

er author, who in the form of romantic comedy challenged social norms in his film *Što je muškarac bez brkova?* (What is a Man without a Moustache? – 2005.) The film story is about love between a young widow and a catholic priest, which was seen as a bit of a provocative theme in the overwhelmingly catholic Croatia, but of course, it has a message for other audiences as well, considering all the talk about sexuality in the Catholic Church all over the world. Another quite productive director Ognjen Sviličić joins the ranks of the same club. For instance in his film *Oprosti za kung fu* (Forgive Me for Kung Fu – 2004) he presents the world of the transition, where many social conflicts have roots in different realities. “In this film, it is paradoxical that kung fu as a global cultural product is introduced as a synonym for local narrow-mindedness, provincialism, and xenophobia” (Vojković, 2008: 88). Three young directors (Zvonimir Jurić, Boris T. Matić and Antonio Nuić) completed in the same year stylistically rough and narratively unbalanced and yet an intriguing film, which combines documentary shots of football fans and acted scenes, which are finished in a completion of destiny. Finally, there are attached scenes of heavy drinking at one’s of the football fans home. The host’s wife is humiliated and bashed in front of the group. The title of the movie gives itself a clear message: *Sex piće i krvoproliće* (Sex, Drink and Bloodshed – 2004).

Serbia

Ivana Kronja is quite critical about Serbian cinema after 2000 from a feminist viewpoint: “The majority of Serbian films after the year 2000 show a tendency of re-traditionalization and re-establishment of patriarchal values in terms of male-female gender roles and women’s rights” (Kronja, 2008: 67). Many of the Serbian films from this period are indeed showing a grim social picture. As the critic rightly says, they suggest a retreat to the traditional (i.e. patriarchal) values in the political and cultural convulsions of a process of coming to terms with recent historical blows to the Serbian identity. They propose a sense of self-respect of members of the nation. Serbia, as it seems, has not only the most troubles in the field of filmmaking among Balkan countries in the way of a kind of small world cinema cinematography, but also in the field of film-viewing. In a relatively successful attempt of world cinema to be present in the Balkans through director Angelina Jolie with a film *In the Land of Blood and Honey* (2011), the tragedy of the Bosnian war is presented in a classical narrative (as Elsaesser would say) as an emotional encounter between a Serbian military man and Bosnian cap-