

youngest and internationalised hope of Slovenian cinema, is much different character. His first film *Tu pa tam* (Here and There – 2004) was really an extremely low budget hilarious movie, shot with a digital camera, about four youngsters who get involved with mafia. The film shot by youngsters for youngsters was transferred to the cinema format and it had huge local success. Although *Tu pa tam* is understandably quite a naïve movie, it reflects broadly the social changes and positions of young people without a clear perspective of life before them. After working on some television projects Okorn had difficulties to acquire sponsoring from the Slovenian Film Fund, but he succeeded in Poland, where he shot a real genre film on the topic of Christmas: *Listy do M.* (Letters to Santa – 2011). The style and iconography as well as development of characters, multi-threaded narratives, contribute to a full Hollywood-effect of this accomplished movie. Some social signifiers, which at least give a hint of injustices in the framework of capitalist system, are recognisable in the manner of many films in the genre of Hollywood type melodrama.

### Croatia

“[...] the acceptance of Otherness, reconfiguration of national, gender, or racial identity, and the subversion of limiting ideological and, most frequently, patriarchal norms are all becoming necessities of the current post-war period in the state of transition” (Vojković, 2008: 84). That is why, as Saša Vojković adds in the same text, the Balkans are the area, where “/.../ the European identity is being negotiated, as well as possibilities of co-existence”. The Croatian cinema was much more decisively than the Slovenian one touched by the appalling events in former Yugoslavia during 1990s, which caused a stronger presence of war topics and traumas attached to the war. Nevertheless, the same trends away from the paradigm of national cinema are detectible in Croatian cinema as well as elsewhere in the Balkans. Some directors of the “old guard” can be found to be active with some new films as, for instance, one of the big names of Croatian cinema Rajko Grlić with the film *Karaula* (2006), financed by almost all former Yugoslav republics. The film about the bizarre events in a Yugoslav army’s outpost at the Albanian border could be interpreted as a powerful allegory of the reasons for the tragedy of the Balkan multi-ethnic state. However, also in Croatia a new breed of directors (and, of course, scriptwriters, actor, etc.) makes its way in the direction of putting quite specific emphases in the framework of the world cinema. Hrvoje Hribar was one such young-