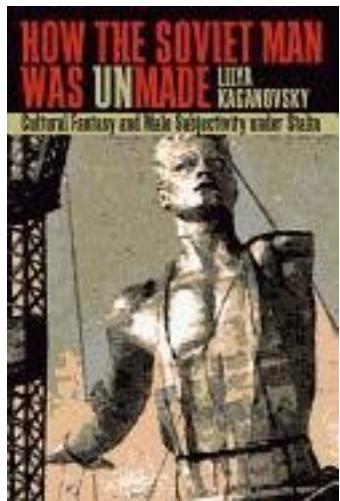


How the Soviet Man Was Unmade



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In Stalinist Russia, the idealized Soviet man projected an image of strength, virility, and unyielding drive in his desire to build a powerful socialist state. In monuments, posters, and other tools of cultural production, he became the demigod of Communist ideology. But beneath the surface of this fantasy, between the lines of texts and in film, lurked another figure: the wounded body of the heroic invalid, the second version of Stalin's New Man. In "How the Soviet Man Was Unmade" Kaganovsky provides an insightful reevaluation of classic works of the period, including the novels of Nikolai Ostrovskii ("How Steel Was Tempered") and Boris Polevoi ("A Story About a Real Man"), and films such as Ivan Pyr'ev's "The Party Card," Eduard Pentslin's "The Fighter Pilots," and Mikhail Chiaureli's "The Fall of Berlin," among others. The symbolism of wounding and dismemberment in these works acts as a fissure in the facade of Stalinist cultural production through which we can view the consequences of historic and political trauma.

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