

"Mountain Wreath," as well, as he mentions, in passing, "Batrić's Sister" ("Batričeva sestra"). She is a symbol of sisterly sorrow – but also of revenge – as we recall that her lament for her fallen brother helped steel the Christian Montenegrins to take action against their Moslem brothers and sisters.

From the poems in this collection, there emerges a partial Serbian pantheon, including Sava, Simeon, Lazar, Tsar Dušan, Amfilohije (the martyred abbot of Hilandar), Gojko's wife, the mother of the Jugovići, the nine Jugovići, the Kosovo maiden and Batrić's sister, as well as the blind Abbot Stefan in "Gorski Vijenac," prefigured by a blind Hilandar monk. The poet modestly implies his own, literary lineage, from Sava through Domentijan (biographer of Sava), to Teodosije (another Sava biographer), through the prolific Vladislav (the "Gramatik"), who "washes" himself with ink, and Njegoš. Laković is a good poet who, after the failure of Milošević's Kosovo policy, may divine that Serbia has to shift to a more lyrical, Sava-style, "feminine" model, shunning the blundering heroic mode, or better yet, putting it in a glass case in the National Museum, labeled "Medieval Way of Doing Business."

Serbia and its neighbors need no more mutilation, wailing females, mothers with broken hearts, and children raised on the milk of revenge. If talented poets like Laković choose, finally, to nourish the spirit of reconciliation and forgiveness between Serbia and its neighbors, they will have plenty to do. As for Sofija Škorić's translation, she is to be highly commended for bringing this English version before the public. Her translation is accurate – although I would disagree with a few of her interpretations. She errs at times on the side of excessive literalness, for example, following the Serbian syntax too closely (see the poem about Sava quoted above). This can easily be corrected in her next edition, which, one hopes, will be based on Laković's second edition (1998), which has certain changes and includes more poems.

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Larysa M. L. Zales'ka Onyshkevych, ed., comp., and intro. *Antolohiia modernoi ukrains'koi dramy (An Anthology of Modern Ukrainian Drama)*. Kyiv-Edmonton-Toronto: Canadian Institute of Ukrainian Studies Press, TAKSON Publishing House, 1998. 531 pp.

Larysa M. L. Zales'ka Onyshkevych, comp. and intro. *Blyzniata shche zustrinut'sia, Antolohiia dramaturhii ukrains'koi diaspory (Twins will Meet Again, An Anthology of Ukrainian Diaspora Dramaturgy)*. Kyiv, Lviv: Vydavnytstvo "Chas," 1997. 627 pp.

An anthology, to be true to the etymological intent of its genre, would have to contain only genuine literary "garlands." Otherwise it is but a compilation of generically similar yet artistically diverse pieces of writing. In our aesthetically decentered time few if any anthologies satisfy such a stipulation since the question of which works deserve to be "anthologised" is determined either by "*de gustibus non est disputandum*" or by the extra-aesthetic motives of the editor.

The anthologies under review are no exception to the current critical directions. The first, according to the editor's acknowledgment, was elicited by her academic needs while she taught Ukrainian drama at Rutgers University. Thus her didactic rather than her narrowly literary intention has framed her selection of plays, her introductory essay, "Modernism in Drama," and her explicatory articles to each selection. And yet, this extra-aesthetic intention has not deprived this anthology of its relevance as an historically panoramic and artistically coherent work. Focusing on modernism, it features the following plays: Lesia Ukrainka's *In*

*Wilderness (U pushchi)*, Mykola Kulish's *People's Malakhii (Narodnyi Malakhii)*, *Sonata Pathetique (Patetychna sonata)*, Volodymyr Vynnychenko's *The Prophet (Prorok)*, Ivan Kocherha's *The Masters of Time (Maistry chasu)*, Liudmyla Kovalenko's *The Heroine is Dying in the First Act (Heroiinia pomyraie v pershim akti)*, Ihor Kostetskyi's *A Play About a Great Man (Diistvo pro velyku liudynu)*, Bohdan Boychuk's *Hunger (Holod)*, Olexa Kolomiets's *The Planet Sperania (Planeta Speranta)*, and Velerii Shevchuk's *The Birds from an Invisible Island (Ptakhy z nevydymoho ostrova)*. The juxtaposition of these prerevolutionary, postrevolutionary, and diaspora playwrights compensates for the ideological differences in their dramatic activity. The reader, at least this reviewer, receives these plays as components of one unified creative process.

Onyshkevych's essay, "Modernism in Drama," which attempts to link Ukrainian modernism with Western European modernism, appears to be somewhat audacious in its generalizations and is wanting in specifics. To do justice to this topic, it perhaps should have been discussed in the critiques of each play since all ten of them, as the editor herself observes, "represent practically each major trend or style in Western drama" (11).

The second anthology, named after Ihor Kostetskyi's "spectacle in masks," includes seventeen plays, all written between 1920–1980, i.e. during "the age of modernism or postmodernism" (25), by Ukrainian playwrights in exile. These are: Elisei Karpenko's *Edelweiss*, Volodymyr Vynnychenko's *The Song of Izrael (Pis'nia Izraillia)*, Leonid Mosendz's *The Eternal Ship (Vichnyi korabel')*, Liudmyla Kovalenko's *Domakha*, Ihor Kostetskyi's *The Twins will Meet Again (Blyzniata shche zustrinut'sia)*, Yurii Lypa's *The Ship That is Leaving (Korabel', shcho vidplyvaie)*, *Conscription (Verbunok)*, Ilarion Cholhan's *The Lane of St. Spirit (Provulok Sv. Dukha)*, Yurii Kosach's *The Play about George the Conqueror (Diistvo pro Yuriiu Peremozhisia)*, Ivan Bahrianyi's *The General (General)*, Bohdan Boychuk's *Condemned (Pryrecheni)*, Yurii Tys' *Don't Cry Racheal (Ne Plach Rakhile)*, Vira Vovk's *The Funny Saint (Smishnyi sviaty)*, *The Iconostasis of Ukraine (Ikonostas Ukrainy)*, Yurii Tarnavskyy's *Four Projects for the Ukrainian National Flag (Chotry proiekty na ukrains'kyi natsional'nyi prapor)*, and Vasyli' Barka's *The Prayer Book of Neophytes (Molytovnyk neofitiv)*, and *Oratoria*.

Are these seventeen plays the "garlands" of the diaspora dramaturgy? Hardly. Conceivably, Vynnychenko's, Kostetskyi's, and Kosach's plays display the hand of the experienced dramatist. Vynnychenko's "The Song of Izrael" deals persuasively with the divine and human redemption of one's rapture with ancestral bonds; Kosach's psychological drama *The Play . . .* probes skillfully into the soul's inner collision as the cause of an outer tragedy; and Kostetskyi's *The Twins . . .* ironically challenges the conventions of personal and public choices. These are prevalent and supraethnic themes even though they are presented in a mimetically credible Ukrainian setting. The remainder of the plays are but medlies, stylistically and compositionally diverse pieces. Although ostensibly written in the age of modernism and postmodernism, they do not share in the modernist liberation of the libido, in the new dramatic language of desire or, to borrow a term from Lionel Trilling, in the escape from societal bonds.

Does the thematic and dramatic inadequacy of some of these plays prove that exile is inconducive to imaginative writing? Perhaps, even though the problem cannot be attributed solely to it. The fact that most of these plays were not written by professional playwrights but by poets and prose writers may also have impacted them adversely. The positive aspect of this anthology, however, is its stated intention, to familiarize the reader in Ukraine with the practically unknown dramatic writing of the diaspora. For this philological reason alone, the anthology is a contribution to Ukrainian culture in general and the history of Ukrainian literature in particular. For a historian of Ukrainian drama it is a *sine qua non*.

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