



Post-Yugoslav Literature and Film: Fires, Foundations, Flourishes

By Gordana P. Crnkovic

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The 1990s violence in the Former Yugoslavia, the worst in Europe since World War II, triggered the conversion of multi-ethnic, multi-religious, and cosmopolitan areas of idiosyncratic and independent socialism into regions of xenophobic nationalism, wars, and, afterwards, Western-style democracy and capitalism. Unified by their artistic response to these cataclysmic changes, post-Yugoslav literary works and films have much to offer the wider world. Crnkovic reveals select post-Yugoslav literary and cinema works as groundbreaking exploratory achievements of global relevance. She presents post-Yugoslav literature and film as art that makes us aware of previously unconsidered things that bring us wars, and those that constitute part of the tapestry of peace. She foregrounds the radical potential of art to change and enrich the global landscapes of concepts, sensitivities, and politics. As such her book is important not only for those interested in this region, but also for all those wanting to discover and engage with world literature and cinema, and willing to encounter the potential of great new art to illuminate and challenge the world we live in.

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Editorial Review

Review

"This superb book provides a complex and engaging introduction to the culture of post-Yugoslavia, offering a philosophical reflection on the literature and film of the contemporary Balkans and the scars left behind by socialism, war and genocide. Through nuanced readings of key works, Crnkovic also makes a strong case for the emancipatory character of works of art, their enduring ability to articulate a civilizational rebuke to the human capacity for violence. The volume is a major contribution to our understanding of southeastern Europe and, more broadly, to the debates over the politics of aesthetics today." -- Russell A. Berman, Walter A. Haas Professor in the Humanities and Professor of Comparative Literature and German Studies, Stanford University, USA "With the publication of Post-Yugoslav Literature and Film, Gordana Crnkovic has confirmed her standing as one of the leading specialists in post-Yugoslav culture. Anyone interested in the literature and film of Bosnia-Herzegovina, Croatia, Macedonia, or Serbia will find much of interest in this volume. This is a work of mature scholarship, rich in insights, and deserves a place in every university library." -- Sabrina Ramet, Professor of Political Science, Norwegian University of Science and Technology, Norway "Gordana Crnkovic's Post-Yugoslav Literature and Film is a groundbreaking book which single-handedly creates a new research agenda. Her analyses of Macedonian, Serbian, Croatian and Slovene literature and films will be much admired by readers and influence the way we think about post-Yugoslav cultural space in decades to come." -- Zoran Milutinovic, Senior Lecturer in South Slav Literature and Culture, School of Slavonic and Eastern European Studies, University College London, UK At first sight, Crnkovic's book could leave the impression of being merely an informative overview of select films and books from post-Yugoslav cultural production. However, this is actually an argument-driven book, very carefully composed, with a hidden plot and topics selected in such a manner that the films and books Crnkovic discusses act as steps in the development of the argument. ... Post-Yugoslav Literature and Film: Fires, Foundations, Flourishes is an excellent book that redirects scholarly interest in ex-Yugoslav cultures towards a new territory-not only towards a new production, but also towards a new agenda in approaching it. Slavonic and East European Journal (SE EJ), 58.4 (Winter 2014)

About the Author

Gordana P. Crnkovic is Professor of Slavic and of Comparative Literature, Cinema and Media at the University of Washington, Seattle, USA. Her writings include *Imagined Dialogues: Eastern European Literature in Conversation with American and English Literature* (2000), over thirty articles on literature and film, as well as texts from the experimental video Zagreb Everywhere.

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Ronald Meyers:

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