

## **SUMMARY OF THE PhD THESIS**

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**Jadran Film**

**Between Croatian and Yugoslavian cinema**

This doctoral dissertation represents an attempt to reconstruct and explain the components of the once great success of Jadran Film, a film studio established in 1947 in Zagreb. The founding of film studios in the former Yugoslav republics was a constituent element of Josip Broz Tito's cultural politics. As it is suggested in the title of the dissertation, there was a certain tension between what was Croatian and what was Yugoslav. Would socialist Croatia be able to create a national cinema that could be at least partly autonomous? Due to both the activities of Jadran Film and its placement in the Yugoslav cultural system, it can be perceived as an institution which was simultaneously Yugoslav and Croatian. The dissertation is divided into an introduction, five chapters and a conclusion. The first three chapters represent a theoretical overview of the cultural politics of the Communist Party of Yugoslavia, the history of Yugoslav cinematography and the history of Jadran Film. Chapters four and five are dedicated to the textual and contextual analyses of the selected films. Archival sources, non-serial publications and articles from magazines and monographs were used in this dissertation. The basic source of information were publications in Croatian and Serbian, and to a lesser extent, materials in Polish and English. The dissertation also took into account the context of the theory of national cinema (as discussed in the introduction).

The first chapter, which is a part of the theoretical framework of the dissertation, discusses the cultural politics of the Communist Party of Yugoslavia. Particular emphasis was placed on the issues that later influenced the films made by Yugoslav directors. Therefore, the focus is on the idea of self-governance, the struggle with the post-war backwardness, illiteracy and the development of tourism on the Adriatic Sea. In order to clarify the political economy of Yugoslav cinematography, an attempt was also made to concisely discuss the administrative and propaganda activities of the Yugoslav party.

The second chapter analyses the most important phenomena in Yugoslav cinematography. One of the research questions of the dissertation was to describe the activities of Jadran Film within

a broader, Yugoslav context. Therefore, the focus was on the post-war formation of cinematographic structures and the specific Yugoslav self-governing management of the cinematography. This part of the dissertation may be perceived as crucial due to the thesis placed in the dissertation title – whether the individual republics of Yugoslavia, and especially Croatia, had a chance to create a national cinematography, and whether it was even possible to talk about the category of "national" or "its own" under the leadership of Marshal Tito.

The third chapter introduces the history of Jadran Film while referring to the theses presented in the previous chapters. Also, Jadran Film was considered to be a versatile institution which co-created the existing cultural power of Yugoslavia. The emphasis was primarily put on the directors who were associated with the studio from its very beginning, but this chapter also focuses on financing, distribution, co-productions and cooperation with other film studios in Yugoslavia. In this chapter the archival materials from the State Archives in Zagreb and the Archives of the City of Zagreb were mostly used.

The fourth chapter mainly consists of the textual and contextual analyses of the films produced by Jadran Film. These films contain the majority of elements that were typical for "yugoslavism". This chapter and the following one were furtherly divided into thematic circles. In the fourth chapter, these elements were the fight against illiteracy, the industrial development, consumerism and self-governance. The selected films were analysed within the broader political and cultural context.

The last chapter represents the summary crucial for this dissertation, but also, contrary to the previous chapter, it contains an attempt of the analysis of the elements that are "national" or "Croatian" when it comes to Jadran Film itself. In consideration of the earlier references to the definitions of national cinema, and on the basis of the collected materials, it was attempted to determine whether Jadran Film was an institution with Croatian or Yugoslavian roots. As well as the fourth chapter, this chapter is also divided into thematic circles concerning the films about the Independent State of Croatia and the "post-spring" films, i. e. those that were produced after the Croatian Spring, and which fit into the context of turbulent social and political changes of the 1970s.

Resolving the dilemma whether Jadran Film was a Croatian or Yugoslav studio in the Yugoslav period may seem impossible for the researcher. However, there does not seem to be a

way to completely separate any of the studios in the former Yugoslavia from the Yugoslav context. The same could be said for Jadran Film in Zagreb, which was on the one hand a part of the administrative structures of the federation, and on the other hand, an institution that aspired to be relatively autonomous, especially when it comes to the main themes of the produced films. Especially from 1971, these films gained a more explicit, national (Croatian) accent, which was usually accomplished by setting the action of the films in Zagreb.

Culture was considered to be a factor that was supposed to imply the multiculturalism of Yugoslavia, and its goal could be explained by Josip Broz Tito's words: "to strengthen the unity and brotherhood of Serbs, Croats and Muslims in Bosnia and Herzegovina, as well as all nations and nationalities living in socialist Yugoslavia". Hence, many theoretical concepts, publications and practical activities were devoted to creating, strengthening and describing Yugoslav culture, in the spirit of Yugo-socialism that was supposed to connect the cultures of individual republics. This dissertation is therefore only a part of such discussions, and at the same time it sets the ground for further analyses.