



ORIGINAL PAPER

Media presentation of dramatic arts from 1990 - 1995 - on the example of Narodni list in Zadar in the Republic of Croatia

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Abstract

At the beginning of the 1990s Croatia was affected by the Homeland War as the consequence of the desire for the creation of an independent and sovereign state, i.e. separation from the Socialist Federative Republic of Yugoslavia. In January 1990 the Constitution was adopted, in which it is stipulated that the Republic of Croatia is a “unitary and indivisible democratic and social state” Constitution of the Republic of Croatia (1990). The Homeland War brought a large number of human casualties and a significant part of cultural heritage was destroyed. Culture is an important segment of human life, but it is not high on the list of priorities during wartime circumstances, regarding the fight for survival, social and other problems. However, for maintaining spiritual stability in these difficult times culture has a prominent role. Dramatic arts, alongside literature, fine arts, music and performing arts, movies, the media, cultural heritage and other forms of cultural expression play an important role. This paper explores articles published in the weekly newspaper in Zadar, Narodni list, which covered dramatic arts during the pre-war and war times. It is just because of that reason why the purpose of the paper is to firstly analyse the themes of the articles in the field of dramatic arts, in order to create an image of the contents of newspaper articles, and after that journalist genres, as to acquire an insight into the manner of journalistic approach to the explored theme. The research corpus includes 143 articles published in the period from 1990 to 1995. The paper applies the method of quantitative and qualitative content analysis.

Keywords: *dramatic arts; media; war; culture; content analysis.*

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Introduction

Due to the social, cultural, and political events during its long history, but also a favourable geographical position, the Republic of Croatia is rich both in natural and cultural heritage. The above mentioned is also supported by the fact that on its territory, Croatia has a significant number of natural and cultural heritage which is on the UNESCO's protected heritage list (Croatia, 2020).

In the past, Zadar was an extremely fertile ground as regards to the newspapers' development and publication. The above mentioned is also supported by the fact that the oldest newspapers in the Croatian language were being published in Zadar, *Kraljski Dalmatin*, from 1806 until 1810, and they were published bilingually, both in Italian and in Croatian. (Il region Dalmata= *Kraljski dalmatin*, 2020) A large number of newspapers was active in the second half of the 19th century in Zadar. Among others, we can mention *Narodni list*, *Katolička Dalmacija*, *Smotra Dalmatinska* and other important newspapers (Vidaković, 2011:8,9).

The 1990s were a difficult time for the entire Croatia and Zadar as well. On the 17th August 1990, the Log Revolution started, blocking roads as a reaction to the changes after the first democratic elections in Croatia (Šprljan,1995:12). Pavaša Vežić points out that Zadar was being attacked from three sides, from the sea, the land and the air, so: "...many families were wounded, homes destroyed, residential and public buildings, economic and cultural values."(Vežić,1995:7). Two operations are particularly notable for Croatia, but especially for the Zadar region. In January 1993, the operation Maslenica was carried out, which liberated: "...the Zadar hinterland with Masleničko ždrilo, a part of Velebit and the area around the dam on Lake Peruča, near Sinj (The Croatian War of Independence, 2020). The Operation Storm was of particular importance: "...on 5th August Knin was liberated and by the 7th, when the operation ended, the entire area of the northern Dalmatia, eastern Lika, Kordun and Banovina that was occupied until then was also liberated." (The Croatian War of Independence, 2020) The peaceful reintegration of the Croatian Podunavlje region ended in 1998 (The Croatian War of Independence, 2020).

During the war when the population was faced with the struggle to survive and difficult situations caused by war, culture was definitely not a priority. However, maintaining a cultural life is important for the spiritual life, to preserve morale. Therefore, in this paper, we wanted to show the media image of one of the important parts of the culture, which is the dramatic arts.

The culture can be defined as: "A concept which usually designates a composite unit of institutions, values, notions and practices which constitute a part of a certain human group and are transferred and received by learning."(culture, 2020). The webpages of the Ministry of Culture of the Republic of Croatia state the following cultural activities: "Music and music and performing arts, dramatic arts, audio-visual activities, literature and publishing, library activity, archive activity, museum activity, the visual arts, innovative artistic and cultural practices, digitalization of the cultural heritage, programmes for the construction, reconstruction, renovation and furnishing the cultural infrastructure" (cultural activities, 2020).

The very concept of drama can be explained as "...a text intended for acting performance in front of an audience." (Drama, 2020). Considering that a part of the corpus refers to puppetry as well, it can be explained as: "The origin of the theatre where

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puppets perform instead of actors, often imitating human behaviour while their animator, the puppeteer, often stays hidden, although he is not obliged to do so.” (Puppetry, 2020).

Considering that this paper partly addresses the journalist genres, we will state a few examples of classifications and definitions. According to Josip Biškup journalist genres are divided into the monologue, dialogue, and polyphonic genres (Biškup,1981:87). Monologue genres include news, report, overview or note, commentary, review, society reporting, statements and retraction, survey, obituary and essay. Dialogue genres include the interview, conversation, press conference, round table, panel discussion and polemic. The polyphonic genres include reporting, photo reporting, sketch or opinion, feuilleton, caricature and he also states relate and some other genres (Biškup, 1981:207).

In the chapter “Applied literary forms of expression in the media” Srećko Lipovčan states two groups of text forms considering the dominant function “...forms with a dominant informative function and those with a dominant evaluating function.”(Lipovčan,2006:37). Biškup, inter alia, states that a piece of news is: “...the shortest and the most accessible journalist form to many recipients. The public is informed about everything it is interested in through the news...” (Biškup,1981:89). Regarding the news a report has its peculiarities: “It is a journalist species which introduces the public to the flow of an event or a phenomenon, while a piece of news only informs about the event.” (Biškup,1981:94,95). An interview is also a very often journalist genre. Regarding the interview, Biškup states: “An interview is direct. It creates a bridge between the recipients and the source of the information - politicians, actors, writers, athletes, etc. A journalist acts as an intermediary in an interview. He asks for the recipient.” (Biškup,1981:124). An article/topic also be frequently found in the newspapers. Stjepan Malović, in the context of explaining the article as a journalistic genre, inter alia, states that the author wishes to provide more information than the news to the readers: “...to explain the background of an event, to warn about trends, to analyse a phenomenon, to present the viewpoints of the experts and to provide a relevant conclusion.” (Malović,2005:325). According to Lipovčan a commentary is “...a type of applied form where the viewpoint and the opinion of the author about some (real) event/problem are in the forefront.”(Lipovčan,2006:46).

In the book “Theatre criticism or an inevitable companion to theatre criticism”, Sanja Nikčević, among other things, addresses the interpretation of the theatre criticism genres and states that more theoretical researches and work is needed in this regard. She offered a definition to discuss, which states that theatre criticism is: “...an article published recently, after the opening night, in the daily or weekly media for public communication (printed or electronic), judging the theatrical performance. Its text volume varies from two to four standard pages.”(Nikčević,2012:190). She also states that it consists of 4 elements: “1. the information about the performance; 2. a description of the performance; 3. the evaluation of the performance and 4. an explanation of the evaluation.”(Nikčević, 2012:190). Lada Muraj states that theatre criticism is created by: “...combining the literary criticism of the drama script and the evaluation of the theatrical performance...”(Muraj, 2020). She also states that it is related to two elements: “...the professionalisation of the theatre and the appearance of a daily and specialised press which shall cover those events.”(Muraj, 2020).

In addition, we must stress that the goal of the paper is not dealing with the issues and boundaries between the journalist genres. We used them in order to learn

more about the writing method used for writing about the dramatic arts, based on their essential characteristics.

In the context of the relations of the media and the culture Lipovčan proposes a research model in which he explains the four levels of the realisation of said relation: "...providing information, critical perception; media as the space for the realisation of cultural formations; the media - a mirror into the history of the Croatian culture." (Lipovčan,2003:909-925).

Methodology

The goal of the paper is to analyse the media image of the dramatic arts based on journalist texts in the Zadar weekly newspaper Narodni list during the period from 1st January 1990 until 31st December 1995. Narodni list is the oldest living newspaper in Croatia, dating back to 1862 when it was being published under the title Il Nazionale (S.R,2020). In the larger part of the research period, Narodni list was the only newspaper in Zadar. It was only at the end of 1993 that the newspaper Zadarski list started publishing in Zadar, first as a weekly newspaper, but shortly after that as a daily newspaper. In this paper, we focused ourselves on Narodni list which was published during the entire research period. The criterion for selecting the articles was the topic of the dramatic arts which has in this paper encompassed events and persons related to the drama theatre, the puppet theatre, theatrical amateurism, manifestations, festivals and other events related to the dramatic arts and the theatre in Zadar.

Main research variables are the topic and the journalist genre in order for us to gain an insight into the content of the published articles, as well as the journalistic approach to the topic of dramatic arts. This paper has analysed 143 articles. In order for us to gain an insight into a part of the corpus contents by qualitatively analysing the contents, we analysed the news and reports which were published in the period of the so-called Log Revolution from 17th August 1990, which is considered as the beginning of the wartime events in these areas until the Operation Maslenica from 22nd to 27th January 1993.

Research results

Table 1 The frequency of articles about the dramatic arts in Narodni list from 1990 to 1995

year	frequency	%
1990	19	13.29
1991	15	10.49
1992	15	10.49
1993	18	12.59
1994	35	24.48
1995	41	28.67
total	143	100.00

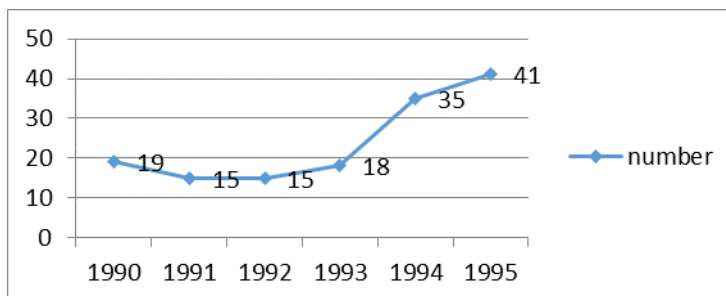
Source: Created and adapted from: (Kalajžić, 2011:111)

In the period from 1990 to 1995, Narodni list published 143 articles on the dramatic arts. In 1990, 19 articles were published, amounting to 13.29%. In 1991; in 1991, 15 articles, amounting to 10.49%; in 1992, 15 articles, amounting to 10.49%; in

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1993, 18 articles, amounting to 12.59%; in 1994, 35 articles, amounting to 24.48% of the articles and in 1995, 41 articles, amounting to 28.67%.

Graph 1 The total number of articles about the dramatic arts in Narodni list from 1990 to 1995.



Source: Processed by the author according to Table 1.

By comparing the total number of articles per year in the research period, it can be seen that compared to the first researched year, the number of articles decreased over the next two years, which can be explained by wartime events being more intense in this region, and consequently, a smaller number of events. Also, the increase in the number of articles since 1993 could be explained by war intensity being lesser, particularly after Operation Maslenica in January 1993.

Table 2 The frequency of articles about the dramatic arts in Narodni list from 1990 to 1995

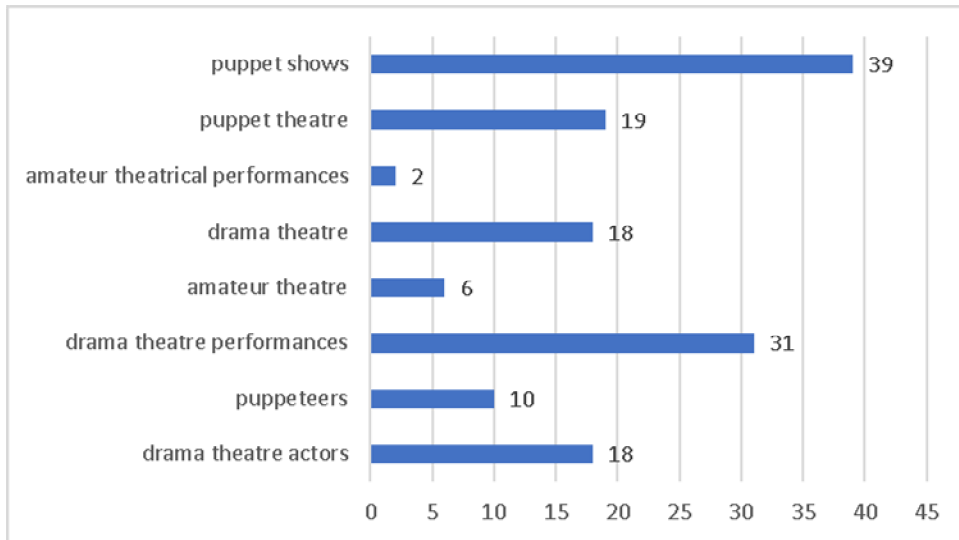
	1990	1991	1992	1993	1994	1995	total	%
drama theatre actors	3	2	2	1	3	7	18	12.59
puppeteers	1	1	3	2	3	0	10	6.99
drama theatre performances	3	0	4	5	8	11	31	21.68
amateur theatre	3	1	0	0	1	1	6	4.20
drama theatre	1	2	2	2	4	7	18	12.59
puppet theatre	0	1	1	4	6	7	19	13.29
puppet shows	7	8	2	4	10	8	39	27.27
amateur theatrical performances	1	0	1	0	0	0	2	1.40
total	19	15	15	18	35	41	143	100
%	13.29	10.49	10.49	12.59	24.48	28.66	100	

Source: Processed by the author

In the period from 1990 to 1995, as previously mentioned, Narodni list published 143 articles. 18 articles were published about drama theatre actors, amounting to 12.59% of the total research corpus. The most about actors were written in 1995, 7 articles, while the least was written in 1993, 1 article. 10 articles were published about

puppeteers, amounting to 6.99% of the total corpus. The most were published in 1992 and 1994, 3 articles in each year, while in 1995 no articles were published. 31 articles were published about drama theatre performances, amounting to 21.68% of the total corpus. The largest number of articles were published in 1995, 11 articles, while in 1991 no articles regarding this topic were published. 6 articles were published about amateur theatre, 4.20% of the total corpus. The largest number of articles were published in 1990, 3 articles, while in 1992 and 1993 no articles regarding this topic were published. In total, 18 articles were published about the drama theatre and their share in the corpus amounts to 12.59%. The most articles about the theatre were published in 1995, while the least amount was in the first researched year, 1 article. In total, 19 articles were published about the puppet theatre, amounting to 27.27% of the research corpus. The most about the puppet theatre was published in 1995, 7 articles, while in 1990 no articles regarding this topic were published. In the field of the dramatic arts in Narodni list during the research period, most articles were about puppet shows, amounting to 27.27% of the research corpus. The most about puppet shows was written in 1994, 10 articles, while the least was written in 1992, 2 articles. Two articles were published about the amateur theatre, one in 1990 and one in 1992.

Graph 2 The total number of articles about the topics of the dramatic arts in Narodni list from 1990 to 1995



Source: Processed by the author according to Table 2.

During the research period, in the field of the dramatic arts, Narodni list wrote the most about activities in the dramatic arts; puppet shows (39 articles), followed by theatrical performances (31 articles). These are followed by articles about the puppet theatre (19) and articles about the theatre (18). 18 articles were published about the actors in drama theatre and 10 articles were published about puppeteers. 8 articles were published about theatrical amateurism, two articles in general about amateur theatres and six articles about amateur theatrical performances.

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Table 3 Journalistic types according to the topic of the articles about the dramatic arts

	interviews	commentaries, reviews and overviews	articles/ topics	news/ reports	other
drama theatre actors	15	1	0	1	1
%	53.57	2.33	0,00	1.72	25.00
puppeteers	8	0	1	1	0
%	28.57	0.00	10,00	1.72	0.00
Amateur theatrical performances	0	2	0	4	0
%	0,00	4.65	0,00	6.9	0.00
drama theatre	1	6	4	6	1
%	3.57	13.95	40.00	10.34	25.00
amateur theatre	0	1	0	0	1
%	0	2.33	0,00	0	25.00
drama theatre performances	1	12	1	17	0
%	3.57	27.91	10,00	29.31	0.00
puppet theatre	2	8	2	6	1
%	7.14	18.60	20,00	10.34	25.00
puppet shows	1	13	2	23	0
%	3.57	30.23	20,00	39.66	0.00
total	28	43	10	58	4
%	19.58	30.07	6.99	40.56	2.80

As previously mentioned, during the research period 143 newspaper texts were published about the dramatic arts. In Table 3 we wanted to show the journalistic approach to the researched topic through journalistic types, genres. The results that we obtained are cumulatively shown in the mentioned table, for the entire research period. Our goal was not to address the boundaries in the comprehension of the genres, but rather to determine to what extent did the journalists approach the topic of the dramatic arts in an informative, analytical, and critical manner. The table shows that the journalists mostly informed the public about the dramatic arts through news and reports, in the amount of 40.56%. The largest amount of those texts was published about the topic of the puppet shows, in the amount of 39.66% and theatrical performances in the amount of 29.31%. Both the topic of the theatre and the puppet theatre in articles were published in the amount of 10.34%. 6.9% of articles were published about the amateur theatrical performances, 1.72% was published about the actors and puppeteers, while there were no published articles of this type about the amateur theatre. Journalist texts

which consisted of commentaries, reviews and overviews were represented with 30.07%. The largest amount represented the topic of the puppet shows, in the amount of 30.23% and theatrical performances in the amount of 27.91%. The topic of the puppet theatre had 18.60% of them, amateur theatrical performances had 4.65%, theatrical amateurism and the topic related to the actors each had 2.33%, while they were not found in the topic of the puppeteers.

Also, a significant number of interviews was published in the research corpus, amounting to 19.58%. More than half of the published interviews was with the drama theatre actors, in the amount of 53.57%, while 28.57% of the published texts was with the puppeteers. There were fewer interviews about other topics; 7.14% was about the topic of the puppet theatre, 3.57% was for each of the topics of the theatre, theatrical performances and puppet shows, while we have not found interviews published about the topic of the amateur theatre and amateur theatrical performances. The genre article/topic is represented in the amount of 6.99% in the research corpus. The largest amount of the articles were written about the topic of the theatre, in the amount of 40.00%, followed by the topics of the puppet theatre and puppet shows, each in the amount of 20.00% while theatrical performances and the puppeteers had 10.00% each. They were not recorded in the topics of the actors, amateurism of the theatrical performances and theatre amateurism. Other genres which numbered less than five were classified as “the rest”. Such genres were published in the amount of 25.00% in the topics of the actors, the theatre, theatre amateurism and the puppet theatre, while they were not found in other topics.

The qualitative content analysis

The qualitative content analysis encompassed news and reports from 17th August 1990 until 27th January 1993 about the field of the dramatic arts in Zadar in order to gain an insight about at least one part of the research corpus, the part where they were announced or which reported on the events.

In the culture column, at the end of September, a text about the events in the upcoming theatre season was published, which conveyed the notice of The People's Theatre advertiser about performances and concerts that one could watch at The Croatian National Theatre. A play “Run from Your Wife” by the Zagreb theatre “Komedijska” was announced. It was a work of Ray Cooper, directed by Vladimir Gerić. After that, the play Gloria by Ranko Marinković, directed by Zoran Mužić was also announced, performed by the Croatian National Theatre from Osijek. A guest performance by the Yugoslavian Drama Theatre was also announced, with a play by Georges Feydeau, directed by Dimitrij Jovanović, titled “Grand Auto-trouble”. The article also announced a guest performance by the Croatian National Theatre from Zagreb with a play by Milan Begović, directed by Petar Šarčević, titled “Without the Third One”. The last play that was announced was “Mr. Bartul's Dreams” by Eduardo de Filippo and directed by Vanča Kljaković. The text also announced events at the Youth Stage, the play “Secrets” by Niko Grafenauer, directed by Janez Pipan and performed by the Slovenian Youth Theatre and the comedy by Jovan Sterija Popović, directed by Izet Hajderhodžić, titled “Pokondirena tikva” and performed by the Academy for Theatre, Film and Television. The text also announced the organisation of a series of performances by musicians under the concert programme at The People's Theatre. (T.S.,1990a:8)

In October, a text was published about the opening night of the puppet show of Hemingway's novel “The Old Man and the Sea”, directed and dramatized by Jelena

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Sitar from Ljubljana to mark the thirtieth anniversary of the artistic work of a member of the puppet theatre, Karlo Šoletić who was a member of the theatre since its amateur times. (“The Old Man and the Sea” to Karlo Šoletić,1990:11)

In November, a news report was published about the Philodramatic group from the University in Zadar and their stay in Istria and Rijeka where they performed the play “Mandragola” by Niccolo Machiavelli, directed by Živko Nižić. They performed the play in Italian in Labin, Pula and Vodnjan and in Croatian in Pazin. (T.S., 1990b:9)

At the beginning of March 1991, there was a text published about yet another upcoming performance. It was the play “The Master Cat” by Charles Perrault, dramatized and directed by Srećko Šestan who was also a member of the ensemble. (km, 1991a)

At the end of March of the same year, a text was published, titled “Dragojević, Hebrang and the Spiritual Music”, where it is possible to find out that the plays “Practicing Life” by the National Theatre Ivan Zajc from Rijeka and “Little One” by the theatre “Zvezdara” from Belgrade are cancelled due to financial reasons. However, the very same text announces for the beginning of April: “...a musical night of the most beautiful opera arias performed by: Marija Boga – soprano, Konstantin Ceprega – tenor, Ratomir Kliškić – baritone, Olga Račić – piano and others, while the programme shall consist of the works of: Mozart, Verdi, Puccini, Leoncavallo, Zajc, Strauss, Tijardović, Gotovac and others.”(T.S.,1991a:13) The same issue of the newspaper announced the news about Zadar being the host of the Croatian puppeteer and puppet theatre summit in April. It is possible to find out in the text that during the summit, there will be talks about the work of Marko Marulić, the opening night of the play Judita by Marko Marulić, performed by puppeteers from Zadar and directed by Marin Carić, and besides the puppet theatre from Zadar, puppet theatres from Zagreb, Osijek, Split and Rijeka shall also hold performances, there will be three exhibitions from the field of puppetry and performances by two foreign puppet ensembles from Slovenia and France. (km, 1991b:9) In the second half of April, a text was published titled “Zadar Marked by Puppeteers” which confirmed the events and the participants from the previous text; it also stated the exact hour and place of the Croatian puppeteer and puppet theatre summit. (Zadar marked by puppeteers, 1991:10)

In May, a news report was published about the awards from the puppet theatre summit that was held. Awards were won for the best play, direction, art creation, puppet creation, puppet, and costume realisation and for the best art and animation creation. Considering that this paper is focused on the city and the people related to the city, we shall point out that the text states that the puppeteers from Zadar won the most awards. (The most awards to Zadar, 1991:9)

At the beginning of June, the Zadar branch of Matica hrvatska organised a programme which commemorated the sixtieth anniversary of the educator and artist from Zadar, Šime Dunatov. This was one of the series of anniversaries that the branch of Matica hrvatska organised for its citizens. An exhibition was also organised in the context of the above-mentioned event: “...some seventy cubits of acknowledgements and photographic documentation materials by this prominent citizen of Zadar.” (T.S., 1991b:11)

In the text titled ““Kings and Squires” at Sv. Dominik and “Mandragola” at Dugi otok (Long island)” we find out that drama amateurs from the village Sali on Dugi otok near Zadar held a guest performance in Zadar with the play “Kings and Squires” by the author Miro Gavran, directed by Mauro Stipčević. It is also possible to find out that

on the next day, the Philodramatic group from the Faculty of Philosophy in Zadar held a guest performance in Sali with the play *Mandragola* by N. Machiavelli, translated by Ivo Frangeš and directed by Živko Nižić. (Dominis, 1991:13)

At the end of August, a news report was published that the puppeteers from Zadar did not perform at the international festival of puppet theatres in Zagreb due to security reasons in the ever more difficult wartime conditions. It was also highlighted that the Zadar puppeteers did not give up from their work and that they decided to contribute to Croatia with their creative work. We find out that they performed the play “*Judita*” by Marko Marulić and the proceeds from the play were intended for refugees in Zadar. It was also announced that the puppeteers, along with other activities, will perform the play “*The Little Sorceress*” three times for the children of the refugees. (km, 1991c)

At the end of 1991, the text titled “*Grand Performance by the Puppet Theatre*” announced the play “*The Little Sorceress*”, intended both for children and their parents. In the text, it is also possible to find out the conditions of the children’s education in Zadar during the war. Namely, the classes were mostly held as consultations. (T.S., 1991c:6)

In 1992, four texts were published in the field of the dramatic arts, in the genre category news/report. At the beginning of February, a news report was published about the activities of the Zadar puppeteers and their trip to France and Switzerland. It is possible to find out that the puppeteers went on a tour that will last a month and that the performance of the play “*The Little Sorceress*”, “*The Fisherman Palunko and His Wife*” and “*The Passion of Saint Margaret*” was planned in the French town of Romans and in Lyon where they will perform thirty-five plays in several towns and in Zurich with three plays as part of the “*Days of the Croatian Culture*”. Among other activities, photograph exhibitions about the devastated Zadar shall also be organised. (T.S, 1992a:2)

In the middle of February, the public was informed about the guest performance of the theatre “*Histrion*” from Zagreb with the play “*From Wiener Neustadt*”, directed by Zoran Mužić, at the public theatre in Zadar. (T.S; 1992b:10)

At the end of October 1992, a text was published informing the public about the drama programme and particularly about the circumstances in which it shall be performed: “*Despite the scars of war in Zadar, despite the financial crisis that we in Croatia find ourselves.*”(Stupin, 1992:9) Two plays were announced for October by the Zadar puppet theatre, “*The Passion of Saint Margaret*” by Wieslaw Hejno and “*The Steadfast Tin Soldier*” by Hans Christian Andersen. In November, a guest performance was expected by the theatre from Šibenik with the plays “*The Virtuous Julijana*” directed by Pero Mioč and “*The Executioner*” by Ivo Brešan, directed by Pero Mioč. In December, a guest performance was planned by the “*Marin Držić Theatre*” from Dubrovnik with the play “*Lord Lukša and Lord Posro – a Farce by Gvera*”, directed by Matko Sršen. (Stupin, 1992:9) Within the music programme, Trio Orlando from Zagreb, the oratorio choir “*Ivan Matetić Ronjgov*” from Rijeka, the Rijeka Chamber Orchestra, the French baroque ensemble “*Ensemble les menus loisirs*”, the cellist David Gregorijan, the String Quartet from the Croatian National Theatre in Split, the Girls’ Choir of the Music School in Zadar, the Croatian Chamber Orchestra from Zagreb and the Dubrovnik Symphony Orchestra were announced. (Stupin, 1992:9)

In December, a programme was organised by the Puppet theatre for the upcoming holidays with, among others, the play “*Three Frosty Snowmen*”. (T.S., 1992c:2)

Discussion and conclusion

In the last decade of the 20th century, the Republic of Croatia was going through a difficult period. In this tumultuous period of the Croatian history, a series of significant events occurred, firstly, severing the ties with the Socialist Federal Republic of Yugoslavia and the proclamation of the independent Republic of Croatia. However, the Croatian people went through their toughest days during the Croatian War of Independence. The City of Zadar and its surroundings suffered numerous devastations and the loss of people's lives. The culture, as an important part of human life, can contribute to the preservation of the human spirit. This was the very motive to explore dramatic arts as one part of the cultural life, on the pages of the newspapers both in the period before the war and during the war. The research has shown that the topic of the dramatic arts was represented in Zadar's Narodni list during the entire research period. In 1991 and 1992, a decrease was recorded in the number of articles by 21.05% compared to the previous year, while 1993 records an increase in the number of articles by 20% compared to the previous year. There will be continuous growth during the following research period.

In the research period, the following topics about the dramatic arts were represented in Narodni list: actors, puppeteers, theatrical performances, amateur theatrical performances, the theatre, the puppet theatre, puppet shows and the amateur theatre. Theatre and puppet theatre shows were things about which the most was written, and the least was written about the amateur theatre and their shows which we do not consider as negative, but rather as the proof that the amateur theatre carried on even in those tough years of war.

Considering the research of journalist genres, it can be concluded that Narodni list wrote the most about the dramatic arts in the form of news and reports, apart from informative genres.

It follows that, during the wartime events, the journalists of the oldest living Croatian newspaper were interested in following dramatic arts. Considering the characteristics of represented genres, commentaries interviews, news/reports, criticisms/reviews, articles/themes, we can conclude that they approached the dramatic arts in an informative, analytical, and critical manner. The diversity of the represented topic on the dramatic arts also tells us about the eventful drama life in Zadar, to which culture professionals also gave their contribution to the entire cultural life during the wartime days.

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Article Info

Received: August 04 2020

Accepted: September 05 2020
