

can be said that a widespread self-exoticizing view resulting in the construction of Slovenian identity linked to the signifier of “wine country” also manifests itself in the statistics of alcoholism in Slovenia. The documentary images (as a disjointed insertion into the movie) of a mass party are “commented” upon by an off-screen narrator’s voice, saying:

*If there were no Bosnians, we would have to invent them. Once all the Slovenians quarrelled with each other, but now they are fond of each other because we have a common enemy, the Bosnians. We are proud once more of being Slovenians. The Bosnians are our most urgent historic necessity. We forced out or exterminated the Jews a long time ago, yet the few remaining gypsies could not be made responsible for everything ... Oh, God give us our daily Bosnians and our hearts will be lighter.*

The documentary and the voiceover narration thus use a metonymic gesture to comment on what is presented in Mežnarič’s book on a different level (Mežnarič, 1986). The Slovenian perception of Bosnian migrant workers as primitive, uncivilized, and such developed gradually as the numbers of immigrants grew during the economic growth of the 1960s and 1970s. A rise in hostile attitudes from the majority position – considering itself more “civilized” – was a very typical occurrence in most European countries, which were targeted by immigrants during this period. The documentary scenes of the “primitive” Slovenian mass drinking party, therefore, very straightforwardly counter the stereotypes of Slovenian “superiority” over Bosnians.

Undoubtedly, this film’s cinematic narration owes some of its deliberately bizarre moments to serious research. The construction of two of the three central characters, who are shown in parallel movements towards psychological or physical breakdown, was made possible by projections of the subjective onto the real, which is allegedly founded in the Lacanian category of imaginary at the lowest levels of apolitical ideology, strongly based on nationalism. The cinematographic means used by the author were not so sophisticated because, after all, the author lacked a decent budget. After he completed the film, he gave an interview for the journal *Ekran* (1985, no. 7/8), in which he very angrily spoke about the circumstances in Slovenian cinematography that compelled him into a kind of political dissent:

*All around you suppression, aloofness, fear, hypocrisy, haughtiness, primitivism, egotism, suspicions, and defensiveness in the televi-*