

to provide an element of multiculturally-based tolerance. Of course, these topics, which are evident in the movie, could be related to a number of universally existing political and cultural exclusion phenomena (such as, above all, racism). These phenomena form particular social contexts into which various schemes of community forms and formations are inscribed.

As an independent filmmaker, Filip Robar-Dorin, who opted for the formula of alternative film in permanent conflict with the national cinematic establishment, reacted against the narcissistic construction of national identity in Slovenian cinema. Of course, I am not claiming that national (i.e., ethnic) narcissism is in any sense an exclusive attribute of Slovenians. However, compared to larger nations, this Slovenian “syndrome” can be deciphered through some specific expressions. As mentioned above, in the late 1970s and 1980s, the Ljubljana school of (Lacanian) psychoanalysis, led by Slavoj Žižek, contributed much to an academic and wider public discussion on profiles of Slovenian identity, within which the idea of ethnic narcissism also became quite legitimate. This attitude became obvious in Robar-Dorin’s earlier documentary *Opre Roma* (Stand up Roma!, 1983), in which he confronted the Slovenian population with a radically different identity of Roma people. Unlike other Yugoslav artists at that time, who portrayed this ethnic minority as an idyllic metaphor of untamed freedom and spontaneity (supposedly lost in civilization), Robar-Dorin made an involved statement concerning the problem of tolerance in relations between Slovenians and the Roma. In this way he started the work of demystifying the “artistic” cinematic phantasm of the Slovenian, whose particular identity in many films was constructed from various mythical, historical, metaphysical, and other such determinations. Of course, one could say this about almost any other construction of a national identity, but in each case a critical observer (philosopher, social scientist, or artist) is concerned with particular local narratives, mythologies, intellectual and political projections, and so on. On the other hand, Robar-Dorin’s film can also be understood as an aesthetic answer to some modernist achievements within a cosmopolitan trend in Slovenian cinema of 1960s and early 1970s. Some films from the 1960s, and especially films by Boštjan Hladnik and Matjaž Klopčič, dealt mostly with some universal existential topics and worked on introverted “psychological” themes, emphasizing the cinematic form or new wave kind of approach to directing, disregarding troubling social realities in the process. Robar-Dorin’s film thus turns his camera-eye towards the existing social realities.