

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

a white woman with African men, which was viewed disapprovingly by most Ukrainians, together with the fact that, as an American of Ukrainian extraction, she was often seen as “someone who had abandoned her homeland” (119). But as her Russian improved—most Ukrainians are fluent in Russian, but the reverse is by no means true—and her Ukrainian accent and vocabulary became more up to date, she was able to position herself differently according to the fieldwork context, although it was often assumed that she was the mother of a teenage rapper participating in hip hop events. When she goes to Uganda to trace Ugandan Ukrainian hip hop artists’ origins, she finds she is “disjointing [her]self from a white-as-American or white-as-European identity to a white-as-East-European identity, falsely assuming that such a displacement came with less cultural, ideological and psychological baggage” (176). Perhaps not surprisingly, she concludes the book with an emphasis on the need to “really see how the people we interview see themselves” (193) rather than hastily ascribing labels such as “minority,” “ethnic,” or “racial” to them.

Early in the book, Helbig reveals how, when she applied for funding from U.S. agencies for this project, she was “taken aback” that not only were all of them successful but she was also offered a grant for which she had not applied (23). She mentions the U.S. State Department’s 2005 Rhythm Road program, based on jazz ambassadorial programs during the Cold War, which sent “hip hop envoys” to the Middle East and parts of Africa as an exercise in soft power, and Hillary Clinton’s much-quoted comment that “hip hop is America.” She then paraphrases *The Hip-Hop Wars: What We Talk about When We Talk about Hip-Hop—and Why It Matters*, Tricia Rose’s devastating 2008 analysis of U.S. commercial hip hop—which is of course the most widely diffused around the world—as promoting misogyny, violence, and racism, while emphasizing the importance of promoting its positive aspects and the contributions of women, Latino/-a, and white rappers. In this context, her taking issue with Miles White’s description of a 50 Cent concert in Prague in 2007, where he compares the “racially monolithic” audience in hip hop garb to a theme park crowd “half a world away,” is appropriate. Some would say that 50 Cent represents a theme park model of gangsta rap, and Helbig is right to criticize White’s reinforcement of a “Western European stereotype of Slavic people as uneducated and backward” (3), when the reverse is more likely true.

I should emphasize, however, that this book is about much more than hip hop. It is a nuanced study of issues of race, gender, and music as social activism (and hip hop as therapy) in post-Soviet and African society and a thorough historical analysis of race and racism in Soviet and postsocialist society. It is also a detailed account of the complex causes and effects of African migration to Ukraine and a careful study of the growing body of literature on African, east European, and U.S. hip hop, as well as the pitfalls of U.S. government- and NGO-sponsored forms of hip hop, and a lot more besides.

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Transitional and Retrospective Justice in the Baltic States. By Eva-Clarita Pettai and Vello Pettai. Cambridge, Eng.: Cambridge University Press, 2015. xiv, 375 pp. Appendix. Notes. Bibliography. Index. Figures. Tables. \$120.00, hard bound.

The history of transitional justice in the Baltic states is best captured by the metaphor of “beets and radishes.” Coined by Rein Taagepera, it describes the difference between the home-grown communists of Lithuania who facilitated Iosif Stalin’s an-