

book will open a window to Polish society, history, and culture, specifically the eighteenth century, to non-Polish speakers. There are, however, some structural issues and overlaps. The three parts overlap, but the introduction, in particular, gives too much information from and on the actual text. A non-specialist reader might have benefited from more background information on Polish history and society during the eighteenth century, and not the extensive summary of the text that follows. Overall, this is a very valuable addition to the existing body of literature and primary sources on eastern Europe available in English.

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Le Silence et la parole au lendemain des guerres yougoslaves. Eds. Lauren Lydic and Bertrand Westphal. Limoges cedex, France: Presses Universitaires de Limoges, 2015. 264 pp. Notes. Bibliography. Illustrations. Plates. Paper. €23.00, paper.

It would be wonderful to have a synthetic academic work that could provide an analytical overview of cultural production in the former Yugoslavia since the end of the devastating wars of the 1990s. Such a book would identify the most significant and salient literary and artistic achievements and attempt to outline the main lines of thought animating them. Unfortunately, *Le Silence et la parole au lendemain des guerres yougoslaves* is not that book. Rather, it is a collection of essays by a variety of authors with no discernable thematic or analytic common thread.

The individual essays (most in French, though a few in English) as a rule cover a single work or creator. Each one is illuminating in its own way, though in most cases if the reader has not read the novel or seen the film or artwork being discussed he/she will not be able to make much out of a given contribution. As a result, the essays will likely be of interest only to those relatively few scholars who are already well versed in this material.

The first section contains four papers that analyze literary material and are devoted to authors from the former Yugoslavia living abroad including Ismet Prcic, Dubravka Ugrešić, David Albahari, and Aleksandar Hemon. For the most part, these writers are reasonably well known internationally—in the case of Hemon, quite well known—and their concerns (particularly regarding exile and a sense of home) are similar enough to provide some coherence to this section of the book. However, although the themes of the authors in question may overlap, the approaches taken by the various essay writers do not fit all that well together. One of the annoying things about the contributions to this collection, and it is a defect shared by many scholars who focus on less well-known regions and languages, is that each scholar writes his/her essay as follows: take X work by Y author; give the reader a short summary of its main thematic concerns; choose the scholar's favorite trendy (or, more usually, already formerly trendy) critical approach and grind the work in question through it. This can be Homi Bhabha or Edward Said, or Georges Bataille, or any other critic, but in any case the application of the theory to the work does not appear to be organic but rather an attempt to disguise the fact that what we are dealing with is a fairly straightforward analysis that would be a lot clearer and more convincing without the appended theorizing.

The second section of the book is even more eclectic than the first, comprising three essays dissecting the journalistic and fictional writing of the Spanish correspondent Juan Goytisolo, the encyclopedic, creative non-fiction of the Croatian scholar Predrag

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.