

role of a woman from Kievan Rus, perhaps meant to symbolize Ukraine. A reader undeterred by the book's vague title and a mystifying cover design will find inside a collection of conversations with various Russians, Ukrainians, and Poles on topics ranging from Ukraine, Russia, and Europe to arts and politics, Holodomor, Chernobyl and Chechnya, solidarity and integrity, and the role of the elites and ordinary citizens in society. These conversations suggest that Ukraine's quest for a place of its own on the world map did not begin in 2013–2014 during the so-called Dignity Revolution; this period only finalized one stage in a long journey toward the European family. In 2010–2011, or during Victor Yanukovich's presidency, *Ukrainian Week* was able to provide a platform for discussion about Ukraine's future.

Olga Chekan belonged to both Russian and Ukrainian cultures. She studied at the Boris Shchukin Theater Institute in Moscow, and her career was launched on the Soviet screen. This hybridity is reflected in the biographical section: the editor uses the Russian spelling of her name, Elena Vasilievna Chekan, adding the Ukrainian version in brackets. The hybridity is confirmed in an article by Andrew N. Okara, a Russian-Ukrainian political and cultural analyst from Moscow, titled "Ukraine between Freedom and an Iron Calf of an Empire." The piece explores Russian-Ukrainian relations, and it is not until the end that a connection is made with Chekan herself.

The interviews are placed in a sequence that is neither chronological nor alphabetical. Some of the interviewees are well known: Boris Nemtsov, Vaclav Havel, and Krzysztof Zanussi; others, like Kerstin Jobst, Natalya Gorbanevskaya, or Ahmed Zakayev, may be question marks for the uninitiated readership. The volume gives voice to those representatives of the Russian empire who are no longer welcome in Russia (Yuri Shevchuk); those who have been killed (Boris Nemtsov); and those who, like the Chechen Ahmed Zakayev, live abroad with their dream of an independent Chechnya.

Better proofreading and more meticulous work with the English translation would have made this volume more trustworthy. As it stands, the bits of trivia on Olena Chekan are repeated over and over. There are discrepancies in the English spelling of proper names owing to a lack of consistency in transliterating from either Russian or Ukrainian. These details are indicative of the Ukrainian situation today. Ukraine is a work in progress, much like this cluster of interviews. Raw material may be cooked, a chrysalis may transform into a butterfly, and Ukraine may achieve independence, prosperity, and an agency of its own. Undoubtedly Olena Chekan has been a part of this process. (*Tetyana Dzyadevych*)

### About the Authors

**Krzysztof Brzechczyn** is Professor of Humanities at the Institute of Philosophy at Adam Mickiewicz University in Poznań.

**Tetyana Dzyadevych** is Instructor in Russian at the Department of Slavic and Baltic Languages and Literatures, University of Illinois at Chicago.

**Barry Keane** is Lecturer in Comparative Studies specialising in Polish and Baroque literature at the University of Warsaw.

**Jacek Koronacki** is Professor of Statistics and Director of the Institute of Computer Science at the Polish Academy of Sciences. He is also a political and social commentator and a regular contributor to the conservative Polish bimonthly *Arcana*.

**Rafał Malczewski** (1892–1965) is a Polish painter and writer.

**James S. Pula** is Professor of History at Purdue University Northwest and a noted specialist in things Polish.

**James Edward Reid** is a Canadian writer. His "On Translation: An Interview with Peter Dale Scott" was published early in 2016 in Volume 42 of the journal *Paideuma* at the University of Maine in Orono. The interview touches on Scott's time as a Canadian diplomat in Poland in the late 1960s, on his contact with Zbigniew Herbert, and, at some length, on his relationship with Czesław Miłosz.

**Adrian Lucas Smith** is a Briton enamoured of Zakopane.