

was modernized music, distinctively Albanian, in the form of song books and other prescriptive repertoires. Importantly, this method of gleaned source material for new works across the folk, classical, and concert music repertoires extended to festival music.

Chapter 2, “Debating Song,” introduces the Festival of Song, a singular cultural-musical event founded in 1962 and still running. The Festival provides a narrative and analytical focal point for Tochka to dissect and examine intersections of state and popular music through pivotal moments of socialist Albania. Thus, chapters 2–4 address the break with the Soviets and adoption of the Chinese idea of cultural revolution (1965–69); the repressive anti-foreign measures directed by Enver Hoxha after the “liberal turn” of the 1972 Festival, which featured western pop-rock, and the subsequent artists’ purges; and Hoxha’s death in 1985 leading to Albania’s own period of *tranzicion* (1988–92), which aimed at musical pluralism and the “liberation’ of Albanian song from its socialist period and its integration with European styles” (149). The last chapter, “Promoting Albania,” addresses preoccupations with Albanian’s European image, the influx of private capital and recording technology, and the “elites’ mixed endorsements of a postsocialist program” (13).

The first Festival (1962), marked the birth of Albanian “light music” (*muzikë e lehtë*), and the Festival has remained the key and only national platform for the presentation, and transformation, of popular music, including, since 2004, the song selection for Albania’s participation in the Eurovision Song Contest. Absent an introductory definition, the reader will have to absorb a good deal of the text to learn what specific styles/sub-genres constitute the field of Albanian popular music. Early on, it was *estrada*, a curious mix of popular theater and music along with a few neighboring influences, notably the Italian *canzona* music; this was followed in later years by Yugoslav and western pop/rock. The definition of “economy” raises similar definitional issues. Even understood generically as “management of resources,” the Albanian music economy, as explicated here, lacks the exchange value to be truly considered an economic product. With the only recording studio and music broadcast in the country run by Radio-Television in Tirana, a commercial music market was non-existent. The author persuasively demonstrates that it is the state’s over-investment in, and masterful management of, “light music” as symbolic capital that allowed the command economy to stand for a market economy. This absence of even a rudimentary form of a music market speaks to Albania’s exceptionalism even within the context of comparable communist systems.

There is much more to be valued in Tochka’s study, including his sympathetic but critical appraisals of collaborators’ revisionist takes on socialism and its orderly culture. This book is a major contribution to Europeanist ethnomusicology, and an excellent read for any scholar interested in the political economy of music or in cultural histories of the Cold War.

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Beau Monde on Empire’s Edge: State and Stage in Soviet Ukraine. By Mayhill C. Fowler. Toronto: University of Toronto Press, 2017. xvi, 282 pp. Notes. Bibliography. Index. Photographs. \$75.00, hard bound.
doi: 10.1017/slr.2018.239

The early history of Soviet theater and stage is often told from a Russocentric viewpoint, with Moscow and Mikhail Bulgakov figuring prominently in the narrative.

Mayhill Fowler refocuses the outlines of Soviet theater history by telling the story of Kharkiv and of a theater that aimed to be both Soviet and Ukrainian. She describes the 1920s as a period of enormous creativity, in which individual inspiration and government plans jostled in the newly-minted capital of Soviet Ukraine. The playwright Mykol Kulish, the stage director Les Kurbas, the writer Ostap Vyshnia, and the set designer Vadym Meller were among a host of talents that produced a theater of genius. Most of this cohort were housed in the Slovo Building, which was conceived as a creative laboratory for the new culture (a project analogous the Moscow's House on the Embankment that Yuri Slezkine has recently described). By the thirties the Slovo Building had become a prison house, in which neighbors informed on one another and arrests took place regularly.

In the twenties, however, Kharkiv produced brilliant theater. Why was this? First, both the adjectives "Soviet" and "Ukrainian" were taken seriously by creative talents, who wanted the new culture to serve both the proletariat and the nation. Second, Ukraine's cities were culturally diverse, with communities that were Jewish, Polish, Russian, and Ukrainian. The mix of languages and traditions among talented and ambitious creators led to a remarkable ferment. Third, this territory that prior to 1917 been known as the empire's "Southwestern Land" was being given a new identity as Soviet Ukraine. Multiple groups, who from the late nineteenth century had created extraordinary musical and theatrical entertainment in this part of the world now felt called upon to exert political and cultural influence upon this emerging identity.

Fowler introduces several new terms. "Beau monde" captures the relations between artists, state authorities and journalists, whose lives intersected and who worked together in the twenties as creators and sponsors of the new cultural scene. The collaboration was ripped apart in the early thirties, although, amazingly theatrical creativity continued even in the gulag, where Les Kurbas continued to stage plays. By the thirties, however, Soviet Ukrainian culture had been demoted by Moscow from "official" to "provincial" status; many artists were forced to move or were silenced; Yiddish and Polish theaters were closed; European influences, which before 1917 had been imbibed by the Ukrainian, Polish, and Jewish populations in the Austro-Hungarian empire, and which were evident in experimental art and theater of Ukraine in the 1920s, were forcibly expunged.

"Literary Fair" captures the sense of free-for-all that characterized the twenties. Fowler demonstrates the overlapping between creative talents and the GPU (secret police) personnel. These were connections established through friendship and romance, as well as through surveillance and persecution. The political elite and GPU officials attended theater performances. They witnessed and patronized the astoundingly successful plays and cabaret performances. As guardians of political orthodoxy, they commented on and interfered in productions. The last part of the book's story told is based on archival evidence from secret police files. It is a harrowing tale of betrayals, denunciations, interrogations, the creation of fake organizations and false testimony. This archival evidence indicates that pressure was being exerted to impose a rigid hierarchy in the political and cultural spheres. Moscow and Leningrad were to be recognized as the exclusive centers of cultural life, and the "provinces" were to accept their status as periphery. Hence, experimentation, European influences, and the complex multi-national identity of Ukraine's cultural scene had to be eliminated.

This story has been told before, but Fowler broadens the discussion's scope and reinvigorates it through the introduction of new concepts. The previous focus on national consolidation and nationalism tended to narrow the focus. Fowler reminds us that this was, after all, a generation that rejected both imperial Russia and the

capitalist west, Moscow's imperial fantasies and its own village-centred, anti-modernist tendencies. Convincingly, the author suggests that the generation of the 1920s still remains largely misunderstood. Their story was a more complicated and intriguing one, and theater played a key role in shaping a discourse around their concern with culture, politics, and identity. This is an elegantly written and entertaining book, with a well-crafted argument, and a timely focus on Ukraine's cultural diversity and identity politics.

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Images of Rupture between East and West: The Perception of Auschwitz and Hiroshima in Eastern European Arts and Media. Ed. Urs Heftrich, Robert Jacobs, Bettina Kaibach, and Karoline Thaidigsmann. Heidelberg: Universitätsverlag Winter, 2016. 547 pp. Index. Photographs. Tables. €68.00, hard bound.
doi: 10.1017/slr.2018.240

The volume under discussion is the result of a 2011 international interdisciplinary conference that took place in Heidelberg. The multitude of authors and topics present in the book reflects the scope of the conference and ambition of its organizers, who wanted "to map the perception of Auschwitz and Hiroshima in Eastern Europe in a comparative perspective" (11). And map they did, very extensively, forcing this reviewer to present only a short summary of the content of their excellent book. The unruly title of the volume reflects the most important aspects of the conference: the issue of representation of Hiroshima and the Holocaust and the question of the nature of these two catastrophes. The authors of the papers use both Auschwitz and Hiroshima not only as signs of the very materiality of these phenomena, but also to ponder their consequences that last until today.

Are Auschwitz and Hiroshima *ruptures* of civilization, the authors ask? Do they constitute a breach of civilization or its perverse continuity? Are they related? What was their impact on the cultures and politics of western and eastern Europe? How were they understood, and why were the western and eastern reactions so different? How were they presented in newspapers, poetry, prose, music, and film? These and other questions underlie each of the papers, including those devoted to a single event or artist. The main worry hovering over the volume is "the future genocidal potential opened up by these unprecedented instances of wholesale annihilation" (10). Searching to understand the nature and the consequences of Hiroshima and Auschwitz, several of the authors reach back to the writings of Hannah Arendt, Günther Anders, and Theodor Adorno, but most start with concrete texts, events or situations.

The first part of the book presents the American, German, and Japanese perspectives on both cases of mass annihilation; here I would like to single out the paper of Ran Zwigenberg, "The Hiroshima-Auschwitz Peace March and the Globalization of the 'Moral Witness.'" The paper is a fascinating instance of the archeology of today's ways of celebrating and mourning both events. The other papers in this section speak about Japanese-American writers on World War II (Bettina Hofmann), pacifism (Makiko Takemoto), and the feeling of victimhood that allowed the United States not to face its role as perpetrator (Robert Jacobs). Among many fascinating illustrations in the volume, I was struck by the reproduction of the cover of the 1948 Bantan edition of John Hersey's *Hiroshima*. It shows a typical American middle-class couple, the man supporting a desolate woman and looking back at a light indicating the destruction of