

which gives an impression to a viewer that he has seen colours in the film. As *Pierrot le fou* also *Peščeni grad* is throughout the whole film permeated by very bright light, which in an inexplicit way suggests the instance of “being seen” for the characters. As the Godard’s hero vanishes into the light at the end of the film, so does Hladnik’s Milena, only she vanishes from a high rock above the angry sea waves. But the effect of vanishing is still the same in its suggestion of the non-metaphorical blunt standpoint on the subject’s identity, which is in the Lacanian view a tool of a production of subjectivity, which never can establish itself outside of a constant threat between desire and the total loss. At the end of Hladnik’s film viewers are told by a doctor from a psychiatric hospital that the traumatised girl was born in the concentration camp. Therefore, the character of the girl stands for an identity problem of the whole generation of the modernist period. However, nowadays, we can recognise Hladnik’s intuition that – maybe even unknowingly – got an insight into the destructive potential of such identity’s construction. What seemed for years as a too explicit explanation of the subject’s trauma in the film cannot be interpreted today without any association to the concentration camps of the war in Bosnia, which functioned in the social imaginary of many ex-Yugoslavs as an upsurge of hidden forces of history. Therefore, as we know, after the political turmoil’s in 1989, that changed the map of Europe, the theme of identity emerged in a new context.