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She is the conductor of the Viennese choir *HOR 29. Novembar*, a singing self-organized collective dedicated to anti-fascistic, workers', and migratory musical heritage. She has worked as an independent cultural producer on several projects taking place in Vienna, dealing with the topic of ex-Yugoslav migration (WIENWOCHE2016 and WIENWOCHE2017). She has been professionally active in several theatres and theatrical projects in Croatia, Serbia, Austria, and France, and has been working as a theatre correspondent and journalist for different Croatian media (kulturpunkt.hr, kazaliste.hr, etc.) She is the co-editor of the volume "Theatre in the Context of Yugoslav Wars" published in 2018 by Palgrave Macmillan publishing house, as well as a contributor of several academic texts.

Symbols of Nation: Staging Gender in the Context of War and Nationalism (Croatia, 1991-1995)

In the proposed paper, I will analytically pursue the fact that the representation of national identity in Croatian theatre during the wartime (1991-1995) happened by resorting to different symbols, metaphors and allegories as well. In this attempt, I will specifically focus on the question of women figures as symbols or allegories of nation, as these figures and their interpretations further develop the analytical field tackling the concepts of war, nationalism and its representations. By detecting and analysing the available material relevant to the topic of representing 'the Croatian nation' on stage, I consider the position and significance of women in a war as a much relevant framework for further research, leading to pertinent intersectional conclusions about the way gender was used in generating or confirming a homogenous national body.

Following these methodological settings, I will present the most relevant examples referring to the question of gender in the context of the wartime, as well as its connection to nation-building processes, as represented in the Croatian institutional theatre. Aiming to further investigate the representational modes of women in the context of nation-building process in the context of a war, I will engage in comparison of the imagery employed by national theatre systems to the one constructed and disseminated through the state-owned media. As I will try to demonstrate, this kind of correlative approach will detect additional engagements of national theatre institutions or manifestations as compliant or even 'obedient' to the politically governed practices of creating a solidified and mutual national identity.