

more specific image of a peasant woman with a son that enters a hostile urban world. This formulation of the Slovenian mother cult was deciphered in the writings of some Slovenian philosophers and sociologists, who imported French structuralism and Lacanian psychoanalysis to Slovenia in the 1970s. For example, the most prominent representative of this group of scholars, Slavoj Žižek, analysed Ivan Cankar's (1876–1918) portraits in autobiographically based narratives about his mother. In Žižek's view, this "greatest" Slovenian writer was the first to outline systematically Slovenian phantasms: "I take it that Cankar's 'mother complex' is not just his own personal psychological quandary, a result of his 'unwell oversensitive psyche' or the like. Moreover, in it is articulated a linkage that could serve as an indicator of the structure of the 'socialization processes among Slovenians'" (Žižek, 1982: p. 243).

Robar-Dorin's construction of the frustrated Marko Skače character, described below, probably would not be possible without this preceding reflection by Žižek. This passage is taken from one of the rare fragments of Žižek's work that has not been translated into English. The book cited here represents Žižek's contribution to a study on Slovenian identity (financed by government resources), to which he contributed his study on "the role of unconscious phantasms in the processes of forming Slovenian identity" (Žižek, 1982: p. 9). Apart from his contributions to some weeklies – most notably, the opposition magazine *Mladina* – at the end of 1980s and his work on the phenomenon of the rock group Laibach, Žižek has not paid much attention to Slovenians in his subsequent philosophical work. In his book from 1982 (published only in Slovenian), Žižek also developed his interpretation of Althusser's notion of "the ideological apparatus of the state, as that key form of institutionalized practice that ensures ideological reproduction" (Žižek, 1982: p. 139). Žižek's introduction of Althusser into the Slovenian academic and public sphere had a strong impact in Slovenia and contributed to a decisive shift in public debate as well as to forming the discourse on the civil society movement in the very decade discussed here. The term *ideology*, also applied below in the analysis of Robar-Dorin's film, should be understood in this sense. Of course, Žižek was not the only one in his peer group that developed the notion of ideology, which can be applied to an interpretation of Robar-Dorin's film as a theoretical magnifying glass for seeing the microstructures of a society. Braco Rotar, who focused on paintings and architecture, for instance, contributed his "definition" of ideology, which is in accord with Žižek's position: "The analysis of ideolog-