

ed nationalism. This gave ground to Fredric Jameson to say: “I think that much recent film production does bear this external gaze within itself in a constitutive way and includes the external look of foreigners, of the West, of the US, in the image thus presented. We are like this, and in fact, we’re even worse than you thought we are, and we love it!” (Jameson 2004: 235). Pavičić was inspired by this insight to write: “As many critics observed, post-Yugoslav art-house hits of the 1990s have often exploited an exaggerated, grotesque and intentionally stereotyped representation of the Balkans” (Pavičić, 2010: 44). This point is strengthened further in the Pavičić’s text by naming it in a paraphrase of the term of “self-exotisation”, often used in cultural studies, as “self-Balkanisation”. Pavičić observes that after the year 2000, this trend changed: “Economic, social and ideological changes in the former Yugoslav countries influenced film content as much as film style” (Pavičić, 2010: 47). What then Pavičić calls “normalization”, which leaves the self-Balkanisation adaptation of films for an external gaze behind, could and should be re-apprehended as the entering of the Balkan cinema into the realm of world cinema.

More recently, political, economic and social changes have made an impact in the area of culture, that utmost affects cinema. Many changes of circumstances and conditions of film production and distribution, technological ones being especially important, merge with the symbolic transfigurations and new agencies of social imaginary within trends in the Balkan cinema, now shaping itself as a part of world cinema. In the sense of Manovich’s (2001) conceptual inventions, the “language” of visual media interferes with the formation of local cultures, where new inventions of traditions and modernising tendencies mingle with one another. Furthermore, digital technologies work not always only in favour of democratisation, yet the accessibility of contemporary visual media is modifying perceptions and modes of appropriating cultural traditions. In such framework, aesthetics become interlaced with the social context. The political statements in films now display a wide range of plurality and variety of different levels of exposing social issues that get uncovered or emphasised. It should go without saying that Balkan cinema keeps the attitude, which is displayed also in Porumboiu’s film and in political terms does not succumb to any apology for the world after the transition.⁵ Therefore, the aesthet-

5 Some films, which were produced a year or two *before* Porumboiu’s film, should be classified as films, which already include the instance of the epistemological break, contained in the Romanian film. Most of Slovenian films, which are mentioned further down in the text, should be taken as examples, which contain the logic of the