

Robar-Dorin's Mirror: Rams and Mammoths in the Context of Yugoslav History¹

Issues connected to cinematic reflection of manifestations of ethnic identities can be observed in many films, but they cannot always be defined as symptomatic. Due to a specific historical context, the controversial approach to the phenomena of nationalism and ethnic intolerance in one particular film makes it possible to revisit a perspective on cultural and political events and trends in Slovenia in mid-1980s, which was a crucial time of accumulating potential for social changes and, in the case of the entire Balkans, for social disaster. This chapter re-examines the historical framework and aims at a deconstruction of the meanings of “culture” in Slovenia in its communist period from after the Second World War to the mid-1980s. It should be noted that the terms *nation*, *nationalism*, *ethnic identity*, *ethnicity*, *homeland*, and so on, in spite of their seemingly universal clarity, often become blurred and confusing when they are taken out of a specific political context. This is especially so in the time-space of Yugoslavia and in discussions of any part of its period of existence.

1 This chapter is derived from an article published in *New Review of Film and Television Studies* on 26 Oct 2011, available online: <http://www.tandfonline.com/doi/full/10.1080/17400309.2011.606533>. (Štrajn, Darko. Robar-Dorin's mirror: Rams and Mammoths in the context of Yugoslav history. *New review of film and television studies*, ISSN 1740-0309, 2011, vol. 9, no. 4, pp. 454-471.)