"ordinary" (145) citizen had no right to exit the USSR freely, contributed to the feeling of imprisonment.

Rights in and of themselves is a concept that is difficult to detangle. Fournier offers us several interpretations of rights she observed among the Ukrainian high-school students. She makes a distinction between the rights as political and civic rights and rights as will-based freedom. Such interpretation, as Fournier suggests, might be related to child-like interpretations of rights, which are largely based on immediate self-gratification, however, the "bandit" pedagogy reinforces this later interpretation. The discourse of rights is further complicated by the dichotomy of Soviet and Western modernities, which stress different points. Chapter 5 explores young people's interpretation and practice of Soviet socioeconomic welfare rights and Western political and civil rights based on their experiences with the new capitalist system and perceptions of European identity.

The underlining theme that runs through Fournier's analysis is the difficult dialog between rights and responsibilities. As several of the teachers point out in an interview, the students demand rights, yet fail to see or choose to ignore the connection between rights and responsibilities. Fournier's analysis highlights the murkiness of this relationship in the whole of society, which manifests itself in further tension between the citizenry and the state. However, she remains positive. Fournier concludes by reflecting on the 2010 presidential election in light of her research. She suggests that perhaps the fears about Ukraine's return to a Soviet-style system are ungrounded. The new truly post-Soviet generation has shown that while they did not fully adopt Western values as a given, they nonetheless understand the discourse of rights and "freedom within the law" (183).

All in all, Fournier has produced an insightful and compelling study grounded in the masterfully sited body of sociological and anthropological literature. The book is also a delightful read, peppered with anecdotes of young peoples' behaviors (and misbehaviors) in and outside of school. It is an excellent book for anyone interested in Ukrainian politics and society as well as those studying the application of human rights cross-culturally.

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http://dx.doi.org/10.1080/00905992.2013.822223

Odessa: genius and death in a city of dreams, by Charles King, New York, W. W. Norton & Company, 2011, 336 pp., $27.95 (hardcover), ISBN 9780393070842, $16.95 (paperback), ISBN 9780393342369

Charles King offers a highly engaging story about Odessa. A city connected with Sergei Eisenstein's film *Potemkin*, easygoing humor and irony, Soviet popular music, and today's Brighton Beach, Odessa becomes the scene for a variety of geniuses – some famous, others infamous – whose exploits others have revised or erased over time. King's book is divided into three sections, "City of Dreams," "The Habitations of Cruelty," and "Nostalgia and Remembrance." "City of Dreams" describes the emergence of Odessa as a cosmopolitan city on imperial Russia's Black Sea coast. Imperial Russian officials – including French nobles serving the Russian court – wrested control of the region from the Ottoman Empire in 1789. They turned this former Tatar settlement into a rationally-planned city with broad avenues, squares, and monuments reminiscent of Washington,

DC, created a few years earlier. By the middle of the nineteenth century, Odessa became an international port shipping the Russian Empire's grain to the rest of the world. Odessa drew in Jews from Austrian Galicia and other parts of Russia's Pale of Settlement due to more liberal residence and business laws. By the 1830s, Jews were replacing Italians and Greeks as the city's main merchants and traders. By the 1870s, they supported a more secular-oriented version of Judaism, the *maskilim*. Odessa's Jews, consisting of 34% of the population by 1897, inhabited a city that, while separated by ethnic and religious groups, lacked clear distinctions based on nationality.

While it realized imperial dreams of becoming a southern window on Europe, Odessa also became scene to nightmares. As Odessa faced numerous outbreaks of the bubonic plague in the early nineteenth century, Odessans made fortunes helping people and goods evade inspections or hosting visitors who were quarantined. Thus Odessans early on displayed a knack for evading the law and turning situations to their advantage. Odessa also became a channel for subversive ideas and movements. From 1823 to 1824, it was home to the poet Alexander Pushkin, who not only got involved in an extra-marital affair with the wife of Odessa's top official (the governor general of New Russia, Mikhail Semyonovich Vorontsov), but penned irreverent verses about Vorontsov himself, as well as poems that praised liberty and thus reeked of sedition. Somewhat earlier (1814), Odessa had become home to an underground conspiratorial organization, Philike Hetairia, or Society of Friends, dedicated to uniting Greeks at home and abroad and overthrowing Ottoman rule over them. By 1878, the city had witnessed its first trial and execution of a socialist revolutionary.

"Habitations of Cruelty" explains the ascending violence that led to the destruction of Odessa's Jewish community during World War II. As late nineteenth century Odessa declined as a center of the world grain trade, its press featured lurid stories of unrest and crime, often connected with the rough-and-tumble neighborhood of Moldavanka, home to a network of Jewish criminal underworld "kings." King connects this seedy, restless side of Odessa to social and ethnic violence culminating in pogroms against Jews during the Revolution of 1905. Growing violence against Jews and efforts to organize Jews' defense shaped the career of Vladimir Jabotinsky, whose militant Zionism resonates with right-wing politics in today's Israel. Revolutions in 1917, followed by civil war and further pogroms against Jews, greatly changed Odessa. The Jewish population more often comprised widows and children than merchants and shopkeepers. While Odessa became a city people were leaving rather than coming to, it played a major role legitimating the young Soviet state. Sergei Eisenstein's film about the Revolution of 1905, *Potemkin*, besides turning the Odessa steps into one of modern cinema's icons, erased memories of the pogroms and suggested Odessans supported the early Bolsheviks.

World War II made Odessa a city of mass death. Here the Holocaust took place not under German supervision, but under the Romanians, who made Odessa capital of their newly annexed region, Transdnistria. The evil genius behind it was Transdnistria's governor, Gheorghe Alexianu, a professor of law who, like others from Romania's Generation of 1918, had tried, and failed at, assimilating lands Romania annexed after World War I. Transdnistria was to be a second chance at expanding the Romanian nation; the Jews were an obstacle to these plans. Odessans' reputation for outmaneuvering the authorities, skirting the law, and profiting off adversity contributed to the Jews' destruction. Accustomed to surveillance and denunciations under Soviet rule, they made use of denunciations under Romanian rule to emphasize their status as victims under the Soviets, gain others' property, or settle grudges with others. While today's Odessa has trees memorializing righteous citizens who saved Jews, there were entire forests of Odessans who denounced

Jews, expressed hatred of them, or ignored what happened to them. Others, like Odessa's mayor, Gherman Pântea, voiced objections to the roundups and executions of Jews, yet took no further actions to influence events.

"Nostalgia and Remembrance" then discusses how memory and nostalgia subverted Odessa's past, including the events of World War II, and remembrance of this past. Official anti-Semitism impeded the revival of Odessa's Jewish community. By 1959, only 12% of the entire Odessa Region was Jewish. Odessa meanwhile became an official Soviet "hero city," despite Odessans' collaboration with Romanians during World War II. Soviets fell in love with Odessa and its *shanson* melodies performed by Mark Bernes, who was not from Odessa, yet gained fame playing an Odessan in the propaganda film *Two Warriors* (1943). Musician Leonid Utesov, who really was from Odessa, produced jazz hits that led to myths about "Old Odessa" being the real home to jazz music. Odessa became a beloved Soviet vacation spot on the Black Sea. Halfway around the world, it inspired a replica of itself on Brooklyn's Brighton Beach. Home to eastern European Jews at the beginning of the twentieth century, Brighton Beach after the Soviet Union's demise drew in Russians, Ukrainians, and others from the Soviet Union, leading to a Russian-speaking community that sounds and smells like its counterpart along the Black Sea.

King reveals much about Odessa's past that has become obscured or forgotten over time. Using archival sources from Odessa and from the United States Holocaust Memorial Museum in Washington, DC, his book provides insight into issues like collaboration and genocide during World War II. His vivid prose and skillful juxtaposition of different characters makes this a superb read for specialists and non-specialists. Specialists may find fault with King's treatment of what he calls "Russian nationalism" on page 153. Was Russian nationalism on the rise by the beginning of the 1880s in Odessa, as King suggests? Russian violence against Jews could have been because of religious, class, or ethnic reasons, and possibly not at all because of national ones. Yet King's book, especially when it deals with the twentieth century, sheds light on why it became possible for Odessans, known for their conviviality, to allow the destruction of a people so integral to the city's enduring myths. World famous, cosomopolitan, Odessa has a highly disturbing past that defies simple explanations. King compels us to reflect on what it means to belong to a community in the modern world.

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http://dx.doi.org/10.1080/00905992.2013.853433

Speaking Soviet with an accent: culture and power in Kyrgyzstan, by Ali İğmen, Pittsburgh, PA, University of Pittsburgh Press, 2012, 236 pp., including illustrations, notes, index, US$27.95 (paperback), ISBN 978-0-8229-6206-9

This book excavates the formation of modern Kyrgyz cultural identity under Soviet state supervision in the 1920s and 1930s. Using the Kyrgyz state archives, oral history interviews, life stories of Kyrgyz actresses, and the works of Kyrgyz novelist Chingiz Aitmatov, İğmen delves into the aims of Soviet cultural policies from the Bolshevik Revolution to World War II in the Kyrgyz Republic and into the ways that the Kyrgyz incorporated