

Ti Mene Nosiš / You Carry Me (2015)

Action, Drama, Family, 155 min.

Directed by IVONA JUKA.

Written by IVONA JUKA.

Cast: Lara Baric, Vojislav Barjovic, Nataša Janjic, Helena Beljan.

Croatia, Slovenia, Serbia, Montenegro: 4Film Ltd

Language: Croatian.

You Carry Me (Ti Mene Nosiš, 2015) is a film produced in Croatia, which originally aired as a television series, *Da sam ja netko (If I Were Someone)*. *Ti Mene Nosiš* is available on Netflix as *You Carry Me (2016)* with subtitles in five languages. The purchase of the rights to *You Carry Me* by Netflix is among the film's many successes. Other successes include the naming of Ivona Juka as 'the laureate in the film section [...] writing and directing her feature debut.' The dialogue is a colourful Zagrebtonian language with traditional Balkan passion. Dora, Ives and Nataša face deteriorating relationships with their fathers: Neglected Dora is reunited with her father in the text; Ives is struggling to care for her father, Ivan, who has Alzheimer's; and Nataša, who is pregnant, comes face-to-face with the father who abandoned her. The director identifies father-daughter relationships as the most significant aspect of the film. The plot centres on changing relationships between men and women, between fathers and daughters, and also between husbands and brothers. These are complex stories, and they are wrapped in some wonderful cinematography that showcases admirable storytelling and affective symbolism.

The film motif in Ives's story makes this text postmodern in its self-reflection as an art form. Ives and Nataša are both filmmakers. Filmmaking helps Ives to break down some of her barriers and begin to deal with her father's illness. The physical retrieval of film projections from a rubbish collection demonstrates the lengths Ives goes to to keep memories. Ives airs Ivan's history, and we find out that he was a professor before he began forgetting. Ives speaks for her father and reminds the world of who he is because Ivan no longer can. Later, when Ives has accepted help with the care of her father, they dance in his new home. Ivan insists on leading because 'men always lead', and they laugh together. This film is tender in its sensitive moments and it is well worth investing in.

Yet, what makes this film different are the ways in which characters change the course of the plot of the text and how it subverts boundaries between the director and characters as storytellers. Dora's story frames the narrative; she introduces the film asking the audience to concentrate and closes the film when she refuses to stay behind: 'No

treason, no surrender!'. The youngest of the three protagonists is the most hopeful. Vedran keeps to his promise to change, and father and children leave the story together. Dora and Vedran change themselves to change their future.

Where Nataša and Ivan are bound to the plot by their illnesses, Dora is not. *Ti Mene Nosiš*, if nothing else, is an experiment in film production. The domestic issues are stretched to breaking point in this film, but through the storytelling these characters walk into new futures. It provides them with an outlet. Endings give way to beginnings and in the meantime we are taken on a rollercoaster ride. Unpredictable and wide in scope, this film feels like you are in Zagreb. You cannot help but empathise with the characters' sense of freedom, joy and sadness.

ELLIOTT CHANDLER

School of Slavonic and East European Studies, University College London

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