published between 1994 and 2012 by well-known authors such as Izabela Filipiak, 1961 (*Absolutna amnezja*, 1995); Andrzej Stasiuk, 1960 (*Jak zostałem pisarzem*, 1998); and Joanna Bator, 1968 (*Piaskowa góra*, 2009; *Chmurdalia*, 2010), as well as by lesser-known ones. Among the novels mentioned most often are *Dziewczyny z Portofino*, 2005, by Grażyna Plebanek, 1967; *Jutro będzie lepiej*, 2008, by Mariusz Maślanka, 1975; and *Aleja Niepodległości*, 2010, by Krzysztof Varga, 1968. *Panna Nikt*, 1994, by Tomasz Tryzna, 1948, and *Samo-loty*, 2005, by Marek Stokowski, 1957, are quoted frequently as well, so Vassileva-Karagyozova does not strictly adhere to authors born between 1960 and 1975. Aspects that most texts have in common are the domestic settings and the focus on dysfunctional familial relationships. Parental, state and church authorities are perceived as similarly defunct, leaving the adolescent protagonists without behavioral and moral models.

The first chapter "The Displaced Generation of the Children of Martial Law," draws attention to the generation's ambiguous attitudes to politics. The journalistic and philosophical sources quoted by Vassileva-Karagyozova describe the 89ers as the "*anti*generation," a term coined by the poet Piotr Kępinski, (34). The sociologist Krzysztof B. Kruszewski blames the misbehavior of the Solidarność elites, once they had won political power, for the 89ers' political disillusionment that made them come up with the contradictory idea of "revolting conservatism" (27).

The genre of choice for the antigeneration's writers was the *Bildungsroman* in the form of the liminal novel. The protagonists of post-1989 novels fail to find their identities as indicated by the title of Chapter 2, "Arrested Maturation." "Emasculated Men, Absent Fathers" (Chapter 3), are deplored. The negative depiction of deviant mother figures is at the center of Chapter 4, "Exorcising Mother-Demons: The Myth of the Polish Mother Revisited," which discusses the Polish mother myth as a part of the dichotomist martyr-warrior myth. Many of the novels' protagonists are "At the Roots of Apostasy" (Chapter 5), their relation to the Catholic Church is in a transition from firm adherence to institutional distrust.

Vassileva-Karagyozova takes into consideration aspects of gender, postcolonial literary theory, anthropology, sociology and psychology and draws a convincing picture of a society in transition and its generational struggles. The novels of the 89ers appear as a surprisingly unified body of literature. This observation confirms Vassileva-Karagyozova's initial thesis that literature was and is a mode of identification for this (non-)generation.

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Jüdische Räume und Topographien in Ost(mittel)europa: Konstruktionen in Literatur und Kultur. Ed. Klavdia Smola and Olaf Terpitz. Opera Slavica; Neue Folge 61. Wiesbaden: Harrassowitz Verlag, 2014; 274 pp. Appendix. Notes. Bibliography. Illustrations. Photographs. Tables. €58.00 / $63.40, hard bound.

In the past decades, Slavic scholars such as Mikhail Bakhtin and Iurii Lotman have significantly contributed to the formation of the *spatial* and the—rather European-based—*topographical turn*. In recent years, the spatial turn has invigorated Slavic Studies. In particular, it has significantly inspired Slavic-Jewish Studies, which has become an active field of interdisciplinary research.

Following publication of the volume *Jewish Spaces*. *Die Kategorie Raum im Kontext kultureller Identitäten* (edited by Petra Ernst and Gerald Lamprecht in 2010), Klav-

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dia Smola and Olaf Terpitz present new approaches to the field. Their edited volume deals with Slavic-Jewish literatures and the performing arts from the 19th to the 21st centuries. Geographically, it extends from Prague and Theresienstadt to Poland, Lithuania, Ukraine, Russia, and Israel.

Olaf Terpitz opens with feuilletons by Lev Levanda writing in Russian, Antoni Słonimski writing in Polish and the Yiddish author Sholem Aleichem. He shows how this polyphonic genre functions as a gauge of modernity and as a "cultural archive" (15) for the Jews in eastern Europe. Levanda's, Sholem Aleichem's, and Słonimski's feuilletons cover the urban spaces of Vilna, Kiev, and Warsaw and, at the same time, offer various transterritorial connections.

Boris Blahak explores Franz Kafka's topographically and socially-tinged German and his situative use of the Czech language within a multiethnic Prague. Analyzing Kafka's prose manuscripts, two aspects form the core of this precise sociolinguistic study. First, Kafka's "exophonia," that is, the unfamiliar sound of his specific Prague German which is given expression in his literary texts (*The Missing Person*, *The Trial*). Second, a strong dyad connection between Jewishness and Slavic (Czech) acculturation as revealed by the linguistic analysis of Kafka, who was generally a linguistic purist.

Based on an account of educational reforms and a survey among students, Astrid Winter's article sheds light on the changing reception of Kafka in the Czech Republic. It echoes his betweenness as a Jewish author writing in German in a multicultural Prague. Kafka's Jewish identity and his place of origin in Prague supersede his usually national-based assignments to German literature. Suppressed during the Nazi occupation and almost falling into oblivion under communism, Kafka is now canonized as a Czech writer due in part to the great interest in a multicultural Slavic-German-Jewish Prague, despite the fact that Kafka wrote in German.

Natasha Drubek's account of the use of the German and Czech languages by Jews and foppishness in the "ghetto camp" Theresienstadt (Terezín) completes the "Czech section" of the volume. The detainees there were mostly assimilated Jews from Bohemia and Moravia, Germany, Austria, the Netherlands and Denmark. Drubek reports on the Slavonic-German linguistic side of their "enforced community" (Hans Günther Adler). These under-researched language phenomena may serve as a stimulus for further comparative research in Holocaust Studies.

The following three papers deal with the representation and symbolization of space in Jewish literatures from post-revolutionary avant-garde writing (Britta Korkowsky), to late socialist Jewish authors (Smola), to Grigorii Kanovich (Christina Parnell).

Britta Korkowsky explores spatial semantics in Ilya Ehrenburg's *Julio Jurenito* (1922). In this autobiographical, picaresque-satirical novel, the unreliable narrator blends Jewish messianism, national stereotypes, and a transnational and extraterritorial concept of writing. The desire to destroy European civilization in order to bring salvation is projected onto real spaces like Europe and Russia. The exotic Senegal and the Caucasus function as cliché-paradises and alternative models to Europe. Given the satirical acuity of the novel, a discussion of Nietzsche, Spengler, and Heine might be a valuable contribution to the topic.

The traditional deterritorializing model of a Jewish homeland is revised in Jewish dissident literature of the late Soviet Union. As Klavdia Smola points out, the Russian-Jewish prose of the 1960s–1980s reintroduces religious spatial topoi (the Exodus). In a socialist environment which was messianic in itself, the (utopian) space of Israel is mythologized and sacralized. The works of authors like Efraim Baukh, David Markish or Eli Liuksemburg represent a highly coded, non-official Soviet-Zionist prose. Their complex conceptualization of historical events and Jewish spaces is an

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essential part of the re-invented Jewish tradition within a Russian-Soviet mythological framework.

Christina Parnell uncovers the bygone multiethnic space of Jewish life in Lithuania in Grigorii Kanovich's novel *The Devil's Spell* (2009). Kanovich's dirge-like prose about the extinction of Lithuanian Jewry from 1941 on evokes the fictional *shtetl* Mishkine as a place both of evil and of longing. Kanovich, a Jewish-Lithuanian, Russian-language author living in Israel today, creates a literary space of high mnemic potential interspersed with idyllic evocations of nature. Along with aesthetic and topological characteristics, Parnell gives an insight into the political dimension of Kanovich's writing in contemporary Lithuania.

The last two articles in the volume are inspired by a performative approach to Jewish spaces in eastern Europe or are related to it. Tanja Zimmermann analyzes the politically and socially engaged video project by Artur Żmijewski, who reveals the mnemic energy of Polish songs and language by contrasting it to the evanescent bodies of Polish Jews having immigrated to Israel. In a radical subversion of Zionism, the art group *Jewish Renaissance Movement in Poland* (*JRMiP*) calls for a return to Poland. It debunks totalitarianism and cautions against the compulsion to repeat historical cataclysms. By citing the ambivalent fusion of Jewish and Polish history and messianisms, both projects create intense "resonance chambers" (221) of spatially-bound remembrance.

Monika Bednarczuk acquaints the reader with the performative and pedagogical memory work on the Holocaust anchored in local history and topography by the *Zentrum Brama Grodzka—Theater NN* in Lublin, Poland's "little Jerusalem" (248). The center (re)produces Jewish-Polish culture and the Shoah experience in its theater plays and oral and living history projects. By evoking the narrative and material cultural archive, it (re)vitalizes a common history that, topographically, has become invisible.

The volume gives an interesting overview of topographical topics in Slavic-Jewish Cultural and Literary Studies in Germany and Austria today. A more methodical reflection of the spatio-temporal entanglement and mnemic potential would be a desirable for the introduction, however. Despite the fact that the volume might appear as thematically and methodically heterogeneous, this edited volume by Klavdia Smola and Olaf Terpitz offers valuable (re)evaluations of Jewish (in-between-) spaces in various media and in various historical, literary and epistemic contexts.

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The Far Reaches: Phenomenology, Ethics, and Social Renewal in Central Europe. By Michael Gubser. Stanford: Stanford University Press, 2014. xvi, 335 pp. Notes. Index. $90.00, hard bound.

Michael Gubser approaches central European philosophy in a fresh, "non-continental," manner. Luckily, we obtain more than just another useful introduction to *Phenomenology, Ethics, and Social Renewal in Central Europe* for English-speaking readers. The book offers inspiring new insights for continental readers, too. In addition to his thorough understanding of the scientific core of phenomenology, Gubser's competences lie in the field of intellectual and political history. This allows him to sally out for the "far reaches," which, in geographic terms, are the extensive landscapes of *Germania* and *Slavia* that intellectually stand for a political history of phenomenol-

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