

International Conference

Lost Discontinuity, Lost Fragmentarity: Conflict, Composition and Temporalities of Post-Yugoslav Literature(s) and Culture(s)

Rijeka, October 12–13, 2018

Conference Website

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Lost Discontinuity, Lost Fragmentarity: Conflict, Composition and Temporalities of Post-Yugoslav Literature(s) and Culture(s)

Keynote speakers

- Nastasa Kovacevic (Michigan)
- Zoran Milutinovic (London)
- Stijn Vervaet (Oslo)
- Vladimir Zoric (Nottingham)

2nd Call for Papers:

In the early 1990s, Eastern Bloc countries entered the process of transition. It was expected of them that they would accept and develop the values of liberalism, democracy, and the free market. The breakup of the second Yugoslavia has a complex status in the process of transition. The question of post-Yugoslav literature opened the debate revolving around either the defining features of the transnational that could be inscribed from literature to culture, or, at the other end of the spectrum, those attributes that tie literature to particular national occurrences. Most of these models only tried to explain the relationship between modernity and the contemporary situation of the states in



question; neither of them critically engaged with the underlining temporal logic that framed the conceptual allowing us to access and assess different scopes of existence in post-Yugoslavia.

There was a co-existence of unifying and disintegrative mechanisms both before and after the breakup of Yugoslavia. The relationship between the Yugoslav and the post-Yugoslav period is not linear, rather it invites a different understanding of Aristotle's concept of the structure of plot consisting of a beginning, a middle and an end. As Ricoeur demonstrated, it is impossible to impose a logical harmony on the breakup and to reduce the temporal structure of the plot to a sequence of instances.

The breakup was already there and yet to happen; it could be compared with Deleuze's notion of the event which has just happened and which is about to happen, but is never happening. It can also be defined as a sudden rupture, or as a caesura. On the other hand, if we follow that line in defining the breakup, how should the actuality of the rupture be understood?

Possible topics

1. What is the temporal structure of the relationship between Yugoslavia and post-Yugoslavia? Does any aspect of the post- emerge or appear in the political, social, cultural, economic and aesthetical framework of the first and second Yugoslavia? How does post- elude sequences of precedence and succession
2. How are the strange loops of post- manifested in cultural, media and literary texts? How can we describe patterns of the post-? Is the post- of post-socialism/post-Yugoslavia/post-transition comparable with the post-temporalities of post-modernity/post-theory/post-colonialism?
3. Is it possible to rethink, reconceptualize and redefine oppositions such as fragmentarity vs. totality, discontinuity vs. continuity according to the model of composition? Think of Deleuze and Guattari's readily forgotten caution regarding the body without the organ; as they stated, it must not be conflated with fragmentary organs without a body and with fragmentation. Think of Frederic Jameson's defence of the notion of totality which was inspired by Deleuze and

Guattari's notions of the body without organs and their critique of interpretation. Is it possible to think of these binarisms which consist of a compatible notion and are yet still irreducible to each other?

4. How can we (re)describe concepts such as exile, melancholy, nostalgia, memory and various kinds of agency, such as transnationality, present in literary, media and cultural texts? What kind of temporal structure do such concepts entail? What is the theoretical character of those analytical concepts?
5. Is a history of (post-)Yugoslav literature(s) (im)possible and what would a structure of its history look like? Why should one concern oneself with the idea of such a history? Is it possible to identify temporal patterns that such a history needs to describe? How should we factor out political, economic, social, cultural, and aesthetical rhythms and dynamics and bring them into a non-reductive relationship?

Proposal submission procedure

- abstracts should contain title, author's name and affiliation
- poster proposals should contain title, author's name(s) and short abstract (max. 300 words)
- Send submissions via e-mail politicsoftime.hrzz@gmail.com
- The deadline for submissions is March 30, 2018.
- The notification of acceptance is scheduled for May 14, 2018.

Conference venue:

University of Rijeka,
Faculty of Humanities and Social Sciences
Sveučilišna avenija 4, 51000 Rijeka, Croatia

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