

sation of society. Nevertheless, what is more important concerns the place of the political signifier, which is from now on displaced since power relations became shrouded in a context of apparent democracy. Now through films like Porumboiu's, visibly originating in the void, which is uncovered in their intervention, the signifiers of the past acquire a different legibility. The figure of former *Securitate* agent well represents these shifts between structurally changed and the shifted centres of power between politics, economy and the variable junctures of symbolic power, which gain their positions from exchanges in what is constituted as the "market".

The political agency in its different aspects did not vanish in the internal as well as international settings. Although in the social reality of Balkan countries where nationalism is far from over, the local cinematographies are tending to escape, or ignore, or criticise, or avoid, or, yet again, confront it. They mostly try to move away from representing it or even advocating it by interiorising its decisive codes. There is evidence⁴ that could be verified in 21st Century films, which supports hypotheses that the political signifiers in films are reallocated, they are entering into a wider social contextualisation, through which the whole political dimension, far from being absent, loses its role of *surdétermination* of cinematic themes and the structure of film narratives. However, comparing today's cinema to modernist national cinema of yore, also elements of experimentation with a form, a layer of usually "leftish" intellectualism and artistic attitude are absent in favour of a more straight narrative and often an adjustment to a genre. In the post-national small cinematographies of the Balkan countries, this coincides with large structural changes of the cinema production worldwide. Thomas Elsaesser pointed out in his seminal book *European Cinema / Face to face with Hollywood* (2005) that in the post-national period "Films' attention to recognizable geographical places and stereotypical historical periods" begun to "echo Hollywood's ability to produce 'open' texts that speak to a diversity of public, while broadly adhering to the format of classical narrative" (p. 82). No matter how much this tendency had appeared in the past in the cinematographies of the Balkans, not so rarely also in the period of "national" cinema under communism, we have to

4 Unfortunately, full research evidence is not easy to acquire. Apart from some singular films that make it to the international festivals, much of the production is hardly screened in cinemas internationally; there are difficulties to find films on such media as DVD, etc. Even when one finds a film in some not always "legal" manner, there are problems like translations of dialogues. Luckily, at least recently there is a recognisable tendency among young filmmakers to communicate internationally.