

Undoing the Genre of Partisan Film: *Balad About a Trumpet and a Cloud* (France Štiglic, 1961), and *See You in the Next War* (Živojin Pavlović, 1980)
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It's a stale truism that, relegated as it is to the trash-heap of history, partisan film is inextricably linked to the national consciousness of Yugoslavia, key to the legitimization and naturalization of its political and ideological project. On the surface, it seems that the genre of Yugoslav partisan film is one of the thematically and formally most uniform and “purified” group of films that, besides its common thematic focus on the partisan fight against the occupation, is also marked by clear genre conventions and formal specificities. They were all part of ideological filmic machinery meant to transcend national and local boundaries. Underneath this surface unity, however, what we have is an incredible diversity of films that defy any generic parameters—a diversity that cannot be accounted for merely by the fact that the long period during which partisan films were produced is marked by different aesthetic, political, and social contexts.

It is this undoing the very project of the partisan film genre that I will explore in my paper—the influence of the Serbian black wave on the genre notwithstanding. I will focus on Slovenian partisan film—*Balada of trobenti in oblaku/Balad About a Trumpet and a Cloud* (France Štiglic, 1961), and *Nasvidenje v Naslednji Vojni/See You in the Next War* (Živojin Pavlović, 1980) specifically—that perhaps stands out in this regard even more. With the exception of the first post-war partisan film, *Na Svoji Zemlji* (France Štiglic, 1948), Slovenian partisan films immediately avoid the classic focus on partisanship and its equation between the individual and the collective, and focus instead on the moral imperative, the existential dilemmas and predicaments of an individual regarding the war, the killing, and how—if at all—one should participate in it. The films show a complex relationship between officially circumscribed, centralized ideological context and its state sanctioned film production that questions the very aesthetic and political framework from which it emerges.



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