

Pistrick's ethnographic data. Chapter 5 is divided into two parts. It first presents the emic terms Albanians use to describe different emotional states, emphasizing a cluster of terms that jostle uneasily against one another in relation to the English-language umbrella term "nostalgia." It then analyzes the migrant songs of several older men, demonstrating how their musical reactions to the migration of their adult children allows them to construct—and share—the pain of separation. When those migrants return to their villages, as related in Chapter 6, they then stage large feasts that serve as "a welcome occasion to sing and to discharge longing" (132). Chapter 7 juxtaposes historical sources on migration before World War II with the situation the author observed since 2006, focusing on the "rituality" of *kurbet* from departure, to journey, to return. Drawing back from the fine-grained data of the local village contexts in Chapter 8, the author describes how multipart singing has shaped the historical memory of what Albanians call "the tragedy of Otranto": the drowning of fifty-seven migrants bound for Italy in 1997. A short epilogue reprises the study's main research questions.

Problems of organization challenge the reader. Several terms and theories are introduced multiple times. Discussion of a socialist-era primary source referenced heavily (and without introduction) in one chapter is discussed critically only in the following chapter as having been shaped by ideological considerations. At times, the author seems to over-emphasize certain interviewees, leading to some interpretations (especially in Chapter 5) that might strike some readers as idiosyncratic.

A more fundamental problem arises from the decision to compare the postsocialist context with presocialist migration. Multipart singing accrued powerful political connotations under socialism, and several of the singers mentioned in the text were employed by professional and semi-professional ensembles. While the author describes how socialist-era historians reframed *kurbet* in ideological terms after 1945, he does not address how changes to expressive practice might inflect either the contemporary performance of emotionality, or even the culturally situated emotional states themselves. The decision to conduct fieldwork only in south Albania raises another question. Economic migrants are the audience for a robust commercial music industry centered in Tirana. Singers performing in styles derived from multipart singing (among other genres) travel a diaspora circuit where they perform "home" for migrants, surely a significant source for shaping emotional states that occurs largely beyond Albania's borders.

On a more positive note, some music scholars will be impressed with the author's careful, detailed transcriptions throughout the book. In addition, the book is accompanied by a multimedia disc that includes four video examples discussed in the text, as well as twelve audio examples. These ethnographic documents differ markedly from the kinds of commercial recordings more widely available, providing an excellent resource for music specialists and graduate students in ethnomusicology more widely.

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***Ukrainian Otherlands: Diaspora, Homelands, and Folk Imagination in the Twentieth Century.*** By Natalia Khanenko-Friesen. Madison: The University of Wisconsin Press, 2015. xiv, 263 pp. Notes. Index. Illustrations. Photographs. \$39.95, paper.

Lived tensions for over a century of cultural separation, physical detachment, and longing for reconnection in both Ukraine and its diaspora communities are at the core of this volume. The initial split of Ukrainian kin into two branches and the anxi-

ety over their absence, added to the immigrant experience on the Canadian prairie, giving rise to a “tale of two diasporas.” Khanenko-Friesen interweaves information accumulated over some two decades of fieldwork in Ukraine, interviews conducted across the country and sophisticated anthropological theory to create this timely and absorbing narrative of a twentieth-century diaspora / homeland binomial.

Khanenko-Friesen begins with a focus on the lifeworlds of two rural transatlantic towns, Mundare (Canada) and Hrytsevolia (Ukraine), each with 500–600 inhabitants, located in the western regions of their respective countries. In 1891, two fellow villagers made the first Ukrainian transatlantic crossing to Canada, where a Ukrainian settlement (Mundare) was founded in 1900; in 2016, Canadian Ukrainians celebrate the 125th anniversary of immigration to Canada. By 1918, 170 thousand migrants had joined a swelling stream of emigrants headed for Canadian shores. In their new communities, letters provided crucial lines of communication. Folk rituals became an indispensable part of life in the hostland, creating the framework for an organizing principle of life, and ensuring a stable Ukrainian existence in Canada for almost half a century. Eventually, signs of integration began to break through that stability—Ukrainians were securing a place for themselves in the Canadian mainstream as professionals, successful business people, and high-level politicians. Acting as their own agents of change, members of the diaspora were transforming themselves into Canadian Ukrainians.

This conversion ran contrary to that of the homeland kin during the Soviet era, whose course was formed by a different process of transformation and adaptation, imposed by an external force from above. Once incorporated into the USSR, they became unwilling participants in a Soviet-engineered project aimed at eroding Ukrainian culture and identity, and replacing it with a “Soviet” profile. In 1991, Ukrainian independence reversed that deterministic strategem. Communist ideology, the prevailing organizing principle of life, was jettisoned in favor of neo-traditionalism. Winds of change blowing in from the west added their own message; it was adapted to native Ukrainian customs. As a result, fantasizing and re-imagining a more positive cultural paradigm—no longer Soviet, but neither traditional nor western—became a promising new cultural imaginary for Ukraine.

The euphoria that accompanied such changes soon turned to despair, however, as the atmosphere of elation began giving way to a harsh new economic reality sweeping the country. Lacking the resources to cope with the changed circumstances, large numbers of Ukrainians sought to improve their lives through employment abroad. Those electing to remain permanently in their “hostlands” established networks of urban-based diaspora communities. As was the case in the earlier Canadian diasporas, adoption of the “vernacular means of self maintenance” as an organizing life principle (190), helped to minimize some of the emotional tensions that disconnection from the homeland had brought about.

Meanwhile, the trope of “going back” still lingered in the minds of the earlier immigrants / diaspora members, including many of their offspring. Ukrainian independence awakened a new desire among them to reconnect with their past, to establish a sense of coherence within themselves. Their “homecoming,” by way of visits to Ukraine, revealed the symbolic distance that had come to separate them from their kinsmen and the ancestral homeland. They also became aware that their nostalgic belief in the reality of an untouched, overdetermined Ukraine had been formed in the immigration; it was a product only of their imagination.

*Ukrainian Otherlands* is an important study of one modern-day homeland / diaspora binomial. Reacting to historical and cultural temporalities, two ends evolved through time and space, producing divergent states of being. In the context of separate civilizations, a century of evolution and accommodation had irrevocably altered the fabric of the original binomial. Shared roots, culture, ancestry, and

folk psychology aside, developmental differences had brought into being two separate peoples. Decades of diverse cultural practices transformed both the diaspora and homeland Ukrainians into “others.” Their differences often spelled reciprocal misunderstandings.

The omission of a formal bibliography—bibliographic details are included in the notes—and a slightly incomplete index, detract somewhat from the functionality of the volume’s documentation. Nevertheless, the author is to be commended for producing such a noteworthy and engagingly recounted narrative of life in twentieth-century Ukraine, and its diaspora “otherlands.”

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***Between Justice and Stability: The Politics of War Crimes Prosecutions in Post-Milošević Serbia.*** By Mladen Ostojić. Farnham: Ashgate, 2014. xiv, 250 pp. Appendix. Notes. Bibliography. Index. Tables. \$119.95, hard bound.

As responses to recent controversial judgements in the cases of Radovan Karadžić and Vojislav Šešelj have demonstrated recently, the legacy of war crimes in post-Milošević Serbia (and across the western Balkans region) remains highly contentious. In particular, there is considerable dissonance between the record of “justice” meted out by the International Criminal Tribunal for the Former Yugoslavia (ICTY) in The Hague, and the way in which that record, and indeed the highly contested notion of “justice,” is perceived among its “constituents” in the western Balkans region. It is in this context that Mladen Ostojić’s book makes an important contribution to our understanding of the politics of war crimes prosecutions in Serbia, specifically, and more broadly the difficulties of seeking “justice” in the aftermath of war, in cases where ideas of what constitutes “justice” vary widely and, crucially, are mediated by political and cultural discourse and values.

The book provides a detailed account of the different phases of the politics of what Ostojić terms “international justice and transitional democracy” from the fall of Milošević, in October 2000 and his subsequent transfer to the ICTY in June 2001, to the arrest and transfer of the last two remaining fugitives, Ratko Mladić and Goran Hadžić, in 2011. The book explores how externalised or international criminal justice operates, not in relation to peace and reconciliation, but in relation to domestic transition to democracy, and sheds light on the messy, complicated and sometimes paradoxical domestic politics of international justice (see: Jelena Subotic, 2009). On the one hand, in Serbia’s case, the politics of war crimes prosecution was compounded by the “Scylla” of widespread denial of Serb involvement in any atrocities. Ostojić notes that in 2009, polling data showed that a majority believed that Radovan Karadžić and Ratko Mladić were innocent, and in 2011, when Mladić was arrested, only 34% of the population supported his transfer to the ICTY (2). On the other hand is the “Charybdis” of the policy of “Hague conditionality,” in which cooperation with the ICTY was set as a key condition for both EU integration talks and financial assistance packages. The result of this policy was a success for the ICTY in so far as it ensured that the remaining fugitives were brought to trial, but cooperation on the part of the Serbian government was grudging and sporadic, and did not, for the most part, entail an honest reckoning of Serbia’s role and discussion of accountability.

Ostojić explores this apparent contradiction, giving a detailed account based on close analysis of official thinking and policy-making among Serbia’s political elites. He shows how the politics of war crimes prosecution was not one of simple obstruction driven by nationalist politics, but underwent different waves of cooperation,