terms "diaspora," "emigration," "exile" had not become "archaic," "aged" (245, 246, *inter alia*). As Russia's aggression against Ukraine wiped the slate clean, the vaunted "global connectivity" has revealed the ugly face of censorship as vicious under Putin as it is absurd under Mark Zuckerberg (the exile of Lyudmila Petrushevskaya's graphic anti-war poetry from Facebook is an instructive example of an age-old punishment thriving in "the internet age").

Plus ça change, then? So it would seem. Geography and language affect little apart from the newly relevant notions of centrality and periphery; once again exile, internal or external, begins with alienation, violence, and trauma.

Whatever means of communication they employ, expat Brits trading tips on where to obtain Marmite will not amount to a "literary diaspora," whereas Santa Monica-based Christopher Isherwoods and Manhattan-bound Quentin Crisps of this world will, and not in the obvious way. Similarly, as long as they published in Russia, globally dispersed, digitally linked Russophone literati could go on perching wherever they fancied—before 02.24.22, that is. Diasporas and exile are back with a vengeance, replacing nuance and fluidity with a livid reality of a war of extinction, its barbed wire cruelly undercutting dreams of barrier-free wireless connections.

Those interested in exilic literature, meanwhile, will find in Rubins's collection outstanding contributions by David Bethea, Pamela Davidson, and Adrian Wanner, along with fine works by Katherine Hodgson and Andreas Schönle; students of diasporas, cultural centers, and peripheries will do well to consider Mark Lipovetsky's and Kevin Platt's essays while Rubins's and Galin Tihanov's framing pieces will not fail to stimulate much-needed thinking at a time when rampant archaism makes mockery of progress, enlightenment, and "global connectivity."

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Songs in Dark Times: Yiddish Poetry of Struggle from Scottsboro to Palestine. By Amelia M. Glaser. Cambridge, Mass.: Harvard University Press, 2020. xiv, 353 pp. Appendixes. Notes. Index. Illustrations. Photographs. $39.95, hard bound.
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Amelia Glaser's *Songs in Dark Times* is a tour de force, joining literary studies and political history to evoke the power of poetry at times of catastrophe. Focusing on Yiddish poets who wrote from their adherence to communism in the 1920s and 1930s, Glaser tells the story of how these poets responded to key violent injustices throughout the world, from the pogroms in eastern Europe, to the 1929 Arab uprising against Jews in Hebron, to the lynching of African Americans in the US around the Scottsboro trials, to the rise of fascism in Spain and the Spanish Civil War, to the Soviet suppression and persecution of Jewish culture and Ukrainian nationalism. The international range of these world-changing events during decades of crisis is reflected in the poets themselves, who lived in the United States, Canada, and the Soviet Union, and who subscribed to and embodied in various ways the communist ideas of internationalism.

Glaser organizes the book into six chapters, through which she traces the concept of "Yiddish passwords," a term she defines in the Introduction as meaning "a culturally coded word, name, or phrase that conveys group identity" (3). She argues that with these passwords, which appear as motifs or metaphors in the poetry, the diverse poets "developed and merged a vocabulary of collective Jewish identity with a poetics of internationalism" (4). What this means is that the poets, all born in eastern Europe,

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all adhering to various degrees to left-wing politics devised through passwords to link collective Jewish trauma with the sufferings of others supported by communist believers. These others include Nicolo Sacco and Bartolomeo Vanzetti, executed in the US, Chinese workers during the Chinese civil war, Blacks under American racism, Arabs in Mandate Palestine, Spanish Republicans during the Spanish civil war, and Ukrainian nationalists under Stalin. While the Yiddish passwords created empathy in a Jewish audience for other groups who suffered injustice while promoting the ideology of workers' internationalism, they also presented problems for the poets facing Soviet efforts to suppress or silence minority identities. Some of the most gripping sections of this book are where Glaser uncovers the struggles of poets such as Esther Shumiatcher, Dovid Hofshteyn, and Moishe Nadir to reconcile the Jewishness of their very language with Soviet ideology and policy that sought to erase it.

The brilliance of this book lies in Glaser's ability to present the distinct stories of the struggles that Yiddish poets joined and accounted for in their poetry, from China to Ukraine, Palestine, the American South, Spain, and again to Ukraine, and then to connect them. The chapters are: Ch. 1, "From the Yangtze to the Black Sea: Esther Shumiatcher's Travels"; Ch. 2, "Angry Winds: Jewish Leftists and the Challenge of Palestine"; Ch. 3, "Scottsboro Cross: Translating Pogroms to Lynchings"; Ch. 4, "No Pasarán: Jewish Collective Memory in the Spanish Civil War"; Ch. 5, "My Songs, My Dumas: Rewriting Ukraine"; and Ch. 6, "Tshuvah: Moishe Nadir's Relocated Passwords." Crossing geographical borders, the book shows the mobility and unsettledness that these Yiddish writers experienced. For literary scholars, the book also brings into dialogue such forgotten poets as Esther Shumiatcher, Hannah Levin, Aaron Kurtz, Moyshe Teyf, with poets more extensively studied and translated, such as H. Leivik, Peretz Markish, and Berish Weinstein.

Glaser identifies the three moments of greatest crisis for these poets: the 1929 pogroms by Palestinian Arabs against Jews living in Hebron; the 1939 Molotov-Ribbentrop Pact between the Soviet Union and Nazi Germany; and the 1952 murder by Stalin of Yiddish writers, including key poets in this study. The crises posed by these violent antisemitic events resulted in a clash between the particularity of Jewish identity and the international and class-based ideology of communism. It took the Holocaust, though, to disrupt Moishe Nadir's dogged loyalty to Soviet communism and to turn his poetry toward the Jewish people by relocating his poetic passwords into the language of (still secular) prayer.

Chapter 5, featuring Dovid Hofshteyn's Yiddish poetry and his translations of poetry by the nineteenth century Ukrainian nationalist Taras Shevchenko, is enlightening and disturbing to read at this exact moment, when the invasion of Ukraine by Vladimir Putin's Russia dominates the news. Glaser shows how Hofshteyn, in his translations, adapted Ukrainian aspirations for nation and culture as a way of expressing collective Jewish cultural desires that avoided the danger of explicit articulation in Stalin's Russia of the 1930s. Glaser's analysis of how treacherous it was for minority cultures to assert their identities in Soviet Russia gives insight to what is going on today.

Despite Amelia Glaser's careful and often inspired translations (and transliterations) of the Yiddish (and Ukrainian and Russian) poems, it is discomfiting to read the poems, especially by poets who were members of the Communist Party, such as Moishe Nadir in New York and Peretz Markish and Dovid Hofshteyn in Moscow, whose crafted, passionate poems expressed such misguided hopes for humankind, the betrayal of which we see so clearly in hindsight some eight decades later.

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