

that the author cites Kharitonov, a genius literary stylist, copiously. Because of this abundant quoting, the reader gets a very good idea of the stylistic flavors of Kharitonov's oeuvre along with its subtle literary analysis and an ambitious and richly researched survey of Kharitonov's historical and cultural moment. It is an engrossing work that combines historical depth with critical sophistication. Students of Russian literature and Soviet culture will find it both informative and intellectually stimulating.

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How the Soviet Jew Was Made. Sasha Senderovich. Cambridge, Mass.: Harvard University Press, 2022. xii, 368 pp. Notes. Index. Illustrations. Photographs. Maps. \$39.95, hard bound.
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Looking at the title of this book one asks oneself whether there could exist such a well-defined entity as “the Soviet Jew,” given the almost 70-year history of the Soviet Union. Sasha Senderovich clearly had this question in mind when he wrote the Introduction. In it he explains that while the chronology of his work is mainly limited to analyses of the interwar period of the 1920s and 30s, “the figure of the ‘Soviet Jew’ as such would become prominent only decades later after its formation” (5). Senderovich writes a “cultural prehistory” (6) of the figure of the Soviet Jew that became familiar to the English-speaking reader in the second half of the twentieth century. The definition of the Soviet Jew itself is a descriptor used historically not by the Jews of the Soviet Union themselves but rather by those who were looking into the country from outside. Spatially, the figure of the Soviet Jew in this investigation is limited to Ashkenazic Jewry, who resided on the territory of the former Pale of Settlement. The book usefully opens with two maps of the Soviet Union, one showing western borderlands of the USSR 1922–39 with a shaded area indicating pre-1917 imperial Russia's Pale of Settlement. The maps help readers to narrow down geographically the notion of the Soviet Jew under Senderovich's exploration.

The book traces the figure of the Jew in literary and filmic texts and through the historical and cultural context in which it was produced, coined, and circulated. In Senderovich's own formulation, the Soviet Jew is “a figure of indeterminacy that emerged from within the Soviet project, was defined by it and, on occasion, defined it in turn” (8). In terms of language and Russian-Jewish interaction, Senderovich approaches his sources not as separately Russian or Yiddish but as always Russian/Yiddish. He notes that during the interwar period, Yiddish became a language with a number of centers of literary production, which included Minsk, Kiev, and Moscow, as well as Warsaw, Berlin, and New York. This Soviet Jew of the period evolved, in part, in the context of global literary discourse. While Senderovich studies mostly textual and filmic material, it should be noted that a number of Soviet Jews of the former Pale spoke other languages apart from Yiddish and Russian, and that a significant number of the older generation could not write or read.

Five chapters of the book consist of analyses of sources written in Russian and Yiddish, and the first chapter is dedicated to the work of acclaimed Yiddish writer David Bergelson. Bergelson's real life spatial trajectories parallel Senderovich's main postulate of the multidirectional mobility and liminality that formed the figure of the Soviet Jew. Born in Ukraine, Bergelson moved to Berlin with its thriving Yiddish literary scene in the 1920s, returned to the Soviet Union, wrote about Jewish colonists in Birobidzhan, became a member of the Jewish anti-Fascist Committee, was arrested

for “anti-Soviet crimes,” sentenced to death, and shot in 1952. His expressionist leanings resisted the pressure to write in socialist realist mode, further contributing to the paradoxical dynamic of belonging and marginality. The next chapter introduces a Yiddish-language novel by Moishe Kulbak, *The Zelmenyaners*, in the historical context of First Five-Year Plan. It shows authorial irony in the tale of a Jewish courtyard and its inhabitants in Minsk. While the courtyard is erased in the construction of the Soviet city, its scattered dwellers ostensibly remain a “breed into themselves” (80). This text allows Senderovich to write about *proste yidn*, simple and often illiterate Jews, who collectively are distinct from Jewish elites in the Soviet system. Chapters 3 and 4 deal with the texts and films that relate to the theme of Soviet Jewish people moving to new territories, which include Siberia and Birobidzhan. Some of these narratives rework the stereotypical “Wandering Jew” who not always victoriously arrives to Birobidzhan but continues his/her wanderings across the USSR and around the world. The final chapter revisits the decades of the 1920s and 30s and presents Isaak Babel’s stories about the folkloric trickster Hershele Ostoloper as a cipher for the Soviet Jew.

This well-researched book convincingly demonstrates that the figure of the early Soviet Jew characterized by both modernizing and preservationist tendencies is distinct from the figure of the Jew as a New Soviet Man.

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The Art and Science of Making the New Man in Early 20th-Century Russia.

Ed. Nikolai Kremontsov and Yvonne Howell. London: Bloomsbury Academic, 2021. xiv, 280 pp. Notes. Bibliography. Index. Illustrations. Photographs. \$115.00, hard bound.

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Arising from a conference held in 2019, Nikolai Kremontsov and Yvonne Howell’s edited collection offers a refreshingly interdisciplinary investigation of the seemingly ubiquitous “new man” (*novyi chelovek*) of the early twentieth century, exploring what this ideal meant to various authors, scientists, thinkers, and state officials in the years following the 1917 revolutions. Covering topics ranging from children’s dolls to ethnographic museum displays, taken as a whole this series of essays provides a wide-ranging, and oftentimes provocative, exploration of the multifarious imaginings, representations, and manifestations of the new man, in both its distinctly Soviet and international context.

Starting with the theme of “nurturing the new man,” the first chapters revolve around the question of how practices of knowledge production and dissemination were challenged by the post-revolutionary desire to create and sustain “new people.” Michael Coates explores the efforts of Aleksandr Bogdanov in particular to create a “socialist” encyclopedia, which was envisaged as a series of volumes not simply dedicated to capturing the world as it existed on its pages but building a new world by helping to develop a “proletarian system of cognition” (42). Lyubov Bugaeva hones in on the problematic demographic of the *besprizorniki* and state attempts to transform these youths through labor, health, and hygiene, how this came to be represented in contemporary culture, and how these Soviet approaches were influenced by American pedagogologists such as John Dewey. Staying with this focus on Soviet children, Olga Ilyukha’s chapter explores the place of dolls as a proxy for the new person, shaping play and reinforcing social ideals, from gendered behaviors to physical appearance. The author traces the evolution of these ideals from the pre-revolutionary period to