

Title: Yugoslav Identity in the Post-Yugoslav Space: National Imaginaries, Diasporic Narratives, and Space in *Ministry of Pain* and *No Man's Land*
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Dubravka Ugrešić's *Ministry of Pain* can be described as a product of Yugonostalgia in as much as it captures the diasporic longing for the recently deterritorialized Yugoslav identity. But it is also productive of Yugonostalgia in the sense of memorializing both Yugoslavia and the Yugoslav diaspora. The essence of both these moves is the fact of deterritorialization: to be Yugoslav is not to be tied to a place, but rather exist in the non-spaces or non-places of exile.

In contrast, Danis Tanović's film *No Man's Land* speaks to the internal ethnic reterritorialization of Bosnia in the wake of Yugoslav wars of succession. Tanovic speaks to the fatal, immobilizing reterritorialization of formerly Yugoslav identity, where agency is completely lost and the identity's claim to territory is all but meaningless.

In comparing these two meditations on identity-in-territory, this essay seeks to address the experience of Yugoslav identity in the post-Yugoslav space. Marked by deterritorialization and reterritorialization, Yugoslavia as a project of identity tied to a specific place and territory seems to have ended with the end of the federal state. Ugrešić and Tanović, however, point to an existence of a *Yugoslav* identity and space in a *post-Yugoslav* world. Essential to this new Yugoslav identity is an understanding of the constructed nature of identity and the equally constructed and therefore constructable nature of space and place related to it.