

deal today in the Balkans – that became even more “balkanised” after the turmoil of the end of communism – with small cinematographies, which for the most part, confirm the just mentioned hypotheses. This holds true in the case of many feature films, which deconstruct the past, and in an increasing number of feature films, which make use of genre codes or simply try to work on globalized topics. However, at the same time, the location of the Balkans, its immeasurable cultural diversity, reach and in many respects baffling violent history remains to be a ground for some singular visualisations and dramatization in films by younger generations of filmmakers. A topic in its own right is, naturally, the war in 1990s in former Yugoslavia. Films, which are shot in the new states, which were involved in those incomprehensible events, mostly concentrate on the traumas caused by the war. They show individual tragedies, displacements, display absurdity, loss and in some instances project stories of individuals’ and of the social reconstruction. However, even these films, partly due to the universal awareness about the Yugoslav tragedy, are not just a local product for local spectators; they also speak to world audiences.

*Small Cinematographies, which became Parts of World Cinema*

As much as it seems to be an open notion, the term “world cinema” is by no means just a broad neutral category. There is a whole history of its signification, which I cannot enter into here. So let me just indicate why cinematographies of the Balkans in their more recent cases should be apprehended by placing them in the context of what the term “world cinema” or Elsaesser’s formulation of the notion of the post-national cinema designate. According to Andrej Šprah, most of “/.../ considerations of the concept are linked to the basics of the notion, where we are dealing with balancing the relationship between aesthetic and geopolitical aspects of the seventh art, or, very simply, between film and the world” (Šprah, 2011: 91). More detailed definitions of the term “world cinema” point towards meanings as deciphered by post-colonial theory and at least some aspects of such assessments of the term could be linked to the Balkan small cinematographies. However, the cinema of the Balkans went through at least two phases before it brought to bear its special emphases to the notion of world cinema on conceptualising efforts. Cinema of the countries of former Yugoslavia is especially illustrative in this sense. Still at the beginning of the new millennium, that is to say, before 2006, when *A fost sau n-a fost* was shot, there were clear indications that cinema of this area largely passed a phase of a specific invert-