

Annotation

This thesis examines how the creators of Croatian Jadran film – especially in the 1960s – portrayed the events bound to known historical reality, how they artistically interpreted this reality, and which historical events in the surveyed period were in the focus of their interest. In my choice of films I followed mainly the production aspect, which is also the main criterion of Croatian film historiography for selection of films in the national cinematography.

From the topical perspective, the predominant motives relate to the people's liberation war or the civilian stories taking place in the background of war events. The movie *Nevesinjska puška*, which treats more ancient historical events, is the only exception. The production can also be characterised by the manner of explicating a historical theme. It features film spectacle, lyrical parable, and film interpretation which can serve as a material for historical research and analysis, or for studying the mimetic period between a generally accepted and understood historical fact, and its artistic rendition. The last mentioned is often featured with pictures from the partizan milieu.

Except for some rare cases, the pictures reflecting historical events limited by the end of the World War II are distinguished by a collective, vaguely-specified all-yugoslavian context, avoidance of national or religious attributes, and total lack of interest in sparking national emotions. High fluctuation of authors from the entire contemporary Yugoslavia, and their lingual and topical proximity, are also typical.

Keywords

Yugoslav film of the 1960s, partisan cinematography, national Croatian cinematography, historical film, ideology in film.