

## Contents

|            |  |     |
|------------|--|-----|
|            | <i>Note on Translation and Transliteration</i>   | 9   |
|            | <i>Acknowledgements</i>  | 11  |
|            | <b>Introduction</b>  | 13  |
|            | A Look from a Rear-View Mirror:<br>At the Elisabethplatz in Czernowitz,<br>November 3, 1918  |     |
| <b>I</b>   | <b>A Baroque Optical Fold:</b>   | 43  |
|            | Lina Kostenko's Phantasmagoria of<br>Ukrainian History   |     |
| <b>II</b>  | <b>A Convexo-Concave Vision:</b>   | 73  |
|            | Nuala Ní Dhomhnaill's Cú Chulainn Cycle  |     |
| <b>III</b> | <b><i>Trompe-l'oeil</i> Sexualities:</b>   | 101 |
|            | The Erotics of Ukrainianness in<br>Oksana Zabuzhko, Yuri Pokalchuk,<br>Les Poderviansky and Yuri Vynnychuk   |     |
| <b>IV</b>  | <b>Zooming the Island In and Out:</b>  | 131 |
|            | Exploratory Desire in<br>Nuala Ní Dhomhnaill, Paul Muldoon,<br>Seamus Heaney, Richard Murphy,<br>Michael Longley, Ciaran Carson and<br>John Montague |     |
| <b>V</b>   | <b>Through the Dark Lens of <i>Woyzeck</i> and <i>Lenz</i>:</b>  | 161 |
|            | Violence and Postcolonial Schizophrenia in<br>John Banville and Yuri Izdryk  |     |

|                     |     |
|---------------------|-----|
| <b>Postscript</b>   | 189 |
| <i>Bibliography</i> | 195 |
| <i>Index</i>        | 217 |