

tion loosing characters, who seem psychologically and socially deprived of the sense of identity, is in a class of his own. Characters in his films are approaching the limit of the constitution of subjectivity through desire in the psychoanalytical terms, as they seem to be without an idea of the true object of their desire, of course, apart from Antonioni's own manifested desire to see through the eye of the camera, what is very difficult to see otherwise. Following the trace of identity as a topic in the European modernist cinema, we could of course go on and on citing and analysing many films, which were shot in the period also in Great Britain within the movement of free cinema, and of course in Germany within the Young German Cinema. But we can as well stop here, since my aim was mainly to map the European context of a case of a film, which I shall try to use as an example for a view in the Balkan's cinematic reality of the time.

### *Sand Castle*

As in most other Central and Eastern European countries, which were liberated from Nazism in a flame of socialist revolutions, also in Yugoslavia, film production developed relatively quickly thanks to a high degree of support by new revolutionary authorities. In any case, Yugoslav cinematography eventually developed in many respects as the strongest film production in the Balkans. The initial period after the Second World War was marked by a sub-genre of the war genre, namely so called partisan movies, and a number of adaptations of the local canonised literature and drama for screening. Especially the latter sort of films, which were mostly *a priori* supposed to bear an "artistic value", could be studied nowadays as an expression of tendencies to form a cinematic version of identity aiming at the collective aspect, the so-called national (ethnic) self-image. Hence, we can say that in a quite early period of the socialist Yugoslavia the constitutive parts – federal republics, which were founded on the ethnic principle – worked upon some aspects of their traditional, cultural and ethnic distinctions in film, as they did it as well in the other art forms in spite of the so called internationalist political and ideological rhetoric. Each of the federal republics was autonomous in its cinematic as well as all other cultural endeavours. Not all of these films could be easily dismissed regarding their aesthetics, cinema craftsmanship or sophistication, but they predominantly represented a pre-modern view of film in tune with signifiers of a belated romantic vision of the ethnic identity and occasionally with "obligatory" class messages. A matter of a discussion of another kind is a question