

reader with the texts on which the critics base their reflections. This not only leads to confusion but also makes it hard to follow or comprehend the arguments presented. As one of the translators notes, “The analysis hinges here on the Polish text. To what extent the English version (also by Miłosz) follows the same rhythmic and syllabic pattern, or not, is not the focus of discussion in the current article” (294). One can only wonder if critical texts presented in such a way have a chance of communicating their value to non-Polish-reading academic audiences. Moreover, in his introduction, Łapiński explains that he aims to help the Anglophone reader explore Miłosz’s poetry through the eyes of critics who share the same language as the poet, ignoring the fact that Miłosz had almost total control over the translations of his poems, leaving his critics in the new and difficult-to-conceptualize situation of dealing with “authorial translations.” The collection thus would benefit immensely from the inclusion of texts like those quoted by Łapiński in the introduction—works by Magda Hydel and Piotr Matywiecki—showing Miłosz’s writings in the context of more contemporary critical perspectives. Nonetheless, “*Miłosz Like the World*” is of great value to the academic community and will find many readers among poetry lovers.

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***Sienkiewicz’s Bodies: Studies of Gender and Violence.*** By Ryszard Koziółek. Trans. David Malcolm. Polish Studies: Transdisciplinary Perspectives, vol. 10. Frankfurt am Main: Peter Lang, 2015. 369 pp. Notes. €69.95, hard bound.

Witold Gombrowicz once remarked that Henryk Sienkiewicz gave Poles the opportunity to love themselves. If one considered Ryszard Koziółek’s analytical study of Sienkiewicz’s prose in this context, one would hardly find evidence of such opportunity. Under Koziółek’s careful scrutiny, that image in the mirror is moved to the background, as his strategy is to reveal both intentional and unintentional inconsistencies and cracks beneath the smooth surface of Sienkiewicz’s narratives.

Sienkiewicz, still considered the unsurpassed master of style among nineteenth century Polish novelists, has lately fallen out of critics’ good graces. There are several reasons for this once most popular writer’s decline, and all of them have to do with his conservative nostalgia, elitism, gender-based stereotypes, and patriarchalism, to list some of his offenses. What crowns Sienkiewicz’s current low ratings is the undeniable fact—from the perspective of liberal postcolonial critics—that his writing epitomizes Polish imperial ambitions toward neighboring nations.

*Sienkiewicz’s Bodies* opens and concludes with selective considerations of his authorial project and life story, both of which Koziółek describes only in so far as their functional value for his core analysis is concerned. To be clear, this is not a comprehensive study of Sienkiewicz’s *weltanschauung* as textualized in his fiction but rather a careful dissection of some of the differences between what he stated in his correspondence and in his fictional works. Thus bookended, the monograph engages several discursive perspectives, resulting in an intersection of Sienkiewicz’s take on gender, the intertwining of death and desire, emotive signs such as laughter and tears, and his choreography of violence. Koziółek devotes most of his attention to the fissures occurring within certain representational strategies and to the individuals who inhabit Sienkiewicz’s novels. In the chapter “Zagłoba’s Laughter,” although the critic focuses in a rather traditional manner on the reading of a character (and his body), he brilliantly develops extensive cross-cultural references. His reliance on intercultural links varies, however, from chapter to chapter and sometimes

is wanting. For example, in the chapter on female characters, Koziółek foregrounds the scenes of their illnesses and premature deaths. The significance of these scenes was recognized a long time ago by Sienkiewicz's critics and biographers cognizant of the loss of women throughout the writer's life. Koziółek adds a new, Freudian twist to this well-established understanding and discusses death in close correlation with desire. In doing so, he brings to the reader's attention several relevant intertextual links but misses the significant one between Sienkiewicz and Edgar Allan Poe: the American poet experienced the deaths of beautiful young women throughout his life and invoked such losses in his work, such as "Annabel Lee," to mention only one of his influential poems.

It would be difficult to decide what the author's overarching goal actually was in his rereading of Sienkiewicz's "bodies" through his substantial body of texts, as Koziółek does not offer any introductory or conclusive explanation in this regard. This may leave some of his readers, especially those operating within the American academic tradition and textual conventions of scholarship, in a web of speculations. For this reader, the most satisfying aspects of the monograph were to be found in his reading process and in following Koziółek's erudite and refreshing "readerly" strategies. It was as if the critic's main aspiration was to enact the Barthesian pleasure of reading, to show how Sienkiewicz's novels respond to newer approaches, and to demonstrate how our knowledge of his *Trilogy* can be updated and our perception refreshed through the engagement of current theoretical and discursive modes. Koziółek achieved this effect with a measure of success. Regrettably, the translation of this fine study, although it reads smoothly for the most part, was not well proofread and suffers from numerous minor glitches, which seems to be a perennial problem with Peter Lang publications.

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***Hip Hop Ukraine: Music, Race, and African Migration.*** By Adriana N. Helbig. Ethnomusicology Multimedia. Bloomington: Indiana University Press, 2014. xxii, 236 pp. Notes. Bibliography. Glossary. Index. Illustrations. Photographs. \$25.00, paper.

This is a unique and admirable book that traces a complex trail from hip hop created by African migrants in Ukraine through remote African-American influences to their origins in Uganda and back again. The seeds for Adriana Helbig's rich ethnographic study were sown when she witnessed two black men, one Ugandan and one Jamaican, calling themselves Chornobryvtsi (Black Browed), dressed in Ukrainian folk costumes, performing in Ukrainian to hundreds of thousands of people in the depths of winter in Kyiv's Maidan Nezalezhnosti (Independence Square) during the Orange Revolution in 2004. Helbig is a second-generation Ukrainian American, and fluent Ukrainian speaker, whose grandparents fled from Soviet-occupied western Ukraine to American-occupied Germany in 1946, where her mother was born in a displaced persons camp, and thence to the United States. She returned to Ukraine to undertake her research for this book between 2006 and 2010, but, as she points out, it was no easy task: "I experienced physical and emotional hardships in Ukraine during my fieldwork. I was often robbed, taken advantage of, and physically assaulted as I found myself in the dramatic turmoil of family lives that had been turned upside-down by post-socialist instability" (15–16). Although she does not dwell on these episodes, the reader senses that her research came at a heavy price, partly due to her association as