

terminé constitution of ethnic agency. On the other hand, there is different machinery: the film camera itself.

Furthermore, it should be added that what the author could not achieve at the level of images, he did with *montage*. Thus, as stated above, he inserts all kinds of absurd as well as meaningful shots between (or actually into) the sequences of narratives. For instance, a shot of Huso smoking is interrupted by the insertion of images of roller-skating girls to make a transition to a documentary scene of a mass party. A scene of two Slovenian musicians in a lively conversation is preceded by a quote from Andrić's essay on "narrowness of the minds of people that are nationalists" while the Bosnian vocational school student looks at his image in the mirror. In their dialogue, the two musicians parody the narcissistic construction of Slovenian identity in vulgar vernacular, full of stereotypes. This is supported by the symbolic mythical items of Slovenian self-identification (mountains, an accordion, and figures of speech).

The effective final scene makes the entire point of the film transparent because it gives its literal cinematic vision of the metaphor of the close and passionate love relationship between the two Slovenians and their native soil. As they walk, cursing Bosnians as "non-human," the musicians come to a freshly ploughed field and suddenly they see a virgin dressed in white. They reach for her, pulling her to the ground and, after a cut and a backward move of the camera, we can see them having sex with the soil. This sequence of frames, which was shot especially carefully, clearly functions as a determining scene for the entire movie. It is understood that it signals a multitude of meanings that could be linked to the Central European cultural space, with the notion of *Blut und Boden*⁵ at its centre. Thus, in the film *Rams and Mammoths* a shift was carried out from a prevailing "tragic" interpretation of problems of identity in other Slovenian films to cinematic thematization of the split in real/ideological (imaginary) space. The saturation of the *montage* space in the parallel narrative structure, with some simple contrasts of text and image, produces an "ideological noise," which makes the effect of the movie complete.

5 This refers more or less metaphorically to the "Blood and Soil" ideology based on ethnicity, which is defined through descent (*Blood*) and homeland (*Soil*). As described in many encyclopaedias and other such resources, the phrase itself appeared first in the late nineteenth century in Germany. It praised the people's connection to the land and stressed the virtues of rural living. As is well known, the concept of blood and soil preceded Nazi ideology.