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Maria Todorova, ed., *Balkan Identities: Nation and Memory* (London: Hurst & Co., 2004), 374 pp., \$17.50 (pb), ISBN 1-850-65715-7 Emerging from the obscurity of old-fashioned, specialised 'area studies', since 1989 the Balkans have attracted much attention from historians. The primary reason for

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This book explores the connection between British and German officer cadets' perceptions of the past and their motivations for enlisting in the military forces in the United Kingdom and Germany. Drawing upon qualitative interviews and survey data conducted at officers' academies in the UK and Germany, the author offers a comparative analysis using differing

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## Identity, Motivation and Memory: The Role of History in ...

J. Prager, in International Encyclopedia of the Social & Behavioral Sciences, 2001. 5

Conclusion. Collective memory is of more than passing academic interest. Hannah Arendt (1951, p. 423) defines totalitarianism as a system that forbids grief and remembrance; it severs an individual's or a group's relation to a continuous past. This obliteration of the past, for Arendt, is synonymous with the ...

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in general and explore and assess the significance of particular manifestations of Balkan national identities and national memories in the region. The essays in *Balkan Identities* grapple with three major problems: the construction of historical memory, sites of national memory, and the mobilization of national identities. While most essays focus on a single country (e.g. Croatia, Romania, Turkey, Cyprus, Albania, Serbia, Bulgaria, Greece, Macedonia), they are in dialogue with each other and share an opposition to rigid isolationist identities. Illuminating and challenging, *Balkan Identities* demonstrates the ever-changing nature of a troubled and culturally vibrant region.

For decades, we have come to accept that nationalism formed the basis of

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the modern history of the Balkans. In this bold and controversial study, Pavlos Hatzopoulos turns this assumption on its head. Through a ground-breaking examination of the non-nationalist ideologies in the Balkans during the interwar period, Hatzopoulos calls into question the supposedly inherent connection between the Balkans and nationalism and argues that nationalism does not form the sole ordering principle of the modern history of the Balkan region. Focusing on the ideologies of communism, liberal internationalism and agrarianism, Hatzopoulos examines how these interact with nationalist ideology. He demonstrates how non-nationalist theories challenge the nationalist view of the Balkans as the sum of several national spaces. He even questions the nationalist



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Understanding of the very term 'the Balkans'. "The Balkans Beyond Nationalism and Identity" revisits contemporary debates on a region that is still a European crisis point and challenges the nation-centric understanding that permeates it. In proposing a description of 'the Balkans' as a contested political concept, the book argues for a completely fresh interpretation of the region's composition.

This book explores historical discourses on the various forms of identity production in film that are based on memory and shows how these narratives get 'mediated' by (documentary) film. Most films about the Balkans produced in the last two decades were in fact made in response to immediate concerns about

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the economic crises and political conflicts that struck the region during the 1990s. These new forms of communication about history mostly show a rather self-critical approach. The book's case studies give the reader a clear idea of how processes informing identity formations are directly launched and later on maintained in peoples' real and everyday lives. Thus, the case studies' principal objective is to integrate the study of 'private space' with existing macro-debates in politics as well as with dominant discourses within the academic community. The included case studies focus on several topics, i.e. migration, the reproduction and protection of personal as well as collective identities in post-socialist societies, revolutionary processes towards the official end of the Cold

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War, the (re-)creation of politically constructed narratives, generational conflicts in the post-socialist period, and the fate of women during the war. The multifaceted view of the region under focus in this study shows that common grounds and differences co-exist in the Balkan space, be it on a cultural, economic, social or (geo)-political level. Apart from the field of film studies, this work is a powerful contribution to cultural history as well as to the growing field of visual history.

Remembering Communism responds to, or rather apprehends, the transformation of an "objective" reality into a subjective one. Concentrating on genres of representation in Bulgaria, Croatia, Germany, Hungary, Lithuania, Russia, Serbia, Slovenia,

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and Ukraine, the collection traces explanatory modes and models following the collapse of "real socialism." Oral histories are taken at different sites and among diverse groups, including factory workers, village inhabitants, and political emigres. Subsequent sections reassess the period through archives, memoirs, cinema, and monuments. "Remembering Communism suggests a different kind of living memory, one that contrasts everyday life with ideological purpose, and recognizes how ideology functioned differently back then, and functions differently in memory today. By directly and explicitly focusing on how different genres of memory reflect different subjectivities, power relations, and contests, then and now, Remembering Communism provides an invaluable

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contribution to contemporary historical and sociological understanding."

Although the end of the Cold War was greeted with great enthusiasm by people in the East and the West, the ensuing social and especially economic changes did not always result in the hoped-for improvements in people's lives. This led to widespread disillusionment that can be observed today all across Eastern Europe. Not simply a longing for security, stability, and prosperity, this nostalgia is also a sense of loss regarding a specific form of sociability. Even some of those who opposed communism express a desire to invest their new lives with renewed meaning and dignity. Among the younger generation, it surfaces as a tentative yet growing curiosity about the recent

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past. In this volume scholars from multiple disciplines explore the various fascinating aspects of this nostalgic turn by analyzing the impact of generational clusters, the rural-urban divide, gender differences, and political orientation. They argue persuasively that this nostalgia should not be seen as a wish to restore the past, as it has otherwise been understood, but instead it should be recognized as part of a more complex healing process and an attempt to come to terms both with the communist era as well as the new inequalities of the post-communist era.

The fundamental contrast between convergent and divergent tendencies in the development of Balkan cultural identity can be seen as an important determinative both in the contradictory

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self-images of people in the Balkans and in the often biased perceptions of Balkan societies held by external observers, past and present. In bringing together case studies from such heterogeneous lines of research as linguistics, anthropology, political, literary and cultural history, each presenting insightful analyses of micro- as well as macro-level aspects of identity construction in the Balkans, this collection of essays provides a forum for the elucidation and critical evaluation of an intriguing paradox which continues to characterize the cultural situation in the Balkans and which, moreover, is of undeniable relevance for our understanding of recent political developments. As such, it also provides a window into the actual state of scholarly interest in the rich interdisciplinary field of Balkan

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studies. This book contains a selection of papers presented at the international conference «Developing Cultural Identity in the Balkans: Convergence vs. Divergence», organized by the Center for Southeast European Studies at Ghent University on 12 and 13 December 2003 in Ghent.

In *Identity, Nationalism, and Cultural Heritage under Siege*, Fatme Myuhtar-May makes a case for the recognition of Pomak heritage by presenting five stories from the past and present of the Rhodope Muslims in Bulgaria as examples of a distinct cultural identity.

The question of how to move beyond contentious pasts exercises societies across the globe. Focusing on the Northern Irish case, *Memory, Identity,*



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Politics examines how historical injustices continue to haunt contemporary lives, and how institutional and juridical approaches to 'dealing' with the past often give way to at best a silencing consensus and at worst a re-marginalizing of victims. Drawing on ideas from post-colonial theory and transitional justice as well as thinkers such as Derrida, Ricoeur and Pocock, this book provides a fresh perspective on the residual force of history in post-conflict situations. It maps the reproduction of ideas and narratives through media and cultural representations and suggests that the answer to the question of moving forward may be located in the combination of historical accuracy and ethical pluralism.

The book explores the nexus of

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Intellectual activity and nation-building from a critical discourse-analytical perspective. By examining how public intellectuals from Serbia, Croatia, and Bosnia and Herzegovina commented on key national events in editorials and opinion pieces, it offers unique insights into contemporary nation-building discourses in an enlarging Europe. Through a detailed reconstruction of the debates concerning the selected events, the book also provides fresh empirical evidence of the implications and challenges of post-socialist transition, post-conflict reconciliation, democratisation and European integration in the post-Yugoslav region. Its versatile framework, which innovatively combines sociological and linguistic approaches to the discursive positioning of intellectuals, may be readily applied to the analysis of

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Intellectual engagement with current affairs and public life in general.

The edited volume *Audiovisual Media and Identity Issues in Southeastern Europe* is an attempt to meet the challenges of text-based scholarship, to break medial one-dimensionality dictated by textuality and to shift the focus to the aural and visual dimensions of identity in a part of Europe heavily marked by the dynamics of political, cultural and social change, particularly during the last decades. The objective of this endeavour is to examine identity in Southeastern Europe by means of its communication media, specifically that of the photographic image and the sound recording. How are identities communicated? How are they performed and made physically

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perceptible? Brought to a point, the primary issue is one of how people perceive themselves and their environment on the basis of communication media, seen through a lens of different disciplines (social anthropology, ethnomusicology, media studies, sociology and history) and methodologies from the point of view of scholars from Southeastern Europe and their Western European colleagues. The book pursues a distinct comparative and historical perspective, examining the media representations from socialist and pre-socialist periods in relation to the role media play in the postsocialist discourse. Another focus is laid on local media representations and their impact on local self-images. This distinct historical and local approach allows new insights into how identities

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Memory Maria Todorova  
are constructed, performed and negotiated in the light of media, resulting in different forms of interpreting, re-appropriating and re-evaluating the past and traditions. This opens up questions on the role of media in relation to cultural policies and their potential to preserve or to transform local cultural heritage. The book is also an important contribution to the field of postsocialist studies in anthropology. It sheds a distinct cultural view on postsocialist transformation processes. Through a wide range of examples and first-hand results of basic field research from Greece, Bulgaria, Romania, Serbia, Albania and Slovenia this volume provides an opportunity for a comparative reconsideration of similar phenomena across national borders. It may serve also as a methodological

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reference work for scholars who are interested in the different ways of how to develop and practice “media reflexivity” in their own field research.

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