

and editors, including a young Jože Pučnik who was subsequently sentenced to nine years in prison.

The critical issue, Gabrič reminds us in his final pages, is that Pučnik was a member of the Communist Party, that he and others in this younger generation did not believe that membership in the party precluded the ability to “express their opinion” (225), and that he did not consider himself to be the opposition. Thus, Gabrič ends his study where he begins, with a thoughtful interrogation of the language that we as historians employ in making sense of the past, and the anachronistic consequences of applying a certain post-1980s understanding of political opposition to the communist regime of Yugoslavia to describe individuals who did not see themselves in this role. It also risks accepting the language—and the indictments—used by the regime in its aspersions of their critics, which for its own self-serving political reasons attempted to construct conspiracies where there were none.

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Andrew Anžur Clement. *The Kosovo War – Tito’s Lost Children, a Tale of the Yugoslav Wars 4.* Independently published, 2020, pp. 155. £.6.99. ISBN-13: 979-8613888160

The Kosovo War—*Tito’s Lost Children, a Tale of the Yugoslav Wars 4*—continues the line of previous novels by Andrew Anžur Clement, which is in the genre of science fiction alternative history. In this work, the reader is introduced to a boy’s experience in the Kosovo Liberation Army. One in a long list of novels produced at a record pace by Clement, this book keeps the reader turning the page.

Effective in its ability to offer an experience of urgency to the reader, Clement can put characters on the page and draw attention to the immediacy of their feelings. Written in the first person, the novel is an attempt at a diary of survival and testifies to the ingenuity of the writer, who limits the narration to what the protagonist made of his experience. Experientiality being at the core of the narrative, this can often be an effective way of presenting an idea dramatically and maintain the experience of the readers while they orientate themselves in the universe of the story. Walking in the steps of the protagonist, we are introduced to the human geographies of the Kosovo Liberation Army, and the impossible relationships a young teenager is asked to form with the family of the man who accidentally killed his parents. As the protagonist continues to protect his brother and comply with the will of the group that cares for them in exchange for his service in the army, the reader makes sense of the experience and the characters the author chose to make agents of change in the story. The relationship between brothers, as offered

from the point of view of the older one, contributes to the discovery of meaning during the reading experience. However, relationships continue to feel superficial, and a sense of resolution is hardly reached at the end, when the children find their freedom in a much changed world, as the plot feels imposed more than originated by a flow of events that matured the protagonist.

If we accept that narrativity is based on the subject's experience of the events in the story, as representing subjective experience is the role of narrative since the modern age, the difficulty in reading *Tale of the Yugoslav Wars 4* resides in the superficiality of the treatment of character and historical context. As a work in the sphere of the science fiction alternate history genre, some additional character development would have enabled a deeper appreciation of the narrative experience and elevated this work to higher standards. Additionally, it is noticeable how the female presence is particularly underdeveloped, and remains at the level of stock characters without a meaningful contribution to the story. Therefore, one can see how this novel could be considered as part of a fast-paced, inconsequential production. An American writer of Slovenian ancestry, Andrew Anžur Clement moved to Slovenia in 2017, becoming a Slovenian citizen and making the country his home. A writer who is developing his skills, Clement will certainly produce stronger work in the future.

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Margaret Walker. *His Most Italian City*. Tucson: Penmore Press, 2019. 295 pp., \$19.50 (paperback). ISBN: 978-1-946409-94-2.

It is an angry young Slovene man who, on the very first page of Margaret Walker's debut novel, thrusts an incendiary bomb through the shop window of Matteo Brazzi, her Triestine main character, in April 1928. Set in the interwar years, *His Most Italian City* begins with a literal bang, drawing the reader into the narrative in a sweeping narrative that moves from Trieste to Istria and back again, punctuated both by the spirit of a whodunnit and an exploration of the effects of shifting geographical borders on Slovenes and Italians alike.

The story follows the dual narratives of Brazzi, newly relocated to Cittanova (present day Novigrad, Croatia) and Giovanni Micatovich, a longtime resident of the city. Brazzi—an ethnic Slovene once known as Matej Banich—professes allegiance to Mussolini, proudly promoting fascist tracts in his new cafe. And while Brazzi's intentions are presented as genuine, and