

Title: A Stutterer in the Circus: Jewish Speech, Foreign Body and Socialist Construction in *The Return of Nathan Bekker*.
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This paper looks at the 1932 film “The Return of Nathan Bekker” and at how the cultural space of the Soviet “Promised Land” was constructed in opposition to the “Golden Land” of America. I consider two particularly revealing paradigms. One of them is, tellingly, the paradigm of construction: the Jewish bricklayer returns from “capitalist” America in order to participate in “socialist” construction in the era of Industrialization and the First Five-Year Plan. The other is the paradigm of the circus. The competition between the capitalist and the socialist systems, a metaphor for the competition between America and the Soviet Union, takes place in a circus arena. Produced four years before the landmark Soviet film *Circus* (dir. Grigory Alexandrov, 1936), *The Return of Nathan Bekker*, I claim, anticipates the later film’s cultural vocabulary. In this paper I am particularly interested in the issue of language, body, and voice.