

Matvejević, and three films by Michael Winterbottom, Hans-Christian Schmidt and Juanita Wilson. There is quite literally nothing that links these essays.

The book's final section is again something of a grab-bag, featuring analyses of films and video projects by artists from both the former Yugoslavia and abroad, including Jasmila Žbanić, Kym Vercoe, and Aida Begić. A consideration of this combination sounds like an absolutely endless and dreadful tetralogy of graphic novels by the French-Yugoslav artist Enki Bilal, and two short essays on contemporary visual art (which, given that they provide no illustrations, are extremely difficult for the uninitiated to appreciate).

Perhaps the best assessment of this collection of essays can be found in Jonathan Blackwood's contribution entitled "Variable Geometry: Contemporary Art in Bosnia-Herzegovina." Speaking about a sculpture by the artist Mladen Miljanović, Blackwood says: "A myriad of occupations, preoccupations and eccentricities are carved here, with no clear or convincing overall picture emerging" (245). Perhaps it is still too early for any analytic overview of post-war artistic production from/about the former Yugoslavia to emerge and the best we can do is to be satisfied with a kaleidoscopic collection like the one provided here. I hope, however, that in the near future scholars will be able to provide a more coherent picture.

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***Stories of Khmelnytsky: Competing Literary Legacies of the 1648 Ukrainian Cossack Uprising.*** Ed. Amelia M. Glaser. Stanford: Stanford University Press, 2015. xix, 294 pp. Notes. Index. Bibliography. Chronology. Photographs. Tables. Maps. \$70.00, hard bound.

Examining the artistic treatment of historical figures, especially Ukrainian ones, seems popular in recent scholarship. A book about literary works concerning Rokso-lana, the Ukrainian wife of Suleiman the Magnificent, was published in 2010. Bohdan Khmel'nyts'ki is a most suitable personage for such examination. The leader of the Cossack Rebellion, the uprising against the Polish-Lithuanian Commonwealth which occurred in the 17th century, he was a courageous hero to some and a rapacious villain to others. The Jewish question is an especially sensitive aspect of the Khmel'nyts'ki story because Jewish leaseholders who administered Ukrainian lands bore the brunt of rebel anger and were massacred in great numbers.

Yet not all Jewish writers viewed Khmel'nyts'ki as a demonic destroyer. According to Adam Teller, Nathan Hanover, one of the earliest chroniclers of this period, understood the injustices which caused the Ukrainian population to rebel against their Jewish overseers and recognized the oratorical gifts of their leader, Khmel'nyts'ki. Frank Sysyn, the author of the next chapter, gives an early Ukrainian point of view. He looks at the Hrabianka Chronicle, a text which glorifies Khmel'nyts'ki by comparing him to Roman leaders. Sysyn points out that this was one of the most popular sources for information about the period and thus instrumental in the formation of Khmel'nyts'ki's image. Ada Rapoport-Albert's chapter is about Shabbetai Tzevi, the founder of Shabbatean messianic movement who was inspired by a desire to avenge the massacre of the Jews during the Cossack Rebellion. Tzevi, a Jew living in the Ottoman Empire, was so obsessed with this event that he married a woman from Poland and shifted his focus from the mystical to the political, creating one of the first far-reaching messianic movements.

Part two of the book moves to a later historical period and George Grabowicz, the author of the first chapter in this section, offers a brief characterization of a number of Polish, Russian, and Ukrainian early Romantic writings about the time of Khmel'nyts'ki. Polish writers do not offer a uniformly negative picture and some see Khmel'nyts'ki as a fighter for liberation, while others lament the enmity between the Poles and the Ukrainians, two peoples who should have been brothers. To Russians, and especially the Decembrists, Khmel'nyts'ki was a liberator, a man who struggled against oppression. When it comes to Ukrainian works, the treaty of allegiance to Russia which Khmel'nyts'ki signed at Pereiaslav becomes a central theme. To some, Khmel'nyts'ki's creation of the Hetmanate was a most laudable act of nation-building. To others, this was a betrayal of Ukraine. Taras Shevchenko saw Khmel'nyts'ki as a "failed and foolish leader who contributed to the . . . enslavement of Ukraine by Russia" (86). Another critic, Panteleimon Kulish, believed Khmel'nyts'ki was more interested in self-aggrandizement than in his people. The author of chapter five, Taras Koznarsky, concentrates on parallels between Ivan Mazepa and Khmel'nyts'ki. Mazepa was anathematized because he rebelled against Peter the Great and this cast a pall over all Ukrainians. The figure of Khmel'nyts'ki as the signatory of a treaty with Russia served to balance any negative perception that Russians might have of their Ukrainian subjects. Roman Koropec'kyj's examination of Polish literary works from the second half of the nineteenth century shows the fascination that the personal life of Khmel'nyts'ki held for a number of authors. In these, the Poles are presented as the civilized counterparts to the rough and id-driven Cossacks.

Part three moves forward in time and Amelia Glazer discusses Nikolai Minskii's play in verse about the siege of Tulchyn. She notes that Minskii decided to portray this event according to the myth of Jewish suffering, emphasizing the passivity of the victims of the massacre. Israel Bartal focuses on a radically different group. He profiles a group of Jewish settlers in Palestine in the early twentieth century who saw themselves as a Cossack-like, warrior-settler class, colonizing a frontier. Myroslav Shkandrij turns to interwar Ukraine and expressions of nationalism in the writings of Dmytro Dontsov and the authors who reacted to him. If any feature united these writings, it was an emphasis on passion and the cult of strength.

The fourth and final section brings Khmel'nyts'ki into the twentieth century. During the Second World War, attempts to rally Ukrainians to the Soviet cause led to the creation of the Order of Bohdan Khmel'nyts'ki, which even Jewish soldiers wore with pride. Yohanan Petrovsky-Shtern examines Yurii Kosach's *The Day of Rage*. Unlike the writers of the 1930s and 40s, Kosach portrayed Khmel'nyts'ki as an actor on the world stage and used Jewish characters to emphasize internationalism. In the final chapter Izabela Kalinowska and Marta Kondratyuk examine Khmel'nyts'ki films. The Stalin-era film *Bohdan Khmelnytsky* was one of a series of biographical features that championed class-struggle against Russian imperialism. Jerzy Hoffman's film adaptation of *Fire and Sword* uses Ukrainian actor Bohdan Stupka to portray Khmel'nyts'ki and gives him more dignity than in the novel. Finally, Mykola Mashchenko's 2007 *Bohdan-Zinovii Khmelnytsky* presents the hetman as a conflicted character. The book ends with an afterword by Judith Deutsch Kornblatt discussing the attraction that Cossacks hold for us all, even Jews like the author herself.

Art is powerful. It shapes public opinion and influences political action. As this fact is becoming increasingly recognized, studies of the literary treatments of historical figures are growing in number, making this book most timely. It is a clearly written and well-researched contribution to a growing body of work. Many authors contributed to the volume, permitting it's breadth of coverage from Khmel'nyts'ki's own time until the present. The multiple authorship also makes it difficult to do justice to all of

the interesting observations in this study. Readers are encouraged to read this work on their own.

Much as I like this volume, I must point out one problematic feature. Quotes from literary works, especially poetic ones, are given in English translation, followed by transliteration. Why? Having the original can indeed prove useful, and many who can read transliterated Ukrainian or Russian can also read the original.

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***Réinventer le monde- L'espace et le temps en Tchécoslovaquie communiste.*** By Roman Krakovsky. Paris: Publications de la Sorbonne, 2014. 326 pp. Appendix. Notes. Bibliography. Index. Illustrations. Photographs. Tables. €28.00, paper.

After the Second World War, the Soviet Union extended its influence to central Europe. The redefinition systems of symbolic meaning and their evolution from 1945 until 1968 is the subject of this book. It contains five chapters concerning topics of everyday life. The author sometimes goes too far, virtually eliminating state repression in his explanation of social and cultural developments.

The book begins with the implementation of the planned economy. It focuses on the planning involved and its difficulties, entering a kind of dissonance with the announced conceptual and economic framework of the time. The author makes parallels with public and symbolic policies implemented in the entire Soviet space. He confronts an international project with local, concrete problems. It is regrettable that he does not put forward more local specificities. The Czech lands were among the most industrialized in the world, while Slovakia was more rural: Czechoslovakia as a whole was in a much different situation than other countries.

In Chapter 2, the author posits that the aim of the new regime was to erase the religious character of Sunday. Large parts of this chapter recall the conflict between the regime and the Catholic Church, which, seen as having been a detrimental to the Czech national movement in the 19th century, has a different status than in Slovakia, Hungary, or Poland. I would have enjoyed seeing more of this theme included in the research, focusing mainly on the Slovak case. The author shows how local authorities made daily efforts to mobilize citizens to work on some Sundays, to de-sanctify it. Moreover, religious life was regularly bullied, with the clergy seeking appeasement in a posture between competition and compromise. The explanation given, based only on daily interactions, is not convincing. Major repressions also played a role, such as the action "K," which was heavily used against monks and nuns, leading in 1950 to a ban on clerical orders, under pain of prison or forced labor.

The third chapter aims to defend the idea of the existence of a non-bourgeois, specifically *proletarian public space*, functioning according to specific rules. According to Jürgen Habermas, public space is where through the use of reason, a critique of state power can be developed. It cannot be measured by studying the percentage of women in the national committee! (113–16) In his case study, the author effectively describes discussions at a local level, which, albeit distorted, are real and reveal the existence of popular opinion.

The next chapter is intended to investigate citizens' correspondence records of official bodies, including the citizens' complaint and denunciation letters to state agencies about other citizens. Focusing on an analysis of shared flats and building communities, the author investigates the disappearance of private boundaries, inviting the community of neighbors and hence the regime, into the apartments and