

ence between Belmondo and Lacan was only this that the Belmondo character took the absence of the metaphor very seriously and so he vanished into the light of the very bright sun. Lacan only recognizes the disappearance of subjectivity, Pierrot submits himself to the disappearance from the picture. Therefore, we can imagine Lacan as a viewer of this Godard's film nodding approvingly to Godard's perceptive visualisation of the productivity in a form of destructiveness of the identifying process. At the end of this we find nothing less than the obliteration of subject, not in just metaphorical terms, as Lacan very importantly remarked. We shall come back to this point further down.

Let us first try now to change the level of our elaboration of different angles of viewing upon the category of identity by bringing it into a context of the wider cultural space, which is of our special concern, namely Europe. If there is a distinctive trait of the European cinema, it should be apprehended through an attitude to the category of identity in most representative and intellectually challenging feature films. The very notion of identity opens a field, where we encounter a number of relevant meanings as far as films, which we have in mind, are concerned. These meanings, needless to say, cannot be perceived out of context, which is always historical. "History and identity are probably the two amongst those concepts, with which the influence of hundred years of cinema could be assessed" (Elsaesser 1996, p. 52).³ The recent international theoretical discussion on a correlation between cinema and history brought up quite clearly a definitive realisation about the impossibility of recent history to avoid a deep impact of film. History is remembered, and it therefore exists through images, which were unavoidably taken at a certain point in time and so in turn the point in time becomes an image open to interpretation, which always integrates the time-image in the context of a present. Without elaborating such complex assertions much further, we can claim that the European cinema in its most "articulated" products particularly reflected this correlation, in which the present is the point of becoming and vanishing of identity as it is produced and destroyed in the processes of identifying. We could determine the roots of our understanding these processes in the classical European thinking, which is best represented by Fichte's effort to formulate an absolutely free subject, who reproduces himself in a form of his famous *das Ich*. The identity is, as we hinted at the beginning of this paper, a dynam-

3 I translated this quotation from the Slovenian translation of the text. So, the responsibility for the meaning of the statement is at least in part mine.