

There is also a biographical aspect, which is inscribed in an attitude emanating from the film. Robar-Dorin became an assistant instructor at the Academy for Theatre, Radio, Film, and Television at the University of Ljubljana after he completed his studies in the United States in the mid-1970s. However, his academic career quickly ended because he got into trouble over his “pedagogical” ideas. His first movies were made for national television, but work on a feature film was inaccessible to him for some time. Another topic for a new study could be also the hypothesis that Robar-Dorin’s subversion of the aforementioned construction of Slovenian national identity continued in some new formal and aesthetic directions, which became clearly visible much later in new Slovenian film; for example, in Jan Cvitkovič’s acclaimed films *Kruh in mleko* (Bread and Milk, 2001) and *Odgrobadogroba* (Gravehopping, 2005). To substantiate these claims, I first describe the film *Rams and Mammoths* along with some necessary explanations, and then move to an analysis of the film’s main aspects.

The film bears the unambiguous subtitle *A Fable of Nationalism*. Robar-Dorin produced the film; he also wrote what was a rather makeshift script and directed the film. The film is quite structured and is edited in a manner that vaguely reminds one of Dušan Makavejev’s *montages* in his famous 1960s movies.² Three stories, presented in a disjointed narration, are interlaced with documentary and other visual material. The stories, documentary images, and spoken comments are connected only by the topics of identity and ethnic conflict, not by linking up characters or events. The first narrative line is about a Bosnian youngster at a Slovenian vocational school for coal miners that enjoy reading Ivo Andrić’s³ essays. The Bosnian boy’s “story” is inconclusive and it is mainly used to show clumsy educational efforts to build Yugoslav patriotism. This is shown in a scene in a school class in which the teacher asks his “non-Slovenian” pupils to read some canonized Slovenian poetry, creating a humorous effect for the Slovenian audience due to the readers’ accents. The teacher then tries to explain the universal meaning of poetry, and here the irony becomes accessible to foreign viewers. There are also scenes of “cultural” events at the school – celebrations of Republic Day. However, this narrative also contains some touching

2 For an interesting presentation and analysis of Makavejev and his cinema of *montage* see, for instance, Levi (2007: 18–35).

3 Ivo Andrić was the Bosnian Nobel Prize winner for literature in 1961. He also wrote a number of interesting essays, containing many reflections on the Balkans and its ethnic diversity.