

Dijana Jelača, Maša Kolanović, Danijela Lugarić, eds., *The Cultural Life of Capitalism in Yugoslavia: (Post)Socialism and Its Other* (New York: Palgrave Macmillan, 2017), xvii+359 pp.

In standard and popular ideological mapping, socialism and capitalism are often treated as mutually opposed concepts. In terms of Yugoslavia, founded after World War II, the former should belong to its socialist period literally, while the latter might be associated with the post-Yugoslav time and space that was created after the state's disintegration, as well as the collapse of communism after 1989. This collection of papers, challenging such a dichotomous understanding, aims to (re)examine the cultural life of capitalism during socialist and postsocialist times in the (post-)Yugoslav region. For that purpose, the varied essays (19 chapters by 26 authors, including co-editors) attempt to explore "intersections (cultural, social, economic, and political) where malleable forms of socialism and capitalism exist on a seemingly fluid scale, rather than as the polar, or mirror opposites of one another" (p. 1), paying attention to Yugoslavia's "peculiar" position and "hybrid" character between the then—"East" and "West."

Through the whole volume, the focus on culture is distinctive. As argued in the Introduction (Chapter 1) by co-editors D. Jelača, M. Kolanović, and D. Lugarić, culture is posited as a factor of social and economic processes rather than as a simple reflection of them. Moreover, culture is considered to be the crucial location where heterogeneous and adaptable capitalism appears in particular and local ways, with the introduction of the concept of "cultural capitalism." In that vein, each chapter deals with various cultural aspects of (post-)Yugoslavia: popular and consumer culture, everyday life, class relations, social phenomena and movements, intellectuals and their theories, and so on. Such wide-ranging contents are organized on the basis of interdisciplinary approaches and multiple methodologies by specialists on (post-)Yugoslavia in cultural studies, literature, philosophy, history, anthropology, and others. It should be also noted that this ambitious collection of papers features contributions by a relatively younger generation of researchers (most of whom are from the former Yugoslav region) in related fields.

Nineteen chapters in this volume are divided into three parts except for the Introduction. Part I, "Capital(ism) and Class Cultures," focuses primarily on capital and class and examines their concepts and meanings in different (post-)Yugoslav experiences. Chapter 2, by S. Grgas, discusses the absence of capital(ism) in Yugoslav philosophical thought, referring to the prominent philosopher Vanja Sutlić. It is followed by T. Jukić's Chapter 3, which, in analyzing a crime fiction movie from the 1980s (*The Rhythm of Crime*), attempts to explain the Yugoslav state of exception. The issue of class is treated explicitly in next four chapters: Chapter 4, by T. Petrović and A. Hofman, rethinks class in socialist Yugoslavia as a cultural concept, focusing on two important figures (the miner and the *kafana* [bar] singer); in Chapter 5, B. Luthar and M. Pušnik, using empirical data, show how cultural aspects of class are articulated in postsocialist Slovenia; S. Cvek's Chapter 6 tries to interpret the relationship between class and culture by analyzing a factory newspaper from the Borovo corporation; and in Chapter 7, by P. Krašovec, the postsocialist and neoliberal middle class is theoretically considered to deconstruct misrecognition in the classist discourse.

Part II, "Trajectories of Capitalism: Culture and Everyday Life," sheds light on more concrete and everyday spheres representing cultural life of capitalism in (post-)

Yugoslavia, in contrast to Part I, which puts more emphasis on discussing the key concepts through individual subjects. The first two chapters in this part analyze Yugoslav films: Chapter 8, by G. Kirn, sees internal contradictions caused by market socialism in the film *When I Am Dead and Pale*, while in Chapter 9, I. Velisavljević tries to rethink the well-known film (and play) *The Balkan Spy*, turning to the post-Yugoslav context and an anti-capitalist standpoint. Next, B. Le Normand's Chapter 10 examines discussions about single-family housing plans in Yugoslav cities, where the socialist framework was negotiated. And the last two chapters cover consumer and teen culture: Chapter 11, by F. Rolandi, investigates how Yugoslav consumer society was formed through transnational contact with Italy; and in Chapter 12, R. Senjković, by analyzing the only Yugoslav girls' magazine, *Tina*, looks at its fashion and beauty contents and their relationship to readers.

In Part III, "Cultural Struggles and Social Movements," various social and cultural movements and activities, organized from below or above, are discussed as fields that reflect the heterogeneous daily practices and politics connected with socialism and capitalism. Compared to Part II, many chapters in this section deal with post-Yugoslav subjects. Chapter 13, by D. Arsenijević, J. Husanović, and V. Vasić-Janeković, is a philosophical analysis of the occupation of the Bosnian factory Dita by its workers in 2012. In P. Rexhepi's Chapter 14, recent US foreign policy in Bosnia and Kosovo is examined from the perspective of strategic LGBT politics, while Chapter 15, by A. Zaharijević, revisits the Yugoslav feminist movement and its "Eastern" position. The next two chapters both deal with cultural politics in Croatia: in Chapter 16, M. Falski and T. Rawski demonstrate a continuity in the state's pedagogical role toward culture from socialist to postsocialist times; Chapter 17 by A. Ryznar reveals the neoliberal discourse and rhetoric that has recently permeated higher education in the country. Finally, M. Velikonja's Chapter 18 shows "Yugoslavia after Yugoslavia" in graffiti that has appeared in the post-Yugoslav urban landscape. Chapter 19 by B. Buden, while included in Part III, is in fact an Afterword that comments on the volume itself, emphasizing the significance of "historicizing" experiences.

Overall, this collection of papers succeeds brilliantly in its pioneering attempt to reconsider culture and capitalism in (post-)Yugoslavia, with quite a rich variety of subjects and topics, not to mention methodologies and perspectives, using detailed and in-depth analysis. The structure and contents are well constructed and integrated through all three parts, as each paper responds to the main theme and each part's subtheme; the chapters are mutually connected, with the help of useful descriptions consciously inserted in notes and sentences to inform readers of connections to other essays. However, as far as Part III is concerned, its structure might be said to be slightly weak in comparison with Parts I and II, not least because in this part the perspective on capitalism seems to be insufficiently incorporated in each chapter's analysis—in fact, the term "capitalism" does not exist in the part title, while "cultural" is mentioned. At the same time, if we dare to look at territorial balance, a regional disparity could be pointed out, as the southern (eastern) former Yugoslav countries, Montenegro and Macedonia, have no chapters discussing them in this volume, as opposed to northern (western) Slovenia and Croatia, which are discussed the most, as well as central Serbia and Bosnia and Herzegovina.

Of course, these points never diminish the significance and value of this volume. In recent literature on Yugoslavia, especially since the 2000s, studies with new ap-

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proaches to exploring consumer culture and everyday life in the socialist country have been appearing. This collection of papers could surely be placed among such studies as an important book—one that not only gives us vivid treatments of culture in Yugoslavia by clearly thematizing capitalism, but one that also provides a cultural history of socialism and/or capitalism crossing Yugoslav borders, inspiring possibilities and questions toward a greater understanding of Yugoslavia as well as future research on the country beyond the cultural life of capitalism.

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