

Yugoslavia's Sunny Side: A History of Tourism in Socialism (1950s–1980s). Ed. Hannes Grandits and Karin Taylor. Budapest: Central European University, 2010. xxii, 415 pp. Notes. Index. Illustrations. Photographs. Tables. Maps. \$50.00, hard bound.

Over the past decade Europe's former communist countries have begun to revisit their recent pasts. In looking back, memories of the good life have emerged alongside the well-practiced Cold War tropes of long lines and government surveillance. But this image of the communist good life, if mishandled, is also in danger of becoming a trope or, worse still, fuelling a misleading nostalgia. Fortunately, the editors of this volume are mindful of this potential trap and treat Yugoslavia's holiday-makers as vital pieces of the Yugoslav puzzle, stamped with both the successes and crises of the country's third-way socialism.

Indeed, Yugoslavia's "alternative" socialism was in many ways defined by the vacation routes open to its citizens. For a Czech citizen, a visit to the Bulgarian coast was a prize; a trip west was an almost unheard of jackpot. In contrast, for the passport-carrying Yugoslav citizen, a jaunt across the Iron Curtain was commonplace. To get past such discrepancies, the editors perform a useful sleight of hand and focus on the notion of holiday-making instead of travel. As they note, the "holiday encompasses the activity of tourism but stakes out a wider frame" (6). Moreover, "socialist" holiday-making, as such, offers the possibility of rethinking assumptions currently marketed as "truths" in other historiographies. Patrick Hyder Patterson, in the concluding essay, makes the point that Yugoslavia's "sunny" tourism "typically lacked the heavy overtones of a dominating, even 'imperial' tourist 'gaze' that so marks the literature of tourism theory" (378). Even as Yugoslavia's domestic tourism skirted contentious issues of class and consumption, it retained its essentially ideological purpose, representing "a Côte d'Azur for the low-income bracket . . . where guests dipped collectively in the sea" (20).

As is necessary for a collected volume exploring an aspect of everyday life during communism, *Yugoslavia's Sunny Side* is multidisciplinary in approach. At the same time, through three thematic sections, it retains a historical arch that encourages the reader to see the individual essays as speaking to larger shifts. The first section, "Holidays on Command," looks to the party's early efforts to turn their freshly minted socialist citizens into "socialist" holiday-makers, with the two roles understood to be related but in practice not always easily fused (Rory Yeomans). Two cornerstones of Yugoslavia's early tourism plans are also interrogated: workers' summer camps (Igor Duda) and the opening up of the Adriatic to western tourists (Igor Tchoukarine). The second section, "Tourism and the 'Yugoslav Dream,'" tracks various forms of tourism that proved popular in the decades that followed and that questioned the notion of "Yugoslavism" even as they bolstered it—both as a national identity and as an alternate socialism. One was a pilgrimage to the birthplace of Josip Broz Tito (Nevena Škrbić Alempijević and Petra Kelemen), another the acquisition and use of the weekend house (Karin Taylor), and, lastly, popular shopping tourism across the east-west border (Maja Mikula). The third section, "Tourism Economies in Transformation," presents specific case studies that reveal social and economic shifts ignited by Yugoslavia's centrality as a place to holiday: these include a coastal community that thrived on the Adriatic tourist industry (Karin Taylor), the very concept of the weekend (Igor Duda), organized youth camps (Dragan Popović), and the 1984 Olympic winter games in Sarajevo (Kate Meehan Pedrotty).

The structure of this collection, however, can be a little discombobulating: the introduction by Karin Taylor and Hannes Grandits is preceded by a preface by John K. Walton; the essays, divided into three sections, are followed by a "synopsis" by Patterson, who positions the study of Yugoslav tourism within tourism studies but never references any of the essays that preceded it. Each authored piece, however long or short, is followed by a full list of references. On the other hand, this detailed approach does mean that the book functions as an effective resource for both research and teaching.

Postwar realities largely dashed hopes for the unifying power of communism—of both the Bloc and Yugoslav variety. One of those realities was consumerism; another was nationalism, to which Yugoslavia was particularly vulnerable. The editors aim to provide a history that will counter the recent nationalism-dominated narratives, but what these es-

says reveal is that holiday-making, like so much else in “sunny” Yugoslavia, was ultimately rife with contradiction.

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Bitie v prevoda: Bălgarska literatura na nemski ezik (XIX–XX v.). By Liubka Lipcheva-Prandzheva. Studies in Language and Culture in Central and Eastern Europe, no. 13. Munich: Verlag Otto Sagner, 2010. 326 pp. Notes. Bibliography. Index. Tables. €38.00, paper.

When reading Liubka Lipcheva-Prandzheva’s book, one cannot help but recall the beginning of E. M. Forster’s *Howards End*, where the Schlegel sisters, fictional descendants of the famous German Shakespeare translators, are discussing the results of the restoration of the Cathedral of Speyer in Germany, regretting that the famous building has been absolutely ruined by restoration. A bit later a brilliant remark is coined regarding the *Wirkungsgeschichte* of the Schlegel/Tieck Shakespeare translation when Margaret Schlegel comments on her German cousin despising English literature, “except Shakespeare, and he’s a German.”

Lipcheva-Prandzheva’s very informative survey of Bulgarian literature in German translation from the nineteenth century up to the first decade of the twenty-first century offers another interesting illustration of this tradition of translation that Forster alludes to with his bon mot about Shakespeare being a German. Foregoing historical and theoretical approaches to translation, the author shows us the “usual suspects” in the discourse on modern Bulgarian literature (“absent,” “delayed,” “didactic”) in the semantic context of the “culture of translation” (*kultura na prevoda*) and “culture as translation” (*kulturata kato prevod*) (10).

Chapter 1 explores the principles underlying the inclusion of modern Bulgarian literature in German anthologies from the beginnings to the 1990s, including in the famous anthologies by Ivan Vazov and Constantin Veličkov (*Bălgarska hristomatia*, 1884) and by P. R. Slaveikov (*Na ostrova na blaženite*, 1910). Both show modern Bulgarian literature emancipated from the grip of folklore and position it in comparison to world literature: “Only four years after the scientific authorities postulated the absence of Bulgarian literature . . . a school anthology shows gaps in only three genres of world literature” (23), argues Lipcheva-Prandzheva. She also analyzes aspects of Vazov and Veličkov’s and Slaveikov’s modes of discussing Bulgarian literature from the point of view of translators and seemingly foreign readers. Although these anthologies are not German, and in Slaveikov’s case only pretend to be translations from Bulgarian, they are an important starting point for exploring the reception and translation of Bulgarian literature in Germany. Yet Lipcheva-Prandzheva’s general explanation of very complex phenomena completely misses the point. Crucial aspects of the dispute between members of the modernist Misăl circle, which aimed to revolutionize Bulgarian literature through the inclusion of modern European ideas, and more traditional writers like Ivan Vazov are ignored here. A similar failure occurs when she tries to explain the different reception accorded contemporary Bulgarian writers in German translation. Rather mechanically, Lipcheva-Prandzheva applies commercial success to structures of narration and misreads Victor Paskov’s *Germania—mrăsna prikazca* (Germany—A Squalid Tale, 1989).

The heart of Lipcheva-Prandzheva’s book is the second part, “Politicheski praktiki i prevod” (Practical Politics and Translation). The two chapters in this part deal with the ideological manipulations in the field of Bulgarian nonfiction literature in German translation from the nineteenth century (for example, G. Rosen, *Die Balkanhaiduken*, 1878) and from the twentieth century (Bl. Dimitrova *Strashnijat săd. Roman—pătepis*, 1968). Rosen’s one-man war against the image of Bulgarian traditional culture, honoured with a reprint in 2009 (!), has found a decent reply on several levels in Lipcheva-Prandzheva’s brilliant piece of criticism. Her documentation of Bl. Dimitrova’s one-woman war against the mutilation of her Vietnam travelogue by her East German critics, which culminated in halting