a detective sent to rescue Princess Tamara, kidnapped by the despotic ruler of the kingdom of Mullerdom—the house of a thousand floors.

The novel ends on an autobiographical note when we discover that the narrative was nothing more than a hallucination created by the effects of typhoid fever. The tyrannical ruler of Mullerdom—Ohisver Muller—also suggests Weiss's own father Josef who was dubbed "The Monarch" by the local townspeople of Jílemnice. Muller's ability to spy on his enslaved subjects in the remotest corners of his empire equally invests the novel with profound political relevance. The sinister figure of Muller looks back to Fredersen, the Master of Metropolis in Fritz Lang's cinematic masterpiece *Metropolis* (1926), as well as forward to Big Brother in George Orwell's novel *1984*. The novel's hallucinatory, oneiric quality even anticipates Terry Gilliam's cult fantasy film *Brazil* (1985), which also involves a protagonist who dreams of saving a beautiful damsel and who is involved in a web of mistaken identities and mindless bureaucracies. The novel's evocation of a malevolent controlling father-figure inevitably conjures up the specter of Franz Kafka, Weiss's more famous Czech compatriot who wrote exclusively in German and whose work was beginning to be known and appreciated in Czechoslovakia by the late 1920s.

Like his artistic contemporaries Karel Teige, Vítězslav Nezval, and the young Jaroslav Seifert, Weiss aspired to reconcile a political commitment to communism with artistic subjectivism. Although this rapprochement of politics and personality was eventually crushed in Soviet Russia by the early 1930s, the democratic state of Czechoslovakia provided a tolerant framework for the creation and flourishing of a socialist Avant-Garde that produced some of the most audacious and ambitious works of art in interwar Europe. The publication of Weiss's masterpiece coincided with this efflorescence of the arts in Czechoslovakia. Even the novel's typographical experimentalism (handsomely reproduced in the translation) recalls the 1922 *Devětsil* anthology of poems and essays and Nezval's early collection of Poetist verse *Pantomima* (1924). Moreover, the narrative's hallucinatory tension between reality and dream has much in common with Nezval's similarly-named surrealist poem, "The History of the Six Empty Houses" (*Historie šesti prázdných domů*), published in 1931.

This excellent and readable translation of Weiss's overlooked masterpiece will surely be welcomed by scholars of central European modernism and, more generally, Anglophone readers interested in deepening their knowledge of a rich culture that was swept away by world war and totalitarianism.

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Worker-Mothers on the Margins of Europe: Gender and Migration between Moldova and Istanbul. By Leyla J. Keough. Bloomington: Indiana University Press, 2015. xx, 238 pp. Notes. Bibliography. Index. Photographs. Maps. $24.00, paper.
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The trafficking of women from the former Soviet Union and eastern Europe for sexual exploitation has received a great deal of attention in the past two decades. The story of the victimization of young women who fall prey to traffickers has often been sensationalized by the media, policy makers, and agencies created to assist them. The focus on sexual exploitation renders invisible those women who voluntarily migrate from the region, find other types of paid employment, and deem their work abroad worthwhile for themselves and their families. Leyla Keough investigates the experiences of just such a group of women in her book, *Worker-Mothers on the Margins of*

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Europe: Gender and Migration between Moldova and Istanbul. A fascinating ethnography, her study demonstrates that women's migration is much more complex than typically perceived: despite various types of exploitation, many women voluntarily go abroad to work, sometimes repeatedly, and judge it beneficial.

Keough focuses on a particular set of migrants from the former Soviet Union: women from the Gagauz Yeri region of Moldova who "commute" to provide domestic labor in Istanbul. Their language, Gagauz, is Turkic, making Turkey an easier place to navigate for them, and one might imagine, a destination chosen from a sense of kinship. However, these women are Orthodox Christians, prefer to speak Russian, and, as Keough explains, identify with Russia as their "valued motherland" (84). In fact, many of the women Keough interviewed maintain strong prejudices against Muslims, especially against the middle- and upper-class Turkish women who employ them in their homes. Though her subjects recount experiences of harassment and exploitation while abroad, many of them return repeatedly for stays of six months to one year, sometimes sharing a position in a "good" home with a relative in a chain of migration. They also describe the rewards of their labor, "uplift," in Keough's parlance: enough financial gain to support university educations for their children, coveted appliances, and redecorated homes.

Keough engages deeply with the work of other scholars of women's migration, and argues that these Moldovan women, far from representing the supposed unique case of post-Soviet migrants, defined by socialism and its collapse, should be seen as part of global developments, locating them on a "neoliberalizing social field of transnational labor" (22). In other words, they share much with women from post-colonial societies, including motivations for migrating, hardships endured, and forms of agency they exercise to ameliorate their situations. At the same time, the author insightfully discusses the particularities of the women under study. Unlike many other migrants, the Gagauz women, former citizens of the Soviet Union, identify as mothers *and* workers from the outset; they also see themselves as "modern" before they migrate, making a journey not from the periphery to the center, as most commonly occurs, but between "semi-peripheries" (126). Viewing Turkey as less civilized than their home country, the Gagauz women must negotiate not only their community's perception that leaving their families renders them "bad" mothers, but also that work as a domestic in Muslim Turkey represents a fall from modernity and civilization. Keough's analysis—significantly of both the migrating women and their employers in Turkey—vividly reveals the interplay of their respective culture's notions of gender, class, race, ethnicity, and citizenship. In the process, she also provides evidence of the sometimes surprising legacies of socialism in Moldova.

For a non-social scientist, however, the book can be difficult to read. At times the writing is dense and jargon-filled, with several stock phrases appearing far too often. The repetitions of her conclusions also becomes tiresome. Finally, I believe the book needs an epilogue, as her research, while valuable, is somewhat outdated. Keough's research trips to Moldova and Turkey took place in 2002, 2004, and 2005, with added time in Istanbul in 2009. In a field such as migration, much can change in the realms of law, economics, politics, and culture. Since Keough critiques the policies of funders and aid agencies addressing human trafficking, especially the International Organization for Migration (I.O.M.), and offers policy recommendations, her writing should be as up-to-date as possible. Additionally, the book could have benefited from some follow-up with the women she interviewed. One cannot help but wonder what has changed for them and their community. Are the same women still going to Turkey? Have their daughters followed? Have new destinations arisen for the migrants? And, given the amount of time that has passed and the volume of people

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who have migrated for labor from Moldova, has acceptance of the women's journeys increased back home?

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EU-Russian Relations and the Ukraine Crisis. By Nicholas Ross Smith. Northampton, Mass.: Edward Elgar, 2016. xii, 202 pp. Notes. Bibliography. Index. Figures. Tables. $125.00, hard bound.
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Back in the twentieth century, it was for a time fashionable to present Ukraine as a prize to be won by the west after wrenching it from Russia's grasp. The twenty-first century version of this approach has evolved to present Ukraine as the *grand prix* in the zero-sum fight between the European Union and Russia. The reality is that EU members have long resisted Ukraine's fierce pursuit of closer ties—indeed, membership—although its evident lack of readiness may also be a factor. Quite simply, the last thing EU members wanted was Ukraine as a member; Ukraine was not a prize the EU was interested in winning.

Yet, the foundation on which *EU-Russian Relations and the Ukraine Crisis* is built is the supposed competitiveness over Ukraine in EU-Russian relations. It is therefore hard to avoid the conclusion that the book has fallen into a number of traps when it comes to Ukraine. The framing of EU-Russia relations over Ukraine as a "tug of war" is exacerbated by a failure to examine the details behind the headlines; extensive reliance on secondary sources; no appreciation for essential differences between trade agreements offered to Ukraine and, finally, neglect of the all-important interplay between domestic and international factors, particularly in Ukraine.

Ukraine was no mere bystander waiting to see what it was being offered: Kyiv had a very active (if ultimately deeply flawed) foreign policy towards both actors. While none of this matters in the neo-realist framework, it was precisely the choices and events in Kyiv that lead to the "crisis": ultimately it was Ukraine which guided policies of Russia and the EU. The second big problem with the neorealist perspective is its presumed equivalence and discounting of key motivational and strategic differences between the two actors, with the rule-oriented, non-militarized and technocratic EU equated with a Russia intent on once again becoming a Great Power by any means. The two are on so many levels "chalk and cheese." Admittedly, the book seeks to overcome this to scrutinize the EU and Russia along two dimensions: the role of identity and foreign policy decision makers' perceptions. Yet the neorealist focus on the competition between these two players sits uneasily alongside these explanatory factors. The empirical chapters (on trade, energy, and security) emphasize a high degree of competition, while at the same time highlighting EU's perplexing inconsistencies vis-à-vis Ukraine. For example, the author argues that while the EU sought to expand its "sphere of influence," it made a "grave omission" of forgetting to offer membership to Ukraine. In fact, the complexity and contradictions that characterize the EU as a post-geopolitical, foreign policy actor—which have been closely scrutinized in the literature—render the "competition" argument redundant. To his credit the author finally recognizes this when he concludes that "rather than merely representing two competing imperialistic powers in Ukraine . . . their particular role identity frameworks—the EU civilian-normative power identity and Russia's Eurasian great power identity—resulted in differing but not necessarily competing roles in Ukraine" (148). After much emphasis on the competition, it turns out to be a "straw man."

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