

tive woman. However, the film was totally boycotted by the Belgrade audiences, which could be taken as a symptom of difficulties in Serbian society to come to terms with the troubling recent history of the Balkans. Nevertheless, this does not mean that Serbia, once the leading cinematography in the framework of Yugoslav cinema, should be written off as an interesting cinematography in the terms of world cinema. Ivana Kronja admits that such authors, as prominent directors of the so-called Prague school Goran Paskaljević (*San zimske noći* / *A Midwinter Night's Dream* – 2004) and Srđan Karanović (*Sjaj u očima* / *Loving Glances* – 2003) represent exceptions to what she found to be a rule in Serbian cinema. Although, I cannot claim to be really well acquainted with Serbian cinema, I think there are still some interesting products, which artistically and socially conform to an open paradigm of world cinema with some emancipatory messages or at least depictions of their cultural and political circumstances. An interesting film by Aleksandar Davić *Žurka* (*The Party* – 2004) gives a complex and frustrating take on the beginning of the war in Croatia in 1991 through a story of a group of young people, who gather at a birthday party and later become affected by the war in various ways. An even better argument for the future of Serbian cinema in the world could be found in some other products. Darko Lungulov's film *Tamo i ovde* (*Here and There* – 2009) in the category of Serbian “urban films” literally opens Serbia up to the outer world in a film, which takes place in New York and Belgrade and combines two interlaced love stories with historical backgrounds, world views and global–local relations. The manifestations of agencies, which move characters between worlds, are depicted as the microsphere relationships operating many controversies with an impact on the lives of ordinary people. Another socially and politically involved case is the film *Parada* (*The Parade* – 2011) by Srdjan Dragojević. The film confronts a still unforgiving attitude in Serbian political culture against gays and it builds its story around the event of a gay pride parade in Belgrade. The film by the author, who is otherwise known for his iconic war film *Lepa sela lepo gore* (*Pretty Village, Pretty Flame* – 1996), is one of the rare cases of a film with a surprisingly direct enlightening political and social symbolic effect for the public.

Shifted Signifiers

Following from the hypotheses that the film *A fost sau n-a fost?* represents a point of a kind of cinematic epistemological break with the paradigm of national cinema, ample evidence can be found in many Balkan countries