

poetic and sentimental aspects, some hints about a possible love relationship between the boy and a Slovenian girl.

Another storyline is about a non-Slovenian worker, a garbage collector named Huso (a typical Bosnian male name). Slovenia, the north western-most republic of Yugoslavia, was economically the most developed part of the country and it therefore invited workers from other Yugoslav federal republics. The wave of immigration grew stronger especially after the beginning of the Yugoslav experiment in “market socialism” after 1965. In about two decades, these internal “immigrants” finally approached some 8% of the total population of Slovenia (which totalled nearly two million at the time). Especially interesting is the maddeningly complex pattern of migrants’ ethnic structure: “Some members of nations and ethnic groups came ‘from everywhere,’ and others from their republic of origin” (Mežnarić, 1986: p. 70). Thus, for instance, Croats came from Croatia and from Bosnia-Herzegovina, Serbs mostly came from Bosnia-Herzegovina, Muslims, who were recognized as an ethnic group in Yugoslavia, came from Bosnia-Herzegovina, religious Muslims, who were ethnically Albanian, came from Kosovo, and so on. The “story” is used to show some foul circumstances of such workers’ lives in Slovenia and it deals with the character’s homesickness and alcoholism. The Huso character dies of a heart attack.

The third story is the bizarre narrative of Marko Skače (the name is also the title of a traditional Slovenian children’s song), who hates Bosnians. Marko visits places where Bosnian immigrants gather and attacks individuals in public restrooms, biting their ears and noses. He is eventually apprehended by the police and subsequently undergoes psychiatric treatment. Because of group therapy, his hatred for Bosnians finally turns into a vague sympathy. He is shown again in the bars where Bosnian workers go for their miserable entertainment, smiling with the grin of a tranquilized person.

These stories are then interwoven with some semi-documentary images and especially with the addition of a dialogue between two Slovenian musicians. One of them happened to have a sister that married a Bosnian. The musicians’ comments that punctuate the movie lead to the impressive ending of the film, which is presented later in this chapter.

A very specific aspect of the film is contained in the fact that it is not based on a precisely elaborated and detailed script or rooted in a literary work (a novel or story), but, more significantly, stems from sociological research. In fact, Silva Mežnarić, a sociologist that carried out a critical soci-