for a better future, I had to take that high ground too. My family decided to move to Canada from India when I was 15.

I loved India because I was born in that country and spent 15 years there. I was so fascinated by the place. After I turned 15, I migrated to Canada as a permanent resident. In the beginning, I despised Canada so much because I was so far away from my friends. I used to stay home every day and used to tell my dad that I want to go back to India. I had to face some challenges being an immigrant with a different sort of history and language. The most challenging things for me in Canada were to find a better school, find a good job, and to adopt Canadian culture. It was totally new, and at that time I was not ready to move to a different place.

Then, after those six and a half years in Canada, I had to move to the United States of America. I definitely did not like that because I had made some new friends in Canada and had to leave them when I moved. My life was finally back on track until we moved to Michigan. Everything got boring and slow again. Growing up in India where you know everyone's name and their behavior is a great life, whereas in the USA you have a hard time knowing your next-door neighbor.

First of all, the most challenging thing I had to face was to find a better school to get started with my education. I was totally impressed with the school system in Canada. Math and science seemed easy because they are common in each country, but the courses such as history, politics, and English are difficult because they are related to a particular country. In India we never had to speak English that much, but in Canada the only language we spoke was English because teachers would not understand other languages. In a Canadian school or American school we do not have to pay for the books, while in India we have to, so that kind of captivated me. I think my parents made a good decision of moving to Canada. My English is much better than it was. I can talk and write very good English, and now getting a job in other countries is possible.

Secondly, the challenge that I had to face was to find a good job. When I moved to Canada I was feeling very lonely and I kept thinking about India, so some of my relatives said I should start looking for a job. I started applying to places and finally got a job at McDonald's restaurant, and that second step of my life became very thrilling. I got so much respect from people while I was at work, plus it was wonderful to work with other people of different caste and culture. Within a year I got promoted to manager, and I and my parents were so proud of me for doing a good job in school and work, handling both

things very easily. I learned a lot of things about how to run the business. So, my dad bought a business, Coffee Culture, in the small town of Goderich, Ontario, and I started handling that store by myself. I'm very pleased to say that I am now very glad to be outside India, even though I would still love to go to India. So the second challenge I had after I moved, finding a good job, was worth doing.

Finally, the third challenge I had to face was to adopt Canadian culture. Back in India, we never had anyone smoking, drinking, and eating meat or chicken from our whole family. However, as soon as we moved here my dad started eating chicken, my sister started eating everything such as beef, pork, bacon, chicken, fish, etc. I found that very strange because no one back in India did this before, for the reason that in India we worship the cow and we don't eat any meat. So it was kind of hard to accept that culture here. All I can say is people change when they move from their home country.

As a result, moving out of the country where you always had been living is sometimes hard and very challenging. It is challenging because it's hard to adjust in school, hard to find a job, and hard to adopt the country's culture. When a person is familiar with a positive regular life and all of a sudden they have to move to a different place, it is very difficult or impossible to adjust. Some people, like me, just forget their past values and customs and religions and start their new lives in a new country. Hopefully I will be able to adjust in the USA like I did in Canada.

## Tagore Centenary

*One century ago, in 1913, Rabindranath Tagore became the first non-European author to win the Nobel Prize in Literature.*



Tagore (1861–1941), who was from Kolkata, West Bengal, wrote in both Bengali and English at a time when South Asia was under British rule. He reshaped the culture of the region by introducing new prose and verse forms and the use of everyday language in literary works. In addition to novels and theatrical pieces, Tagore was also an accomplished painter. He was especially prolific as a writer of songs and poems: he is said to have created some 2,200 songs, making use of both folkloric music and Hindustani classical music as inspiration. In 1915 Tagore was knighted by King George V, but four years later, in a famous act of defiance, he repudiated his knighthood in protest of the British-led massacre at Amritsar.

# Horror in Juárez

Emotion and pain that damages the brain

Constantly scared and never prepared

Wondering if it's your time, and when will you go

But with the fatal acts in Juárez, You'll never know,

Women of all ages could easily be missed

Which makes your days in Juárez a horrible risk,

How could you do it and why won't you stop

Thousands of murders, where are the cops,

Please end the terror not later but now

The violence was close but absent to sound,

Mothers need daughters, and siblings need sisters

Juárez needs women to care for their misters,

But why care for them if you don't care for us

I guess you understand why it's so hard to trust,

Innocent women are killed everyday

A horrible death in a horrible way,

It's hard to trust a man when you've seen what I've seen

Ten times harder when you've dream what I dream,

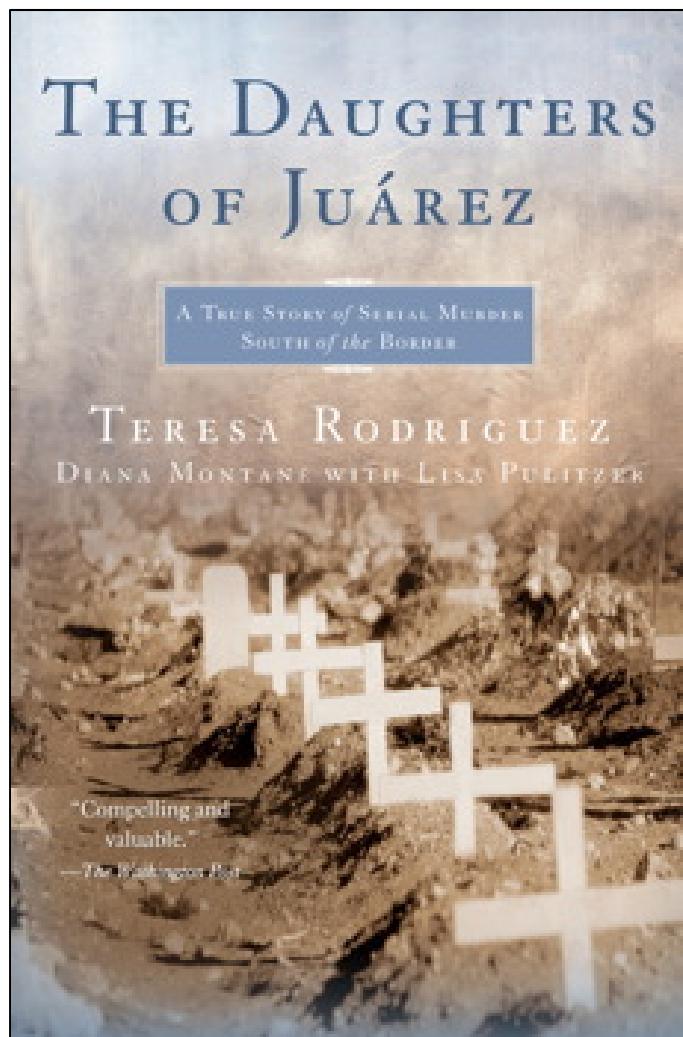
A place of fear, A place of danger

A place that fills your heart with anger,

But one day this horror will eventually cease

And the women of Juárez will eventually breathe.

*by Charisma Miller*



Schoolcraft student Charisma Miller of Detroit, MI, is majoring in journalism. Her poem "Horror in Juárez" was awarded a \$200 scholarship prize in the Winter 2013 International Agenda Writing and Art Contest.

During the Winter 2013 semester I was introduced to the female homicides in Juárez. In my Women's Literature class we were assigned to read the book, *The Daughters of Juárez*, written by Teresa Rodriguez. Since the *International Agenda* contest focused on cross-cultural issues, I thought it would be absolutely amazing to inform other individuals about what's going on in Ciudad Juárez, just as I was informed. Innocent women in Juárez are being brutally murdered for no apparent reason and no one is standing up in their defense. The families in Juárez who have lost loved ones to the senseless acts of violence deserve justice, so I decided to dedicate my entry to the women in Juárez who have lost their lives and for those who are still living.

## An Immigrants' Story:



# The Italian Hall Disaster— 100 Years Later

by Steve Lehto

*Steve Lehto is the author of Death's Door: The Truth Behind the Italian Hall Disaster and the Strike of 1913. He practices law in southeastern Michigan and was an adjunct professor at the University of Detroit Mercy School of Law for 10 years. He was also a consultant on the documentary about the Italian Hall disaster, "Red Metal: The Copper Country Strike of 1913", which will air on PBS nationwide on December 17, 2013.*

This Christmas Eve will mark the centennial of the Italian Hall disaster, in which 73 people died after someone caused a stampede by yelling “Fire!” in a crowded hall during a children’s Christmas party in Calumet, Michigan. The tragedy occurred in the middle of a bitter miners’ strike, and has always been considered an important event in U.S. labor history. The victims of the disaster were also largely identified with various immigrant groups that overwhelmingly made up the local workforce. As such, the tragedy is an immigrants’ story.

Calumet was the center of a thriving mining industry in the first decades of the 20<sup>th</sup> Century. There were 80,000 people in Houghton County in 1913, and most of them owed their livelihoods—on some level at least—to the mines that gave the Copper Country its name. The area was known worldwide: Any able-bodied man, regardless of what language he spoke or his nation of origin, could get a job in the mines. They spoke English, Finnish, Croatian, Slovenian, and other languages.

### The Copper Mines as a Melting Pot

As immigrants made their way to this northern fringe of Michigan, they found themselves working in a community dominated by the mines. The mining companies owned the land the towns sat upon and ran the government. They dictated minutiae of the miners’ lives. A typical miner lived in a home owned by the mine, went to a hospital run by the mine, and worshipped in a church sitting on company land. In 1913, that miner might have made \$3 a day.

The downside? Work in the copper mines was difficult and dangerous. In the years preceding the strike, an average of one man a week was killed in the mines. Another 10 would be

grievously injured weekly, and scores more would suffer lesser injuries. This occurred at a time when there were few laws for workers’ safety. A typical mine death would see the widow evicted from her company home on short notice and receiving next to nothing by way of compensation.

1913 was the year when the miners decided to do something more about their situation. The Western Federation of Miners was organizing the copper miners, who struck for better wages and safer working conditions. Until this point, the companies had thought the workers would be incapable of organizing. Having come from so many different countries, many of them spoke little or no English and shared no common language. How on Earth could someone get the Finns, Croatians, Hungarians, Italians, Austrians and the others to join together into a single, unified body?

But the WFM found organizers who were fluent in these languages and could recruit in the various tongues. Many rallies featured the same speeches being given in multiple languages. A Finnish organizer would rally the workers in Finnish; moments later, a Croatian organizer would give a similar call to arms in Croatian; and so on. Despite their cultural and linguistic differences, the melting pot of Calumet formed a cohesive single body.

### The Struggle Comes to a Head

The mining companies steadfastly refused to negotiate with the union. The strike began in the Summer, and stretched into Fall and then Winter. There was no sign of relief as the holidays approached.



Striking miners and their supporters parade in the streets of Calumet in the Summer/Fall of 1913.

The union, an amalgam of different national backgrounds and ethnic groups, stayed unified. The Women's Auxiliary of the WFM decided to hold a Christmas party for the children at the Italian Hall, a two-story building where the union often held its activities.

In the early afternoon, children and parents began arriving in great numbers, and soon the upper floor of the meeting hall was packed. They sang carols, and presents were distributed. Announcements from the stage were given in several languages.

Then, while the building was still crowded with hundreds of people, a stranger climbed the stairs and entered the hall. He yelled "Fire!" and then ran out.

The cry caused instant pandemonium as everyone tried to escape. The first few people down the stairs made it out, but someone slipped and fell on the staircase. The people following tripped over those before them, and soon the stairwell was jammed with perhaps a hundred people. Those on the bottom would die, and many others would be hurt.

The fire department was called when someone on the street heard the commotion, and soon rescuers were on the scene. Unable to remove the victims from the bottom of the pile, they went around the building and climbed the fire escape to get inside and begin the job of clearing the stairwell and attending to the dead and injured. Soon, at least 73 bodies were recovered, 59 of them children and more than half of them Finnish.

Again and again, the death certificates issued by the coroner told a sad tale of children whose parents had come to the U.S. seeking a better life, only to be greeted with this tragedy. Mary Papesh was born in Calumet to parents born in Slovenia. Lempila Ala was born in Calumet to a mother from Sweden and a father from Finland. Maime Tulppo was born in Calumet with both parents from Finland. Most were American citizens but were thought of as "foreigners" because of their heritage, customs, and the languages they spoke at home.

Noticeably absent from the list of the dead are any names of Anglo-Saxon origin. No one named *Smith* or *Jones* died at the Italian Hall. And that was because the Christmas party was for

the striker's children, and the community had been clearly divided by the strike. Those with the odd names and funny way of speaking were the ones who worked underground and needed to strike for a better life. The English-speakers worked above ground or oversaw the "foreigners". They were not on strike and none of their children died on Christmas Eve, 1913.

"It is not charity we want; it is justice."

After simultaneous memorials in several churches, a massive procession made its way to the Lakeview Cemetery outside of town. There, funeral services were conducted in several languages at the sides of mass graves—trenches that had been hurriedly dug by the striking miners in the frozen ground.

While the funeral might have been turned into a political spectacle, the closest it got to being politicized was when one speaker said, "It is not charity we want; it is justice." He was referring to recent criticism leveled at the strikers and the victims' families who had turned down charity offered to them by mine management and its allies following the disaster. Most of the union members considered the charitable offers to be blood money, and rightly so. One group offering the money actually told a union official that in return, he would need to make a public pronouncement clearing mine management and its allies of culpability in the tragedy. He refused and was beaten, shot, and kidnapped as a result.

The local coroner held an inquest into the deaths. His duties at the time were given to a magistrate, William Fisher, who was in the hip pocket of the mining companies. In 1913, the mines ran everything in town, from the county board of supervisors to the sheriff's office. Suspecting that the man who cried "Fire!" was a pro-management strikebreaker on the payroll of one of the local mines, the coroner did everything within his power to sweep the matter under the rug. Witnesses who did not speak English were questioned without interpreters and made to answer in English. Some witnesses were called to the stand who had nothing to offer, while witnesses who might have helped unravel the mystery were never called.

The coroner finally ruled that the tragedy was unsolvable, and hinted that it was caused by union members themselves rather than someone from outside the hall. Many of his findings went against the great weight of the evidence. But it was of little consequence, since the coroner was also the magistrate who would have overseen the preliminary exam if one had been held. His ruling on the matter effectively extinguished any chance of a criminal prosecution for the killing of 73 people on Christmas Eve.

#### Trying to Erase an Indelible Story

In later years, misinformation began to crop up in the story. People claimed the problem was that the doors opened the wrong way at the hall. Others doubted that there had actually been a cry of "Fire!". Some people are even suggesting that we do not know, and never will now, much about what really happened at the Italian Hall.

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Russia and its part of the world are in an extraordinary global spotlight right now, thanks in part to the Summit of G-20 Leaders in St. Petersburg on September 5-6 and the forthcoming Winter Olympics in Sochi this February.

Further making this a “teachable moment” for us here in the U.S. is the fact that these events are occurring in the context of intensifying friction between Moscow and Washington. The issues separating the two powers include the war in Syria, the asylum given to NSA leaker Edward Snowden, and the Magnitsky Act. This last, a human rights measure passed by Congress, prompted the Duma to retaliate by prohibiting Americans from adopting Russian children.

Now, then, is a perfect time for students, instructors, and staff at Schoolcraft to take steps to understand the current events, culture, and history of Russia and its neighbors, including the hopeful opportunities and serious problems that confront the people of this huge territory. For a decade, since calendar year 2004, the International Institute has been organizing such campus-wide, year-long programming on selected cultural regions, including East Asia, South Asia, the Middle East, Africa, North America, and Latin America. Next year, in 2014, the focus will be on the Caribbean (see box on page 7).

This year, we have been training our sights on Russia and Its Environs. By “environs” we mean the many other countries of Eastern Europe, the Caucasus region, and Central Asia that were once part of the communist Soviet Union (USSR) or part of its economic/ political/ military orbit, which was often called the Eastern Bloc.

### Why Study This Region?

One of the key reasons to study Russia and its environs is the incalculably rich cultural heritage embodied in the region.



Photo: Wikimedia Commons

Sochi, a Russian resort city on the coast of the Black Sea, is hosting the 22<sup>nd</sup> Winter Olympiad next February. The city, which has a population of over 340,000, lies near Russia's border with a neighboring country of the Caucasus region, the Republic of Georgia.



## Russia and Its Environs: Under a Global Spotlight

Living within the Russian Federation alone are members of 160 different ethnic groups and indigenous peoples, most of them having their own distinct languages—and there are scores more in adjoining lands. In disciplines such as painting, architecture, literature, film, classical and folk music, and ballet, you can't even begin to survey the field without paying due attention to those contributions (see the related articles on pp. 17-20 and 30-38 in this issue).

Another important reason to educate ourselves about this region is that it is, and most likely will remain, a key player in world affairs that will help shape all of our lives. Right now, for instance, Russia presides over the G-20, the leading forum for international cooperation on economic and financial issues. The West has become heavily dependent on oil and gas imports from Russia, and there are huge untapped reserves in Poland, Siberia, and Central Asia. Rosneft, the Russian state oil and gas firm, is the largest publicly-traded oil company in the world. In the last 18 months, Rosneft has signed major deals with ExxonMobil (U.S.), BP (U.K.), Eni (Italy), and Statoil (Norway) to collaborate in global exploration at offshore sites from the Arctic Ocean to the Gulf of Mexico.

We live on an increasingly energy-starved planet. Officials in governments all over the world know that things could eventually reach the point where resource allocation gets decided not by a purely economic rationale but by the balance of military forces. The Obama administration decided in 2011 to beef up American military presence in Asia and to reinforce U.S. economic dominance of the Pacific Rim by planning a free-trade zone, to be called the Trans-Pacific Partnership. In response, Russia and China have carried out a growing rapprochement, even including joint naval exercises this past July.

Another growing economic strength of Russia and its neighbors is in information technology (IT), reflected in software products developed in the region and now widely used in the West, such as Skype (Estonia), Angry Birds (Finland), Kaspersky Anti-Virus (Russia), and

the QIWI Wallet payment service (Russia). Finland has long had one of the world's most advanced Internet infrastructures. In Latvia, a new law requires Parliament to discuss every initiative that gathers 10,000 signatures online; users of the site, ManaBalss.lv (Latvian for "My Voice"), key-in the same password as when they do their online banking.

However, further economic and political development in the region has been hampered by problems in fostering a pluralistic society after decades of central planning. In Russia and other countries, there has been no smooth transition to civil rights or free markets. Instead, what has emerged is a system of *state-oligarchy capitalism*, where major decisions are made non-transparently by a combination of individual initiative and personal connections to powerful government figures. That is a risky and frightening environment for would-be investors.

Many Russian businessmen, wanting to operate in a more impartial and incorruptible system of laws and courts, opt to register their firms and bank their rubles not in Russia but in foreign lands such as Cyprus and Switzerland. In the last five years, over \$350 billion worth of Russian wealth has fled the country. (For more on the business situation in these countries, see the article on page 15.)

### How You Can Participate

Faculty, students, and other readers can participate in Focus: Russia and Its Environs in a variety of ways.

First, instructors can integrate topics relevant to the region directly into their coursework by developing ideas and materials for classroom presentations, course readings and assignments, student projects, etc. Integrating this region into disciplines like geography and history is especially natural, but instructors in other disciplines can also be creative. For instance:

- Students in English and literature classes could be exposed to writers such as Tolstoy, Chekhov, Gorky, Čapek, Yevtushenko, Kundera, Brodsky, and Szymborska (see the related articles, pp. 17-20).
- In art and music courses, students could study the work of figures such as Chagall, Kandinsky, Stravinsky, or the rich heritage of folkloric music in the region (see the related articles, pp. 30-38).
- Political Science students could research human rights and political conflicts in hotspots such as the Balkans and the Caucasus (see the related articles, p. 21-25).
- In Psychology, students could research the pioneering work of Pavlov, Luria, Vygotsky, and others.
- Students in science classes could study the principles behind such technical breakthroughs as arc welding, the laser, the Tokamak nuclear fusion device, and the work of figures such as the chemist Mendeleev who formulated the Periodic Table, the pioneering Croatian seismologist Mohorovičić, the physicist Georgiy Gamov, the rocket scientists Tsiolkovsky and Korolev, and the conflict between Lysenko and Vavilov over plant-crop genetics in Stalin's USSR.

Second, several cultural performances related to Russia, Poland, and Hungary are being presented this Fall in our local area.



The Old Market Square in Poznań, Poland's fifth-largest city and the historical capital of the Wielkopolska ("Greater Poland") region. Photo courtesy of Prof. La Vonda Ramey (Accounting) and her family, who visited Eastern Europe in Summer 2011.

See the listings for Oct. 18-27, Nov. 1, Nov. 2, Nov. 23, Nov. 24-27, Nov. 29 – Dec. 1, and Dec. 22 in the Multicultural Calendar on pp. 42-44.

Other resources are available right here on the Schoolcraft College campus:

- Focus Series Coordinator Helen Ditouras has played the lead role in organizing a year-long series of special events for the general public, touching on a variety of topics related to the region. These speakers, films, and other events have been very popular and stimulating; for example, about 40 students attended Laura Kline's presentation on the Chechen conflict last Feb. 7, and another 50 attended the program on poet Anna Akhmatova on Feb. 18. A summary of this Fall's event schedule is given on page 14. The entire faculty is urged to recommend this series to students as an excellent way to gather insight and information. Some instructors might want to bring an entire class to a given talk, film, or exhibit (contact Helen at 734-462-4400 extn. 5647 or [hditoura@schoolcraft.edu](mailto:hditoura@schoolcraft.edu)); others might want to fold these into extra-credit opportunities for selected students. Friends, family, and members of the community are also cordially invited to attend.
- Bradner Library has a wide variety of published sources on the region. The staff will be happy to introduce you and your students to them.
- Bradner Librarian Wayne Pricer has compiled a webliography on "Eastern Europe & the Russian Realm", which is a listing of choice websites on this region. Access it at <http://www.schoolcraft.edu/department-areas/learning-support-services/library/resources/webliography/>.

Finally, as in the past, the campus GlobalEYEzers group invites instructors, staff, students, and community members to participate in lunchtime discussions about current events and issues in a global context, with ethnic food provided. See page 2 for details.

Let us know how you and your colleagues bring some global and multicultural perspective into your coursework this year! •



The Schoolcraft College International Institute  
Presents another in its Focus Series . . .

# Russia and its Environs

**September 16:** Introduction by Dr. Alec Thomson:  
***The World is Big and Salvation Lurks Around the Corner (2008)***  
Liberal Arts, Room 200—9:30 a.m.-11:30 a.m.

What's in a game? For a young man, who has left his country behind, lost his memory and forgotten his love, the game might be the only way out. This is a story about a Bulgarian boy who grows up to be a German man. After a car accident Alex can't remember even what his name is. In an attempt to cure him from amnesia, his grandfather Bai Dan comes over to Germany and organizes a spiritual journey for his grandson back into his past, to the country where he came from..

**October 2:** Dr. Daniel Yezwick: ***Symbols of Dissent, Fantasies of Freedom: Chaos and Catharsis in the Countercultural Cinema of Eastern Europe***  
Liberal Arts, Room 200—9:30 a.m.-11:30 a.m.

The films that define one time Soviet block nations like Poland, Czechoslovakia, Hungary, and the former Yugoslavia have struggled for decades to create and define complex truths about politics, ethnicity, and human rights. Along the way, the filmmakers of Eastern Europe made their cameras into resilient arbitors of conflict, comment, and change. Always defining themselves against the ideological dominance of both the U.S.S.R. and the U.S.A., these directors and their collaborators produced a legacy of striking allegories, gripping characters, and stunning images that now rank among most provocative in the history of World Cinema.

☞ A Detroit native, Dan Yezwick is Associate Professor of English and Global Education Coordinator at Forest Park College in St. Louis, MO, where he teaches writing, literature, and Honors courses as well as interdisciplinary surveys of cinema, comedy, and fantasy.

**October 3:** Dr. Daniel Yezwick, ***Political Pictures: How Sequential Narratives and Provocative Panels Make Meaning Out of Time, Line, and Form*** Forum, Room 530—1p.m.-2:30 p.m.

The medium of Comics, Graphic Novels, and Graphic Narrative is currently enjoying a worldwide vogue, but the cognitive cues and aesthetic choices that drive such stories remain highly controversial and frequently contentious. Join us for a concise, globe-spanning primer on how versatile graphic novels like Spiegelman's MAUS, Sacco's SAFE AREA: GORAZDE, and other key texts influence education, mass media, literature, history, journalism, diary/memoir, commercial art, and (of course) graphic design.

**October 9:** Focus Series Film Festival:  
***4 Months, 3 Weeks and 2 Days (2007)***  
Liberal Arts, Room 200—9:30 a.m.-11:30 a.m.

Directed by Cristian Mungiu, the film is set in Communist Romania in the final years of the Nicolae Ceausescu era. It tells the story of two students, roommates in the university dormitory, who try to arrange an illegal abortion. After making its worldwide debut at Cannes, the film won the Palme d'Or and the FIPRESCI Award at the 2007 Cannes Film Festival.

☞ **Discretionary note:** The thematic content of the film may not be suitable for all. Viewer discretion is strongly advised.

**November 21:** Dr. Laura Kline: ***Glorious Russia: A Cultural Overview***  
Forum, Room 530—1p.m.-2:30 p.m.

The largest country in the world, Russia has a long and rich cultural tradition that has produced some of the world's greatest works of literature, art, music, dance, and film. This talk will provide a brief overview of some of Russia's most significant cultural achievements followed by a discussion of Russian cuisine and food culture. Samples of Russian foods and drinks will be available.

☞ Dr. Laura Kline is a Senior Lecturer at Wayne State University; Department of Classical and Modern Languages and Cultures and a returning Focus Series guest presenter.

The Focus Series presentations are sponsored by the Schoolcraft College International Institute and supported by a grant from the Schoolcraft College Foundation.



# John Branch on the New Economy of Russia and Its Environs

by James McCartney (Business)  
and Randy Schwartz (Mathematics)

This Summer, John D. Branch of the University of Michigan graciously agreed to our request for an interview. We had a long list of questions with which to pester him concerning one of his main areas of expertise: the economic transition following the collapse of socialist rule in the Eastern bloc, and the state of business today in Russia and the other capitalist countries that have emerged in the region in the intervening two decades. He sat down with us here on campus for more than an hour this past July in a taped interview at the Biomedical Technology Center.

Originally from Ontario, Dr. Branch has visited, worked in, or resided in more than 60 nations. He has lived in the U.S. for 13 years, the last eight of them employed at UM, where he is a Lecturer of Marketing and Strategy at the Ross School of Business. He holds a doctorate from the University of Cambridge in marketing, with a specialty in consumer behavior.

During Spring Break this year, Prof. Branch led students from one of his classes on a visit to Russia. They spent four days each in Moscow and St. Petersburg, attending lectures, visiting factories, and carrying out projects they'd developed back in Michigan.

When we met with him, Dr. Branch had just returned from leading a two-day training seminar for healthcare strategists from the three Baltic republics. He has conducted such sessions all over the world to train people in his structured approach to global marketing. This one was sponsored by Johnson & Johnson as part of its corporate social responsibility program.

## Observing the Eastern Bloc Transform

We asked Dr. Branch how he first got involved in overseas travel. "I was an MBA student at the Univ. of New Brunswick, in Fredericton", he explained. "I had a Professor of Strategy who happened to be a Polish immigrant to Canada. As you probably know, in the early 1990s lots of exciting things happened in that part of the world. And he came to class one day and said, How many people might be interested in doing their Summer internship in Poland? About 15 of us put up our hands. Sure enough, the following Summer, 1992, there we were, 15 students doing consulting projects at these Polish companies half-transitioned between centrally planned and market-driven."

Thus, Dr. Branch was able to get a close look at the economic transformations that were unfolding, not only in his visit to Poland but in subsequent stays in Kyrgyzstan and Kazakhstan (1993), Uzbekistan (1994), Estonia, Latvia and Lithuania (1995), Georgia (1997), Russia (late 1990s), and in ongoing regular trips to parts of the former Yugoslavia.

Even within the former Soviet Union, Branch says, each of the 15 republics has followed a slightly different path to a more market-based economy. Estonia, for instance, administered a "shock treatment" by suddenly opening its economic borders without instituting any measures of government protection.



It was a very rocky road for two years, but the fierce competition left the strongest firms standing. Vigorous new Estonian enterprises emerged later on, such as the original software developers of Skype. Today, Estonia, with a population of only one million, has what is likely the strongest economy of the 15 republics, Branch noted.

Lithuania, not far away, represents the opposite extreme. There, the first democratic elections following independence kept the old-line communists in power. As a result, Branch said, "I would say Lithuania was stunted by five years compared to Estonia." But rapid privatization has often had downsides of its own, and so he added, "I think the jury is still out as to which was the best path."

## Growth of Riches and Inequality

To get a feel for what problems can be entailed by privatization, we asked Dr. Branch for more details about the current economy in Russia.

He began by noting, "The concentration of wealth there now is incredible." Upwards of 75% of the wealth of this vast country is concentrated in the capital city, Moscow. Much of that is controlled by a relatively small number of people linked tightly to the United Russia party of Pres. Vladimir Putin. Similar to the "robber-baron" America of a century ago, there is no progressive tax system to help redistribute this wealth. In that regard, Russia stands in marked contrast to a country such as Finland, whose government regards such redistribution as one of its fundamental roles.

Nor does Russia have a system of formal laws—or even public-citizen watchdogs—to enforce a dividing line between

*continued on next page*

## The New Economy *continued from page 24*

government and private activity. Symbolic of cronyism and corruption is the fact that in the Duma, the lower house of the national legislature, a deputy making a yearly salary of about \$50,000 might be seen wearing a handmade, limited-edition wristwatch worth literally hundreds of thousands of dollars.

"Russians by and large have been okay with that concentration of wealth," Branch pointed out, "as long as the Russian economy has been growing, and everyday Russians are seeing the benefits of that growth by having jobs. If the economy shrinks, however, then your average Russian will see his or her life impacted, and then there will be a question about the redistribution of wealth, about cronyism and all of the other nasty things we see in Russian society."

Opposition to Pres. Putin is strongest among young people in Moscow, where the cronyism and the gaping inequalities are perhaps most directly visible. Second-tier cities are often factory-oriented towns that support Putin for championing the exploitation of the country's immense store of natural resources. His biggest base of support is in the countryside, much of which has remained relatively poor.

Russian exports are lopsidedly raw materials rather than value-added commodities (the main exception being military hardware). Branch noted that the very profitable enterprises involved in extracting natural resources, such as Russal in aluminum and Rosneft in oil and gas, tend to have escaped privatization. Instead they are held tightly by the national government, where they are controlled by some of the powerful leaders whom observers refer to as "oligarchs".

After decades of an economy that was not oriented to consumer goods, the collapse of socialism created a vacuum and a new capitalist market of 500 million people. Many Western multinational firms, such as Kraft, Nestlé, Unilever, and Procter & Gamble, seized on the opportunity by establishing wholly-owned subsidiaries in Russia. In other cases they established joint ventures, notably in countries that insisted that foreign investors work with local partners.

### Even Red-Army Client Companies Get Privatized

Besides some foreign investment, the new Russian capitalism has some homegrown successes, as well. Dr. Branch has created learning modules about two such firms, which are among his set of eight International Marketing Mini-Cases available to educators via the Ross School and the William Davidson Institute, a UM think-tank that provides assistance to emerging economies.

The two Russian cases are the IMZ-Ural motorcycle plant in Irbit, east of the Ural Mountains, and the Vostok wristwatch factory in Chistopol, Tatarstan. Both sites were built early in World War 2 with urgent military roles. In subsequent years, much of their production remained geared to the Soviet Union's army and intelligence needs. With the dissolution of the USSR, state subsidies suddenly ended and new customers had to be found. After decades of producing the same old military-oriented designs, such as a three-wheeled motorbike with sidecar, the firms would now have to sink or swim in the rough waters of the global consumer-goods market.

Initially, the Russian state retained ownership of the factories and converted them to open-ended joint-stock ventures in 1992. The first phase in this privatization was to valuate the firms and all of their assets. That was a task that had never been done under socialism, so Western accounting firms played a big role here. Once the total value was known, the government issued shares in each concern, often called "coupons". In the case of IMZ, the government retained 22% of the shares, granted 40% to workers and management, and auctioned the remaining 38% on the open market, where initially they were purchased mostly by workers and management.

As the production lines of bikes and watches were revamped for the consumer market, their output and global export showed healthy growth. Share values increased rapidly in the market, and gradually the joint-stock firms shifted away from the central government and more and more toward private investors. Many shares held by the workers were purchased *en masse* by wealthy tycoons. "It was a little bit unethical," Dr. Branch concedes, "because the people didn't really understand the notion of what stock ownership meant." In 1998, IMZ finally severed its affiliation with the state and was purchased outright by private Russian investors.

"The Ural motorcycle factory is one of the great success stories of privatization in Russia", Branch noted. "And lo and behold, they're still producing. They're distributing motorcycles all over the world, including here in the United States. It's kind of an amazing story." He has concluded that the best Russian firms are as good at marketing their products as any company in the West. Coming from behind, they have learned a lot in the heat of global competition.

### "What Is To Be Done?" Asks the Russian Entrepreneur

When the countries of the world are ranked by ease of doing business, Russia is far down the list (112<sup>th</sup> out of 185 in the World Bank's 2013 report). This is mainly due to a thicket of restrictive laws dealing with taxation, regulation, and employment. In fact, compared to the other emerging economies in BRICS (Brazil, India, China, South Africa), Russia's has the lowest rate of foreign direct investment as a percent of GDP.

In this environment, the people able to establish new enterprises in Russia tend to be those who are well-educated, have access to capital, and can call on a network of connections to help cut through the bureaucratic red tape. The government has done little to make things easier. There is nothing resembling the U.S. Small Business Administration, the Michigan Economic Developers Association, or Ann Arbor SPARK. That is in stark contrast to other transitioned countries, such as the Republic of Macedonia, formerly a part of Yugoslavia. Macedonia is ranked among the 10 easiest places in the world to start a business: it requires essentially a single-stop process and filling out brief paperwork.

On the other hand, the hostile Russian climate for business means that those firms that survive tend to be especially resourceful and strong. "At this point," Branch observed, "successful entrepreneurs are those who just pull up their socks and get on with it. And actually the people who need assistance are maybe not the most successful entrepreneurs, because suc-

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# The Importance of Knowing Ivan Ilych

by Sumita Chaudhery (English)

In these times of hastily changing technological advancements, when all information and consumer goods are available through the click of a button, why would anyone want to read or to know about a man who is not a modern celebrity or even a real person, and who is dead in the opening pages of a novella written by an author of the 19<sup>th</sup> century?

The answer can become clear if a reader affords some time to carefully read and ruminate about “The Death of Ivan Ilych” by the Russian author Leo Tolstoy (1828-1910). For, though Ivan’s death is announced in the opening scene and the story is anti-climactic, the major portion of Tolstoy’s account pertains not to Ivan’s death but to his way of life, his expectations, and his personal values. Through showcasing these aspects of Ivan’s life, Tolstoy urges readers to examine their own lives.

To know Ivan Ilych through Tolstoy’s portrayal is important not only in a Short Fiction course, but also in such courses as Freshman Composition, Philosophy, and Psychology. The novella easily lends itself to class discussions on personal values and to writing reflective essays, character analysis, and research papers.

## The Tiresome Demands of Propriety

As the central character, Ivan Ilych is like most average people; he also lacks heroic qualities. In fact, his life is “most simple and most ordinary, and therefore most terrible” (Tolstoy, p. 287). As a young student he had done things that made him feel disgusted with himself and horrified. As a young man he remained *seemingly* correct in manner, moving in the right social circles, while living a life of occasional trespasses, and marrying Praskovya Fedorovna not because he fell in love but because he wondered ‘why not marry?’— for he thought he had reached the right age to do so.

After the birth of the first of his several children, Ivan felt increasingly trapped and uninterested in his family life. Consequently, he became more and more estranged from his wife, and immersed himself in his work as a magistrate and in his efforts to keep up with others of his class by making changes in his home furnishings. So, he lived his very average life in a decorous manner.

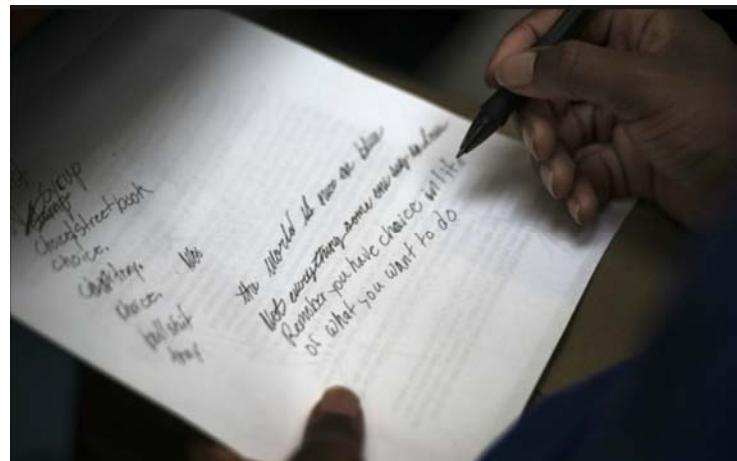
Though readers might be bored by the depiction of such a mundane life, Tolstoy makes Ivan Ilych a timeless, universal character whose qualities are prevalent and relevant today. Like most people, Ivan does not know that life can take a sudden turn by happenstance. He does not realize that a fall endured during his efforts to improve the

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# Russian Literature Behind the Walls

by Susan Svrluga

*This article is reprinted from the Washington Post where it appeared under the headline, “Crime and punishment, change and progress” (May 13, 2013).*



An inmate writes down his thoughts—a reminder that he has a choice in his destiny—during a Russian literature class at Beaumont Juvenile Correctional Center in Beaumont, VA, on April 16. Photos: Bonnie Jo Mount/*Washington Post*.

When another inmate was hassling Justice Green recently, Green didn’t hit him. Instead, he tossed him the 19th-century Russian literature story he was reading at the time and said: Come back to me in a week after you’ve read this.

Something strange is happening at Beaumont Juvenile Correctional Center. Residents are so eager to get into a Russian literature class led by the University of Virginia that prison officials use it as a reward. The youths are clamoring to read weighty books such as “War and Peace” even after the class is over. And someone like Green, an 18-year-old from Northern Virginia who said he’s there “for grand theft autos”, knew he could walk away from a fight certain he had won.

The idea of bringing Tolstoy to juvenile offenders is flat ridiculous to some, who think they need a tough wake-up call and practical job skills, not what they consider literary fluff.

But the commonwealth spends nearly \$80 million a year on juvenile correctional centers, and in recent years more than a third of the people released from those centers were convicted of another crime within a year.

No one’s predicting a miracle cure for recidivism, a national problem. But there’s no cost to the Department of

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**Behind the Walls***continued from page 17*

Juvenile Justice for the class. And staff members at Beaumont see a marked change in students' behavior and goals with the class, said Michael Hall, the principal of the high school there. Some have gone on to college.

Researchers have documented positive changes in behavior, decision-making, social skills, educational goals and civic engagement, according to a study by U-Va.'s Curry School of Education. The study also points to benefits for the undergraduates who study alongside incarcerated youths.

The demand for the service-learning class, the response and the impact it seems to have prompted U-Va. to give Andy Kaufman, a lecturer and fellow at the university, a \$50,000 grant to expand his experiment. He hopes to bring classics of Russian literature to more U-Va. students, more people at Beaumont, and more inmates at other prisons in Virginia and nationwide.

Beaumont residents said privately that the course had a profound effect on them. Jonis Romero, just released back home to Woodbridge, said that since taking the class, he thinks constantly about how he wants to live his life. He got a job at a carwash right away and hopes to go to George Mason University. Alex Espinoza, an 18-year-old from Arlington County, said it "helped me acknowledge the little things, not worry about greedy things."

One inmate told researchers that for the 90 minutes of class each week, he felt like a human being again. "When they leave Beaumont", lead research assistant Rob Wolman said, "do we want them feeling like human beings or feeling like criminals?"



Inmates enrolled in a Russian lit course at Beaumont Juvenile Correctional Center walk to class beside a high metal fence topped with concertina wire.

'Who am I? Why am I here?'

Kaufman's first time in a prison found him, in his Jos. A. Bank suit and penny loafers, getting stared down by 15 men in orange jumpsuits. An expert on Tolstoy, he had been invited to a men's prison as part of a community book festival. He had always thought the humanities could have real relevance to people's lives.

But . . .

He quickly discarded the notes he had prepared on "The Death of Ivan Ilyich", sensing that the men didn't want to hear an academic lecture. Instead, he just asked, "What did reading this story mean to you guys?"

For the next hour and a half, the inmates told him about their experiences with death, people they have watched die, mistakes they have made. "It was one of the most powerful classroom experiences I had ever had", he said.

So he created "Books Behind Bars", a course that he hopes will shake up his students in the same way, challenge them to learn the literature so well that they can help juvenile offenders relate to it, see the stories in a completely new light and perhaps have a positive impact on some criminals.

There's so much demand for the class that U-Va. students have to apply, and nearly three-quarters are turned away.

In the past decade or so, there have been a growing number of classes across the country taught by professors

jointly to students and inmates, many led by Temple University's Inside-Out Prison Exchange Program. Inside-Out covers a variety of subjects and doesn't have the students leading and joining almost one-to-one discussions, as Kaufman's does.

Kaufman thinks Russian literature is — unexpectedly — a particularly good fit for prisoners. The authors often asked what they called "the accursed questions", Kaufman said: "Who am I? Why am I here? Given I'm going to die, how should I live?"

**'Honest all they want'**

Inside the razor wire on a hillside in rural Virginia, beyond the metal detectors and the locked doors, 18 Beaumont inmates were sitting at small tables with U-Va. students on a recent afternoon. They had read the short story "An Honest Thief".

They listened closely as Kaufman told them about Feodor Dostoevsky and the writer's fascination with criminals. When he was 18, his father was slain by some of his peasants. He was arrested for political reasons and sentenced to execution. "The guns were trained on him," Kaufman said, "and at the last minute, the czar sent in guards and said, 'We changed our minds, we're just going to send you to prison camp in Siberia for eight years.'"

Justice Green leaned back in his chair in surprise.

"He got to know all kinds of people — rapists, murderers", Kaufman went on. And after his years in prison, "Dostoevsky would say, yes there is evil, there is evil inside every one of us, and we have the capacity to choose between good and evil."

A couple of inmates nodded.

The U-Va. students, who had been going to formal dances the week before, playing squash and writing papers in the library, then led small discussions about morality, honesty, addiction, desperation, poverty, charity and forgiveness. At each table, groups of four or five people were arguing and laughing.

Correctional Center inmate Justice Green, 18, of Fredericksburg, VA, center, at the Russian lit class.

The students knew some of the crimes that had brought the men there: driving a getaway car after a fast-food-chain holdup, drugs.

Some they didn't know. One of the young men — one who seemed deeply troubled by the moral questions, the ideas of confession and living up to God's teaching — had been convicted of raping an 8-year-old girl.

At one table, freshman Russell Bogue asked whether they thought there were thieves and honest thieves.

"I don't see where that matters, because they're still a thief", said Quedell Higgs, 18, from Chesapeake. "They can be honest all they want to about it."

A Beaumont resident said it mattered that the homeless man in the story repented over stealing from his benefactor and confessed.

They talked about whether they thought if they themselves were honest criminals.

Maybe it was the chance to talk with people their own age that got them thinking; maybe it was the tough questions; maybe they were grateful to be challenged. Beaumont has a high school for the 250 residents, ages 16 to 21, who arrive at different levels of education and ability. Green had finished all his high-school requirements, so now he is learning about electricity, masonry and commercial cleaning; he said he would rather be taking classes that would help him in college.

A couple of inmates left the class this spring. But all those who have remained talked about the questions staying with them. Some said they learned to have hope, or to redefine success, or to think more carefully.

"Last night, I was sitting on my bed and it all of a sudden hit me: How am I going to be remembered?" Green said. "I sat there for an hour, just looking at my leg, thinking about how I would answer that." •



## Ivan Ilych *continued from page 17*

décor in his house— so that others would notice his wealth— will lead to a grave illness and push him downhill. As his pain increases, he realizes that life moves on for everybody but himself; members of his family do not have the time or the interest to enquire about his health, let alone care for him. His own doctor— unable to determine the precise problem— prescribes the standard medicines for fever, along with a bland diet and bed-rest for what could be a floating kidney, appendicitis, or some unknown illness even more serious.

Occasionally Ivan goes to his friends to play cards and discusses his pain, if asked. But, of course, in the opening scene, when Ivan lies dead and the so-called friends attend the funeral service “to fulfill the very tiresome demands of propriety”, readers are made aware that “each one thought or felt, ‘Well, he’s dead but I’m alive’” (p. 282). In fact, his friend from early boyhood, Peter Ivanovich, does not wish to see the dead body; that is why “he did not look once at the dead man.” Peter Ivanovich is self-engrossed and lives life as Ivan Ilych had done. Obviously Ivan’s expectations of his family and friends remain unfulfilled.

Tolstoy prompts readers to ask why Ivan should even expect anything from his close relatives and acquaintances. He creates Ivan as an archetypal Everyman for any century. Though Ivan does not abuse his role as a magistrate, Tolstoy does not show him to be a giver to his wife and children or to his relatives and friends. He tries to earn enough money to live a life of such luxuries that would make him a prominent and envied figure in his social circle. But he suffers for living beyond his means.

To a large extent, the other characters in “The Death of Ivan Ilych” are archetypes as well: the insensitive ‘friends’ who plan a card-playing schedule at the funeral service, the widow who enquires about ways to claim a larger pension than the government usually provides, the children who are present at Ivan’s service but who remain absent throughout Ivan’s life, and Gerasim, a simple peasant, a nobody, who takes care of Ivan day and night, dutifully, and then serves untiringly as a butler to the needs of the funeral attendees. Tolstoy shows the importance of the nature of Gerasim— a compassionate human being who is present wherever and whenever needed—as a stark contrast to all the others in Ivan’s life.

Unfortunately, having lived his life from day to day, doing whatever activity required his attention at work or interested him, Ivan had not valued the inscription in a medallion on his watch chain, *respice finem* (Latin for ‘Think of the end of your life’). This medallion was one of several fashionable purchases he had made with his father’s money after graduating from law school. Ivan valued expensive merchandise to impress others. He also valued his personal freedom, amusing himself with his so-called ‘friends’, away from his family. Despite his own selfishness, Ivan expected attention from everyone around him as the pain in his side and the bad taste in his mouth increased.

As Ivan progresses toward his death, Tolstoy skillfully slows the pace of events by capturing and drawing attention to minute details in the days, hours, and moments in Ivan’s life. Tolstoy’s purpose here is to force readers to experience the agony *with* Ivan, so that they too may learn to value the most important aspect of life— love for humanity. Thankfully, but unfortunately quite late, Ivan awakens to and accepts this value in the last two hours before his death, only after asking himself, “What if my whole life has really been wrong?” As he experiences going through a tunnel, he understands compassion and forgiveness; he sees the light. It occurs to him that his son and wife were sorry for him and felt for his condition, but could not do much to alleviate his pain. Ivan realizes at that moment that “he must act so as not to hurt them: release them and free himself from these sufferings” (p. 316). He becomes free of the pain.

### Taking Stock of One’s Life

Tolstoy’s life and his writing changed markedly when, at about the age of 50, he went through a spiritual crisis: he grew disgusted with hedonism, and was drawn toward an ascetic Christian existence devoted to humanity as a whole. He wrote “The Death of Ivan Ilych” shortly thereafter. Readers today might not be too accepting of its orthodox didacticism, but as one critic put it, “It is nonsense to imagine that the great literary artist before 1880 suddenly transformed himself into a kind of crackpot once he began to seek an answer to that tremendous problem: What is the meaning of life?” (Simmons, p. 203).

Readers need to know the importance of Ivan Ilych because he typifies most individuals. For, regardless of one’s age, years fly by and, perhaps because of growing up or aging, one needs to take stock— sooner rather than later— of the expectations and values by which one has lived. Alluding to his own life in a posthumously published short story, “The Devil”, Tolstoy wrote:

One usually thinks that most conservatives are old men and most innovators young men. This is not quite so. Most conservatives are young people who want to live, but who neither think nor have the time to think how one *should* live, and so choose as their model the life they have always known.

Instead of feeling entitled, one needs to weigh periodically what one has done for others and how, or if at all, one has rectified the errors of one’s ways, not for the sake of religion or society but for oneself. This introspection and reflection, for which personal intent and time are lacking today, need to begin early among emerging adults and continue throughout life. •

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# Chechnya: In Search of an Elusive Identity

by Laura Kline



Many Americans see Dzhokar and Tamerlan Tsarnaev, the “Boston bombers”, as the face of Chechnya, a land somehow tied to Russia, Islam, and terrorism. Some are also aware of a long-running war between Russia and Chechnya, during which Russian atrocities against the Chechens were lambasted in the Western press, followed by reports of Chechen terrorist attacks on Russian apartment complexes, a theater, and a school.

But using the Tsarnaev brothers as a lens through which to understand Chechnya would be a mistake. Although they are ethnic Chechens, they grew up in Kyrgyzstan, a former Soviet republic (now independent country) located in Central Asia on the border with China. In 2001 the family moved to Dagestan, which is, like Chechnya, a Russian republic located in the Northern Caucasus, the mountainous strip of Russia nestled between the Black and the Caspian Seas. A year later, the Tsarnaevs came to the United States via Turkey. It seems that the family never lived in Chechnya proper, as the president of the Chechen Republic, Razman Kadyrov, declared this past April, adding, “We don’t know the Tsarnaevs.” Other sources suggest that the Tsarnaevs lived in Chechnya briefly in the 1990s<sup>1</sup>, but if that is true, they spent very little time there, and the sons became involved in radical Islam only after living in the United States for a number of years.

The difficulty in establishing the true cultural identity of the brothers (Kyrgyz? Chechen? Russian? American?) reflects the problem of identity in Chechnya itself. The conundrum of Chechen identity begins with its name. Much like the Native Americans, the Chechen are identified by an incorrect label given to them by outsiders. According to legend, when the Russians came into the area in the 17<sup>th</sup> Century, they first encountered the “Chechen Aul”, or “Chechen Village”, and applied the name “Chechen” to the entire people. The Chechens, however, call themselves “Noxchi”. Similarly the Chechen capital Grozny (Russian for ‘awe-inspiring’) takes its name from a Russian fort located in a place where a number of Chechen villages were destroyed by the Russians. Since the conquest of the Caucasus by the Russian Empire, much of what we know about Chechnya and the Chechens comes to us from Russian sources and through Russian eyes. Russian perceptions have also influenced how Chechens see themselves and who they are, as much of their history is marked by efforts to adapt or reject Russian influence.

**Dr. Laura A. Kline** is a Senior Lecturer in the Department of Classical and Modern Languages and Cultures at Wayne State University (Detroit). Last February, she came to Schoolcraft to provide an overview of the Chechen conflict and to introduce a screening of the Russian film “12”, which is about a boy from Chechnya accused of a crime. This November 21, she will return to present a talk on “Glorious Russia: A Cultural Overview”.

## A Yearning for Independence

Although they have lived on Russian territory for centuries, the Chechens, a native people of the Northern Caucasus, are ethnically unrelated to the Russians, and their language is distinct from any spoken outside the region. When the Russians and Chechens first came into contact with one another, the Chechens were tribal mountaineers engaged in herding and livestock rustling.<sup>2</sup> Their society was organized horizontally, in clans and tribes, rather than vertically, which contributed to its late formation of national identity.<sup>3</sup> The region was initially pagan. Islam—specifically, mystic Sufism—was introduced at some point between the 14<sup>th</sup> and 17<sup>th</sup> Centuries; it coexisted and blended with native pagan beliefs and values, creating a distinct form of the religion.<sup>4</sup>

It took approximately 150 years, from the first half of the 18<sup>th</sup> Century until the end of the 19<sup>th</sup> Century, for the Russians to conquer the Caucasus. The Chechens, who had fiercely repelled the Mongols centuries before<sup>5</sup>, were the most intransigent ethnic group in the region. Consequently, brutal methods were employed against them, from the destruction of entire villages to the deportation of entire segments of the population. In response, the Chechens fully embraced Islam in order to (belatedly) ally themselves with the Ottoman Empire against their Christian foe. Once Chechnya was at last absorbed into the Russian Empire, an influx of Russian immigrants to the area and Russian state cultural policy resulted in a period of modernization and the assimilation of some Chechens to Russian culture.<sup>6</sup>

When the Russian Empire collapsed in 1917, the Chechens attempted to create an independent state, which was soon subdued by the Soviets, and the lands inhabited by the Chechens and their neighbors the Ingush were combined to form an “auto-

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A Chechen boy stands in the street during the battle for Grozny, the Chechen capital, in Jan. 1995. This battle between the Russian Army and local separatists was the fiercest chapter in the First Chechen War.

Photo:  
Mikhail Evstafiev/  
Wikimedia Commons

## Chechnya

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nomous republic". During the next seven decades the Chechens, along with dozens of other non-Russian ethnic groups on the territory of the Soviet Union, underwent forced secularization and Russification. The region was also urbanized and developed, becoming a hub for the oil industry as well as the local railway system. Because Stalin believed the Chechens were collaborating with the Nazis during World War 2, he forcibly deported the entire Chechen nation to Central Asia and Siberia. Almost a quarter of the nearly 400,000 deportees perished. The Soviet government allowed the survivors to return to their homeland in 1957. Many did, but not all. The Tsarnaev family was among those that stayed behind.<sup>7</sup>

### Post-Soviet Struggles

As the Soviet Union began to collapse in 1990, the Chechens again tried to free themselves from the Russian grip and declared independence; however, the "Chechen Republic of Ichkeria" was not recognized by the new Russian Federation or the West. During the next few years, like the rest of Russia, Chechnya experienced both a severe economic crisis and renewed interest in religion after decades of state-imposed atheism, although the state remained secular at this time.<sup>8</sup> Russians living in the republic, seen as remnants of the colonial past, were regularly harassed, intimidated, and even beaten; most were forced to leave. The first Chechen act of terrorism also dates to this period. The Russian government responded by isolating the area and ultimately bringing in troops in 1994. After two years of bloody fighting, with atrocities committed on both sides, a temporary cease-fire was declared in 1996. It was around this time that the Tsarnaevs wanted to move to Chechnya from Kyrgyzstan, but were unable because of the fighting.

After the cessation of hostilities no reconstruction aid was provided to the region, parts of which, including the capital Grozny, had been reduced to rubble. The local economy had been destroyed, and crime, including kidnappings for ransom, made the area so dangerous that almost every international aid

organization refused to operate there. The population increasingly turned to Islam, which the government actively encouraged, seeing it as a way to mobilize Chechens against the Russians.<sup>9</sup> The conflict took on international dimensions when al-Qā'ida became involved, introducing Wahhabist Islam and supporting the Chechens as part of their jihad against the Christian West.<sup>10</sup> In an attempt to create an Islamic state in the North Caucasus, a Chechen army invaded Dagestan in 1999.<sup>11</sup> The Russians responded to this and to a series of alleged attacks by Chechen terrorists by sending in troops again, initiating the Second Chechen War. This time the war had strong religious overtones. The Russians were painted as infidels and Chechnya was branded a "bandit enclave for foreign-funded Islamic fundamentalists."<sup>12</sup> At this time the Tsarnaevs returned to the Caucasus, but because of the war, they settled in neighboring Dagestan rather than Chechnya, and soon left the country altogether for the United States.

The Russians were far more successful in the Second Chechen War. The new offensive was led by the Russian prime minister, soon to be president, Vladimir Putin. Relying on massive bombardment rather than ground forces<sup>13</sup>, he quickly and brutally drove the rebels out of the capital. The operation led to the displacement of tens of thousands of local inhabitants, many of whom fled to Ingushetia. Simultaneously, the Russian government actively recruited Chechens who saw the futility of the insurgency and were repelled by Islamic radicalism.<sup>14</sup> In 2002 the Russians declared victory, installed a pro-Russian government in the republic, and eventually began the onerous task of rebuilding the republic. Nonetheless, unrest in the North Caucasus has continued, including a series of Chechen terrorist attacks that caused the deaths of hundreds of innocent victims. Islamic militants are still active in neighboring areas, such as Dagestan, the republic that Tamerlan Tsarnaev visited in 2012.

The twists and turns in Chechnya's relationship with Russia, as well as other cultures, have had a lasting impact on Chechnya's identity, but to define that identity is difficult. The early mountaineer society is largely a thing of the past, although

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# Moldova Struggles with Human Trafficking

by Ryan C. Bardusch

*Schoolcraft student Ryan Bardusch wrote this paper during the Winter 2013 semester, when he was enrolled in Political Science 209 (International Relations) taught by Prof. Marjorie Nanian. In conjunction with the Focus: Russia and Its Environs project, Prof. Nanian asked her students to do research on problems of human rights and political conflict in the region, such as the nationalist struggles in Nagorno-Karabakh and other parts of the Caucasus. Ryan plans to transfer to the Univ. of Michigan, where he is contemplating a major in East Asian Studies.*

In recent history, human trafficking has become a major focal issue across the world. As unfortunate of a reality as it is, human trafficking happens in every single country on earth, in one form or another. In Moldova, human trafficking is an incredibly rampant crime, with many men, women, and children becoming victims after being seized either willingly or unwillingly. According to a 2010 article by Tom Davis, Moldova has the highest rate of trafficked women in the world. Because the country is still fragile politically and economically, and because of the elusive nature of human trafficking, Moldova has become a hotbed of illegal human trafficking for sex and for forced labor.

Moldova was formerly one of the many republics within the Union of Soviet Socialist Republics (USSR). In May 1991, following the dissolution of the USSR, the nation of Moldova was founded as the Republica Moldova. According to the *World Atlas and Encyclopedia*, the majority of the Moldovan population wanted to join neighboring Romania, but a small

eastern portion of Moldova, known as the Pridnestrovian Moldavian Republic (PMR), wanted to remain an independent nation. This conflict between Eastern and Western Moldova resulted in war, and a ceasefire was later declared in August 1992, with the PMR recognizing itself as a separate, independent nation. However, it was never internationally recognized as a nation, and instead the entity is treated, in Moldovan legal terms, as the “autonomous territorial unit with special legal status Transnistria”. After a referendum held by the Moldovan government in 1994, it was decided that Moldova would not rejoin with Romania. A new constitution in 1995 established Moldova as a presidential parliamentary republic, amended to a parliamentary republic in 2000 (*World Atlas and Encyclopedia*, p. 141).

Within such an unstable political environment, an economy with dim prospects, and a very dim human rights record (see sidebar), Moldova became a prime target for human trafficking. The United Nations defines this as follows:

An agreed definition of human trafficking now exists under Article 3 of the ‘Palermo Protocol’ on trafficking in persons.... This internationally agreed definition focuses on exploitation of human beings—be it for sexual exploitation, other forms of forced labour, slavery, servitude, or for the removal of human organs. Trafficking takes place by criminal means through the threat or use of force, coercion, abduction, fraud, deception, abuse of positions of power or abuse of positions of vulnerability. It relates to all stages of the trafficking process: recruitment, transportation, transfer, harbouring or receipt of persons. Trafficking is not just a transnational crime across international borders—the definition applies to internal domestic trafficking of human beings” (Sixty-Seventh General Assembly).

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This billboard in Chișinău, the capital of Moldova, reads, "Your dignity is in your hands—take care of it! Say 'no' to trafficking in women!"

Photo:  
Paul Myhill's blog,  
abandoned-  
orphaned.typepad.com

## Trafficking in Moldova *continued from p. 23*

Moldova has become a place where, in the words of one observer, “tens of thousands simply disappear” (Davis). It is mainly considered a country of origin, and at times, it is also considered a country of transit. Moldova has, in fact, been singled out by the Organization for Security and Co-operation in Europe (OSCE) for its notoriety as an origin country for human trafficking. Women from Moldova are most commonly pushed into the sex trade, while men are used in forced labor situations (U.S. State Department). In addition, Moldovan children specifically are used for begging, as well as for committing crimes such as theft (United Nations Office on Drugs and Crime).

The main method behind trafficking women is to lure them to a location with a promise of a job opportunity. With such a low quality of life due to the incredibly low income levels, any opportunity to earn a higher wage seems like a godsend for people, and so they naturally jump at the opportunity without recognizing the dangerous consequences. They are then taken to various nations, reaching as far away as Turkey in some cases, and sold in to jobs mostly in the sex trade (Davis).

### Shining a Light on the Problem

Even though human trafficking is a very serious issue, it still flies under the radar. This is due in part to the lack of world attention on Eastern Europe, where many of the nations of origin are located.

However, in recent years the issue of human trafficking has gained more worldwide attention, even becoming a plot device in Hollywood movies such as *Taken*, starring Liam Neeson. In the movie, a former CIA agent by the name of Bryan Mills must travel around the world in order to save his daughter, Kim, from her entrapment in an Albanian trafficking ring. While there are creative liberties taken, and incredible coincidences conveniently placed to further the plot, the film’s basic presentation of human trafficking rings does have credibility. The two girls, Kim and Amanda, share a cab with a boy who asks where they are staying. This information is then relayed to the kidnappers, who take Amanda and Kim from the apartment. The movie also notes the important fact that if a victim abducted for the purpose of human trafficking is not found within 96 hours of their kidnapping, they will likely never be found again. While it ends up becoming a normal action movie, with the standard corrupt officers, action scenes, and the like, *Taken* does shed some light for popular understanding of this issue.

The U.S. State Department considers Moldova a Tier 2 threat for human trafficking, meaning that while Moldova has issues with human trafficking, the government is taking steps to combat the crime. In June 2011, Maria Grazia Giammarinaro, the OSCE Special Representative and Coordinator for Combating Trafficking in Human Beings, issued guidelines to help the Moldovan government combat its major human trafficking problem. These include the planned improvement of child protective measures, more frequent hearings in Parliament



Map: About.com

The Republic of Moldova borders with Romania to the west and Ukraine to the east.

## Background on Moldova

According to statistics from the Protection Project, the population of Moldova is about 4.3 million, a figure that is on a very slow decline. The official language of Moldova is Moldovan, which is virtually identical to Romanian, owing to a shared heritage with the people of Romania. Almost the entire population of Moldova identifies as Eastern Orthodox in faith, with 98% considering themselves as such, 1.5% considering themselves Jewish, and 0.5% claiming other religious backgrounds.

Moldova is currently considered the poorest nation in Europe, with a median net wage of approximately US\$284 per month (*World Atlas and Encyclopedia*, p. 141). While the government has been making a push to become part of the European Union, they have not successfully done so. Moldovan prime minister Vlad Filat has been the most recent one to push this pro-Western agenda, but his administration fell from power last March following a parliamentary vote of no confidence in him (Roth; Tanas and Timu).

In addition to Moldova’s dire political and economic situations, it has a notoriously bad human rights record. There is clear documentation of torture, inhuman conditions in pre-trial detention, unfair trials, and rampant religious and sexual discrimination in both the PMR and Moldova proper (Amnesty International).

— Ryan Bardusch

over the issue, and attempting to regulate and remove fraudulent recruitment practices, one of the most common ways that Moldovans end up being trafficked.

As a politically and economically fragile country created after the collapse of the USSR, and given the elusive nature of human trafficking, Moldova has become a hotbed of illegal trafficking for sex and forced labor. Unfortunately, many nations besides Moldova play host to this disturbing trend as origin nations, countries of transit, and even countries of sale. However, there are many groups working to thwart the problem, both in Moldova and around the world. With the combined efforts of these organizations, as well as local governments and international governing organizations, human trafficking will hopefully become an issue of the past. •

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# Memories of Minsk, and Why I Left Byelorussia

by Inessa G., as told to Yovana P. Veerasamy (French)

My name is Inessa G. I was born in Minsk, the capital of Byelorussia [now called the Republic of Belarus], and so was my husband. We have been married for nearly 25 years and we have four children. Our two oldest girls were born in Minsk. They were very young when we decided to move to the U.S.A. in 1993. Our two younger boys were born here in Michigan.

I graduated from the Belarusian National Technical University with a degree in chemical engineering in 1990. I come from a family of engineers. Growing up in my hometown I was the only Jewish girl in the schools I attended. This is a fact which had to be disclosed once I started school. It was stated as my nationality (*Nationalitz*) on my ID card, even though my family had been in Byelorussia for centuries and was not knowledgeable about Judaism or Israel. At school I often felt marginalized. My mother would often remind me that I had to be twice as good, if I wanted to succeed at school and in society at large.

I only speak Russian and do not speak Hebrew or Yiddish. Growing up, I did not even practice the Jewish faith. We did not have any temples nearby nor any cultural centers as they were not legal, consequently I was often confused. I did not understand what made me different. I looked like everybody else and spoke and behaved and dressed like everybody else. I was Byelorussian!

As an adult, once I got married we decided to move here to the U.S. because of the sense of discrimination that we felt in Byelorussia, be it religious or racial or both. When we moved here, I had to start all over again. Although we have acquaintances here, it was hard. I started all over by changing profession: I went back to college and retrained as a Nurse Practitioner.

Here in Michigan my young boys attend religious school every Saturday. I feel this is necessary because at least when and if they are identified as Jews they would know what Judaism is about, unlike me.

I do not regret leaving Minsk. I have only been back once in 1996 to help my mother and grandmother move to the U.S.A.

I would not take my children back there because there is no respect in Minsk for people like us. I do not miss anything because there is nothing to be missed! I belong here in the U.S. where I do not have to disclose my religion as a nationality, and where my children are not ostracized because of their cultural heritage. •

During World War 2, the German Gestapo converted a fortress at Terezín into a horrible ghetto and concentration camp for Jews. More than 150,000 victims were sent there during the war, primarily from Czechoslovakia and also from other parts of Europe.

About 33,000 Jews died from the abysmal conditions in which they were forced to live and toil at Terezín. Most of the other internees were deported from there to extermination camps, such as Auschwitz in Poland.

Terezín was finally liberated by the Soviet Red Army in the closing days of the war, on May 9, 1945.

The town lies in what is now the Czech Republic, in territory that had been seized by Nazi Germany in 1938 in one of the early incursions that precipitated the war.

**Never again...**

# Terezín



The photos of Terezín on these two pages were taken in Aug. 2009 by Rick Schwartz (twin brother of IA editor Randy Schwartz). He and his wife, Lauren Herzog, and other family members, accompanied Lauren's mother, Ruth, to Terezín, where much of Ruth's family was sent to their deaths during the war.

# The End and the Beginning

by Wisława Szymborska

After every war  
someone has to tidy up.  
Things won't pick  
themselves up, after all.

Someone has to shove  
the rubble to the roadsides  
so the carts loaded with corpses  
can get by.

Someone has to trudge  
through sludge and ashes,  
through the sofa springs,  
the shards of glass,  
the bloody rags.

Someone has to lug the post  
to prop the wall,  
someone has to glaze the window,  
set the door in its frame.

No sound bites, no photo opportunities,  
and it takes years.  
All the cameras have gone  
to other wars.

The bridges need to be rebuilt,  
the railroad stations, too.  
Shirtsleeves will be rolled  
to shreds.

Someone, broom in hand,  
still remembers how it was.  
Someone else listens, nodding  
his unshattered head.  
But others are bound to be bustling nearby  
who'll find all that  
a little boring.

From time to time someone still must  
dig up a rusted argument  
from underneath a bush  
and haul it off to the dump.

Those who knew  
what this was all about  
must make way for those  
who know little.  
And less than that.  
And at last nothing less than nothing.

Someone has to lie there  
in the grass that covers up  
the causes and effects  
with a cornstalk in his teeth,  
gawking at clouds.

Polish poet Wisława Szymborska-Włodek (1923-2012) was the recipient of the 1996 Nobel Prize in Literature. This poem is from her book *Poems New and Collected, 1957-1997* (Harcourt, Inc., 1998), trans. Stanisław Barańczak and Clare Cavanagh.



The Nazis cynically festooned the entrance to the Terezín concentration camp with the slogan *Arbeit macht frei*, "Work makes (you) free".

# Act Like Your Life Depends On It

by Dmitri Barvinok

Dmitri Barvinok was born in St. Petersburg, Russia, but grew up primarily in Ann Arbor, Michigan. Fluent in both English and Russian, he graduated this year from Michigan State University with an undergraduate degree in journalism. Currently, he works for David Crumm Media (Canton, MI) in a book production role. He also does occasional freelance writing and translating work.



To survive in the face of seemingly insurmountable odds requires anything and everything from pure luck to patience and endurance. But to survive odds like the horrors of World War 2, secret police raids, and bans on literary activity often requires something out of the ordinary.

In this account, that extraordinary something consisted of the abilities of a stage actress named Stanislava Harkava (1909-2000). Known as Stasia to her friends and family, she was born in Slonim, a small town controlled at the time by Russia. She was raised Catholic and spoke Polish. Poland would establish control of the area in 1920, and today Slonim is part of Belarus.

Stasia Harkava is a distant relative of mine: she was the sister of my grandmother's father. My main sources of information about her are my grandmother's audio memoirs and the memoirs and written recollections of Stasia herself. In addition, in conjunction with a family reunion this Summer in Poland, I spoke with a few people who knew and were friends with Grazhina Sokolovska, the woman who was Stasia's caretaker in her old age.

## Survivor's Guilt

Stasia had a difficult childhood. Diseases and illness were common at the time. Her cousin, Tamara, born with heart disease, was not fated to live a long life, and she succumbed to her condition when she was 11 years old. Stasia, who lived and was taken care of by Tamara's mother, witnessed firsthand the emotional trauma her cousin's death caused her guardian. For an entire year, Grandmother Zesya (so Stasia called the woman that raised her) visited Tamara's grave almost every day, to talk to her daughter.

Young Stasia, wracked with survivor's guilt, began to pour cold water over herself in a child's attempt to catch a cold, or worse. She walked barefoot in the snow and even ate it, hoping to get sick and die. Meanwhile, she and Grandma Zesya worked in the fields, harvesting. The work of swinging a sickle to

harvest oats, wheat and rye began as early as 4 a.m. and continued all day. Though Stasia tried and worked hard, she could not keep up with the adults, leaving extra work for her surrogate grandmother. They had a quota to fill, and though Stasia was a child, she had to fill the same quota in order to be paid in full.

Despite these hardships, Stasia attended school at a monastery, and after graduating received a scholarship from Poland's President, Ignacy Mościcki, for excellent grades. She went to Warsaw, but when the war broke out in 1939 she traveled to Vilnius to study at a school of drama. (Vilnius, in what is now Lithuania, belonged to Poland from 1922 to 1939.)

To support herself while she studied, Stasia worked in a hat shop in Vilnius as a model and saleswoman. Everything fit her beautifully—unlike some of the women who came in to buy fancy hats, and left frustrated that the hats that fit the sales girl so well just didn't have the same look when they put them on.

## Torn Apart by War

At the start of World War 2 in 1939, Poland was invaded by Nazi Germany from the west, and then by the Soviet Union from the east.

The following year, the Soviets took over Vilnius and other portions of what is now Lithuania. Soviet forces betrayed the Poles there, leading about 6,000 Polish troops to the outskirts of Vilnius, where the NKVD (precursor to the KGB) cordoned them off, tied their hands, and forced them into covered wagons.

Stasia and the rest of the youth were forced to walk the "path of thorns" alongside the covered wagons, where they sobbed as they watched the men being forced to walk on their knees. The soldiers were taken some 500 miles to the east, to a prison camp near Kaluga, Russia. There, the Polish officers were executed. Others died of starvation and disease on the long journey.

Stasia's boyfriend disappeared during the NKVD terrors. All that remained of him was his student identification card. Stasia would never marry.

In 1941, the Germans captured the city and occupied it until 1944, when the Soviet Red Army, along with Polish units, arrived to free Vilnius from Hitler's troops. They cleared the city of occupants by June 15, 1944.

One day, when Stasia was at home, there was a knock on the door. When she opened it, there were two NKVD officers, asking for a woman. She was that woman, but they mispronounced her last name (or perhaps there was a clerical error). Stasia, without hesitating, explained that her roommate would be back in a moment, and meanwhile, she invited the two gentlemen in for tea.

Stasia went to the kitchen, put on a kettle, and set a beautiful table—then promptly escaped through the window.

She ran away to the Baltic Sea, where she lived and worked with fishermen. The work was hard, but she endured. Later, she would say that her fish-based diet (today, we might point to the power of Omega-3's) gifted her with a powerful memory, as she could memorize many theatre roles and poems from the first read, and new languages came to her easily.

### Taking the Stage

After the war, Stasia returned to Poland, where she enrolled in a university. Having lost her documents when she left Vilnius, she ended up acquiring new ones, but with a small twist. Being an actress, she was very concerned with her age, and instead of listing her real birth year—1909—she instead had documents made that listed her birth as 1916. She would even tear out the dates from old photographs.

She finished college, having studied drama and art history, as well as the history of architecture with an expertise in stonework. She began to work in the theatre, in Poznań, Częstochowa and Wałbrzych, in a branch of the Rodoslov Theatre. Her many lead roles even earned her the Honored Citizen of Wałbrzych award.

Decades later, when popular opposition to the Polish government accelerated, General Wojciech Jaruzelski declared martial law in December 1981. But this did not prevent Stasia from performing in youth clubs. She performed solo plays and read from dissident and censored authors. This led to her being fired from the theatre and labeled a “foreign object”. Not to be dissuaded, she continued frequenting the clubs, and eventually was called in for questioning.

The woman that she lived with at that time suggested she go to the questioning in modest dress, “quieter than water, lower than grass”. But Stasia had her own way of doing things. She put up her hair, dressed up, and put on all the jewelry she had. She was released the following morning, and even though she was utterly lost—as the officers had taken her to an unknown location—she set off as if she knew exactly where she was going. As a parting word, one of the officers told her, “You shouldn’t be rude, because anything could happen. Something bad could happen, like an automobile accident.”



Her response was simple, “Same to you.” That was unheard of.

Though her actor’s attitude got her through the ordeal, when she arrived at home, she suffered a nervous breakdown. Her theatre career was over.

### Crossing Borders with Aplomb

In her golden years, Stasia was finally able to realize her dream of seeing Paris. Having learned French from recordings, she went with new and old friends to France, where she exulted in the architecture, her scholarly passion. They travelled to Italy and Spain as well.

On one trip, Stasia left Poland to visit France. France extended her a one-trip visa, which meant she could cross the border twice, on the way in and on the way out. However, Stasia left France to visit Spain, and was allowed back into France on a fluke at the border—the guard did not notice she would be exceeding her allowed border crossings. When she wanted to return to Poland, she was stopped at the French border. This time, the guard noticed and told her he could not allow her to leave, as she had crossed the border twice already, and that’s all the French visa allowed for.

In typical Stasia fashion, she didn’t panic, but merely said, “Okay, I love France so much, I will stay here.” The guard decided he didn’t need this sort of trouble, and rather than dealing with Stasia, stamped her passport and sent her on her way.

Eventually, Stasia grew too weak to travel, and she was taken care of by Grazhina Sokolovska, the daughter of Maria Novok, who worked in the administration of her old theatre and knew how to deal with actors.

Stanislava Harkava was buried in 2000, and even though Grazhina carried out the arrangements, Stasia paid for her own funeral, as she had been saving money all her life in order to pay in full for her funeral and headstone. Stasia is interred in Wałbrzych, Poland, but as is Polish custom, if in 20 years the gravesite is not paid for again, the spot will be liquidated and given to a new patron.

Stasia’s spirit and attitude can be seen in every aspect of her life, whether running from the NKVD and living under Nazi occupation, or simply being the most natural of hat models. Her actor’s soul allowed her to persevere, even when the conventionally smart thing to do was to lay low and play it safe. •

# Music, Culture, and Development in Tajikistan

by Theodore Levin

*Dr. Theodore C. Levin, Professor of Music at Dartmouth College (Hanover, NH), has carried out fieldwork in Central Eurasia for more than 35 years. An advocate for music and musicians from other cultures, he served as the first Executive Director of the Silk Road Project (founded by cellist Yo-Yo Ma) and currently as Senior Project Consultant to the Aga Khan Music Initiative. Prof. Levin is completing a 10-volume CD-DVD series, Music of Central Asia (Smithsonian Folkways), and has published two books, The Hundred Thousand Fools of God: Musical Trends in Central Asia (and Queens, New York) and Where Rivers and Mountains Sing: Sound, Music, and Nomadism in Tuva and Beyond. Portions of the article below first appeared in "Civil Sounds: The Aga Khan Music Initiative in Central Asia" (with Fairouz Nishanova), in the book Muslim Modernities: Expressions of the Civil Imagination, ed. Amyn Sajoo (London and New York: I. B. Tauris, 2008.)*

Sirojiddin Jurayev swept clenched fingers one final time across the two strings of his *dutar*, the slender long-necked lute on which he is the most accomplished performer of his generation, waited for the resonance of the strings to fade, and slowly set the instrument down. He had just performed one of the masterworks of *dutar* music—a piece called “Qushtar”, which means “two strings”—and the dozen-odd listeners who sat cross-legged in a tight semicircle just a few feet in front of him showed their appreciation through murmured praise and slight shakes of the head.

Sirojiddin was dressed in a pale, striped *chopon*—a loose-fitting cotton cloak that is an icon of traditional Tajik dress—worn over an open-necked white shirt and dark trousers. The men sitting in the semicircle also wore neatly pressed shirts and dark trousers. Most covered their head with a *doppi*, the square skullcap that Tajiks wear to signify respect for tradition. The

room where Sirojiddin and his listeners sat was elegantly, if simply furnished. A vermillion and black Bukhara-style carpet covered the floor almost wall to wall. Against one wall a wooden cupboard with glass shelves displayed tea services and enameled plates, and a large embroidered *suzani* hung from another wall.

This musical gathering took place late one Sunday afternoon in the house of a well-to-do music-lover in Dushanbe, the leafy, low-rise capital city of Tajikistan, one of the five post-Soviet nations of Central Asia (the others are Kazakhstan, Kyrgyzstan, Turkmenistan, and Uzbekistan). By conventional metrics, Tajikistan is an impoverished country. In a recent speech in Dushanbe, the World Bank’s Chief Economist and Senior Vice President for Development Economics, Kaushik Basu, noted the “remarkable improvement” in Tajikistan from 1999, when over 80% of the population lived on less than two dollars a day, to 2013, when only 23-24% of the population lives below that line.<sup>1</sup> According to statistics provided by the World Bank, Tajikistan has a Gross Domestic Product (GDP) per capita of \$872, putting it 160<sup>th</sup>—just below Chad—among the 190 countries in the Bank’s survey.<sup>2</sup> A closely related index, Purchasing Power Parity (PPP), placed Tajikistan 144<sup>th</sup> (World Bank), 151<sup>st</sup> (IMF), and 156<sup>th</sup> (CIA) among the world’s nations. The World Health Organization (WHO) listed Tajikistan as 126<sup>th</sup> in average life expectancy. *Foreign Policy*’s Failed State Index put Tajikistan in 51<sup>st</sup> place for 2012—an improvement from 38<sup>th</sup> place in 2010 (for the past several years, Somalia has held tightly to first place).

As befits a country profiled by these unenviable rankings, Tajikistan is awash in assistance from an alphabet soup of international development agencies, organizations, and foundations—ADB, AKDN, EBRD, OSF, SDC, USAID, UNDP—that collectively pour large sums of money into a panoply of development projects. The range of these projects extends broadly across the sectors of economic and social development—from improving agriculture, attracting foreign investment, and building infrastructure to strengthening education, bolstering healthcare, and promoting civil society and human rights. Diversity notwithstanding, all of these development activities converge in their aspiration to alleviate

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Sirojiddin  
Jurayev  
playing the  
two-string  
*dutar*.

Photo by  
Louis Wenger.



A traditional open-air market in Kazakhstan on the ancient Silk Road trade routes.

Photo: <http://www.EastepPhotography.com>, used with permission.  
See more of Wayne Eastep's photos at <http://www.TheSoulofKazakhstan.com>.

*Those who are rich hire a boat to cross to the other side,  
The common people remain on the bank, crying.  
Oh Creator, let the rulers and elders have a conscience,  
The land of my people is like a poor beggar.*

— English translation of a verse from *Sarvinoz* (“Cypress”),  
a folksong from the Qaralpakstan region of Kazakhstan



Injegul Saburova (far left, on *ghirjek*) and Ziyada Sheripova (near left, on *dutar* and vocals), perform the song *Sarvinoz on Bardic Divas: Women's Voices in Central Asia*, one of 10 CDs in the Smithsonian Folkways series, *Music of Central Asia*, being completed by Theodore Levin.

Photo:  
Aga Khan Music Initiative

**Tajikistan***continued from page 30*

poverty, stimulate economic growth, and improve the health and welfare of underserved communities— classic objectives of development theory, practice, and policy.

**A Role for Cultural Development**

Compared to the large number and broad range of economic and social development projects in Tajikistan, a much smaller group of projects operates in the domain of culture. Such projects have included revitalizing traditional music and handcraft, organizing regional performing arts and film festivals, and supporting fledgling contemporary arts collectives. None of these projects fit easily into mainstream development paradigms whose indicators track economic growth, public health, and progress in poverty alleviation.

Moreover, the dire circumstances profiled by economic and social indicators might seem utterly disconnected from the richness and vitality of local cultural resources and traditions. Sirojiddin the *dutar* player offered a case in point. For despite Tajikistan's well-documented economic and social malaise, neither Sirojiddin nor his admiring listeners seemed in the least bit poor, deprived, or underserved. On the contrary, they were connoisseurs of a sophisticated form of classical music nourished by a venerable tradition of poetry, philosophy, and spirituality. The Sunday afternoon gathering where Sirojiddin performed felt enlightened— an example of elite artistic achievement nourished by devoted patrons who radiated a kind of homegrown erudition. Surely this sublime form of Tajik expressive culture did not need “development”.

But how, then, should international development organizations apply concepts and methodologies of development to the domain of culture, as a small but significant group of them are doing in Central Asia and other parts of the world? What would constitute “best practices” and, to cut to the chase, what actually works in cultural development?

These questions tugged at my attention as I sat cross-legged on the Bukharan carpet with Sirojiddin and his listeners, trying to focus on the sound of the *dutar*. They were questions I'd thought about frequently during the more than three decades that I have been visiting Central Asia. My first trip to the region was in 1977-78, when, as a doctoral student at Princeton University, I spent a year in Uzbekistan, then a Soviet republic, researching the indigenous classical music of the city of Bukhara. In the late 1980s and early 1990s, as the Soviet Union broke apart, I took advantage of a period of relatively lax oversight of foreign researchers to roam the byways of Uzbekistan and Tajikistan and write an ethnographic account of traditional music and the musicians who performed it. This ethnography became *The Hundred Thousand Fools of God: Musical Travels in Central Asia (and Queens, New York)* (the inclusion of Queens in the title references the borough's Bukharan Jewish diaspora community and its rich musical life).

*The Hundred Thousand Fools* sold modestly, and helped me gain tenure at Dartmouth College. Meanwhile, the book had little, if any, impact on the lives of its subjects— a pleiaide of remarkable musicians who had generously shared with me a lifetime's worth of precious cultural knowledge. What was the exchange value of their offering, and how could I ever begin to reciprocate it? What could I, a college professor, give back that

might help these musicians as they strove to build interest in their music and assure it a sustainable role in their communities as well as a niche on the world stage?

**The Aga Khan Music Initiative**

Over the last decade, an answer to these questions has come through my work with a cultural development program called the Aga Khan Music Initiative. The Music Initiative is one of several programs that comprise the Aga Khan Trust for Culture, an agency of the Aga Khan Development Network (AKDN). The AKDN, founded and guided by his Highness the Aga Khan, the spiritual leader of Shia Imami Ismaili Muslims, is a contemporary endeavor of the Ismaili Imamat to “realize the social conscience of Islam through institutional action”, as the AKDN describes its mandate. The AKDN brings together a group of development agencies working in the domains of health, education, architecture, music, microfinance, rural development, disaster reduction, promotion of private-sector enterprise, and revitalization of historic cities. The crucial idea behind the AKDN is that the social impact of development is maximized when social, economic, and cultural initiatives are interconnected and carried out cooperatively, in accordance with a comprehensive and long-range strategic plan.

Music might seem an unlikely domain for an international development organization, but the rich musical heritage of Central Asia, where the impact of Islam as a spiritual and cultural force has been sustained over 13 centuries of dramatic political, social, and demographic change, indeed offers fertile ground for institutional action through cultural advocacy and development work. Music and the training of young musicians have long served social groups in Central Asia as means of preserving and transmitting beliefs, practices, and moral values that contribute to the construction of social identities— local, regional, and national— and, in so doing, assuring and reaffirming links between past and present.

These links, however, are anything but straightforward. The present-day political boundaries that define the nations of Central Asia are largely incongruent with the cultural boundaries that have been shaped by centuries of migration, rivalry, and intermingling among the region's social groups. As a consequence, the efforts of post-Soviet Central Asian nations to provide their citizenry with a coherent cultural history often resemble a kind of historicism, and for many residents of the region, the relationship between cultural identity and citizenship remains vexed. By contrast, it is local cultural heritage— the traditions of a particular city, province, autonomous region, or even clan or family lineage— that resonates most strongly with Central Asians.

The Aga Khan Music Initiative has helped musicians, music educators, and grassroots cultural strategists recast Central Asian musical traditions in contemporary forms and contexts that are rooted in local cultural heritage. More broadly, the Music Initiative's mission focuses on the role that the revitalization of cultural heritage can play in the contemporary development of nations that embrace a dynamic cultural and intellectual pluralism. In all of its interventions, a principal concern of the Music Initiative is how to facilitate the reimagination of traditional musical culture within a cosmopolitan and pluralistic Central Asian modernity that is shaped by multiple social, economic, and cultural forces.

Over the 10 years of its existence, the Music Initiative has carried out its mission through four integrated approaches:

1. Supporting a network of music schools and centers where outstanding tradition bearers work to ensure the transmission of musical expertise to the next generation of artists and audiences.
2. Raising the prestige of traditional music and musicians in their own communities.
3. Documenting and disseminating the work of leading exponents of Central Asian music through recordings, concert tours, films, and educational outreach activities.
4. Cultivating new approaches to music performance, and innovative collaborations between musicians from Central Asia and beyond the region that expand traditional artistic languages.

#### A Next-Generation Musical Leader

Sirojiddin Djurayev, the *dutar* player whose virtuosic performance had launched my ruminations about culture and development, was a consummate product of the Music Initiative's projects in Tajikistan. In 2003, Sirojiddin was one of eight talented students—most of them then in their early 20s—who were accepted into a rigorous five-year training program supported by the Music Initiative. The aim of the program was to train a core group of next-generation musical leaders to perform the indigenous classical music known as Shashmaqom—the same tradition that I had come to Central Asia to study in the 1970s.<sup>3</sup>

Working under the supervision of a master musician named Abduvали Abdurashidov, Sirojiddin was able to devote himself to intensive musical studies during a time of economic hardship in Tajikistan, when many young Tajik men were forced to become labor migrants, working at menial jobs in Russia or other countries in order to earn enough money to send some home to their families. After completing the five-year training program in Shashmaqom, Sirojiddin continued to work with his mentor. Now, a decade after beginning his studies, he is not only an outstanding performer on the *dutar*, but an accomplished teacher and resourceful musical innovator. Through the international network of performers, arts presenters, and music scholar-teachers brought together by the Aga Khan Music Initiative, Sirojiddin has had opportunities to participate in a broad range of workshops, cross-cultural artistic collaborations, recording projects, and concert performances. Each in its own way, these activities have developed and presented new approaches to music performance that one might say are rooted in but not constrained by tradition.

Over the last few years, Sirojiddin has performed at a prestigious concert hall in Paris, a UNESCO-sponsored conference in Algeria, and the Metropolitan Museum of Art, in New York City. He also participated in an interregional music workshop in Egypt and appeared on several of the recordings in the 10-volume Smithsonian Folkways series, *Music of Central Asia*. Next Spring, Sirojiddin is scheduled to spend six weeks as a visiting musician at Harvard University, where he will work with music professor Richard Wolf in a course on Central Asian music and poetry. During this time, Sirojiddin will also visit Dartmouth College, where I will be teaching an introductory world music class called “Global Sounds”.

At the same time that Sirojiddin has become a global

traveler and international performer-teacher, he's also remained devoted to music education back in Tajikistan. At present, he teaches *dutar* to students in two secondary schools located in towns near Dushanbe and leads a *dutar* class in Dushanbe itself. He continues to work with mentor Abduvали Abdurashidov on a multi-year project to notate and record the entire canonical repertory of the classical Shashmaqom—a project that has been ongoing for five years and will result in a seven-volume publication. Finally, he's poised to play an active role in a new experimental music laboratory for young musicians in the city of Khujand, in northern Tajikistan.

#### An Intangible but Vital Cultural Heritage

All of the activities described above are supported by the Aga Khan Music Initiative. This support is expressed not simply through funds to pay salaries, buy plane tickets, and rent recording studios, but no less importantly, in the form of guidance and expertise that can help musicians and other local stakeholders create long-term strategies to preserve and further develop Tajikistan's intangible cultural heritage. These strategies are predicated on the conviction that living traditions are never simply atavistic vestiges of the past, but must continually renew and reinvent themselves in order to remain robust and socially relevant.

Supporting the efforts of outstanding musicians like Sirojiddin Jurayev to revitalize and further develop their musical heritage while building audiences for their work in their own communities represents the kind of cultural development work that has been central to the Aga Khan Music Initiative. While other international organizations have supported cultural development work that draws on the power of art and music in an instrumental way—for example, as a vehicle to promote cultural rights and social justice, or to mobilize public action on important social issues, the Music Initiative understands music first and foremost as an intrinsic and defining feature of cultural identity and a unique product of individual artistic achievement that merits support for its own sake. In a social climate that encourages and valorizes individual artistic expression, diverse languages of art are much more likely to emerge. Diversity begets curiosity, and hence, learning and exchange. Respect for artistic diversity can in turn provide an inspiration and a model for broader cultural and civic pluralism.

Viewed in this way, the impact of cultural development work is much harder to measure and quantify than the impact of economic or social development programs. A good indicator, however, is the popularity of musicians like Sirojiddin among the younger generation. During a monitoring and evaluation trip to northern Tajikistan last year on behalf of the Aga Khan Music Initiative, I experienced Sirojiddin's impact first-hand. Meeting with a group of teenage girls who were participating in an extracurricular music program supported by the Aga Khan Music Initiative in the provincial city of Istaravshan, I asked the girls about the role they saw music playing in their own lives in years ahead. The most musically accomplished of the group—a slender, quiet 15-year-old named Sabrina—was the first to respond. “I want to be like Sirojiddin Jurayev”, she said firmly and proudly. The assurance with which Sabrina spoke those words told me more about the impact of music on her self-image and aspirations than any questionnaire or quantitative metric could have.

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# Stravinsky, Diaghilev, and the 1913 Sensation in Paris

by Christian Matijas-Mecca

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On 29 May 2013 we celebrated the 100<sup>th</sup> anniversary of the premiere of Igor Stravinsky's third ballet, *Le Sacre du Printemps* (The Rite of Spring). The ballet was performed by Serge Diaghilev's Ballets Russes and premiered in Paris at the Théâtre des Champs-Élysées, under the baton of Pierre Monteux, the company's principal conductor from 1911–1914. Though *Sacre* has seldom (if ever) been out of favor among music audiences, as part of its centenary year we have had numerous opportunities both to see and to hear performances of this work. *Sacre* remains the stalwart conversation piece for cocktail parties, the one musical work we can drop into a conversation when the topic of modern music comes to the fore.

Since our cultural landscape is under constant and instantaneous reinvention, and we have come to focus less on the development of artists or ideas and more on the mass repackaging of cultural tropes, we have to ask ourselves: why does this work continue to excite and intrigue both music and dance audiences? What about this work continues to fascinate audiences, practitioners, and scholars? How has it been able to develop dual, but distinct, identities as both an orchestral work and as a ballet?

“A hurricane from the depths of the ages”

Though *Le Sacre du Printemps* is possibly the most widely known composition by Igor Stravinsky (1882–1971), we should acknowledge that Stravinsky was one of the most important and influential composers in 20<sup>th</sup>-Century dance, along with Louis Horst (1884–1964) and John Cage (1912–1992)<sup>1</sup>. All three contributed to the field through every stage of their respective careers, and their works influenced and informed dance as much as, if not more than, music. Stravinsky's work provided the continuation of a concert dance tradition inherited from Tchai-



Jean Cocteau's poster depicts Nijinsky in *Le Spectre de la Rose*, part of the same Ballets Russes program that caused a sensation in Paris on 29 May 1913. Photo: Victoria and Albert Museum, London.

kovsky. He composed over 20 original works for dance that were choreographed by Fokine, Nijinsky, and Balanchine, while dozens of other Stravinsky compositions have been used by over 100 choreographers.<sup>2</sup>

The first performance of the musical score for *Le Sacre du Printemps* took place on 9 June 1912, a year prior to the Ballets Russes premiere, and featured an arrangement of the work for piano four-hands in a private performance at the home of composer and critic Louis Laloy. In his memoir, *La musique retrouvée* (1928), Laloy writes:

On a bright afternoon in the spring of 1913, I was walking 'round my garden in Bellevue with Debussy. We were waiting for Stravinsky. As soon as he saw us, the Russian composer ran with his arms out to embrace Debussy who, over his friend's shoulder, threw me a look of combined amusement and affection. He had brought the piano duet score arrangement of his new work, the *Sacre du Printemps*. Debussy agreed to play the lower part on the Pleyel piano which is still in my possession. Stravinsky asked if he could take his collar off. Glaring through his glasses, pointing his nose at the keyboard and sometimes humming a part that had been omitted from the arrangement, he led his friend's supple, agile hands into a maelstrom of sound. Debussy followed without

a hitch and seemed to make light of the difficulties. When they had finished, there was no question of embracing, nor even of compliments. We were dumbfounded, overwhelmed by this hurricane which had come from the depths of the ages and taken our life by the roots.<sup>3</sup>

Laloy was writing over a dozen years after the event and miscalculated the year in which this occurred, as it was in fact 1912. In a letter to Stravinsky from 5 November 1912 Debussy writes:

I still think of the performance of your *Sacre du Printemps* at Laloy's house.... It haunts me like a beautiful nightmare and I try in vain to recall the terrifying impression it made. That's why I wait for the performance like a greedy child who's been promised some jam.<sup>4</sup>

The premiere of a work as influential as *Sacre* was not some unexpected aberration, since the Ballets Russes premiered no fewer than six landmark musical and choreographic works during 1910-13. These include *Firebird* (Stravinsky/Fokine), from 1910, *Petruschka* (Stravinsky/Fokine), from 1911, and *L'après-midi d'un faune* (Debussy/Nijinsky) and *Daphnis et Chloé* (Ravel/Fokine), both from 1912. For the 1913 season the Ballets Russes premiered *Jeux* (Debussy/Nijinsky) and *Le Sacre du Printemps* (Stravinsky/Nijinsky). In every instance except for *Faune*, Diaghilev commissioned these musical scores for the Ballets Russes. Each of these works pushed the envelope in terms of music, choreography, and design. The size of orchestra needed for *Daphnis* and *Sacre* required numbers that rivaled those used in Wagner's operas, and though other composers such as Mahler, Schoenberg, and Webern had already begun to stretch the limits of tonal music in their own compositions, it is *Sacre* that has emerged as our catch-all 'modern' favorite. The work is regularly programmed in orchestral concerts alongside works of Beethoven, Dvorak, and Mendelssohn, and yet we often overlook the complex partnership and collaboration that created it.

Since musician, designer, and choreographer are reliant upon each other in the creation of a ballet, we have to consider *Le Sacre du Printemps* as a whole constructed of the distinct components of music, choreography, and design. So who, besides Stravinsky, is part of the whole that we know as *Le Sacre du Printemps*?

Diaghilev's commission brought Stravinsky into a three-way partnership with Russian artist Nicholas Roerich (1874–1947) and dancer/choreographer Vaslav Nijinsky (1890–1950). Roerich's set designs and costumes echoed the primitive and mystical elements of the libretto he composed with Stravinsky. Vaslav Nijinsky was a star dancer for Diaghilev's company, and as Diaghilev's lover, he was placed in a position to become the next resident choreographer for the Ballets Russes, succeeding Michel Fokine, who had choreographed many of its most successful ballets including *Polovetsian Dances from Prince Igor*, *Les Sylphides*, *Scheherazade*, *Firebird*, *Petruschka*, *Daphnis et Chloé*, and others.

Stravinsky's first three ballets, *Firebird*, *Petruschka*, and *Le Sacre du Printemps* (all composed for the Ballets Russes) are the



Russian composer Igor Stravinsky (1882-1971) in an undated photoportrait from the 1920s or 1930s (Wikimedia Commons)

continuation of a ballet tradition inherited from Tchaikovsky, whose three ballets, *Swan Lake* (1878), *The Sleeping Beauty* (1890), and *The Nutcracker* (1892), are considered as the most advanced models of a classical ballet aesthetic. As different as the works of these two composers might appear to be, we know that Stravinsky had enormous respect for Tchaikovsky. Both men lived in St. Petersburg, and though only a teenager when Tchaikovsky died, Stravinsky continued to create musical scores for dances that, like Tchaikovsky's, can be viewed as *gesamtkunstwerk*, or total works of art. The connection between Stravinsky and Tchaikovsky can also be seen in the arrangements of Tchaikovsky's music that Stravinsky prepared for other dances, as well as in his own homage to the composer, *La Baiser de la Fée* (The Fairy's Kiss), from 1928 with choreography by Nijinsky's sister, Bronislava Nijinska. This connection is important, especially when we take into account how *Sacre* was considered by many to be incompatible with the classical ballet tradition.

#### Near-Riot in the Théâtre des Champs-Élysées

The famous opening night 'riot' helped to secure the legacy of the work—and if you've heard the score to *Sacre*, it is easy to imagine how the extraordinary music would result in a conflagration of audience emotions. Yet we should consider the event under a more balanced analysis.

In the first volume of his two-volume biography of Stravinsky, the musicologist Stephen Walsh writes about the open dress rehearsal for *Le Sacre du Printemps* that took place on 28 May. The audience for the dress rehearsal was largely comprised of musicians, critics, and artists, and on that evening there was no uproar from an audience who possessed the critical tools needed to evaluate the work. For opening night on the 29<sup>th</sup>, however, a subscription and high-society audience was in attendance, and it was this audience who responded with what has been branded as the 'riot'. In addition to *Le Sacre du Printemps*, the program for that evening was built around the

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**Le Sacre du Printemps** *continued from page 35*  
familiar and audience-friendly fare of *Les Sylphides*, *Spectre de la Rose*, and *Prince Igor*.

It is important to note that during this period, most Ballets Russes dancers were steeped in classical technique and tradition, with years of training culminating at the Imperial Ballet (later known as the Kirov, or Mariinsky, Ballet). Indeed, classical ballet is essentially defined by the elite style of the Russian Imperial Ballet together with that of the Paris Opera Ballet, upon which much of the Russian tradition itself was built. These dancers possessed an impeccable technique, an extraordinary level of musicality, and a refined sense of dramatic expression, which they used in the traditional ballets as well as the ‘new’ ballets presented by Diaghilev, such as *Les Sylphides*, *Prince Igor*, *Spectre de la Rose*, etc.

However, *Le Sacre du Printemps* distorted and perverted every elegant ‘classical’ quality. It had no elements of the classical technique expected by Parisian audiences. There were no *pas de deux*, no *pas de trois*, no virtuoso solos (the one soloist, The Chosen One, holds a very anti-classical pose for an extended period of time), and the ensemble sections for the *corps de ballet* were built on short repetitive phrases that were weighted to the ground. There was no character development for any one role in the ensemble, and there was nothing in the choreographic and kinesthetic content of this ballet that could reference anything previously danced by the company. For an audience expecting elegant virtuosity and terpsichorean entertainment, *Sacre* appeared to many as the ultimate affront. It did not matter that the remainder of the evening’s program was the perfect tonic to quell the fury of society *grande dames* and *balletomanes*, because this work must have been considered by many in the audience to be offensive in both sight and sound.

Had the choreography of *Sacre* been paired with more melodic and appealing music, it still would not have helped to soften the audience response, as the movement vocabulary was, compared to the classical ballet style, unattractive and ugly. The aural assault of Stravinsky’s extraordinary score could only elicit the response it did from an audience who paid to attend the ballet and be entertained, but also be observed as part of society on opening night. *Sacre* was programmed on successive evenings, but it wasn’t received warmly enough that a lengthy performance life could be guaranteed. Diaghilev’s financial backers could accept the subtle, but scandalous, eroticism of Nijinsky’s earlier ballet, *L’après-midi d’un faune*, or the humorous complexity of *Jeux*, but *Sacre* . . . well, people came to see ballet when they came to see the Ballets Russes, and though this choreography exhibited many things, none would have been considered to represent ballet.

Nijinsky’s movement vocabulary in *L’après-midi d’un faune*, *Jeux*, and *Le Sacre du Printemps* was unique and unlike anything created by choreographers of that period. As a virtuoso dancer who was a marquee draw for the Ballets Russes and whose technical skills nearly every choreographer who set works on him featured, one might have expected his own choreography to display his extraordinary abilities. He chose instead to create movement that was quite unlike his own movement language. In *Faune* (1912), he had been influenced by classical art as he created flat visual tableaux, with an emphasis on two-



Serge Diaghilev (1872-1929), the ballet impresario and founder of the Ballets Russes.

Detail from an undated photoportrait in the George Grantham Bain Collection, Library of Congress, digital ID ggbain.20797

dimensional gestures. The playful athleticism of *Jeux* (1913) was already quite different, as Nijinsky focused on the postured dialogue of social and pedestrian activities. *Sacre* was even further removed. His choreographic vocabulary for this work was not modern in the tradition of early modern dancers such as Isadora Duncan. Instead, it was informed by his study of Dalcroze Eurhythmics, as developed by Swiss music educator, Émile Jacques-Dalcroze. This method, originally designed to teach music through movement, had been adopted by many dancers in the first decades of the 20<sup>th</sup> Century, in both modern and ballet-based disciplines. Nijinsky referenced many of the gestures he learned from the Dalcroze method and used them in both *Jeux* and *Sacre*.

#### Nijinsky and *Le Sacre du Printemps*: A Life Interrupted

A series of personal and financial issues contributed to the eventual loss of the choreographic materials for both *Le Sacre du Printemps* and *Jeux*. Both works would have to be reconstructed by others.

Most choreographic works are preserved by and recalled from memory<sup>5</sup>, but Nijinsky’s choreography for *Sacre* was not staged after 1913 and was, for over six decades, considered to have been lost. Nijinsky held a privileged position as a choreographer within the company and had been granted extensive rehearsal time to prepare his ballets, always at the expense of other choreographers (notably, Michel Fokine). He was already a star dancer with the company (often in ballets choreographed by Fokine) before taking Diaghilev as a lover, but as a choreographer, he was granted the most generous opportunities needed to realize his work. This came to an abrupt end when, in the fall of 1913, Nijinsky married Romola de Pulszky while on tour with the Ballets Russes in Argentina (a tour during which Diaghilev remained in Europe). Upon returning to Europe at the conclusion of the tour, Nijinsky was fired from the Ballets Russes, so he stayed with his wife’s family in present-day Hungary as World War I began.

As a Russian in the Austro-Hungarian Empire, Nijinsky was classified as an enemy and kept under house arrest. With the assistance of select monarchs and politicians, Diaghilev was able to secure Nijinsky’s release, at which point he rejoined the Ballets Russes in the U.S. It was planned that he would choreo-

to the *prima ballerina*, the male dancer, as defined by Nijinsky, set a new standard for the field.

Although Nijinsky's own choreographies to *Le Sacre du Printemps* and *Jeux* were considered to have been lost after 1913, these ballets were rediscovered, reconstructed, and presented in the mid-1980s. Dance historians and reconstruction specialists Millicent Hodson and Kenneth Archer worked with Marie Rambert, who, seven decades earlier, had served as Nijinsky's rehearsal assistant on *Sacre*. The discovery of her personal notes from rehearsals for *Sacre* allowed Hodson and Archer to reconstruct the piece; the result was presented by the Joffrey Ballet, then based in New York.<sup>7</sup>

No ballet other than *Sacre* can claim to have inspired as many as 200 interpretations. Choreographers who have left their imprint on it include Agnes DeMille, Maurice Bejart, Kenneth MacMillan, Pina Bausch, Richard Alston, Paul Taylor, Martha Graham, Mats Ek, Angelin Preljocaj, Lester Horton, Shen Wei, Mary Wigman, and many others. Between 1913 and 1960, the ballet had a modest but steady life among leading choreographers of the day. During that period, there were 15 choreographies to *Sacre*, but beginning in the 1960s there was an explosion in the number of new versions by choreographers from many different dance traditions. This might, in part, be due to the emergence of the long-playing (LP) record and the popularity of the work among musicians, record companies, and the record-buying public. With such availability and access, *Le Sacre du Printemps* could be 'had' by anyone.

#### Stravinsky as a Recording Artist

Although I have discussed various choreographic versions of *Sacre*, I have not addressed the issue of the one musical work that we know as *Le Sacre du Printemps*. The reality is that no single musical version exists, because Stravinsky revised and edited *Sacre* on a number of occasions, notably in the movements, *Evocation of the Ancestors* and *Sacrificial Dance*. The orchestral score would not be published until 1921, eight years after its premiere.

The first published edition of the score, from 1913, was Stravinsky's arrangement for Piano Four-Hands, the version heard at Laloy's home in 1912. This arrangement served as the primary means by which people became familiar with the work during the first eight years of its existence, and its publication allowed people to play the work in their own homes.<sup>8</sup>

Stravinsky began to make emendations to *Sacre*, adjusting the orchestration and the metric organization in certain movements. Keeping track of a particular version became more difficult with each successive edition of the work in 1948, 1965, and 1967, as some editions neglected to incorporate all of Stravinsky's re-writes. The majority of recordings follow an edition that has its source in the 1929 (rev. 1948) edition, so as listeners, we can address what we feel is a single work of *Le Sacre du Printemps*.

Thanks to the evolution of technology and media, Stravinsky was the first major composer who could manage and shape his future legacy. He also was one of the first major composers to be courted by record labels. The idea of having

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Dancer/  
choreographer  
Vaslav Nijinsky  
(1890-1950),  
playing the god  
Vayou in the  
ballet *Le  
Talisman*, circa  
Dec. 1909.

Detail from a  
photographic  
postcard in  
Gennady Smakov,  
*The Great Russian  
Dancers*  
(Knopf, 1984),  
via Wikimedia

graph *Til Eulenspiegel* and *The Legend of Joseph*, to scores by Richard Strauss, but in the end, the former was only realized with great difficulty and the latter was entrusted to Fokine, who had by this time also returned to the company. *The Legend of Joseph* saw the arrival of a new dancer who would come to replace Nijinsky in many of his signature works, the Moscow-born Léonide Massine.

Like Nijinsky before him, Massine became Diaghilev's lover and would mount the first 'new' *Le Sacre du Printemps* in 1920. This staging used the same Roerich sets, costumes, and much of the original libretto, but in regard to a movement vocabulary, it bore little in common with Nijinsky's original. It is Massine's version of the ballet that served as a starting point for future choreographic stagings of *Sacre*, which now number more than 200.

The few ballets choreographed by Nijinsky fell out of the repertory, and following his second period with the Ballets Russes, he began to display initial signs of schizophrenia. He and Romola had a daughter, Kyra, in 1914, but he withdrew from the dance world and society after 1916, and spent much of the remainder of his life in and out of hospitals or in the care of family. Only his sister, Bronislava Nijinska, would preserve Nijinsky's legacy. A notable choreographer in her own right (*Les Noces*, *Le Train Bleu*, and *Les Biches*), Nijinska emigrated to the U.S., where she taught dance in Los Angeles and helped to sustain Nijinsky's legacy until her death in 1972.<sup>6</sup> At that point her daughter Irina promoted the works of both her mother and her uncle until Nijinsky's ballets were reintroduced to dance audiences in the mid-1980s.

Vaslav Nijinsky's short and brilliant career as a dancer would have an enormous impact upon ballet audiences' perception of the male dancer. No longer a supporting character

*Le Sacre du Printemps* *continued from page 35*

composers perform and record their own works had begun in the early years of the recording industry, using the technology of acoustic recordings and piano rolls. But Stravinsky was able to take advantage of electrical recording techniques and of further technological advances made after World War 2, when Columbia Records (USA) contracted him to record his entire body of work. He understood that *Le Sacre* was special, and he didn't let the inconsistent choreographic life of the work interrupt its life as musical performance and recording. He had made multiple recordings of the ballet beginning in the 1920s, but it is his last, a 1960 stereo recording for Columbia, that is considered by many as his definitive interpretation. In addition to his audio recordings, he allowed himself to be filmed in rehearsal, in concert, and in daily life. These sources, in addition to his memoirs and other written works, helped to ensure him a certain control in shaping his permanent legacy.

Had Igor Stravinsky composed no other works beyond his first three ballets, his reputation would have been secure. As it happened, the range and body of his compositional output was enormous, since he worked until the last few years of his life. He had few peers whose compositional careers spanned five decades. Other composers whose work could match Stravinsky's in terms of range, depth, and variety include Ralph Vaughan Williams, Benjamin Britten, Dmitri Shostakovich, and Olivier Messiaen. All five of these men were craftsmen with the ability to compose music in the most trying personal and political circumstances, never losing sight of a world that awaited and welcomed their music.

Stravinsky continued to evolve his own compositional language into the 1960s. He never looked back and tried to recapture something that might have worked in the past. Instead he continued to take risks, and at times would fail, as he did with one of his last dance works, *The Flood*. *Le Sacre du Printemps* was just one extraordinary work in a career that helped shape music for a century and more, a period that has continued to embrace endless varieties of music. •

**Endnotes**

1. Louis Horst, as musical director for the Denishawn Dance Company, and initially with the Martha Graham Dance Company, developed the pedagogical methods used to teach both movement composition (choreography) and music for dance. Though his compositional output was nothing close to the scope and size of Stravinsky's, his impact upon the field was substantial. John Cage, through his lifelong work with Merce Cunningham, redefined and reconstructed the relationships that existed between music and movement. Composers such as Sergei Prokofiev, Erik Satie, Darius Milhaud, and Aaron Copland also created landmark works for dance that remain in both the music and dance repertory.
2. For a more complete picture of Stravinsky's impact and contributions to dance, see a comprehensive list of his scores that have been used in choreographic works: Stephanie Jordan and Lorraine Nicholas, "Stravinsky the Global Dancer: A Chronology of Choreography to the Music of Igor Stravinsky", *The Roehampton Stravinsky Database* (Univ. of Roehampton, London), <http://www.roehampton.ac.uk/stravinsky/index.asp>.

3. Louis Laloy, *Debussy Remembered*, ed. Roger Nichols (Portland, OR: Amadeus Press, 1928), p. 240.
4. Claude Debussy, *Debussy Letters*, ed. François Lesure, trans. and ed. Roger Nichols (Cambridge, MA: Harvard Univ. Press, 1987), Letter 235 (05 11 1912), p. 265.
5. Unlike music, dance is rarely notated in one of the accepted forms of movement notation. Even if a dance is notated, this is seldom, if ever, used by dancers as a tool to preserve movement content or provide the entry needed to re-learn a dance. Instead, the tradition is to rely on kinesthetic and oral memory. If a dancer is paid to learn a new version of a dance, it will generally erase any prior memory of a particular choreography.
6. Nijinska's influence as a teacher and choreographer was substantial. The first major native-born ballerinas in the U.S., the Osage sisters Maria Tallchief (1925-2013) and Marjorie Tallchief (b. 1926), were students of hers, as was Cyd Charisse (1922-2008), the legendary actress and dancer of Broadway and film.
7. For more on the process that went into reconstructing both *Jeux* and *Le Sacre du Printemps*, see two works by Millicent Hodson, *Nijinsky's Crime Against Grace: Reconstruction Score of the Original Choreography for Le Sacre du Printemps* (Stuyvesant, NY: Pendragon Press, 1996) and *Nijinsky's Bloomsbury Ballet: Reconstruction of Dance and Design for Jeux* (Hillsdale, NY: Pendragon Press, 2008).
8. Prior to the era of recorded music and electronic home entertainment, editions of music arranged for piano four-hands were one of the most profitable and popular areas for music publishers. Piano editions of the symphonic repertoire, string quartets, and other orchestral works were quite common, so a piano four-hand edition of *Le Sacre du Printemps* was in keeping with the practice of the day.

**Suggested Reading and Viewing***Books*

- Joseph, Charles M., *Stravinsky & Balanchine: A Journey of Invention* (New Haven: Yale Univ. Press, 2002).  
 Stravinsky, Vera, and Robert Craft, *Stravinsky in Pictures and Documents* (New York: Simon and Schuster, 1978).  
 Walsh, Stephen, *Stravinsky: a Creative Spring* (London: Jonathan Cape, 2000).  
 White, Eric Walter, *Stravinsky, the Composer and His Works*, 2<sup>nd</sup> ed. (Berkeley: Univ. of California Press, 1979).

*Videos*

- Palmer, Tony, "Stravinsky: Once at a Border" (West Long Branch, NJ: Kultur, 2006).  
 Stravinsky, Igor, "Stravinsky at 85: A Canada Tribute" (Pleasantville, NY: Video Artists International, 2009).

*Website*

- The Pianola Institute,  
[http://www.pianola.org/history/history\\_stravinsky.cfm](http://www.pianola.org/history/history_stravinsky.cfm).

# Tatarstan Hosts 27<sup>th</sup> World University Games; Tune-up for Sochi

by Oksana Balayeva (Mathematics)

Just a few weeks have passed since the conclusion of the 27<sup>th</sup> Summer Universiade in Kazan, in the Republic of Tatarstan. The Universiade, sometimes known in English as the World University Games, is an international championship for college athletes in many different sports. It is organized by the International University Sports Federation (FISU) every two years.

Kazan is the capital and largest city of Tatarstan, which is a sovereign state but part of the Russian Federation.

This July, when I was back visiting my hometown of Moscow, the Universiade was ongoing and a big focus of television and conversation.

The 2013 Summer Universiade turned out to be the biggest and most successful in history. The feedback continues to come in from all parts of the world, and all of it has been positive. A total of 11,778 college athletes from 160 countries came to compete in Kazan, joined by more than 150,000 tourists. Competitions were held in 351 different events representing 27 sports. Of the 64 sporting venues, 36 were constructed specifically for these Games.

A total of 1,165 medals were awarded to top finishers from 70 countries. Russia won the all-time record number of medals at the Games with 292 (155 gold, 75 silver, and 62 bronze). The athletes of Tatarstan made an important contribution to the Russian team's haul by winning 40 medals, 20 of them gold. Second place in the medal count was taken by the Chinese team (26-29-22), Japan placed third (24-28-32), South Korea fourth (12-17-12), Belarus fifth (13-13-14), Ukraine sixth (12-29-36), and the U.S. seventh (11-14-15). Among the other medal-winning delegations were such exotic ones as Chile, Madagascar, Ivory Coast, and Albania. These countries rejoiced at just one medal won by their representatives.

The Universiade Organizing Committee and the Tatarstan Presidential Office received plenty of letters of gratitude from athletes and officials from all over the world. These gave a very special thank-you to the Games organizers for the warm welcome given to them in Kazan.

The Universiade in Kazan in July, together with the IAAF World Championships in Athletics in Moscow in August, provided good practice for the Russian Federation as it prepares to sponsor the 22<sup>nd</sup> Winter Olympics next February in the Black Sea city of Sochi.



The Hungarian men's water polo team celebrates its victory, throwing their coach into the pool. Teams from 20 nations competed in water polo; in the men's competition, Hungary edged Russia for the gold medal, while in the women's competition Russia edged Hungary for the gold.

Photo from RIA Novosti, a news agency in Moscow.

## The New Economy

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cess in entrepreneurship means scraping and skinning and finding a way to do it, period."

### Education with the World in Mind

Dmitry Medvedev, former President and current Prime Minister of the Russian Federation, has sought to modernize and diversify the national economy. A lawyer by training, he tried to fight corruption and to reshape some of the legal environment in favor of regulatory transparency and technical innovation. Medvedev's efforts met with much resistance, and his success was limited.

But as Branch noted, a silver lining can be found in the Skolkovo Innovation Center launched by then-President Medvedev. This high-tech enterprise region just outside Moscow, which aspires to be the "Silicon Valley" of Russia, has emerged as one of the country's few pockets of strong support for would-be businessmen. The nearby Skolkovo Moscow School of Management (SMSM), founded in 2006, is a privately-funded, well-endowed graduate school of business. Its entrepreneurship center incorporates a business incubator program, mentoring by successful Russian entrepreneurs, and a competition in the writing of business plans.

Dr. Branch emphasizes the need for educators everywhere to instill a global outlook. When he was a student, his spark came from a professor from Eastern Europe—but a spark can come from anywhere. As he put it, "I don't think there's anything specific about Russia, I think every country is fascinating. For your students, I would say anywhere would be great—if they can get a passion about anything, that would be the tipping point to start their path down globalization."

"I'm really glad that you have the International Institute here because any student, irrespective of level—community college, junior college, trade school, four-year university, graduate school, whatever—we live in a globalized world. It's not going away. And to the extent that Schoolcraft can instill a global mindset in each one of its students graduating and walking out the door, I applaud you."

## Chechnya

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the fierce spirit of the freedom fighter is still apparent. Russification had significant success, especially during the Soviet era, but there has been a backlash against it in the post-Soviet period. Islam has taken hold again, but in a variety of forms. Radical Islam, a recent import from the Middle East, is popular only among a Chechen minority, and largely, it seems, because the movement dovetails with the fight for independence. Larger segments of society, including the president of the republic, Ramzan Kadyrov, are drawn to the more traditional Chechen Sufism. With Putin's support in 2008, Kadyrov opened what is now Europe's largest mosque in Grozny as part of a state-backed Sufi revival.<sup>15</sup>

Just as it is unclear what it means to be truly "Chechen", so too we might never know whether the lives and fates of the Tsarnaev brothers were shaped by Chechen culture or by something else altogether. Personal and family problems that the brothers faced in the U.S., as well as their very American quest for their own identity, might in the end have been more important than ethnic background in their turn to radicalism. In fact, their lives have been overshadowed by unsuccessful attempts to return to their ancestral homeland and reconnect with their roots. But it is precisely these failures that connect their story to the larger story of the Chechen people, who, like the Tsarnaevs, have repeatedly struggled to return to an elusive past and recapture an elusive identity. Unfortunately, for both the Chechen people and the Tsarnaevs the struggle has resulted in tragic violence. •

### Endnotes

1. Marc Fisher, "The Tsarnaev Family: A Faded Portrait of an Immigrant's American Dream", *Washington Post*, 27 Apr. 2013, <http://www.washingtonpost.com/sf/feature/wp/2013/04/27/the-tsarnaev-family-a-faded-portrait-of-an-immigrants-american-dream/>.
2. Moshe Gammer, *The Lone Wolf and the Bear: Three Centuries of Chechen Defiance of Russian Rule* (Pittsburgh: Univ. of Pittsburgh Press, 2006), pp. 4-5.
3. Yu. V. Nikolaev, ed., *The Chechen Tragedy: Who is To Blame?* (New York: Nova Science Publishers, 1996), p. 7.
4. Amjad Jaimoukha, *The Chechens: A Handbook* (New York: Routledge, 2005).
5. Ibid, p. 35.
6. James Hughes, *Chechnya: From Nationalism to Jihad* (Philadelphia: Univ. of Pennsylvania Press, 2007), p. 9.
7. Shteffen Rikhter, "Цараевы: семья без родины", *InoPressa*, 23 Apr. 2013, <http://www.inopressa.ru/article/23apr2013/zeit/Tsarnaev8.html>.
8. Hughes, p. 69
9. Hughes, p. 98.
10. Ibid.
11. Ibid, p. 105.
12. Ibid, p. 112.
13. Ibid, p. 113.
14. Ibid, p. 118.
15. Tom Parfitt, "The Battle for the Soul of Chechnya", *The Guardian*, 22 Nov. 2007, <http://www.guardian.co.uk/world/2007/nov/22/chechnya.tom-parfitt>.



The scene at a funeral for victims of the Italian Hall disaster. Most of the coffins are white rather than black, indicating that the deceased was a child.

## Italian Hall Disaster *continued from page 11*

Actually, we know quite a bit about what happened. It is an interesting question: Why would anyone want to rewrite the history? It seems that many want to erase the story of the people—most of them descendants of recent immigrants—who were killed during a labor movement, and replace it with an innocuous tale of an unsolvable accident.

As to whether there was a cry of "Fire!", this was the only reason ever given for the stampede. Witnesses testified to it, the fire department's official logbook mentioned it, as did the coroner in his report and on all of the death certificates he filed. The evidence is overwhelming.

We also know that despite the cry of "Fire!", there was no actual fire. One or two people who were not inside the Hall at the time later suggested there might have actually been a fire that was quickly put out. But this is refuted by the firemen who responded to the call and said in their official report that there was no fire.

These facts point to the cry of "Fire!" as having been raised on purpose by someone who was up to mischief, most likely to disrupt the party and then run away.

Finally, the doors to the Hall did not open "the wrong way". They opened correctly outward, as shown in photos of the doors taken the next day. No one mentioned the doors at any of the hearings, and the newspapers even said that the doors opened correctly. The myth that they opened inward did not appear in print until 1943, apparently invented by people who wanted to shift blame for the killings.

The Italian Hall disaster must never be forgotten. Not just because 73 innocent people died there. They died because they were part of hard-working families demanding fair treatment. And they died because they were immigrants and children of immigrants who had been marginalized by big business in America. •

## Report from the Midwest Institute's April Conference in Ohio

by Helen Ditouras (English)

This year's conference of the Midwest Institute for International and Intercultural Education (MIIIE) took place at Lorain County Community College in Elyria, OH, on April 5-6. Participating Schoolcraft instructors included myself and Anna Maheshwari (English), Mark Huston (Philosophy), and Diane O'Connell (Geography).

Lorain CCC had also hosted this annual gathering in 2003 and 2008. This year, MIIIE members were welcomed back for another round of excellent presentations, a beautiful Balinese dance performance, and the customary warm, professional camaraderie that marks the event.

Moreover, this year's conference included the first annual MIIIE Contribution Award presented to Dr. Annouska Remmert, International Education Director for Lorain CCC, for her notable commitment to MIIIE as an outstanding Coordinator and Board Member. To highlight the celebratory mood, on behalf of the Board and all of the MIIIE members, Theo Sypris, Director of the MIIIE, received a special award honoring his years of devoted service. This was a complete surprise to Theo, who humbly accepted this honor amidst a standing ovation.

Along with such honorable mentions, I was fortunate enough to attend some of the many outstanding sessions:

- **"A Post 9-11 Look at International Terrorism and Conflict Prevention in the Classroom".** This presentation focused on the impact of terrorism in the U.S. in all of its recent manifestations. Andrew Kozal, Professor of Criminal Justice at Northwest State Community College (Archbold, OH), argued that in order for students to gain a fuller understanding of the role of domestic terrorism, they need to be exposed to the legal and political dimensions of global terrorism. Kozal outlined the various teaching tools he implemented in his course, including the Gupta Simulation game and numerous films to highlight student awareness.
- **"Using Conspiracy Theories as an Interdisciplinary Teaching Tool".** This presentation, by our very own Mark Huston, outlined the way in which conspiracy theories are rampant worldwide. In addition, Mark highlighted the reason why coverage of conspiracy theories provides an excellent teaching platform for many disciplines. Mark explained the conceptual nature of conspiracy theories and defended why they should be explored at the college level—in particular, in such disciplines as philosophy, history, political science, psychology, and English.

- **"Global' in a Criminal Justice Course".** This presentation described the process of developing a variety of online courses in Criminal Justice. Dr. E. Anthony White, Associate Professor in Criminal Justice at Illinois Central College (East Peoria, IL), outlined the need and significance of broadening the parameters of criminal justice curricula to encompass the global aspects of criminal justice systems. Courses that he has developed and implemented include 'Gender and Crime', 'Global Juvenile Justice System',

'Human Trafficking', and 'Comparative Policing'. These courses were designed with much student input, including the choice of issues and regions to cover on a rotating basis throughout the semesters.

- **"Other People's Stuff – The Archeological Way to Understand Culture".** This presentation described the various ways that students connect with culture by exploring archeology and material culture. Mary Meier, Professor of Anthropology at Macomb Community College (Clinton Twp., MI), shared the materials and strategies she utilizes to illustrate the global components associated with archeological research. For example, she drives inquiry by posing such questions as who produced silk (an all-woman labor force), where did this production take place (in parts of China), and what do such garments tell us about social status and other aspects of culture?
- **"Human Rights Violations in Dubai".** In this presentation, Anna Maheshwari, my Department Chair and esteemed colleague, described an instructional module that she developed as part of participating in a workshop about the Middle East and Central Asia, conducted in August 2012 at MIIIE headquarters in Kalamazoo, MI. Through explaining the exploitation of workers from India in Dubai and also examining the role of "arranged marriages" of young women to Arab *sheikhs*, Anna was able to look at larger human rights concerns. As a central part of her module, Anna designed a research paper/group work assignment that encourages students to explore human rights violations from multiple perspectives.

I made a presentation of my own that focused on the Global Endorsement program established at Schoolcraft in 2007. The feedback from attendees was great; many were impressed with the success of the program and with the number of students (roughly 3,000 so far) who have earned the endorsement.

### Tajikistan

*continued from page 33*

At that moment, I understood that the most profound impact of cultural development work is the artistic inspiration, creativity, and vision that worthy models and mentors can stimulate in young people like Sabrina. The transmission of these vital qualities is what will enliven and ennoble the place of music and art in the lives of future generations. In so doing it will lead not toward greater wealth or less poverty (or at least not directly), but toward a more developed appreciation of music's power to build trust, tolerance, and community among any and all who are touched by it.

### Endnotes

1. The full text of the speech is available at  
<http://www.worldbank.org/en/news/speech/2013/04/05/public-lecture-by-world-bank-senior-vice-president-and-chief-economist-kaushik-basu>.
2. These are 2012 figures cited in the article "Tajikistan",  
<http://en.wikipedia.org/wiki/Tajikistan>.
3. Bukhara, the birthplace of Shashmaqom, ended up in the republic of Uzbekistan when the borders of Soviet Central Asia were drawn in the 1920s. However, the city's population has historically been bilingual in Uzbek, a Turkic tongue, and Tajik, a dialect of Persian. Tajikistan and Uzbekistan both claim Shashmaqom as their own "national" music.

# It's a Multicultural World— Right in Our Backyard!

*See also the schedule for Focus Russia and Its Environs (page 14).*

**Aug. 15, 2013 – Jan. 5, 2014:** “Bandits & Heroes, Poets & Saints: Popular Art of the Northeast of Brazil”. This exhibit, which includes nearly 200 works by more than 50 artists, tells the story of how African, European, and indigenous cultural traditions have interacted over more than 500 years to form a distinctive culture. Curated by Marion Jackson (Wayne State Univ.) and Barbara Cervenka (Siena Heights Univ.). Charles H. Wright Museum of African American History, 315 East Warren Ave., Detroit. For more info, call 313-494-5800 or see <http://www.thewright.org/>.



**Aug. 30 – Sep. 1, 2013:** “Aquí y Allá” (“Here and There”) (dir. Antonio Mendez Esparza, Mexico, 2012; 110 mins., Spanish with English subtitles). Returning home to a mountain village in Guerrero, Mexico, after years of working in the U.S. and saving his earnings, Pedro hopes to finally make a better life with his family. Work, however, remains scarce, and the temptation to return north is strong. The film has a neo-realist feel and uses a cast of non-professionals. Detroit Film Theatre at the John R. Street entrance to the Detroit Institute of Arts, 5200 Woodward Ave., Detroit. For info on the entire Fall season, call 313-833-4005 or see <http://www.dia.org/detroitfilmtheatre/14/DFT.aspx>.

**Aug. 31 – Sep. 1, 2013:** Performance of “Golda’s Balcony”, starring Tovah Feldshuh. This play by William Gibson tells the unlikely story of Golda Meir, a girl born in Kiev who became the Prime Minister of Israel. Berman Center for the Performing Arts, on the campus of the Jewish Community Center of Metropolitan Detroit, 6600 W. Maple Rd., West Bloomfield. For info and tickets, call 248-661-1900 or see <http://theberman.org/> or <http://artsfest.jccdet.org/>.

**Sep. 6, 2013:** Concert by Ragheb Alama, the Lebanese-born international pop-music superstar. 8 pm. The Fillmore, 2115 Woodward Ave., Detroit. For more info, call 313-961-5451 or see <http://thefillmoredetroit.com/>.

**Sep. 18, 2013:** Constitution Day event, “Native American Rights and the U.S. Constitution”. Featuring Jace Weaver, Univ. of Georgia Prof. of Native American Studies and Religion. 5:30 - 8:30 pm. Student Center Auditorium, Eastern Michigan Univ.,

900 Oakwood St., Ypsilanti. For more info, contact Kate Mehuron at 734-487-4348 or e-mail [kmehuron@emich.edu/](mailto:kmehuron@emich.edu).

**Sep. 18, 2013:** Concert by the Battlefield Band. This renowned group from Battlefield, Scotland, mixes age-old sounds of bagpipes, cittern, and fiddle with the guitar, accordion, and *bouzouki*. 8 pm. The Ark, 316 S. Main Street, Ann Arbor. For more info, call 734-761-1800 or see <http://www.theark.org/>.

**Sep. 21, 2013:** “The Spirit of al-Andalus”. At the intersection of traditional Arab music and the Spanish art of *flamenco* is Andalusia, the southernmost region of Spain once ruled by the Moors. This concert brings together the Arabic masters A. J. Racy Ensemble and the U.S. and Spanish *flamenco* artists La Chispa and Company. Followed by a combined improvisational jam session. Organized by the Arab American National Museum. 8 pm. Max M. Fisher Music Center, 3711 Woodward Ave., Detroit. For info and tickets, call 313-582-2266 or see <http://www.arabamericanmuseum.org/>.

**Sep. 25, 2013:** Concert by the Swedish group Väsen, who play the *nyckelharpa* (a hybrid of fiddle and hurdy-gurdy), viola, and 12-string guitar. 8 pm. The Ark, 316 S. Main Street, Ann Arbor. For more info, call 734-761-1800 or see <http://www.theark.org/>.

**Sep. 30, 2013:** “An Evening of Hindustani Classical Music” with *sarod* player Dr. Rajeeb Chakraborty and *tabla* player Pandit Samar Saha, visiting artists from Kolkata, India. Free and open to the public. Sponsored by UM Center for World Performance Studies. 8 - 9:30 pm. Univ. of Michigan Stamps Auditorium (North Campus), 1226 Murfin Ave., Ann Arbor.

**Oct. 4, 2013:** Concert by Shreya Ghosal, a multilingual South Asian film songstress who has now branched into Hindustani Classical Music. 8 pm. Music Hall Center for the Performing Arts, 350 Madison St., Detroit. For info and tickets, call 313-887-8500 or see <http://www.musichall.org/>.

**Oct. 4-6, 2013:** International Festival, featuring food, music and dance performances, children’s activities, and authentic handmade crafts and goods sold from around the world. Sponsored by the City of Southfield and the International Institute of Metropolitan Detroit. Southfield Pavilion, 26000 Evergreen Rd. For more info, call Ann Clark at 313-871-8600 ext. 229 or see <http://www.iimd.org/?q=node/1775>.

**Oct. 6, 2013:** Annual Japan Festival. A celebration of Japanese culture for the whole family, organized by the Consulate General of Japan in Detroit. 1-4 pm. Novi High School, 24062 Taft Rd., Novi. For more info, see <http://www.detroit.us.emb-japan.go.jp/index.htm>.

**Oct. 12 – Dec. 30, 2013:** “Toulouse-Lautrec and His World”. Approximately 150 works on paper by the artist best known for his depictions of Paris cabarets, theaters, dance halls, and brothels, and his posters and sketches of famous actors and singers. Curated at the Herakleidon Museum in Athens, Greece—with Flint the sole Midwestern stop—this exhibit showcases works rarely seen outside Europe. Hodge Gallery, Flint Institute of Arts, 1120 East Kearsley St., Flint. For more info, call 810-234-1695 or visit the website <http://www.flintarts.org/exhibitions/>.

"Toulouse-Lautrec and His World" comes to Flint (see listing for Oct. 12 – Dec. 30)



**Oct. 18-27, 2013:** "Fiddler on the Roof", the famous musical based on Yiddish tales written by Sholem Aleichem and published by him in Russia in 1894. Tevye, the father of five strong-willed daughters, attempts to maintain his family and cultural traditions while their lives are encroached upon by outside influences, including the Tsar's eviction of Jews from their village. Quirk Theater, Eastern Michigan Univ., Best Hall and East Circle Drive, Ypsilanti. For info and tickets, call 734-487-1221 or 734-487-2282 or visit the website <http://www.emich.edu/convocation/emu-theatre-tickets.html>.

**Oct. 19, 2013:** Navratri Garba/Bhangra celebration. Schoolcraft's version of the Hindu festival that traditionally marks the beginning of autumn and celebrates the goddess Durga. Fully catered Indian dinner, live music, dance, costume, and a marketplace. Sponsored by the Student Activities Office and the Asian Student Association. 6 pm – 12 midnight. DiPonio Room, VisTaTech Center, Schoolcraft College, 18600 Haggerty Road, Livonia. For advance tickets (\$15), e-mail [sao@schoolcraft.edu](mailto:sao@schoolcraft.edu) or call 734-462-4422.

**Oct. 19-27, 2013:** "The Flying Dutchman" (Der Fliegende Holländer), an opera in three acts, regarded as the start of the mature Richard Wagner canon. The Norwegian coast is the setting for this stormy saga of an ancient sea captain condemned to sail his phantom ship throughout eternity, unless he finds a faithful wife to release the curse. Sung in German with English translations projected above the stage. Detroit Opera House, 1526 Broadway, Detroit. For details and tickets, call 888-880-4110 or see <http://www.michiganopera.org/>.

**Oct. 20, 2013:** "The Butterfly Lovers". This classic Chinese legend, a tale of forbidden and tragic love, is staged folk-style by the Shanghai Ballet. 8 pm. Music Hall Center for the Performing Arts, 350 Madison St., Detroit. For info and tickets, call 313-887-8500 or see <http://www.musichall.org/>.

**Oct. 24, 2013:** "AIDS in Black and Brown". A public forum on the impact of HIV and AIDS in the African American and Latino community. Organized by College-Wide Programs, College of Arts, Sciences, and Letters, Univ. of Michigan-Dearborn. 4-7 pm. Kochoff Hall, UM-Dearborn. For more info, e-mail Dr. Angelo B. Gilmore at [gilmore@umichigan.gov](mailto:gilmore@umichigan.gov).

**Oct. 30, 2013:** Celebrate the Mexican festival *Dia de los Muertos* (Day of the Dead) at a "ghost supper". Participants are invited to bring a dish or food to share, if possible, or an item to place on the traditional *ofrenda* (altar of offerings for the dead). Sponsored by the Native American Cultural Club. 11:30 am to 1 pm, room LA-140, Liberal Arts Bldg., Schoolcraft College, 18600 Haggerty Road, Livonia. For more info, contact Karen Schaumann at 734-462-4400 ext. 5804 or e-mail [kschauma@schoolcraft.edu](mailto:kschauma@schoolcraft.edu).

**Nov. 1, 2013:** "The Musical Beauty of Baroque Poland." A lecture/demonstration with Phillip Serna on double bass and *viola da gamba*, and Emily Katayama on harpsichord. Sponsored by UM Center for Russian, East European, and Eurasian Studies. 7:30 pm. Koessler Room, Michigan League, Univ. of Michigan, 911 North University Ave., Ann Arbor. For more info, call 734-764-0351 or e-mail [crees@umich.edu](mailto:crees@umich.edu) or see <http://www.ii.umich.edu/crees>.

**Nov. 2, 2013:** "Niech Zye Polska: Long Live Poland!". A concert of Polish Baroque music. Sponsored by UM Center for Russian, East European, and Eurasian Studies. 8 pm. St. Andrew's Episcopal Church, 306 N. Division St., Ann Arbor. For info and tickets, see [www.academyofearlymusic.org/](http://www.academyofearlymusic.org/).

**Nov. 8, 2013 – Feb. 9, 2014:** "Arts of the Middle East Uprisings", a multimedia exhibit including photos of graffiti and street art, original cartoons, video and audio samples inspired by the Arab Spring. In conjunction with the Univ. of Michigan Freer Symposium (see Nov. 14-15 below). Arab-American National Museum, 13624 Michigan Ave., Dearborn. For more info, call 313-582-2266 or see <http://www.arabamericanmuseum.org>.

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## Global Fridays

Global Fridays is a monthly series showcasing the finest in world music, dance, film, and performance art. Programs are at 7:30 pm in the Lower Level Auditorium of the Arab-American National Museum (13624 Michigan Ave., Dearborn). Supported by Comerica Bank, DTE Energy, Masco, and DoubleTree Hotel. For info and tickets, see <http://www.arabamericanmuseum.org>.

**Sep. 13, 2013:** Cheick Hamala Diabate (Malian griot)  
(Free 6 pm panel discussion on Mali, presented by the UM-Dearborn African and African American Studies program)

**Oct. 4, 2013:** Tal National (West African guitar)

**Nov. 1, 2013:** Amir ElSaffar Quintet (Arabic jazz)

**Nov. 29, 2013:** Rebetiki Istorya (urban Greek)

## University Musical Society

Diverse cultures are reflected in the following selections from the UMS season, scheduled at various venues in Ann Arbor. For info and tickets, call 734-764-2538 or see <http://www.ums.org>.

**Sep. 18-21, 2013:** Shun-kin (Japanese theater)

**Oct. 26-27, 2013:** The Manganiyar Seduction (music from Rajasthan, India)

**Nov. 24, 2013:** Brooklyn Rider with Béla Fleck (banjo and world music).

**Multicultural Calendar***continued from page 43*

**Nov. 14-15, 2013:** Univ. of Michigan Freer Symposium, "Arts of the Middle East Uprisings". Explores the visual arts and other expressive media, bringing together internationally acclaimed journalists, writers, bloggers, activists, cinematographers, photographers, cartoonists, and scholars. Hosted by UM History of Art Department. Helmut Stern Auditorium, UM Museum of Art, 525 S. State St., Ann Arbor. For more info, see <http://www.umma.umich.edu/>.

**Nov. 16-24, 2013:** "La Traviata" (The Fallen Woman), an opera in three acts, with music by Giuseppe Verdi and based on a play by Alexandre Dumas. In 18<sup>th</sup>-Century Paris, frail Violetta, afflicted with consumption but consumed by love, abandons her life as a courtesan and begins a new one with young Alfredo. But her racy reputation follows her and threatens to ruin the reputation of the nobleman's family. Sung in Italian with English translations projected above the stage. Detroit Opera House, 1526 Broadway, Detroit. For details and tickets, call 888-880-4110 or see <http://www.michiganopera.org/>.

**Nov. 23, 2013:** Performance by the Hungarian State Folk Ensemble, one of the greatest folkloric dance ensembles in the world. 8 pm. Music Hall Center for the Performing Arts, 350 Madison St., Detroit. For info and tickets, call 313-887-8500 or see <http://www.musichall.org/>.

**Nov. 24-27, 2013:** "Three Sisters", a drama by Anton Chekhov. Three sisters and their brother, recently orphaned and stuck in a small provincial town, long to return to the sophistication of

Moscow. But life, with all its complications, frustrations, and unexpected turns, interrupts their plans. Presented by the UM Dept. of Theatre and Drama. Power Center, Univ. of Michigan, 121 Fletcher St., Ann Arbor. For info and tickets, see <http://www.music.umich.edu/>.

**Nov. 29 – Dec. 1, 2013:** "The Nutcracker", Pyotr Tchaikovsky's magical holiday classic set in the land of the Sugar Plum Fairy. A collaboration of the BalletMet Columbus dance company and the Michigan Opera Theatre Orchestra. Detroit Opera House, 1526 Broadway, Detroit. For info and tickets, call 888-880-4110 or see <http://www.michiganopera.org/>.

**Dec. 14, 2013:** "Ute Lemper— Last Tango in Berlin", a concert presented by Cabaret 313. It features the best of Ute Lemper, touching on all different chapters of her main repertoire but leaving space for improvisation. The journey starts in Berlin with Ute's root repertoire of Brecht and Weill and the Berlin Cabaret songs. 7:30 pm and 10:00 pm. Music Hall Center for the Performing Arts, 350 Madison St., Detroit. For info and tickets, call 313-887-8500 or see <http://www.musichall.org/>.

**Dec. 22, 2013:** Moscow Ballet's Great Russian Nutcracker. The classic holiday ballet performed by a company of 40, including Olympic-worthy leaps, lifts and pirouettes, and 200 all new, hand-embellished costumes created in St Petersburg's oldest theatrical costume shop. 5 pm. Fox Theatre, 2211 Woodward Ave., Detroit. For info and tickets, call 800-745-3000 or see <http://www.olympiaentertainment.com/> or Ticketmaster.

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## Japanese Art on View in Toledo

The Toledo Museum of Art (TMA) is mounting several exhibits this Fall related to one of its traditionally strong areas, Japan. TMA is located at 2445 Monroe St., Toledo. For more info, call 419-255-8000 or see <http://www.toledomuseum.org>.

**Aug. 23 – Dec. 27, 2013:** "The Art of Japanese Fashion". A display of 21 fashion pieces created in response to TMA's recent contest for community clothing artists to design Japanese-inspired garments. The exhibit also includes some Japanese-inspired artwork. It will culminate on Dec. 27 in a Japanese fashion runway show (free admission). Community Gallery.

**Oct. 4, 2013 – Jan. 1, 2014:** "Fresh Impressions: Early Modern Japanese Prints". In the 1930s, TMA introduced modern Japanese prints to American audiences with two landmark exhibits featuring the works of 15 contemporary Japanese artists who had revived the tradition of the

woodblock print for a new era. "Fresh Impressions" reassembles and reinterprets the 1930s show and adds companion objects depicted in the prints, such as kimonos, Kabuki costumes, and samurai swords. Canaday Gallery.

**Oct. 4, 2013 – Jan. 1, 2014:** "Netsuke Installation". TMA owns one of the world's largest collections of *netsuke*, which are miniature sculptures of ceramic, ivory, horn, or wood, used as fasteners on kimonos. The TMA collection, notable for its size (more than 500) and its research quality and craftsmanship, dates to the Edo Period (1615-1868). Gallery 10.

**Oct. 11, 2013 – Jan. 5, 2014:** "Ebb & Flow: Cross Cultural Prints". This exhibit of approximately 60 works explores the global influence of Japanese printmaking in the 20<sup>th</sup> Century, highlighting the exchange of ideas between East and West. Works on Paper Gallery.

