

Acknowledgments

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The PhD thesis I submitted contained only one chapter of what would eventually become this book, and for a long while, I did not know what to do with them. Thanks to dissertation awards by SSRC and ACLS, however,

I had a great many notes and thoughts on Soviet–Third World cultural engagements, which I proceeded to write about in two distinct spurts. One of these took place during a postdoctoral fellowship at the Penn Humanities Forum, where I enjoyed the mentorship of Kevin Platt and the collegiality and friendship of Monica Kim, Laurent and Ece Dissard, Elidor Mēhilli, and Noah Tamarkin.

The other spurt has occurred already at my present workplace, the Department of Russian and Slavic Studies at New York University, the best department in the world, where my colleagues – Anne Lounsbury, Yanni Kotsonis, Eliot Borenstein, Anne O'Donnell, Mikhail Iampolski, Maya Vinkour, and Ilya Kliger – as well as the inimitable Leydi Ortiz – made this work possible in more ways than I can thank them for.

In between, I spent a year as a lecturer at Harvard's Program of History and Literature, which memorably coincided with the Occupy movement, and two more years teaching at Koç University during a dramatic period in Turkey's recent history. I left Istanbul with a sad heart but also with a number of colleagues, friends, and comrades: my confidante Georgia Axiotou, the leaders of the revolution Osman Şahin, Ekin Koçabas, Erdem Yörük, among others, as well as my departmental colleagues: Meliz Ergin, Nazmi Agil, Soo Kim, Megan MacDonald, and Erik Mortenson. Throughout this postgraduate period of movement, the precious friendships of Suzanna Weygandt, Georgi Felixov, Marian Zumbulev, Kalina Hamraeva, Marijeta Bozovic, Jessie Labov, Yuliya Minkova, and many others have kept me grounded while *LeftEast's* editorial collective gave me the chance to relive the internationalism of my characters.

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once occupied the interface of Soviet–Third World engagements. They are the real heroes of this book.

What ultimately made my interviews, archival notes, and observations into a book was the help of a growing circle of co-conspirators. First among them was Masha Salazkina. Our collaboration started with a co-written article “Tashkent ’68: a Cinematic Contact Zone” (*Slavic Review* 75.2 (Summer 2016)), which not only smoothed my foray into film studies but also became the kernel out of which Chapter Four grew. Since then, Masha has read the entire book twice, on each occasion producing nine single-spaced pages of exceptionally sharp commentary. The other participants of my manuscript workshop – Margaret Litvin, Katerina Clark, Yasha Klots, Betty Banks, Anne Lounsbury, and Ilya Kliger – all offered illuminating criticism that over the ensuing months helped give the baggy monster shape, coherence, meaning. Kevin Platt’s generous invitation to present chapters of the manuscript to the Penn *kruzhok* gave it another round of audience and constructive commentary. An inventory workshop co-organized at NYU’s Jordan Center with the ever-generous Monica Popescu, Leah Feldman, and Duncan Yoon on the Afro-Asian Writers Association and my participation in the Postcolonialist Print Culture network have become a source of hope that this work could be of interest to scholars beyond Soviet culture. Throughout this process, Galin Tihanov has been a wise friend. At crucial moments, Alice Lovejoy, Louise Spence, Katharine Holt, Elena Razlogova, Raisa Sidenova, and Nariman Skakov read and advised me on whole chapters. From then on, my editor, Richard Ratzlaff, ably shepherded this manuscript to completion and Anna Yegorova heroically indexed it.

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