

statements in films now display a wide range of plurality and variety of different levels of exposing social issues that get uncovered or emphasised. It should be understood that Balkan cinema keeps the attitude and in political terms does not succumb to any apology for the world after the transition. Therefore, the aesthetics of such cinema cannot be so transparently formulated as it could have been in times when it made use of visual and verbal metaphors and “hidden” messages to point to existential problems or to expose a spectrum of repression within political and cultural systems of the Balkans. Small cinematographies of the Balkans now, nevertheless, enter the world cinema as rather “readable” to global audiences and especially to those, who attend many film festivals. It would require a lot of systematic research to underpin such generalization with facts and analysis.

The political signifiers within the structure of film narratives are generally shifted so that they project a perspective of a pluralistic democratic future, but in some instances, as mostly narrative arts always have been doing, present insights and warnings concerning social and political realities. The recent film, directed by Béla Tarr, a well-known and accomplished Hungarian author. *A Torinói ló* (The Turin Horse – 2011) proves my point exactly because of its elementary cinematic approach to the film narration and its topic. The uncompromising aesthetics of long takes and slow rhythm sequences compose a film, which could be apprehended as a philosophical essay or even less: as an alignment of reflexive visual aphorisms. Of course, the film makes no secret of its indebtedness to philosophy since the voice-over initiates the movie by telling the anecdote about Nietzsche and his attempt to help a horse submitted to an ill-treatment by his owner; the voice then directs the audience’s attention to the horse and its fate. This introduction gives way to a repetitive visual contemplation pointing towards the ultimate problems of ontology and human existence by following the gloomy miserable routine of father and daughter, exposed to a common life with their old horse in an unceasingly windy steppe. This black and white film, it could be said, echoes recent contemplations by authors from Deleuze to Donna Haraway concerning the decentring of subjectivity in view of recognising environmental positioning of living creatures, including animals and humans on different registers of knowledge and science. As much as any political signifier seems absent from this meditative film, it is exactly this absence, which marks the problem of a transformation of the Balkans in accordance with its best reflexive traditions in the antiquity. Therefore, a possibility alone for such a film to be created in one of