

AFFECT'S SOCIAL LIVES

*Post-Yugoslav
Reflections*

Edited by
Ana Hofman and Tanja Petrović



zbirka
kulturni
spomin

Kulturni spomin 10
Editor Tanja Petrović

**AFFECT'S SOCIAL LIVES:
Post-Yugoslav Reflections**

Editors Ana Hofman, Tanja Petrović

Authors Alenka Bartulović, Ana Hofman,
Dijana Jelača, Mišo Kapetanović, Mojca
Kovačič, Rajko Muršič, Tanja Petrović,
Martin Pogačar, Marina Simić, Mattijs
van de Port

Copyeditor and proofreader

Jana Renée Wilcoxon

**Assistant copyeditor and technical
support** Görkem Özdemir

Reviewers Srđan Atanasovski,
Nina Vodopivec

Design and layout Katja Kastelic

Publisher Založba ZRC, ZRC SAZU

Aleš Pogačnik (editor-in-chief)

Represented by Oto Luthar

Issued by ZRC SAZU Institute of
Culture and Memory Studies

Represented by Tanja Petrović

Print Birografika Bori

Print run 300

First edition, first print run/First e-edition

Ljubljana 2023

The terms of the Creative Commons
CC BY-NC-ND 4.0 International License
apply to the online edition:
<https://doi.org/10.3986/9789610507291>

The book is a result of the research conduct-
ed in the framework of the research project
“Music and Politics in the Post-Yugoslav
Space: Toward a New Paradigm of Politics
of Music in the 21st century” (J6-9365) and
the research program “Historical Interpre-
tations of the 20th century” (P6-0347) financed
by the Slovenian Research Agency (ARRS).

The book is published with the support
of the Slovenian Research Agency, from the
Call for scientific monographs in 2022.

AFFECT'S SOCIAL LIVES

*Post-Yugoslav
Reflections*

Edited by Ana Hofman and Tanja Petrović



Založba ZRC

Contents

7

Introduction

43

United in *Sevdalinka*?

Affective Aspirations for the Yugoslav Space

Alenka Bartulović

75

E/Affect Agropop:

How Pop and Joke Made People Resonate in the 1980s

Martin Pogačar

109

Slovenian *Trubači*:

The Economies of Affect within and beyond

Ethno-Racialized Difference

Mojca Kovačič, Ana Hofman

139

Labor Pains:

The Affective Lives and Times of the Roma in (Post-)Yugoslav Film

Dijana Jelača

165

**Alternative Cinematic and Literary Histories of Yugoslavia
and the “Power to Be Affected”**

Tanja Petrović

193

**The Noise Dissolves at the Border:
Affect and Mobilities in *Gastarbajteri* Buses**

Mišo Kapetanović

223

**Popular Music in the Everyday Life of Working-Class People
during and after Socialist Yugoslavia: The Endurance of *Čaga***

Rajko Muršič

255

**The “Secret Knowledge” of Carousing:
From Orientalizing Other to (Not) Becoming-Other**

Marina Simić

285

**The Affects of Wars and Gypsy Bars:
Notes on Re-reading an Old Book**

Mattijs van de Port

CIP - Kataložni zapis o publikaciji
Narodna in univerzitetna knjižnica, Ljubljana

316.728(497.1)(082)
AFFECT'S social lives : post-Yugoslav reflections /
edited by Ana Hofman and Tanja Petrović ;
[authors Alenka Bartulović ... et al.]. - 1st ed. -
Ljubljana : Založba ZRC, ZRC SAZU, 2023. -
(Cultural Memory Series ; no. 10)

ISBN 978-961-05-0728-4
COBISS.SI-ID 148623619

COBISS.SI-ID 148399363
ISBN 978-961-05-0729-1 (PDF)

Contributors

Alenka Bartulović is an associate professor at the Department of Ethnology and Cultural Anthropology, University of Ljubljana. She is the author of *We're not one of you! Antinationalism in post-war Sarajevo* (Znanstvena založba Filozofske fakultete, 2013). Over the last decade, she has been conducting ethnographic fieldwork in post-war Bosnia and Herzegovina. Bartulović has published a number of scholarly articles and book chapters and contributed chapters to *Gender (In)equality and Gender Politics in Southeastern Europe: A question of justice* (Palgrave Macmillan, 2015), *Imagining Bosnian Muslims in Central Europe: Representations, Transfers and Exchanges* (Berghahn, 2021) and *The Routledge Handbook of Refugee Narratives* (Routledge, 2023, with Miha Kozorog). Her research interests include remembering process and identification in the Balkans, gender studies, construction the Other etc. Her latest work explores urban-rural dichotomies in the post-Yugoslav space and artistic practices of Bosnian refugees in Slovenia.

Ana Hofman is a senior research fellow at the Institute of Culture and Memory Studies, Research Centre of Slovenian Academy of Sciences and Arts in Ljubljana. Her research interests include music, sound, and politics in socialist and post-socialist societies, with an emphasis on memory, affect, and activism in the present-day conjuncture of neoliberalism and post-socialism in the area of former Yugoslavia. She has published two monographs, *Staging Socialist Femininity: Gender Politics and Folklore Performances in Serbia* (2011), and *Music, Affect, Politics: New Lives of Partisan Songs in Slovenia* (2015), dealing with contemporary musical recuperation of the World War II Yugoslav antifascist resistance. In 2020, she co-edited a special issue of *Popular Music and Society* titled "Music and the Politics of Memory: Resounding Antifascism across Borders." She is currently working on a monograph on musical afterlives of socialism in post-Yugoslav societies (Oxford University Press).

Dijana Jelača is a lecturer in the Film Department at Brooklyn College. She is the author of *Dislocated Screen Memory: Narrating Trauma in Post-Yugoslav Cinema* (Palgrave, 2016) and co-author of *Film Feminisms: A Global Introduction* (Routledge, 2019, with Kristin Lené Hole). Jelača's research interests include intersectional feminist film studies, cinema and trauma, South Slavic film and visual cultures, and socialist women's cinema. Jelača co-edited several scholarly volumes, including *The Routledge Companion to Cinema and Gender* (Routledge, 2017) and *The Cultural Life of Capitalism in Yugoslavia* (Palgrave, 2017). In 2020, she co-edited a special issue of *Wagadu: A Transnational Journal of Women's and Gender Studies* on the theme of socialism and feminism in Southeast Europe. Her essays have appeared in *Signs*, *Camera Obscura*, *Feminist Media Studies*, *Senses of Cinema*, *Jump Cut*, *Studies in World Cinema*, *European Journal of Women's Studies*, *Studies in Eastern European Cinema* and elsewhere. She is the programming director of the Bosnian-Herzegovinian Film Festival in New York City.

Mišo Kapetanović works in the fields of cultural anthropology and cultural studies. His primary research interests are popular music, memory culture, working class culture, and material culture. He has written on the visual language of informal construction in postsocialist Bosnia and Herzegovina, vernacular commemoration practices, queer audiences of popular music, post-Yugoslav diasporas, and queer histories in the region prior to the intense modernization that took place in the 20th century. He received his doctorate in Balkan studies from the University of Ljubljana, Slovenia and worked as a postdoctoral researcher at the University of St. Gallen, Switzerland. Currently, Dr. Kapetanović is working as a Marie Skłodowska Curie Fellow at the Institute for Habsburg and Balkan Studies, which is part of the Austrian Academy of Science where he is conducting research on the history of queerness in the Slavic speaking communities of the Dinaric Alps.

Mojca Kovačič is an ethnomusicologist interested in the cultural, social, and political aspects of music and sound practices and the head of the Institute of Ethnomusicology, Research Centre of the Slovenian Academy of Sciences and Art. Through studies of different music practices, she explores the principles of musical structures and performances, illuminating their relationships to issues such as gender, nationalism, cultural politics, folklorization, migrations, and minorities. Her studies have also focused on the study of urban soundscapes, particularly in terms of how they are perceived by audiences and the role of national and local politics in shaping them. More recently, she has expanded her studies by exploring the affective potentials of sound, encompassing both the physical experience of the listener and its intertwining with social, historical, personal, and political aspects.

Rajko Muršič is an ethnology/cultural anthropology professor at the University of Ljubljana, Faculty of Arts, Dept. of Ethnology and Cultural Anthropology. His research focuses on the anthropology of popular music, theories of culture, epistemology, urban anthropology, methodology of anthropological research, sensory studies, digital ethnography, and the use of algorithms, etc. His regional interests comprise Slovenia, Central and South-Eastern Europe (fieldwork in Slovenia, Poland, North Macedonia, Germany, and Japan). He has published eight monographs (all in Slovenian) and eleven co-edited collections (six in English). He served as a member of the Executive Committee of the IUAES and a president of the Slovenian Ethnological and Anthropological Association “Kula.” Recently, he was engaged as an expert researcher in the ERC project “Sensotra” at the University of Eastern Finland (2016–2021). His recent works include *Glasbeni pojmovnik za mlade* (Music Glossary for Youth, 2017) and two volumes *Sounds of Attraction: Yugoslav and Post-Yugoslav Popular Music* (co-editor Miha Kozorog, 2017); *Občutki mest: antropologija, umetnost, čutne transformacije* (Feelings of Cities: Anthropology, Art, Sensory Transformations; co-editors Sandi Abram and Blaž Bajič, 2022).

Tanja Petrović is a principal research associate at the Institute of Culture and Memory Studies, Research Centre of Slovenian Academy of Sciences and Arts. She is interested in the uses and meanings of socialist and Yugoslav legacies in post-Yugoslav societies, as well as in cultural, linguistic, political, and social processes that shape the reality of these societies. She is the author and editor of several books and a number of articles and essays in the fields of anthropology of post-socialism, memory studies, masculinity, gender history, heritage studies, linguistic anthropology, and labor history. Amongst them are her monographs *Yuropa: Jugoslovensko nasleđe i politike budućnosti u postjugoslovenskim društvima* (Yuropa: Yugoslav Legacy and Politics of Future in Post-Yugoslav Societies, Fabrika knjiga 2012; German translation published by Verbrecher Verlag in 2015), an edited volume *Mirroring Europe: Ideas of Europe in Europeanization in Balkan Societies* (Brill Publishing 2014), *Srbija i njen jug: Južnjački dijalekti između jezika, kulture i politike* (Serbia and its South: Southern Dialects between Language, Culture and Politics, Fabrika knjiga 2015), as well as *Utopia of the Uniform: Affective Afterlives of the Yugoslav People's Army* (forthcoming with Duke University Press).

Martin Pogačar is a research fellow at the Institute of Culture and Memory Studies, Research Centre of Slovenian Academy of Sciences and Arts. His research interests include memory in digital media ecologies, technology and memory, and Yugoslav popular culture and industrial heritage. He is particularly interested in the influence of the media on the processes and practices of transmitting, recording, and re-presenting the past and the social imaginaries that emerge from the intertwining of technology, media, and memory practices. His recent publications include “A Microphone in a Chandelier: How a Secret Recording Sparks Mnemonic Imagination and Affect,” *Memory Studies*, 2022; co-edited volumes *Social Impact in Arts and Culture: The Diverse Lives of a Concept* (co-edited with Iva Kosmos, 2022) and *Zgodbe iz konzerve: Zgodovine predelave in konzerviranja rib na severovzhodnem Jadranu* (Stories from the Tin Can: History of the Fish Canning Industry in Northeast Adriatic, co-edited with Iva Kosmos and Tanja Petrović, 2020), and monograph *Media Archaeologies, Micro-archives and Storytelling: Re-presenting the Past* (Palgrave Macmillan, 2016).

Marina Simić is a Professor of Cultural Theory and Cultural Studies at the Faculty of Political Science, University of Belgrade. She received her MA and PhD in Social Anthropology from the University of Manchester. Marina Simić writes on anthropological aspects of postsocialist transformation in Europe and various aspects of cultural and anthropological theory. Her book *Cosmopolitan Longing: Ethnography of Serbian Postsocialism* has been awarded by Ethnographic Institute of Serbian Academy of Arts and Sciences as the best anthropological book in Serbian language in 2013 and 2014. She is also a poet and a libretto writer. The opera *Higher* for which she wrote a libretto was played in Serbia, Belgium and Indonesia.

Mattijs van de Port is an anthropologist and filmmaker, working at the University of Amsterdam and the VU University. He did fieldwork in Serbia, the Netherlands and Brazil and published three monographs: *Gypsies, Wars and Other Instances of the Wild: Civilisation and its Discontents in a Serbian Town* (1998), *Geliquideerd* (2001) and *Ecstatic Encounters: Bahian Candomblé and the Quest for the Really Real* (2011). In his current work he explores the affordances of film for anthropological storytelling, which has resulted in three essay films: *The Possibility of Spirits* (2016), *Knots and Holes: an Essay Film on the Life of Nets* (2018) and the award winning *The Body Won't Close: Bahian Tales of Danger and Vulnerability* (2021). Van de Port is working on a new camera-based research-project in Brazil, which seeks to understand the politics and poetics of baroque and modernist modes of world making.

Why is the talk about Yugoslavia still emotionally charged and situated in the registers of passion, pain, sentimental recollections, or nostalgia even 30 years after its violent dissolution? How is the sphere of the affective, sensory, and embodied fundamental to understanding the historical project of Yugoslavia and its afterlives? The chapters in this book address these questions and explore how the attempts to conceptually capture our social realities in their messy, fluid, and indeterminate natures contribute to a nuanced understanding of the complex sociopolitical processes in the region.

This important volume enriches the discussion of affect theory from a perspective of expressive practices and arts. With its strong interdisciplinary breadth—bridging the disciplines of ethnomusicology, anthropology, film and literary studies—it offers a nuanced analysis of how affectivity, embodiment, and (im)materiality have shaped Yugoslav and post-Yugoslav social worlds.

Dr. Srđan Atanasovski

Institute of Musicology SASA, Belgrade

This volume contributes to a new understanding of the radical sociopolitical and economic changes in the post-Yugoslav region over the last 30 years. Usually understood as personal, intimate, and banal, the bodily, sensual, and affective aspects of such changes have remained largely unexplored in the scholarship. Still, they can provide significant insights into the processes of shaping new forms of solidarity or coping with the disintegration of the state and the introduction of capitalist relations of production.

Dr. Nina Vodopivec

Institute of Contemporary History, Ljubljana



Založba ZRC

ISBN 978-961-05-0728-4



9 789610 150728 4

19€