

for their ignorance of Marxism-Leninism and their role in the broader degeneration of party standards after the war (165–66). But among these millions, many did enjoy upward mobility sufficient to eventually form the innumerable and enduring leadership groups in party-state structures bound primarily by wartime experience and veteran status. This long-term process is much more important to explaining the impact of demobilization on Soviet society and its post-war development than membership regression among veterans. Analyzing this upward mobility, which often involved climbing on the heads of other veterans and civilians to get up the ladder, may reveal exciting evidence of the social hierarchies with which Dale is concerned and, more broadly, the un-egalitarian DNA of Stalinist social mobility.

This book may spur historians into such adventures and the dark space of Soviet society's "transition" from war to peace, a term which by virtue of such works as Dale's, seems less useful to describe this space.

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Soviet Space Mythologies: Public Images, Private Memories, and the Making of a Cultural Identity. By Slava Gerovitch. Pittsburgh: The University of Pittsburgh Press, 2015. xviii, 232 pp. Notes. Bibliography. Index. \$27.95, paper.
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In *Soviet Space Mythologies* Slava Gerovitch examines the tensions underpinning the key myths of the Soviet space age. These dynamics have less to do with the regime's ideological demands or the political imperatives of the Cold War than with the vagaries of memory and the peculiarities of the sources that shaped and documented those memories. Focusing on the cosmonauts and engineers who were the human forces behind and representatives of a program shrouded in secrecy, the book engages the ironies of the identity crises that defined and still inform the cultural memory of the glory days of the manned spaceflight program: Were cosmonauts daring explorers, skillfully navigating the dangers of traveling in outer space, or were they merely human cogs in the automated system of their space craft? Was the space program's primary purpose military or to explore new environments? Could the regime's penchant for secrecy be reconciled with the imperative to celebrate Soviet technological prowess and the potential of the "New Soviet Man"?

Gerovitch presents a convincing case for answering the first two questions with "both" and the third with "yes." The first cohort of cosmonauts were pilots of considerable skill who expected to "fly" their craft. Working with designers who saw automation as the ultimate safeguard against human fallibility, the cosmonauts continued to lobby for more control over essential mission operations, even as engineers pursued more technological solutions and opted for redundant automation. Challenging roles as heroes and celebrities awaited returning cosmonauts. As public representatives of the "New Soviet Man," their skill and bravery seemed essential to mission success and the construction of communism. Yet at the same time official policy dictated that they deny much of the inherent risk of spaceflight, including the fact that equipment sometimes failed and very real dangers developed as a result. For their part, the chief designers labored in anonymity until Sergei Korolev's death in 1966, relentlessly pressing forward, sometimes with contradictory agendas.

Gerovitch asserts that the rocket designers resented the flux and disorganization of the Thaw, preferring the order, discipline and wise management of the Stalin era, which they regarded as a "golden age" of Soviet rocketry (28). The fragmented and constantly evolving administrative structure of the space program pitted government

agencies, the military, design firms and individuals against each other. Ironically, given the Soviet penchant for master narratives, one consequence of this ad hoc administrative structure is a contested legacy and memory grounded more in the memoirs and memories of the participants than in the program's primary historical documents. Gerovitch makes especially good use of the memoirs of Boris Chertok, who designed control systems for ballistic missiles and spacecraft, and the diaries of Nikolai Kamanin, the celebrated aviator and war hero who oversaw cosmonaut training from 1960 to 1971. Not surprisingly, Kamanin's preference for enhancing the role of cosmonauts in mission operations informs much of the discussion of cosmonaut identity, while Chertok's work supports many of the author's arguments about the professional culture of the engineers.

Gerovitch's analysis is tightly focused and careful. It deals exclusively with the era of human space flight, but our understanding of the designers' preference for automation and for engineering spacecraft that provided life support to their passengers while leaving them with little to do might have been strengthened by considering the origins of the manned spaceflight program in the vertical and orbital missions with dogs and other animals dating back to the early fifties. The book's final chapter looks at the post-Soviet fate of the most salient Soviet space mythologies, focusing in particular on the ongoing resonance of Iurii Gagarin's pioneering flight, an untarnished historical moment that still provides a touchstone to a usable past. Informative and well-researched, this study makes a valuable contribution to the cultural history of the Soviet space age by offering an important perspective on the interplay between public images, memory, and the iterative process of cultural identity.

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Soviet Internationalism after Stalin: Interaction and Exchange between the USSR and Latin America during the Cold War. By Tobias Rupprecht. Cambridge, Eng.: Cambridge University Press, 2015. xi, 334 pp. Bibliography. Index. \$99.99, hard bound.

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In the past few years, a growing number of conference sessions and articles have been devoted to Soviet cultural relations with the global South. Tobias Rupprecht's excellent new book on Soviet cultural interactions with Latin America shows that this subject richly merits more extended treatment. Although Latin America was always peripheral to Soviet geopolitical strategy, its cultural impact occurred at a number of levels, from the dissemination in the hundreds of thousands of translations of Latin American literature to the popularity of faux-Latin American settings in movies and popular song. For all the recent interest in the cultural dimension of the Cold War, as well as on Soviet-Third World interactions, surprisingly few studies highlight the diversity of global cultural influences on late Soviet culture. Rupprecht draws attention to a specific kind of Soviet cosmopolitanism, especially among the Soviet cultural elite.

Though often stereotypical, mutual assessments by Soviet and Latin American commentators were highly positive, especially during the 1960s. Soviet authors, filmmakers, and composers who incorporated Latin American themes into their work tended to combine tropical exoticism with a melodramatic story line centered on capitalist, often U.S., exploitation. The Cuban Revolution beautifully exemplified this Soviet narrative of a "heroic" people throwing off its chains through adherence to socialism. Even as the Soviet leadership distanced itself from "Maoist" elements in Havana, especially Che Guevara, an infatuation with the Cuban Revolution in both popular and