



Alessandro Achilli, Serhy Yekelchik,  
and Dmytro Yesypenko, eds.

*Cossacks in Jamaica, Ukraine  
at the Antipodes: Essays in  
Honor of Marko Pavlyshyn*

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*Reviewed by Ostap Kin*

The title of this impressive volume features both “Cossacks” and “Jamaica,” alluding immediately to one of the key postcolonial texts in Ukrainian literature — the poem “Jamaica the Cossack” by Yurii Andrukhovych, written several decades ago. The poem plays with an image of kozak Mamai (Mamai the Cossack) who is usually depicted in artwork as one who rests by an oak tree with a stately *bandura*, refreshing spirit, and faithful horse; the poet, however, catapults a lyrical character from Ukraine into the Caribbean world where this Cossack is found contemplating life, pondering philosophical questions and overall enjoying (it looks like, for the most part) local life and people:

and now I drink moonshine together with Dick the Pirate  
I tell him come to your senses, repent I tell you bastard  
is it really that if you're European you don't have to be a man  
why the fuck have you sold yourself for thirty rotten escudos  
(trans. Vitaly Chernestky).<sup>1</sup>

In the volume's title, however, we have a plural form which suggests that Cossacks — more than one — are scattered and ready to observe, absorb and contemplate further. The “antipodes” part of the title underlines Ukraine's antipodal grounding. Finally, the subtitle emphasizes that this love of labor is a *Festschrift* honoring Monash University professor and literary scholar Marko Pavlyshyn, who throughout his scholarly career raised questions regarding Ukraine's antipodal manifestations

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1 Yuri Andrukhovych, “Jamaica the Cossack,” in Yuri Andrukhovych, *Songs for a Dead Rooster*, trans. Vitaly Chernestky and Ostap Kin (Sandpoint, ID: Lost Horse Press, 2018), 2.

multiple times. (The authors of this volume often reference Pavlyshyn's ideas or make them a springboard in their articles for the book.)

The book consists of forty-five essays, including prefaces by Ivan Dziuba and Alessandro Achilli. Thirty-two essays are written in English, and thirteen in Ukrainian. The absolute majority of these articles were written for the volume, with a few expanded, translated or reworked. This massive tome opens with Giovanna Brogi's essay on the sixteenth- and seventeenth-century language situation in Ukraine and Poland and ends up with Serhii Plokhii's deliberations about ongoing Russo-Ukrainian entanglement. In-between, a reader has a very wide array of scholarly articles covering a plethora of scholarly dilemmas and queries (mostly by literary scholars, but also by historians and political scientists).

Of course, it is impossible to discuss all these articles in a review like this, but a brief summary is worthwhile. The chronological order selected for this book helps to situate the key problems discussed and allow the reader to observe the trajectory of questions scholars tackle and time periods they work with. The topics involving the early modern times, in addition to the aforementioned article by Brogi, include pieces by Nataliia Yakovenko and Natalka Pylypiuk. In the nineteenth century we have articles working with some of the big names from that time—Ivan Kotliarevskyi, Mykola Kostomarov, Panteleimon Kulish, and Taras Shevchenko (four articles in total—you cannot beat the national poet, in the end)—and lesser known individuals, like Pamfil Yurkevych. For those in translation studies, it would be interesting to read how Yuliya Ilchuk analyzes the ways Mykola Hohol's (Nikolai Gogol) work was rendered into Ukrainian through centuries whereas Eleonora Solovei discusses the Ukrainian translations of *Romeo and Juliet*. The linguistic component of this volume is represented in three essays by Andrii Danylenko, Michael Moser, and Jonathan E. M. Clarke. As we drift into the twentieth century, we inevitably face questions related to Ukrainian modernism and discussions of its key literary figures in a broader sense. Serving as a bridge between the first half and the second half of the twentieth century is an article by Tamara Hundrova about Viktor Petrov's (Viktor Domontovych) novel as well as Sonia Mycak's essay on the development of Ukrainian Australian literature in the post-World War II period. The remaining decades of the Soviet century are covered in essays on topics as diverse as the manifestations of resistance in Ukrainian poetry of the 1960s, an arrival of the historian Ivan Lysiak-Rudnytsky to the Soviet Union in 1970, and a publication of Vasily Sukhomlinsky's book in Germany in 1968. The rest of the volume is dedicated to the period following the collapse of the Soviet Union, touching upon, among other things, questions of postcolonial studies and postcolonial literature, the postmodern canon, the poetry of war in Ukraine, and essays covering other topics in pre- and post-Maidan Ukraine.

In addition to enriching the field of Ukrainian studies in general, this *Festschrift* adds to the existing tradition of celebrating scholars working in the field of Ukrainian studies in the West. The beginnings of this trend are clearly visible since the mid-1950s, and the tradition has since gradually developed, actually becoming a tradition in the

late twentieth century.<sup>2</sup> Indisputably, the Pavlyshyn volume is a substantial addition to it in terms of scope, scale, and, last but not least, the text itself.

Thanks to the efforts of the volume's three editors—Alessandro Achilli (Monash University), Serhy Yekelchuk (University of Victoria), and Dmytro Yesypenko (the National Academy of Sciences of Ukraine) representing Australia, North America, and Europe, respectively—we all are fortunate enough to have this superb collection covering a truly wide range of topics and interests in the fields of Ukraine-related literary studies, history, and, generally speaking, the humanities. In addition to being a special gift for the honoree, these essays demonstrate rather compellingly what happens in the field of Ukrainian studies now. Certainly, this is not the broadest representation of scholarship on Ukraine but it is a very reassuring picture that suggests that fresh, innovative research is happening in this particular moment both in the West (again speaking broadly) and in Ukraine. Owing to the determined efforts of the editors, this volume will be specifically beneficial for any academic institutions, research institutions, or universities that have interests in Eastern Europe and, specifically, in Ukraine. This volume gives us a panoramic view of what happens in the field: once again, we have

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2 The list includes, but is not limited to, the following publications that appeared in the West, mostly in North America: Max Vasmer, ed., *Festschrift für Dmytro Čyževskij zum 60. Geburtstag am 23. März 1954* (Wiesbaden: Harrassowitz, 1954); Dietrich Gerhardt, Wiktor Weintraub, Hans-Jürgen Zum Winkel, eds., *Orbis Scriptus: Dmitrij Tschizewskij zum 70. Geburtstag* (Munich: Wilhelm Fink Verlag, 1966); William Edward Harkins, Oleksa Horbach, Iakiv Hurs'kyi, eds., *Zbirnyk na poshamu Iurii Shevel'ova=Symbolae in honorem Georgii Y. Shevelov* (Munich, 1971); *Eucharisterion: Essays presented to Omeljan Pritsak on his Sixtieth Birthday by his Colleagues and Students*, eds. Ihor Ševčenko, Frank E. Sysyn, with Uliana M. Pasicznyk, *Harvard Ukrainian Studies* 3–4 (1979–1980) [in two parts]; *Okeanos: Essays Presented to Ihor Ševčenko on his Sixtieth Birthday by his Colleagues and Students*, eds. Cyril Mango and Omeljan Pritsak with Uliana M. Pasicznyk, *Harvard Ukrainian Studies* 7 (1983); *Adelphotos: A Tribute to Omeljan Pritsak by his Students*, eds. Frank E. Sysyn and Kathryn Dodgson Taylor, *Harvard Ukrainian Studies* 14.3–4 (1990); Zvi Gitelman, Lubomyr A. Hajda, John-Paul Himka, Roman Solchanyk, eds., *Cultures and Nations of Central and Eastern Europe: Essays in Honor of Roman Szporluk* (Cambridge, MA: Harvard University Press for the Ukrainian Research Institute, 2000); Serhii Plokhy, Frank E. Sysyn, eds., *Synopsis: A Collection of Essays in Honour of Zenon E. Kohut* (Edmonton; Toronto: Canadian Institute of Ukrainian Studies Press, 2005); Andrew Colin Gow, Roman Senkus, Serhy Yekelchuk, eds., *Confronting the Past: Ukraine and Its History. A Festschrift in Honour of John-Paul Himka*, *Journal of Ukrainian Studies* 35–36 (2010–11); Olga A. Andriewsky, Zenon E. Kohut, Serhii Plokhy, Larry Wolff, eds., *Tentorium Honorum: Essays Presented to Frank E. Sysyn on His Sixtieth Birthday* (Edmonton; Toronto: Canadian Institute of Ukrainian Studies, 2011); Andrii Danylenko and Serhii Vakulenko, eds., *Studien zu Sprache, Literatur und Kultur bei den Slaven: Gedenkschrift für George Y. Shevelov aus Anlass seines 100. Geburtstages und 10. Todestages* (Berlin: Verlag Otto Sagner, 2012); *Zhnyva: Essays Presented in Honor of George G. Grabowicz on His Seventieth Birthday*, eds. Taras Koznarsky, Roman Koropeckyj, Maxim Tarnawsky, *Harvard Ukrainian Studies* 32–33 (2011–2014) [in two volumes].

here a strict chronological timeline, a variety of genres, a pallet of themes, and an array of multidisciplinary approaches to these questions.

The volume wraps up with a detailed bibliography of the works by Marko Pavlyshyn (it should be noted that aside from his academic oeuvre, he is the translator of significant postmodernist novels such as Izdryk's *Votstsek* (Wozzeck) and Andrukhovych's *Rekreatsii* (Recreations)—these were among the first postmodernist novels written in the early 1990s to appear in an English translation). On par with Pavlyshyn's 1997 "Avtobiohrafia" (Autobiography) which for obvious reasons need to be updated, we receive an image of the biographical and bibliographical trajectory of the scholar.<sup>3</sup>

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3 Marko Pavlyshyn, "Avtobiohrafia," in *Kanon and ikonostas* by Marko Pavlyshyn (Kyiv: Chas, 1997), 28–42.