

reconstruction. His conceptual analyses are brilliant. The historical perspectives are rich (although partly expandable). Given that no one expects a single publication to end the controversial debate concerning Husserl's worldliness or unworldliness, Gubser's approach is helpful because it is consistent. Both as a historical compendium and as a philosophical problematization, *The Far Reaches* is a highly recommendable publication.

STEFFEN HUBER  
Jagiellonian University

***Spring Shoots: Young Belarusian Poets in the Early Twenty-First Century.*** Ed., Trans. Arnold McMillin. Publications of the Modern Humanities Research Association, vol. 19. Cambridge, UK: Modern Humanities Research Association, 2015. viii, 191 pp. Notes. Bibliography. Index. Illustrations. \$44.99, hard bound.

McMillin's book *Spring Shoots: Young Belarusian Poets in the Early Twenty-First Century* has a somewhat unusual cover for a publication dealing with the post-Soviet context: Vincent Van Gogh's painting *The Sower* (1888). The cover contextualizes the book from the start, however, as it introduces poetry from forty promising young Belarusian poets. They were all born during the glasnost and perestroika period, and have grown up under the present regime, developing their poetry during the twenty-first century. They represent the young literary talent sprouting up in post-Soviet Belarus, to continue the allegory further.

The book consists of an introduction, eight chapters, an epilogue, a bibliography, and an index of names. McMillin divides the poets into thematic chapters, which seems a somewhat arbitrary approach. The author himself acknowledges the loose nature of this division, and it would have been helpful if he had provided a brief link to guide readers from one section to the next. However, the chapters are written in a clear order, which leads you through the volume. Each chapter has a similar structure—a short biography of each poet, followed by the title/s of their poetry with some examples contextualized by McMillin and clarified further (where possible) via interlinear translations in English. The first chapter, entitled "The Historic Heritage," presents works by three poets. Chapter 2, called "Religion and Various Forms of Piety," discusses the work of seven poets. Chapter 3, "Protest at Alienation and Repression," also includes seven poets. Chapter 4, "The Use and Defence of Language," unites four poets. Chapter 5, "The Lyrical Impulse," discusses the initial legacy of three poets. Chapter 6, called "Humour," incorporates seven poets and Chapter 7, "Performance Poetry," includes three poets' first editions. The final chapter, "Writing and Poetic Inspirations," examines the work of six poets.

Throughout the book, McMillin shows that this younger generation of poets is a diverse group with distinct voices, unified by pronounced spiritual and socio-cultural convictions. The young poets cover a variety of themes and genres (some in free verse), and they write using different versions of the Belarusian language (*narko-mauka* and *taraskievica*). In some cases (especially in Chapter 4), it is not entirely clear which version of Belarusian the poets have used, because the author provides short quotes in Latin transliteration and longer pieces of poetry in Cyrillic. Some of the Belarusian Cyrillic versions of the poems include typos (such on pages 8, 79, and 155). Even though all the quotations are interesting to read and provide an overview of each poet's style and range of topics covered, some of those selected do not illustrate the point being made by McMillin. For instance, he alleges that the open discussion of lesbian love in N. Mancevic's poetry (Chapter 4), represents resistance to and protest

against patriarchal Belarusian society, but this is not sufficiently illustrated by the extracts chosen.

McMillin's pro-Belarusian stance is evident throughout the book. It is reflected in the structure of his chapters (Chapters 1, 3 and 4), the introduction of some topics (references to the mythology of the Great Duchy of Lithuania and Old Litva heritage in Chapter 1 about history (9), and in the epilogue, "Long Live Belarus." While the author's in-depth knowledge of the region's culture, language and literature is obvious, the book contains several omissions. For instance, he does not comment on one of the poet's nicknames, "Anka Upala" (101), which is a clear play on the pen-name of one of the most famous Belarusian poets, Yanka Kupala (183). Next, Paskouskaja's (165) allusion to one of Shakespeare's sonnets is overlooked. Then, the suggested chapter division obscures several themes (which are apparent in the volume), such as the Chernobyl disaster and ecological issues, the fall of the USSR, performativity and the use of *mat* (swear words), which could usefully have been developed further. Finally, the volume would benefit from a concise conclusion summarizing the volume's key points, bringing the various themes together, and outlining some future directions for research inquiry.

Despite these points of criticism, this collection illustrates a meticulous approach, significant effort, dedication and passion for Belarusian verse. By bringing together the work of Belarusian poets, which is not always easy to find, especially for specialists from abroad, McMillin has produced a unique volume within post-Soviet literature which should inspire readers to read more works by these young poets, who are convincingly carving a distinct niche in future Belarusian poetic culture.

GALINA MIAZHEVICH  
University of Leicester

***Performing Nostalgia: Migration Culture and Creativity in South Albania.*** By Ekehard Pistrick. Burlington: Ashgate, 2015. xviii, 248 pp. Notes. Bibliography. Index. Illustrations. Figures. Maps. Multimedia Disc. \$119.95, hard bound.

In *Performing Nostalgia*, Ekehard Pistrick examines multipart singing in southern Albanian villages. Economic migration, rendered *kurbet* in Albanian, deeply shaped many Albanians' senses of self and community before World War II. Since the end of socialism, renewed migration is again transforming the region. Singing helps people make sense of *kurbet*, allowing community members to not merely comment on, but also to experience the intense emotional states that migration bestirs. The study is based on multiple fieldwork trips to Albanian villages and towns between 2006 and 2012, where the author attended events organized by returning migrants, interviewed singers and listeners, and documented performances.

The goal of the book, Pistrick writes, is to "address the social and mental cost of migration and . . . the ways in which loss / absence is present and commented on in the everyday life of certain south Albanian villages" (41). The first four chapters provide context. The introduction presents research questions, situating these concerns against prior studies found in American-style ethnomusicology on music and mobility. A "performance-centred approach," the author concludes, "allows us to directly access the cultural embeddedness of migration sounds as well as culturally encoded emotionality" (16). Chapter 2 introduces multipart singing in south Albania in general, Chapter 3 describes the author's field sites and approach to ethnography, and Chapter 4 presents a historical overview of prewar *kurbet*.

This background contextualizes the latter chapters, which report the bulk of