

UNIVERZA V LJUBLJANI
FAKULTETA ZA DRUŽBENE VEDE

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Isonzo front: Visual coverage in Slovenian newspapers, 1915-1917

Soška fronta: Vizualno poročanje v slovenskem časopisju v letih 1915-1917

Diplomsko delo

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I wish to thank my Tutor, Dr Hanno Hardt, for introducing me to the field of visual reporting and the importance it carries in the media. War photography in particular is striking and the help and support Professor Hardt supplied was invaluable.

Isonzo front: Visual coverage in Slovenian newspapers, 1915-1917

In my work, I researched how battles on the Isonzo front were visually represented in Slovene newspapers in the years from 1915 to 1917. I decided to study this topic because it has never been researched before, even though it is very interesting and represents an important segment of Slovene history.

My method of research included analyzing some images that were published in important Slovene newspapers at the time. I concentrated mostly on a publication called *Tedenske slike* because it specialized in visual coverage. The images that I analyzed were published approximately six months apart, and my choice was based on the conviction that they most effectively represent the period in which they were published.

In the analysis I used four different theories: the narrative theory, the aesthetics theory, the visual ethics theory and the representation theory. I looked at the photographs from these very different but supplementing perspectives. Finally, I tried to figure out which characteristics they have in common.

Key words: Visual communication, War photography, Isonzo front, Slovene newspapers, World War I.

Soška fronta: Vizualno poročanje v slovenskem časopisju v letih 1915-1917

V svojem delu sem raziskovala, kako so bile soške bitke vizualno predstavljene v slovenskem časopisju v letih od 1915 do 1917. To temo sem izbrala zato, ker je pred tem še nihče ni obravnaval, čeprav je izredno zanimiva in predstavlja pomemben del slovenske zgodovine.

Moja raziskovalna metoda je vključevala analizo nekaterih slik, ki so bile objavljene v najbolj pomembnih slovenskih časopisih tistega časa. Najbolj sem se osredotočila na publikacijo *Tedenske slike*, saj je bila specializirana za vizualno poročanje. Fotografije, ki sem jih izbrala za analizo, so bile objavljene v razmaku približno šestih mesecev, izbrala pa sem jih zato, ker se mi je zdelo, da najbolj učinkovito predstavljajo obdobje, v katerem so bile objavljene.

Pri analizi sem uporabila štiri različne teorije: narativno teorijo, estetsko teorijo, teorijo vizualne etike in reprezentativno teorijo. Slikovno gradivo sem proučila s teh zelo različnih vidikov, ki se med seboj dopolnjujejo. Nazadnje sem skušala ugotoviti, katere karakteristike so skupne fotografijam in slikam s soške fronte, ki so bile objavljene v slovenskem časopisju v obravnavanem obdobju.

Ključne besede: Vizualna komunikacija, vojna fotografija, soška fronta, slovensko časopisje, 1. svetovna vojna.

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1 INTRODUCTION

In my work I will analyze photographs from the Isonzo front published in Slovene newspapers from 1915 until 1917. In this period, the publications *Slovenec*, *Slovenski narod* and *Edinost* were among the most important Slovenian newspapers. I suppose that at that time these publications didn't publish much visual material, such as photographs or images.

At the same time however, there was another publication called *Tedenske slike*, which – as its name suggests – focused mostly on visual coverage. Therefore I decided to concentrate on this publication in greater detail. I analyzed a few photographs from each year of the chosen period (the photographs were published approximately 6 months apart). I chose the photographs that I consider best represent the atmosphere of all images published in the same era. In addition to photographs, *Tedenske slike* also included drawings, which I analyzed separately.

“The study of visual communication theory is a multi-disciplinary, multi-dimensional effort” (Moriarty 1995). For this reason, I decided to analyze the chosen imagery using four different theories: narrative theory, aesthetics theory, visual ethic theory and representation theory. The reasons why I decided to apply these particular theories are, that they provide tools for accurate analysis (as opposed to the theories that deal with questions such as *what is an image*, *how does a visual information enter the brain and how does the brain process it* and *are images a language*), and because analysis through these theories was feasible (as opposed to the theories that require the researcher to live among the subjects of study and try to understand them, such as cultural studies theory). I believe that the analysis with these four theories will provide a lot of information about the chosen imagery, that they each cover one of the important aspects in trying to understand visual coverage of the era, and that they will provide us with an appropriate idea of the visual coverage in the Slovenian media of the time.

I suppose that these photographs will often be staged because it might be likely that they were used as means of propaganda and therefore much attention had to be devoted to the way objects were represented on them. I expect that the photographs

will tell stories and use many symbols, particularly eclectic ones (in that era, church played an extremely important role in everyday life, so I assume that editors took advantage of this fact). I think that photographs will mostly be unethical because of the events that they represent and because of their use as means of propaganda. However, they might evoke ethical feelings as well as unethical. Finally, I believe that photographs will be aesthetic and will clearly represent the events and subjects depicted on them, because they carry very explicit messages.

2 HISTORICAL CONTEXT – THE BEGINNING OF WORLD WAR I AND THE COURSE OF EVENTS ON THE ISONZO BATTLEFIELDS

Long before the eruption of World War I started tensions among European countries were escalating. Ever since 1905, crises often led to the brink of a war and even though war never happened at such a point, controversies between nations became insoluble. Political tensions then were aggravated by the arms race between the great powers. The climax was reached on 28 June 1914 with the assassination of Franz Ferdinand, heir to the Austro-Hungarian throne (Piekalkiewicz 1996).

In the summer of 1914 European countries were divided into two blocs: from 1882 on the Triple Alliance bounded Germany, Austria-Hungary and Italy, while the Entente powers consisted of France and the British Empire since 1904 and were then joined by Russia with the Anglo-Russian Convention three years later. One of the most critical spheres between the two blocs were the Balkans. Bosnia joined Austria-Hungary in 1908 and the event caused some tensions with Russia, which was trying to ensure it had access to the Mediterranean, playing the role of patron in relation to the Balkan Slavs. In order to achieve its goal, Russia supported Serbian nationalistic tendencies to unite all nations in Serbian cultural regions.

This union was impeded by the plan of Archduke Franz Ferdinand of Austria to introduce German as the administrative language in fifteen provinces with the Emperor Franz Joseph heading the common government seated in Vienna. Serbian

secret unions and associations already saw the biggest threat to their plan in the Archduke, but they were even more upset when the royal army decided to hold military exercises on a large scale in Bosnia choosing a date to mark the event that Serbia held in reverence: it was the anniversary of the huge Serbian defeat at the battle of Kosovo when the Ottoman Empire prevailed over Serbs (Vidovdan). After the Turkish withdrawal from the area, the Serbs would now for the first time after 525 years be able to commemorate the event on the actual historical location. That was the reason Serbian conspirators were openly called to revenge. In response to the call a Serbian high school student of mere 17 years, Gavrilo Princip, was selected to shoot Franz Ferdinand and his wife Sophie during their visit to Sarajevo.

The Austro-Hungarian response to the assassination was very stiff, giving Serbia a strict ultimatum. War soon became inevitable, even though some of the countries strived to prevent it. Nevertheless, soon after the assassination, the great powers exchanged declarations of war to one another and the conflagration in the Balkans overgrew into a worldwide encounter. One of the exceptions was Italy which first declared neutrality and conferred with both sides. But when the Entente powers offered Italy a notable amount of territories for its participation in the war on their side, Italy finally sided with them signing the London Pact on 26 April 1915. Italy was obliged to declare war against the Central Powers within one month. And so on 23 April 1915 Italy joined the war on the side of the Entente Powers. Its former allies foresaw this, so they initiated preparations for war against Italy even before the official declaration. These preparations involved fortifying the border positions between Italy and Austria-Hungary. One of the most important areas was the region along the Soča (Isonzo) river, which would soon become the scene of twelve of the bitterest battles in history (Klavora 2000).

Despite Austro-Hungarian war preparations, when war broke out, the Italian army, commanded by Luigi Cadorna, had notably superior manpower compared to Austria-Hungary. Italian soldiers were also better equipped. However, the Austro-Hungarian army proved itself extremely capable and so the Austro-Hungarian units numbering only 78.000 men, every time successfully repulsed the attacks of the Italian army numbering 250.000 men. Along the Alpine segment of the front especially, soldiers were fighting in severe climatic conditions: not only were they threatened by enemy

gunfire, but also by snowstorms and avalanches. They were so exhausted that all Italian attempts at an offensive ultimately failed (Piekalkiewicz 1996, 252–257). The two armies were troubled by deadly illnesses such as typhus, and in addition – particularly the Austro-Hungarian side – often wanted for food supplies (Vuga 1990, 50). Both sides suffered enormous losses. The exact number of casualties at the Isonzo front is unknown, but officially the number of victims is estimated at approximately 1.000.000. Although the Italian side technically had greater losses in killed and wounded, the Austro-Hungarians, having less manpower in the first place, were more afflicted by every single loss (Vuga 1990, 120–121).

The number of Slovene soldiers who fought at the Isonzo front on either the Austro-Hungarian or the Italian side is unknown (many Slovenes from Venetia Giulia were conscripted into the Italian alpine units). Klavora states that under the Vršič pass Slovenes from Carinthia and from Venetia Giulia met in battle on opposing sides (Klavora 2000, 299). In addition, the thought that they were fighting for a monarchy, which was stifling the Slovene national awakening, perturbed the soldiers on the Austro-Hungarian side. The decision to still participate in the struggle mostly derived from the fact that the Italian side represented a more concrete threat to our nation, since it was reaching out for our national territory (Mesesnel 1976, 6). Even though Slovene men were known as brave and loyal soldiers, the Austrian commandants often made their position even worse by severely tormenting them (Klavora 2000, 299).

The twelve Isonzo battles took place in a relatively short time span. For these battles it is typical that they took place in impossible conditions and on very difficult terrain, that both countries were strong economic powers, that they both used modern weapons available for the first time in this war, that those battles took place on an impossible territory, the mountainsides were literally perforated with caverns serving as living and storage space, and that communication routes became crucial for the outcome of the battles (the use of motorized vehicles was becoming more significant). All these characteristics make the world war incomparable to all military battles that took place before that (Vuga 1990, 45–48). Despite immense casualties, the trench warfare didn't actually bring any advances, since the Italians conquered very little territory in the first eleven battles (Piekalkiewicz 1996, 497). In the end, it

may seem that warfare along the Isonzo river was truly senseless, because the unfair demarcation between Yugoslavia and Italy after World War I completely annihilated the significance of their efforts and sacrifices (Mesesnel 1987, 6–7).

At last, the series of engagements in the Isonzo basin ended with the Battle of Caporetto, also known as »the miracle of Caporetto«, which was in fact a gas attack carried out by Austro-Hungarian units on 24.10.1917. In only three days the Austro-Hungarian units succeeded with a breakthrough between Bovec, Caporetto and Tolmin, which reeled the entire Italian front and caused a withdrawal of their units to the valley of the Piave river (Piekalkiewicz 1996, 498). Although numerous events by the Isonzo river unveil that, despite sanguinary battles, chivalrous spirit was still alive on both sides (Vuga 1990, 48–50), the ending was anything but honorable. In that battle alone, innumerable lives were lost on both sides. The consequences weren't catastrophic only in relation to the number of victims – many authors believe that this battle also had other negative effects. The twelfth Isonzo battle prolonged the worldwide massacre. Austria repressed all demands of its nations for self-determination until the end, while at the same time it sunk deeper and deeper into the embrace of the Kaiser's Germany (Vuga 1990, 124).

Even though the Austro-Hungarian army managed to chase the Italian units off Slovenian territory and move the front onto the Italian ground, they failed to achieve their main objective. Italy remained in the war on the side that ultimately won.

After World War II the problems of World War I and especially the events that had developed on the Isonzo front somehow fell into oblivion (Mesesnel 1987, 7). War on this territory might have been inevitable, true, but it did not bring about any significant changes – at least not as far as division of territory is concerned. After World War I, the distribution of territory was so unfair, that all the suffering and the sacrifices of soldiers seemed in vain. However, after World War II and until this day, the border between the Slovenian and the Italian nations runs practically along the same line as before World War I - with the exception of coastline areas around Trieste (Mesesnel 1987, 6–7).

3 PHOTOJOURNALISM

3.1 THE ROLE OF PHOTOJOURNALISM

There are many opinions on when photojournalism began. Some authors see its beginnings in the development of visual reporting and visual technology, others believe it is related to the development of visual art, and some connect it to the development of capitalism, handy camera, or even to the beginning of human behavior (Hickerson Newton 2001, 17–18). At the start of the 20th century, little attention was devoted to the need for objective visual reporting. Words were considered more important for the spreading of the news, while images served only as an addition to the written text.

The great Wilson Hicks, a pioneer in photojournalism, was among the first to recognize that words plus pictures equaled something more than either one alone. As with the theory of relativity, a simple equation expressed a complex phenomenon – this one known as the principle of the Gestalt. When visual elements are read as part of a whole, the message perceived is greater than – and different from – the sum of any of those elements read separately (Hickerson Newton 2001, 177).

The term *photojournalism* involves a broad selection of photographs from different genres, but what they have in common is that they are all published together with accompanying texts. They often include other visual elements, such as headlines and charts, as well. At the same time, the term photojournalism includes gathering and spreading information, even though it is often seen as nothing more than capturing light. Because of the similarities between photographs and the world they represent, opinions started to form in the early days that a photograph is an authentic representation of reality. That is the main reason why photographers were seen more as recorders than as reporters, while their worldview was believed to be completely neutral, as if their photographs were taken by machines and not by real people. The assumption that photographs are strictly objective is based on the belief that camera does not lie. Viewers see images in the same way they see reality and people tend to believe what they see. Photographs make us feel like witnesses of the event that is represented in an image. However, we should bear in mind that, ever since their

inception, photographs have often been a means of manipulation, even though this problem rarely became a subject of discussion until the -80's (Hickerson Newton 2001, 5–8).

We cannot object to the fact that photographs represent a segment of reality. The light on a photograph's surface corresponds to the information from the real world. In order to change the information that was recorded by a camera, one must physically interfere with the photograph by adding light, cropping, drawing, etc. (Hickerson Newton 2001, 6). On the other hand photographs contain the scene that was selected by its author, which means that they can only tell us what the photographer saw at that particular moment, and that is not necessarily the same thing we would see ourselves.

Another subject that is connected to the author's impact on the photograph is the role of media and their influence on the audience. When looking at a photograph, individuals do not simply respond to the media itself, but also to the content of the image, to the meaning they derive from it, to the context of the picture, etc. Even if viewers are unaware that they are part of mass media, they can eventually develop a sense of belonging to a wider audience (Hickerson Newton 2001, 154).

Visual coverage most certainly has an important role in our lives. This role is so important that viewers often identify with a media personality, be it with fictional characters or with personalities that have become famous for their representation in a documentary photograph, such as the immigrant mother of Dorothea Lange. This sort of one way relationship is referred to as *parasocial relationship* (Hickerson Newton 2001, 152). Visual reporting is an extension of our instinct to survive, to be informed and to express ourselves. Journalists have many roles in this process: they are witnesses, guard dogs, narrators, artists and explorers. They gather visual information and pass it to the people who will use this information to survive, be informed and express themselves (Hickerson Newton 2001).

3.2 A HISTORICAL APPROACH TO UNDERSTANDING DOCUMENTARY PHOTOGRAPHS

Approaches to understanding and interpreting photographs can be divided into three sections: approaches that underline the objective nature of photographs, approaches that emphasize their ability to express (such as the aesthetic approach) and approaches that underline the importance of social, economic and political powers for the formation and distribution of photographs (such as the cultural studies approach) (Davey 2005, 565–566). In the beginning, aesthetic understanding of documentary photography prevailed because it was seen as a form of visual arts. Later on ideological understanding came into use as it has the capability to create and maintain the balance of powers. This is the beginning of ideological criticism and with it of cultural studies.

Although objectivist traditions tend to focus on the photographic process per se and aesthetic approaches focus on the “formable” characteristics of the medium subjected to the creative force, most typically, of individual artists, critique of ideology argues that all must be seen within the larger social and cultural world within which they form an integral part and through which their particular characteristics and actions gain actual, historical meaning (Davey 2005, 569).

Some authors claim that photographs are a product of ideological restraints that dominate a certain culture. According to them, photographs can never be understood outside the tradition they were created in. A photograph represents a distorted relationship between human beings and the world outside, as it is merely an »artefact which reflects the institutional interests of a dominant social order empowered in a certain historical moment« (Davey 2005, 570).

4 VISUAL COMMUNICATION

4.1 VISUAL LITERACY

In theories of visual communication, the term *visual literacy* is often used, because there are many similarities between reading photographs and reading literary texts. At a glance it would seem that we need no special interpretational skills to recognize a subject on a photograph, photographs being an exact replica of the object they represent. Some scholars object to this theory, claiming there are certain images that don't look like their subjects and some subjects that photographs cannot represent. For this reason, the abilities we develop by looking at the real world are insufficient or even inadequate. By understanding visual communication we learn how to appreciate the aesthetics of photographs and recognize eventual political manipulations, because photographs are not simply an objective representation of reality (Messaris 1994).

Nevertheless, in the past the belief that photographs neutrally represent the real world was very common.

From the time of its invention in the early 19th century, photography enjoyed the unparalleled credibility assumed through a mechanistic perception of a neutral, "mirror of nature" camera. By the beginning of the 20th century, photographs were being used as irrefutable evidence of the veracity of their manifest content, a position supported by empiricism, modernism, and the scientific method. Additionally, journalism's deliberate move toward objectivity in mid-20th-century media culture underscored the value of photographic evidence (Hickerson Newton 2001, 9).

Among scholars, the statement that we must learn how to read images, caused a certain amount of tension. To prove its validity, several experiments were carried out. They consisted of analyzing audiences with no prior experience with images (primitive tribes, small children, etc.). In addition to being unfamiliar with cultural contents of the images (which doesn't actually prove their statement, because the problem is not connected to the image itself), the individuals interviewed had some difficulties understanding the images, all related to this media itself. The problems occurred due to a lack of shades and colors in images in relation to the reality, to the

absence of the third dimension, and to the distortion of shapes in images. The main problem is the absence of the third dimension (the recognition process in the brain happens independently from colors and light), even though we can perceive depth with some other conventions (Messaris 1994, 10–13).

Taking that into account, many scholars believe that we need certain abilities to comprehend photographs. These abilities must be learned in the same way as we learn how to read verbal texts. However, there are important differences between reading a literary text and reading a visual image. One of these differences is, that contrary to verbal texts, images cannot express experiences that are not visual (such as sound or scent), as they cannot explicitly express anything abstract, but can only do so indirectly. Images correspond to the representative type of communication, as they represent the subjects and events on them. Another difference between verbal and pictorial language is that verbal language is used by most people in all cultures since we speak and receive verbal messages, while with images we are mostly limited to the role of the recipient (Messaris 1994, 114–121).

There is another important difference between verbal and pictorial language. The relationship between a word and its meaning is completely arbitrary since there is no similarity between a word and its referent. Within one language alone, several words can have a very similar meaning, and when other languages are taken into account, this number becomes even greater. Since there are variations in meanings between different languages, individuals who speak these languages will understand reality differently. In the same way, differences in pictorial culture between different nations also exist, and they also have a big impact on our understanding of the world. What makes images unique in regard to words is that they are not only another form of arbitrary communication. »Learning to understand images does not require the lengthy period of initiation characteristic of language learning, and permeability of cultural boundaries is much greater for images than it is for language. » (Messaris 1994, 39–40)

Although inexperienced viewers might have difficulties when trying to read an image, it still makes more sense to them than trying to understand a foreign language. This proves that, contrary to the verbal language, images are not only arbitrary. For

that reason, Messaris states that we should see images for what they are: »sources of aesthetic delight, instruments of potential manipulation, conveyors of *some* kinds of information – but not a language.” (Messaris 1994, 40).

4.2 THEORIES

4.2.1 REPRESENTATION THEORY

While rhetoricians ask themselves, how people can influence others with the use of symbols, semiotics deal with the question, how we interpret all possible signs – from symbols created by other people, to signs that derive from nature. But they do have one thing in common: they are all interested in the way symbols connect the real world with our inner worlds. In other words, they research the ways a symbol can stand for an object from the real world in our minds. We call this *representation* (Kenney 2005, 99). In addition, Sandra E. Moriarty states that: “Signs and symbols have to be shared or the transactional nature of communication is violated and the only way they can be shared is socially through a commonly agreed upon code” (Moriarty 1997, 7).

The concept of representation can be two fold-, three fold-, or four fold-representation. The Saussure’s two way representation includes the terms *signifier* and *signified*, in which the signifier is the word, visual element or sound with which we label an object, and the perception of this object in our mind is the signified. The connection between them is arbitrary. Peirce’s three way model incorporates another element. He sees representation as the relationship between a sign, an object, and an *interpretant*. The sign is connected with the object it stands for in the mind of the interpretant, and so the meaning is created. Mitchell included the dimension of the *creator* of the representation into his four way model. In his theory there are two parallel axes: the first one connecting the signifier and the signified (the axis of representation), and the second one connecting the creator of the representation and the viewer (the axis of communication). Peirce’s model doesn’t have the fourth dimension because it includes the possibility of natural signs, which don’t have a creator with the intention to communicate and influence an audience. For this reason,

Mitchell's model is more appropriate when trying to analyze photographs, as it underlines communication, and photographs are meant to communicate to a certain audience, express feelings and opinions, provoke emotional reaction and tell about problems that the photographer wanted to expose (Kenney 2005, 99–100). Mitchell's theory introduces three types of relations between a sign and an object: iconic, symbolic and indexical.

The four types of theory of pictorial representation are directly connected to these three types of relationship between signs and their objects. Causal relation theories (including transparency theory and recognition theory) emphasize indexical and iconic relations. Resemblance theories (including nonperceptual and perceptual) emphasize iconic relations. Convention theories emphasize symbolic relations. Mental construction theories (including illusion, make-believe, and "seeing-in") emphasize iconic and symbolic relations (Kenney 2005, 100).

4.2.1.1 Causal Relation Theories

This category includes two theories: transparency theory and recognition theory. Transparency theory underlines the fact that a photograph is a product of automation. Walton states that, when looking at a photograph, we see what is represented in it – the battles that took place in the past, the soldiers that are portrayed on images, etc. This is a mechanical and automatic response, because we are looking at an exact first-hand replica of the depicted object (while a drawing is second-hand type of visual information). "*Transparency theory* states that a camera picture represents a phenomenon because it was automatically and mechanically caused by the existence of the phenomenon and because the picture looks exactly like the phenomenon" (Kenney 2005, 101). According to this theory, the photographer as the creator of a visual message is not crucial to our understanding, because a viewer is capable of seeing and creating meanings by himself and doesn't necessarily see the same thing as the photographer saw.

However, it must be pointed out that the ideal of a completely documentary photograph is impossible to achieve. The more a photographer strives to make a completely documentary photograph without any interference or influence on the

picture, the less his work actually is documentary. “Pure documentary photographs and films, however, are impossible to make. If I wanted to shoot a pure documentary, I would have to exercise little or no control over the essential shoots” (Kenney 2005, 102). Besides, it would also be very hard to view such a photograph, as we adjust what we see to our foreknowledge.

Recognition theory concentrates on the assumption that a photograph always reminds us of the object or subject it represents. “This theory states that a picture represents a phenomenon, because the picture looks exactly like the phenomenon. It emphasizes the iconic relationship between sign and object and deemphasizes any symbolic relationship” (Kenney 2005, 103). This is a generative theory, because it states that we can understand any photograph, if we are familiar with its pictorial system (contrary to words, which we must know in order to understand their meaning). Recognition theory rejects conventionalist assertions claiming that we must understand codes and language of a photograph in order to understand it. “If noticing an aspect was only *seeing*, then transparency theory would be supported, and if noticing an aspect was only *interpreting*, then convention theory would be supported. Instead, noticing an aspect is between seeing and interpreting, and recognition theory is between transparency and convention theory” (Kenney 2005, 104–105).

Critics of this theory emphasize that we cannot simply ignore the influence of the photographer in the process of communication, and in addition they warn that a photograph can impose an incorrect conception in the eyes of the viewer.

4.2.1.2 Resemblance Theories

There are two types of resemblance theories which share the same principle: they both claim that photographs represent certain objects and find that the viewer and the photographer are not important in this process.

1. *Nonperceptual resemblance theory* states that photographs represent subjects, because they are similar to them. Goodman objected to this assumption, claiming that a photograph doesn’t look like its subject, because it doesn’t have the third

dimension like most subjects do. Hyman argued that similarity between marks was intended, rather than literal sameness between a photograph and a subject. Another criticism of this theory is that any similarity must be symmetrical, and a person doesn't look like a photograph even if a photograph looks like a person (Kenney 2005, 105–106).

2. *Perception-based resemblance theory* claims that a photograph is similar to a subject, if it has the same influence on the sight organs as the subject itself (Kenney 2005, 106). Visual information that derives from looking at a photograph has the same effect as looking at the real world would have. Visual information is separated from the cognitive sphere and from other senses. Rather than trying to prove that there are similarities between a photograph and reality, authors advocate the similarity of the experience we derive from looking at either of them. Criticism of this theory abounds, perhaps the most important being the reproach that in this case animals should be able to recognize pictures of their natural enemies. In order to prove that animals are not able to do so, an experiment on pigeons was carried out. The test proved that they were not capable of perceiving photographs of their predators in the same way as they would perceive the predators themselves. Critics underline that perceptual experience isn't only based on a virtual piece of information. If looking at a photograph and looking at the real world would have the same impact on the viewer, then the experience for the viewer should be the same in both cases. Another problem of this theory is that it doesn't include different marks from various pictorial traditions and it also doesn't explain similar marks with different meanings (Kenney 2005, 107). "Pictures resemble their subjects better than words, but pictures don't necessarily resemble their subjects in all ways, and trying to identify *which* ways is difficult. It really depends on the picture. Sometimes shapes may be important, but not always" (Kenney 2005, 106). If we want to understand a photograph, we have to consider its context using our background knowledge, which is completely dependent on the viewer (Kenney 2005, 108).

4.2.1.3 Convention Theory

According to the convention theory, a photograph represents a subject, because they both belong to the same system of symbols with certain conventions. A photograph

can represent any subject, as long as there is some kind of similarity between them. Interpretation depends on the particular viewer and on the culture this viewer belongs to. The theory underlines a symbolic relation between a sign and an object, therefore the axis of communication is more significant for it. One of the most notable arguments against this theory is, that understanding is not as culturally dependent as it suggests. The relationship between a photograph and a subject is not necessarily a matter of convention. As the verbal language depends on grammatical structure, thus representative meaning should depend on pictorial structure. In addition, critics warn that the convention theory cannot answer the question of *how* images represent certain subjects (Kenney 2005, 108–109).

4.2.1.4 Mental Construction Theories

Mental construction theories deal with mental representations of objects and scenes. These mental representations are constructed.

With the three mental construction theories, we perceive the picture and then we think about a scene, and our perceptions and thoughts become mixed together. With illusion theory, we don't notice the mixing. With make-believe theory, we understand that perceptions and cognitions have been mixed. With seeing-in theory, the mixing is not explained. With both seeing-in theory and illusion theory, the role of the maker of pictorial representations is acknowledged, but a greater role is given the maker in the seeing-in theory. With make-believe theory, the intentions of the maker are ignored (Kenney 2005, 111).

1. According to the Illusion theory, photographs create a “false perceptual belief”, making us feel as if we were close to the subject represented in the image. In this process the eye is being fooled (and not the mind). The theory supports iconic and symbolic relations between a sign and an object, while the model includes all four dimensions developed by Goodman. Problems with this theory mostly derive from the fact that it doesn't include abstract images, even though most scholars will agree, that illusion theory is generally good (Kenney 2005, 109-110). According to Rollins »It is not clear that all pictorial representation is actually based on conventions at the

picture-making and picture-viewing stages, and if it isn't, then a major premise of illusion theory is undercut« (Kenney 2005, 110).

2. The Make-Believe theory doesn't require us to pretend that an image of a person is equal to the person itself. Theorists from this area claim, that only the perception of both is the same. Viewers do not respond in this way consciously, it is a spontaneous reaction to viewing a photograph. The author's intention to communicate through his work is not important for Make-Believe theorists. Interpretation depends wholly on the viewer. The theory underlines the axis of representation, and the relation between a sign and an object is iconic. Critics of this theory argue that we don't need to involve ourselves in "make-believe" processes, as in most cases we can automatically read the information given by an image. There is very little psychological evidence of such "make-believe" pretending on the part of the viewer (Kenney 2005, 110–111).

3. The supporters of the *Seeing-in* theory claim: »we see pictures' subjects *in* the marks, colors, and textures of the pictures' surfaces. Of course, we also can see subjects in things other than pictures. We might see a dancer in a cloud formation or in the cracks of a wall. The difference between the two kinds of seeing-in, however, is that what we see in pictures was intended by a picture-maker and what we see in clouds was not« (Kenney 2005, 111). This process occurs spontaneously, although it can be learned. The Seeing-in theory negates all other theories mentioned above. If we look at an image and see what the author intended us to see, then the image represents an object. Wollheim called this "two-foldness" – we experience the image's surface and we experience the depicted object, and these two experiences are in accordance with one another. He claims these are two sides of the same experience, rather than two different experiences. In his opinion, no other explanation is necessary, as this process forms part of every day life. There are however, two major problems with this theory: it doesn't help explain how we can recognize an object on an image, and it denies the possibility that sometimes this sort of "twofold" experience doesn't take place (Wollheim in Kenney 2005, 111).

4.2.2 NARRATIVE THEORY

Narrative theory derives from the premise that images always tell stories (Barbatsis 2005, 329). Scholars from this field are interested in knowing how these stories are pictorially expressed and how a viewer recognizes their form with a beginning, a middle and an end. Although narrative theories are usually tied with verbal expression and verbal way of thinking, visual narrative is far from being a modern invention – its beginning starts with cave paintings, and later on Aristotle also used visual characteristics in his work. This approach to understanding imagery denies the common belief that stories are always verbal, and at the same time it sets out the assumption that pictorial expression is not qualitatively inferior to verbal expression. Visual expression is seen as an alternative to the narrative form, while no form of expression is praised over another. By expanding the narrative to symbolism and visual expression, we gain many new tools for critical analysis of photographs, which will help us to understand visual communication (Barbatsis 2005, 330).

We divide structures of the narrative into two groups: literary and descriptive. This concept is very important for further investigation of photographs, as it enables us to distinguish between contents of images and their syntactical structure. This way we can recognize how a narrative discourse is inscribed into the formal attributes of an image (Barbatsis 2005, 333).

Scholars also distinguish between narrative probability and narrative fidelity. These terms can help us to understand to some degree the power of photographs in the mass media. The story being narrated through a photograph can either be provoked or affirmed. In order to be perceived as a representation of reality, a photograph must first fulfill the term of narrative probability and be consistent (Goodnow 2005, 353).

However, despite the arguments that pictorial narration is qualitatively equal to the verbal, photographs are different from verbal language. One of the main differences is that authors of verbal texts can decide for themselves which words they will use to tell their stories. They can leave out whatever they want to and expose only certain elements of the story. Photographs, on the other hand, expose only one element of the story (usually this is the key element), but that part of the story is represented in all its details. Because of the omission, verbal narration can be manipulated more

easily than visual narration. Even if certain elements of the story are left out, verbal narration will still meet the standards of narrative probability and narrative fidelity. Photographs, on the other hand, supposedly tell the truth of the moment, but they annihilate the past and the future (Goodnow 2005, 353).

It is important to emphasize that because of their narrative probability, photographs in the media have the power to change or affirm common beliefs. Being a perfect example of narrative probability and fidelity, photographs can provoke doubts about our beliefs and challenge cultural myths. When a photograph shows a possibility different from common beliefs, society will doubt these beliefs. If a sizable segment of society doubts a certain cultural myth and there is no evidence to affirm the existing belief, a photograph can provide evidence to affirm a new myth. “Finally, when cultural myths are shaken with incontrovertible proof, the public may search for some evidence to reaffirm the original narrative and restore faith in the society’s core beliefs.” (Goodnow 2005, 353–354) We call this phenomenon “nostalgia for the norm”. This means that some photographs can restore cultural myths that people are used to. Because of their narrative probability, photographs published in the mass media are most effective in this aspect (Goodnow 2005, 354).

Barthes criticized this theory claiming that photographs are denotative because they transmit the reality of the event that is represented, while Kobre states that a sum of photographs is always a sum of individual images, if the pictures are not integrated into a meaningful whole. They must be connected in order to be contextualized. Photographs in the mass media are always accompanied by verbal texts that will put them into some context, and this context is what makes a photograph narrative (Goodnow 2005, 352).

4.2.3 AESTHETICS THEORY

Aesthetics is an important part of visual communication. “A sense of aesthetics is important for producing visuals, and also for appreciating them. However, aesthetic appreciation only occurs within a cultural environment” (Moriarty 1997, 7).

The nature of aesthetics is mostly non-verbal. Words are only a speculation of the visual aesthetics' nature and don't belong to the visual aesthetics itself. This is the reason why we get impressed by things that cannot be verbally defined, such as the sunset, facial expression of a soldier who is grieving after a friend or the peaceful church surroundings where soldiers are praying. »Three disciplines – philosophy, art, and science – have been used historically to study issues about visual aesthetics. Of these disciplines the visual arts offer the most complete and truly visual understanding. The sciences increasingly can, however, offer factual evidence for defining how aesthetic qualities play a foundational role in human communications« (Dake 2005, 3).

As far as the philosophic perspective is concerned, the term *aesthetics* is connected to the branch of philosophy that deals with arts. Plato described beauty as the affective dimension of an aesthetic response that is based on love for something (Dake 2005, 3–4). His work was very abstract. He introduced the theory of forms that seeks common characteristics of all beautiful things. In renaissance, beauty was defined as harmony of parts and later on more and more subjective definitions came into use. Hickerson Newton said that beauty was impossible to describe and define, while Kant wavered between the cognitive and the emotional, which belongs to the personal context (individual appreciation of beauty). Finally, the theory was divided into “quality” and “response to it”.

The philosophic perspective cannot help us to understand the role aesthetics play in visual communication. Philosophy is verbal, and philosophical views of aesthetics are based on a different way of expression, not on visual communication, which means that they might not be very helpful in this discussion (Dake 2005, 4).

Any form of visual communication must use the same human perceptive systems as arts. By studying how human brains perceive visual information we learn a lot about the role of aesthetics in visual communication. The main elements in aesthetics are the object, the maker and the viewer. The object has its own visual elements and the task of the maker is to create meaningful relations between this visual form and the message transmitted through the image. In this process an intimate relationship evolves between the object and the maker. Even if the viewer doesn't discover all

hidden interpretations right away, he can do so by the process of analysis. For example, the most notable parts of the message are novelties, which will always draw more attention than stereotypical and repeated elements (Dake 2005, 5–8).

Aesthetic visual communication will never have only one literal meaning. The viewer automatically creates several connections, but strives to derive only one meaning out of them. Photographs can have several meanings that we create by »thinking by appearance« (Dake 2005, 14). The visual can be understood through words, acts and undertone, and the power of visual communication lies in these three aspects of understanding images (Dake 2005, 15).

Creative visualization:

A central dilemma of aesthetic visual communication is whether visual images can provide reliable evidence of important human cognitive activity and potentially meaningful affective responses or whether an image's communicative value is wholly dependent on what can be said about it; this would include discursive logic, applied subjectively, by each individual viewer. Is there communication, if you can't seem to "put it into words"? (Dake 2005, 23).

This raises numerous questions. Is there only one subjective interpretation or can there be one universal interpretation that all viewers will agree with? If interpretation is subjective, how can it be valued by other people? The method of creative visualization supports the basic assumption that there are some foundations several viewers will agree with. No method can be successful without affirming this preposition.

Applied Media Aesthetics:

Applied media aesthetics is different from traditional aesthetics. While traditional aesthetics deals with beauty and the way beauty evokes pleasure within us, applied media aesthetics explores elements such as light and spatial disposal. Its intention is to find out the way images are structured in order to enable better communication. Mass media are not seen as a channel for content distribution, but rather as part of encoding and decoding processes (Zettl 2005, 365–366).

Atmosphere in the mass media is created by “meta-messages”. They make interpretation of all aspects of the depicted event possible. One of the most important aesthetic fields in photography is lighting - including color which has many functions, such as providing us with additional information about the object, adding to the visual balance of an image and expressing moods (Zettl 2005, 366–369). “Lighting articulates our outer environment and the things in it. It shows what objects look like and where they are located relative to their surroundings. Lighting has also a direct influence on inner environment, our emotions” (Zettl 2005, 368).

Creative method:

Documentary photography is a process by which we use photographs and accompanying verbal text in order to mediate certain information to an audience. It is a part of applied media aesthetics because it includes two Zettl's characteristics of aesthetics: lighting and color, and two-dimensional space. In addition, it deals with coding and decoding meta-messages. Documentary photography has long been tied to the spreading of knowledge and understanding. The term *document* derives from Latin word *docere*, which means *to teach*. Later on, the term was also linked with gaining evidence (Denton 2005, 405–406).

Authors of documentary photographs have always been playing double roles. On one hand they should gain evidence and are bounded to tell the truth, while on the other hand audiences will see their work as a form of personal expression. They have the duty to represent reality without any interference. But every photographer has a unique personality and set of beliefs that will reflect in his work. The photographer's vision is often the only reason why a picture had been taken in the first place (Denton 2005, 406).

Documentary photography is a form of research and it uses certain traditional research methods. The main difference between them is that documentary photography is usually made for a larger audience than most traditional researches (Denton 2005, 407). It uses ethnography and ethnographic methodology, because contrary to positivism, where only laboratory proven facts are taken into account, documentary photographers are interested in objects in their natural surroundings. In the beginning they tried to follow the principles of naturalism and the photographer's

role was that of a neutral bystander. But soon they realized that this was not possible. A photographer cannot neutrally observe objects in their natural surroundings, because he brings himself in the picture and becomes part of the environment that is being observed. With time, photographers became participant-observers. They tried to reduce their impact on the object observed, but didn't deny the fact that to some degree such an impact did exist. Photographers must also realize that their life experiences make them see things in a certain way. Also, photographers are in another environment when they are editing the material that was taken in the field. They are away from the experience. The audience too, will view the photograph in a different environment, depending on where the photograph was published and what context it was represented in.

4.2.4 VISUAL ETHICS THEORY

If the term *visual* applies to images and photographs, and the term *ethics* applies to the study of what is right and what is not, and the human tendency to do the right thing, then the term *visual ethics* refers to the study of the proper use of photographs. But the Visual ethics theory goes deeper than that. It deals with the way photographs impact on our way of thinking and acting, and it also includes the study about the way photographs can be used in order to communicate with others (Hickerson Newton 2005, 433). It tries to answer questions such as: "Is there an ethic unique to the visual? If so, what is it and how does it operate? How can we study it? How can we use what we learn to improve the ways people use the visual to make meaning and interact?" (Hickerson Newton 2005, 430).

The visual sphere has always been closely linked to the study of ethics. Friedrich Nietzsche, for example, claimed that arts enable higher humanity and morality, while the postmodernist scholars of the 20th century saw visual arts as the source of societal evil – either because of an erroneous conviction about the existence of objective reality, or because they saw visual culture as a form of government surveillance. Authorities certainly are extremely important for the visual communication, because they can decide who and what is seen and also, how they will most probably be seen. With this the definition of visual ethics converts to *the appropriate use of imaging*

power in regard to self and others. This means that no harm should be done using photographs and images. Ethics comes from the inside of living beings and is crucial for our existence. We tend to believe that ethical systems are based on rationality and logic. Those who live in within a certain system usually believe that their system is universal and those who live outside the system see it as a part of cultural norms (Hickerson Newton 2005, 429–434)

Visual ethics theory advocates the viewpoint that we should try to understand the entire concept of photography, from its creation to the way we view a photograph. All this can be ethical or unethical. When talking about making photographs, we deal with the ethics of *process*, and therefore must ask ourselves whether a photograph had been taken ethically (did the photographer cause any harm to the subject by taking the photograph). The ethics of *meaning* on the other hand, is concerned with discovering what a photograph means and what kind of feelings it evokes. These two instances often intertwine, because a photograph that was taken unethically can communicate ethical messages and vice versa. However, finding out what is ethical and what is not is a complex endeavor (Hickerson Newton 2005, 434–437).

5 ANALYSIS

In the following, I will apply the theories that are described above to the previously chosen images from Slovenian publications in the period from 1915 to 1917.

5.1 PHOTOGRAPHS

Image 5.1: An authentic photograph from the battlefield



Source: Tedenske slike (1915, 4).

The photograph represents the tense daily life on the battlefield. In the front, armed soldiers, protected by a trench, are defending the line. In the background we see what happens, when soldiers get shot – the wounded are moved behind the line, where they are being taken care of by one of the men. The event is taking place in the mountains, perforated with dugouts, which is very typical of the Isonzo front. The photograph doesn't appear to be posed, as it seems very authentic (which is also implied by the accompanying verbal text). The author of the photograph shot a very wide scene, so that the picture includes the most possible information on the event. By shooting and publishing this photograph, I presume he intended to influence the viewers and make them see how bravely the soldiers protect their land and are

willing to risk their lives for it (this is why some of them are wounded). His intention could also be to evoke negative feelings towards the enemy who put the soldiers into this extremely unenviable position.

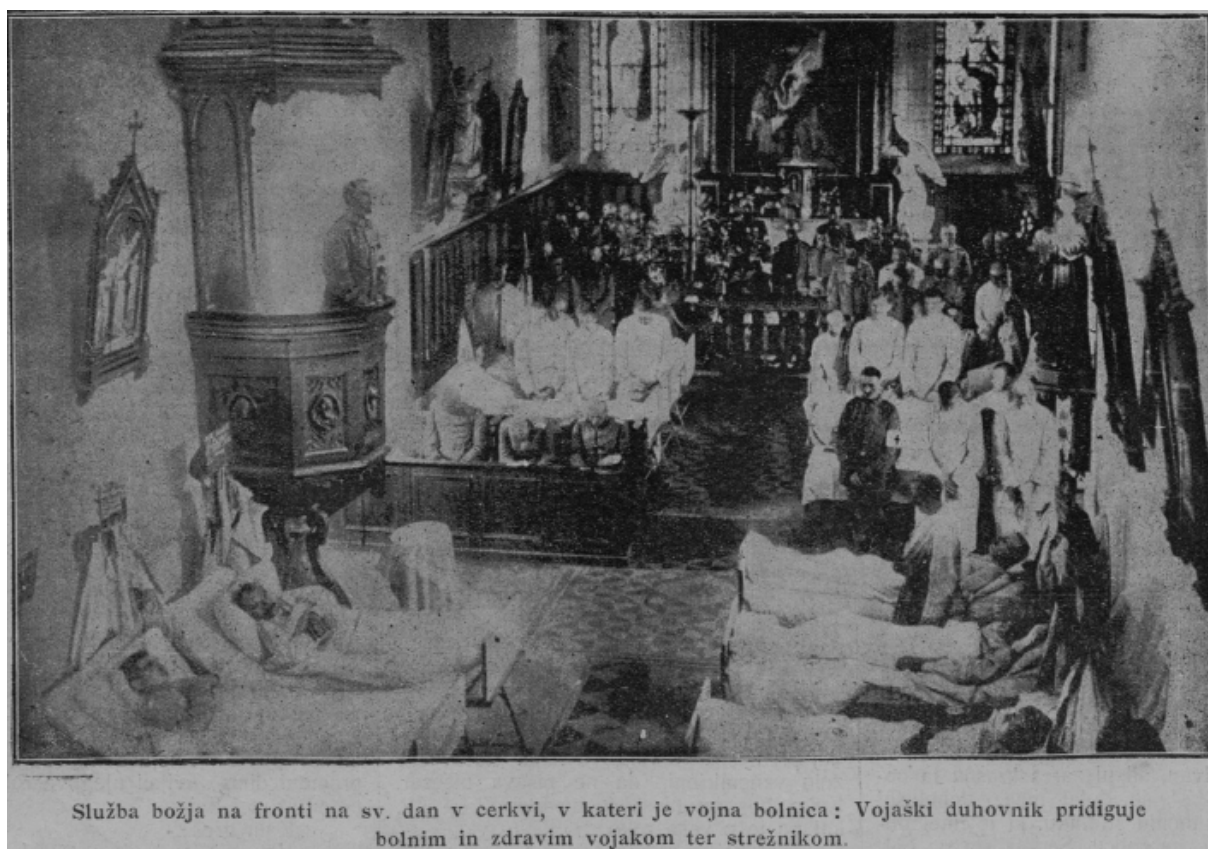
The photograph is black and white and the main event is represented in the right where there are soldiers in action. The wounded soldiers on the left are in the background and occupy less space on the photograph. We cannot recognize any faces of the soldiers, but can deduce which army this is by their uniforms. The photograph enables good communication and is very explicit – all weapons, aligned symmetrically, pointing in the same direction make us understand instantly that this is a group of soldiers defending a front. I do not derive any particular pleasure from looking at this photograph, and I think it was not intended to do so. In my opinion, the only delight a viewer might get from it is by reaffirming the belief that the enemy is a negative force and that the soldiers are bravely combating it (reaffirming one's beliefs could be seen as a pleasurable experience).

It can be maintained that this photograph is unethical because it only represents one side of the story. It is not uncommon for war reporting to be one sided. Most often, the media will represent events from the point of view of the country in which their readers are based (Allan and Zelizer 2004, 29). This means that the use of power is disputable. On the other side of the front, a very similar scene is probably going on, and it is not represented in this photograph. The accompanying verbal text makes the ethics even more debatable, as it states that there are “our” soldiers in the photograph and by saying this, the author puts himself on one side. We can also raise the question of an unethical process, as the author exposes soldiers in a very vulnerable state, particularly the wounded soldiers in the background of the image. Even though we cannot recognize their faces, we don't know whether they wanted to be represented at all in such state, while they could be facing death (it is even possible that some of them could already have been dead). Of course, the public has the right to be informed, but this right must not interfere with the right to privacy and personal dignity of the subjects. The photograph brings up many emotions: from national pride to hostility towards the enemy, and to the care for other human beings. Some of these emotions are ethical, others are questionable. The interpretation fully depends

on the viewer. For me personally, this photograph raises a lot of discomfort, and to a certain extent I feel that this could have been the author's intention.

The soldiers in the photograph can symbolize the courage and determination to protect the homeland against intruders. The wounded soldiers in the background could be seen as the symbol of how far some people are prepared to go in order to achieve this – they are risking their lives. The surroundings represent the difficult terrain where the battle takes place. The orderly in the background is helping the wounded ones – he can be seen as the symbol of companionship and solidarity among soldiers, as he is risking his life in order to help others in need. Until the final Isonzo battle, chivalrous spirit was very much present among soldiers. They often even helped wounded soldiers from the opposing troops. In fact, it is not evident from this photograph whether all wounded soldiers are Slovene.

Image 5.2: A military hospital inside a church



Source: Tedenske slike (1916, 4).

I think that this photograph tells a rather unusual story of military life. We can see the troops from another perspective – not on a military mission, but as they are praying. Healthy and wounded soldiers are shown together, as a military hospital inside a church is represented in the photograph. I believe that soldiers find some sort of comfort in the preacher, as they could get reassured that their life on this planet is not what matters the most, and that more important things will follow afterwards. In church, they most probably also have the opportunity to remember their friends and colleagues who had died in battle, and their families in the hinterland, depending on the soldiers' strength and bravery. Wounded soldiers probably can find some inner peace here, and the healthy ones find the strength to continue their struggle. The entire photograph has a very tranquil and placid atmosphere. By telling this story, the author exposes another sphere of the soldiers' life and reminds us that soldiers are real people with their inner worlds, hopes, and prayers.

The foreground of the photograph is very bright and enables recognition of the subjects very well. The photograph provides good communication. As the background of the image is dark and hinders identification of the elements in the photograph, we can conclude that the main subject is put in the front, in the lower half of the photograph (what appears to be closer to the viewer). The brightest part of the photograph is where the preacher stands. He is raised above the soldiers. Both characteristics imply that he is the most important subject in the given photograph. The fact that the event takes place in a church is evident from sacral ornaments, and we can infer that this church also hosts a hospital from the patients' beds in the front of the photograph.

Once again it could be said that this photograph is unethical because wounded soldiers are represented here too. This time the situation is even worse, for their faces are recognizable. Although they had been moved to a safe place, it is still a burning question, whether they want to be represented in this way and whether they want to be shown in the photograph at all. Other soldiers are shown in a very private moment of intimacy as well, and they might not want to be disturbed during prayer. We cannot ascertain that they agreed to be in the photograph, or were pressurized to do so for propaganda purposes. On the other hand however, the photograph raises predominantly ethical feelings. It makes viewers care for other people and wish that

they would be safe and sound and that peace would return to the country. The sacral surroundings and the presence of the preacher make us think about world peace and love for humanity, but on the other hand, the presence of soldiers makes us instantly realize that there is no peace, and that peace only lies inside the people's desire that warfare would end as soon as possible.

The symbolic aspect of this photograph is very strong. In my opinion, the preacher represents authority because he is raised above everyone else. Other subjects in the photograph are facing him. The priest could represent all hidden desires of the soldiers, the most important being once again, the desire for peace. The sacral surrounding can be seen as a symbol of intimacy as people look into themselves in church, think about their strongest hopes, and pray. As there are wounded soldiers in the photograph, they make us think about caring for other people, which is also familiar in church surroundings.

Image 5.3: A funeral



Source: Tedenske slike (1916, 394).

The photograph represents a very touching event: a funeral of a soldier who lost his life on the Isonzo front. In the center of the photograph, there is a minister standing

next to a dead body, while a group soldiers stand to attention around the central figures. They are most probably colleagues of the deceased. They all appear to be grieving and have serious facial expressions, possibly realizing that they could soon face the same destiny. They had probably seen many friends perish in battle, so death has become a part of their every day life. By exposing this story the author could be reminding his audience that, despite the huge number of casualties, for soldiers, every life is important. Therefore they most probably attended funeral in numbers in order to pay their respects to the victim in a catholic ceremony. Once again, I think that this photograph tells a story of bravery, of soldiers risking their lives for their beloved homeland.

The photograph is very dark, as is the atmosphere it represents. The only figures that are bright are the minister, the soldier's dead body and the crosses on the cemetery grounds. The minister is put in the center of the photograph, and next to him there is the dead body, while all other soldiers are placed in the background. The photograph provides good communication. At first glance it is evident that the event represented in the photograph is a funeral. I believe that the photograph evokes much discomfort, not only because of the sadness of the event, but also because it can make us feel like intruders into a very private sphere of the subject (even though the photograph is posed and the subjects that were still alive, when the image was shot, were apparently aware of the photographer's presence and let him take the picture).

I believe that this photograph is very unethical because it exposes a very intimate and fragile event. It may be likely that this photograph was used for propaganda purposes because it might evoke negative feelings towards those who killed the soldier in the photograph. The soldiers and the minister are posing to the photographer, but we do not know that they are doing it willingly or had been coerced into it. Publishing such a photograph can cause a lot of damage and pain to families of deceased soldiers, and in addition it encroaches upon the right to privacy, to which even the dead are entitled. This photograph is very powerful. In my opinion it evokes some ethical emotions such as care for others and the love for the homeland, but it is my belief that publication of such an image could not be justified.

I think that this photograph conveys some effective symbolism. We can see the deceased soldier and some tombstones that can symbolize death. On the other side of the photograph there are living men, grieving for the death of their companion in arms, possibly facing a very similar destiny in the future. In the center of the photograph is the figure of the minister that could represent the passage to afterlife. I find that death in a military battle is represented as an act of bravery, for which the soldiers will be rewarded with respect. Because of their courage and readiness to protect their land at any cost (even with their own lives), soldiers will be compensated in the next world.

Image 5.4: Telephone operator



Source: Tedenske slike (1917, 113).

The photograph of the telephone operator in my opinion represents a very idealistic perception of the soldier's life on the Isonzo front. The soldier is lying in the grass, surrounded by intact nature and smiling into the camera. If we look at the photograph more attentively, we see that his eyes are directed somewhere far away and he seems to be on a watch, but he is not hiding from the enemies. The operator is the only subject in this photograph. It is clear that he is aware of the presence of the

photographer and he is posing to him, although he is not looking directly into the camera. With this photograph, the author could be telling a story about daily life on the Isonzo front, but the way this life is represented is very calming. The telephone operator seems to have everything under control and he is not worried. It could even be said that he is looking with sublime contempt, as if he were challenging the enemy, queuing up, but knowing that nobody can hurt him anyway. His facial expression has the power to calm down the viewers, reassuring them that everything will work out fine.

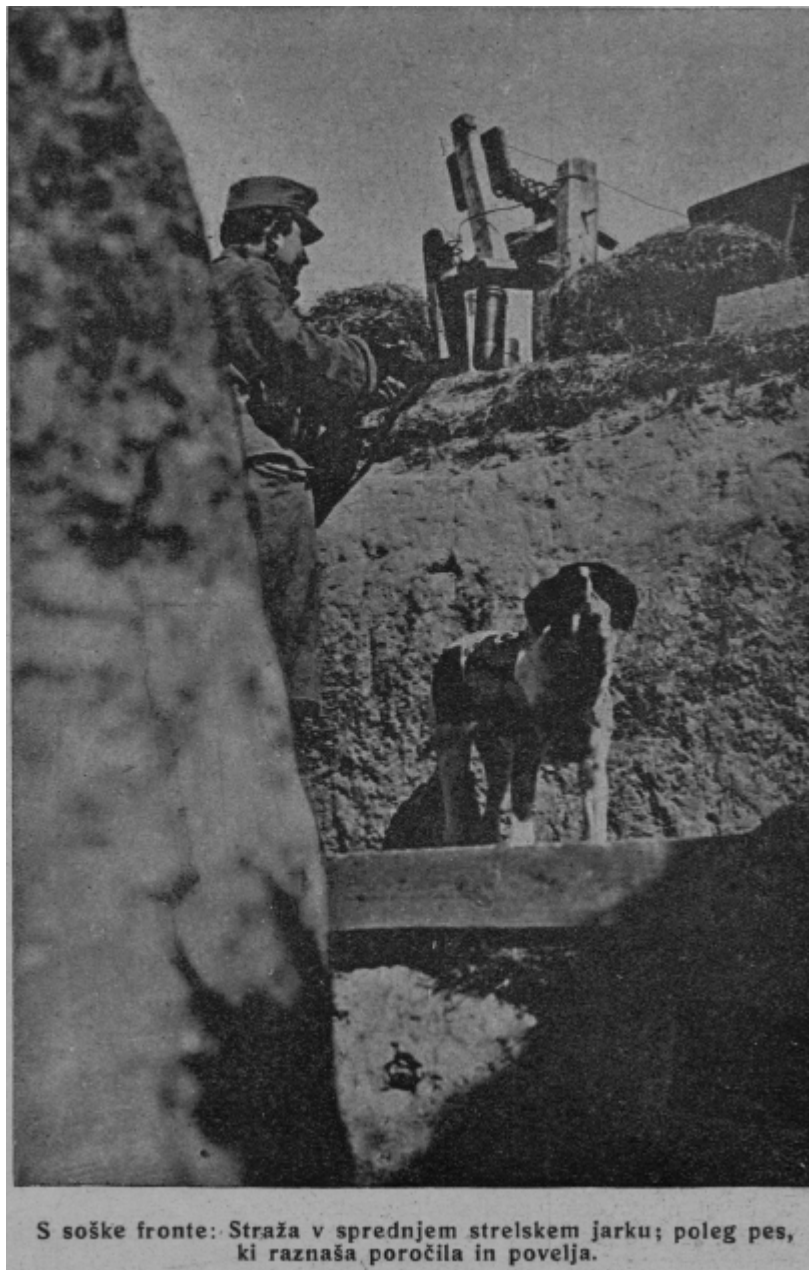
The main focus of the photograph is in the right, where the soldier is lying on the grass. In the center of the image we can only see his body and the natural surroundings. The photograph provides good communication because there are no other elements in the photograph that would direct the viewer's attention elsewhere. The telephone apparatus in the soldier's hands reminds us of his duties. It also makes it clear that we are not looking at a soldier during his rest, but rather at a soldier on duty. The hat on his head partly covers his eyes, but we can see the rest of his face and a slight smile on it.

Among the photographs that I have analyzed, I find this particular photograph to be the most ethical. But again, the question arises, whether the subject wanted to be represented in this way or was ordered to do so. The reason for this assumption lies in the fact that his work is represented very idealistically, which suggests that the photograph could serve as means of propaganda. I believe that it undervalues and misrepresents the way soldiers actually lived on the Isonzo front. Nevertheless, I think that this photograph mostly evokes ethical feelings. It has the power to calm the viewer down and it doesn't raise panic, because it seems that the army has everything under control and that the soldiers are not worried. This soldier doesn't seem to be threatened by any outside danger, as he is carelessly sunbathing on the grass and is not hiding in a pit as one would expect him to.

The carefree telephone operator in the photograph in my opinion represents a high level of preparedness and expertise on the part of the army. He knows his job so well that he doesn't even have to look at what he is doing. The look on his face makes it clear that he is not afraid of the enemy and that he is fully prepared for anything that

might follow. His work involves transmitting messages and orders into the background, and by doing so he is helping the soldiers in their effort to combat the enemy. Even though the telephone operator is the only subject in the photograph, he is connected to the other soldiers through the apparatus in his hands. The presence of his companions is therefore implied.

Image 5.5: Soldier with a dog



Source: Tedenske slike (1917, 518).

The main subject in this photograph is an armed soldier, hiding behind an enormous rock. Next to him there is a dog, trained to deliver messages. The soldier appears to

be ready for action and is watchfully alert. This photograph was taken towards the end of warfare in this area. By that time, the soldiers got used to living in war conditions on the front, and they knew they had to be constantly on the watch for the enemy. It became an automatic response for them and there was no such thing as real rest any more. They never knew when the situation could get very dangerous very suddenly. The constant readiness for all possible eventualities – and some impossible ones – drained their energy. In fact, looking at the soldier in the photograph attentively, he looks quite exhausted. Though his body is mostly covered by the rock in the foreground, he is obviously leaning heavily on another rock in front of him. With this photograph the author could be telling the story of the frontline soldiers constantly hiding from the enemy while striving to repulse the enemy efforts to advance deeper into the land.

The photograph is very interesting from the perspective of spatial arrangement. The figure of the soldier, being the main subject judging from the accompanying verbal text, is mostly hidden by rocks. His body is almost entirely obscured by a crag and he is facing away from the camera. In addition, his face is covered by a hat. This sort of photographs is typical of war conditions, on the grounds that enemies shouldn't be able to get too much information on the location and on weapons used by their opponents. I find it interesting that there is another figure in the center of the photograph, facing directly into the camera and exposed to it entirely – this is the message carrier dog. The placement of the dog makes it seem as if it was the main subject of the photograph. Communication is slightly weakened because of this, but the accompanying text clarifies it. Both subjects are seen from below, which makes them seem authoritative.

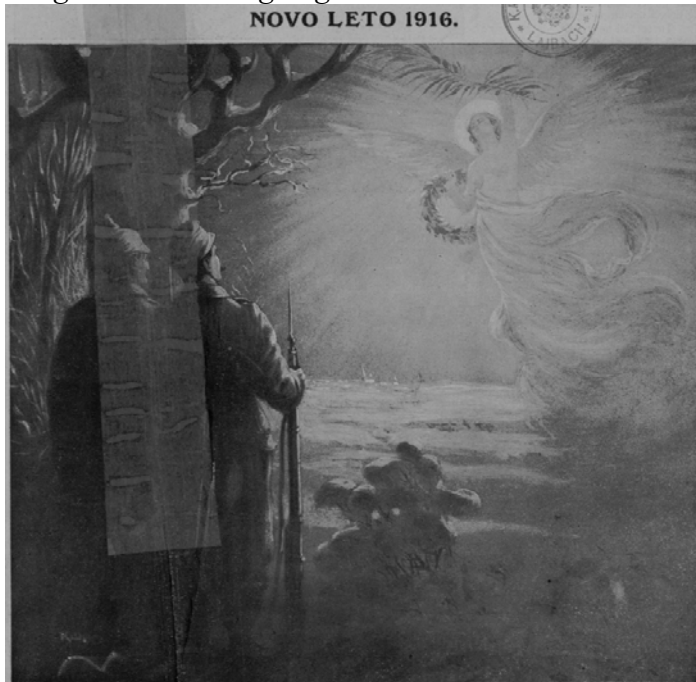
It is my belief that the use of the power of this photograph is ethical, because the soldier is covered to the point that he cannot be recognized. He is not represented in any delicate situation, but while is on the watch, which is probably his daily routine. I believe that the photographer didn't harm the subject in any way by shooting and publishing this particular photograph. The process was probably ethical as well. There is a good chance that the photograph was taken by a military photographer (some soldiers were stationed at the front with the task to visually document the events). The feelings that this photograph evokes in me are mostly respect for the

army and some awe of the dangerous territory where the represented event took place.

The most apparent symbol in the photograph in my opinion is the dog. Dogs usually represent companionship and fidelity. The “man’s best friend” is on the side of “our” troops, which could symbolize the good and righteous side (therefore even animals are prepared to help it). Other symbols are in my opinion the barren stones encasing the soldier and the rocks on which the subjects are standing. The mountains probably represent the inexorable location where the battles occur, and at the same time they provide shelter for the soldiers. Once again, nature seemingly sides with this particular troop, declaring it the righteous one.

5.2 DRAWINGS

Image 5.6: Guarding angel



Source: *Tedenske slike* (1916, 1).

Image 5.7: Gorica under fire



Source: *Tedenske slike* (1916, 5).

In the period of the battles along the Isonzo basin, the Slovene papers published several drawings, partly because real photographs were difficult to obtain, partly because editors were pressed for time, but mostly because authors are able to draw

anything they want to in a drawing, while a photograph that is not edited rarely provides such opportunity. The drawings in question often include figures of angels and saints protecting the soldiers, while the accompanying verbal text by the staff of the paper wishes them peace and a safe journey. There are also many drawings representing the soldiers in combat and the destruction warfare caused in towns.

It is possible that such drawings could serve as a powerful means of propaganda. They are therefore ethically objectionable, even though they can evoke ethical feelings alongside unethical ones. In Image 5.6 there is a strong message of the desire for world peace and an end to the battles with the least possible number of victims, while Image 5.7 instigates hostility towards the enemy, with a scornful caption stating: „They are bombarding our Gorica, because they cannot take it in any other way“.

The drawings are an example of completely subjective visual reporting. The author can draw whatever he wants to (or what the editor wants him to), and is not limited by actual physical laws or technological capabilities of the time. He is able to leave out anything as well, and tell exclusively what he wants to say.

5.3 MAPS

Image 5.8: Map of the Isonzo front



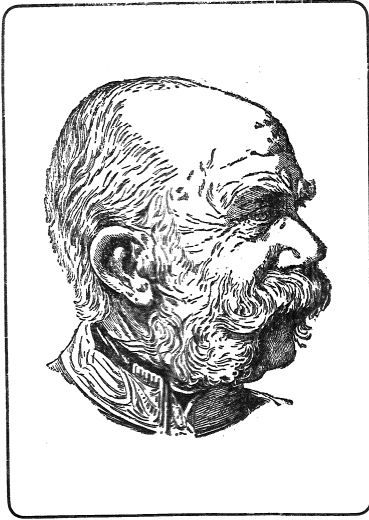
Source: *Slovenec* (1915, 3).

Maps that were published in the Slovene papers of the time are the complete opposite of the entirely subjective drawings. They show location of the tensest battles fought at the time, and they also depict the shifting of the frontline. Therefore, they are an example of a strictly objective visual coverage, for they do not represent the author's opinion, but strictly facts. Maps didn't only accompany articles concerning the Isonzo front, but also other great battles around the world.

Looking at maps, viewers were able to picture more accurately where any battles took place, and to follow movements of the armies (were they anywhere near their hometowns, etc.). They provide very good communication.

5.4 PORTRAITS

Image 5.9: Portrait of the emperor



Among the very few images published in the most important publications in Slovenia at the time (Edinost, Slovenec, Slovenski narod), there are many portraits (drawings and photographs) of personalities considered important to the country. Whenever there were important anniversaries, the front page was decorated with the emperor's portrait, while there were also occasionally portraits of generals, commandants and foreign politicians on the inside pages of newspapers.

Source: Slovenski narod (1915, 1).

In most cases portraits only represented the head of the subject, while the accompanying verbal text, a caption, or the headline would explain which personality was represented in the portrait. They are, of course, posed, and the subjects are facing the camera or show their profiles to the viewer. Their pose is straight, head held high (which makes them seem more authoritative), and they are often shown wearing military uniforms with all their ranks.

5.5 OTHER

I also found some other forms of visual communication in the analyzed publications. The most apparent is censorship, because there are entire columns missing from the articles. They are painted over with white, so it is at first glance obvious that there is a notable amount of text missing from the article. Because censorship is so evident, it really screams out to the viewer (telling more by omission than a cropped text could tell).

Obituaries are another type of visual communication having a distinctive form and black frames. The more important the deceased person was, the larger was the obituary.

The third form of visual communication are printed advertisements occupying a notable amount of the newspapers (always the last pages). Illustrated advertisements mostly promote products and services for the female readership.

Image 5.10: Censorship



Source: Slovenec (1915, 1).

Image 5.11: Obituary



Source: Slovenec (1915, 6).

Image 5.12: Advertisement



Source: Tedenske slike (1917, 115).

6 CONCLUSIONS

The research presented above led me to some very interesting conclusions. As I expected, there weren't many images in the most important publications. I found the least imagery in *Edinost* and some more in *Slovenski narod* and *Slovenec*, particularly in the beginning of World War I (year 1915). In *Slovenec*, images mostly sustain maps and drawings (portraits in particular), while *Slovenski narod* has many printed advertisements and obituaries, and very few other forms of visual reporting.

I found the photographs to be extremely eloquent, they each tell a different story and communicate about the lives of soldiers, their inner and outer battles, and the incredibly difficult conditions prevailing on the terrain where death was a part of daily life. We must take into consideration that the Isonzo battles took place in a mountainous region where life itself is extremely difficult, especially in winter; in addition, the soldiers were constantly under the pressure of horrors of war. Those that survived suffered such conditions for over two years.

Most photographs published in Slovene newspapers of that time show soldiers in action, but sometimes they are also represented during their rest, or in prayers, sometimes socializing with civilians or doing their daily chores. By telling these stories their authors were able to bring the viewers closer to the developments on the front and show them how soldiers were trying to protect the country from foreign intruders. They represented horrors of war in all their details, often exposing dead bodies and wounded soldiers to the camera.

As far as aesthetic perspective is concerned, I discovered that these black and white photographs enable good communication, the subjects and events on the pictures are shown clearly and spatial arrangement makes it easy to recognize the main subject (or the accompanying verbal text will clarify the main subject). Most photographs were staged, which made it easier for the photographers to shoot what they wanted to for any given photograph (the subjects are either put in the center of the photograph or exactly or where the author wanted them).

The use of images was often inappropriate, and it may be likely that they were used for propaganda purposes, because they have the power to evoke hostility towards the opponents. In the imagery that I have studied, Slovene soldiers were represented as strong, heroic figures and never as demoralized or weak, even though historians claim that soldiers on the Isonzo front were often aware of their hopeless situation, knew that they lacked food supplies and that their opponents were better equipped and more numerous, which would lead to the deduction that their moral was very low at times (Vuga 1990; Klavora 2000). The enemy troops are represented less frequently and somewhat differently than the Slovene soldiers. They are often shown in a rather insulting way; particularly the accompanying verbal texts under photographs of Italian or Russian troops tend to be demeaning and offensive.

Sometimes the images are misleading (such as the photograph of the telephone operator), and most often, they neglect the right to privacy and personal honor of the subjects represented in the images (there are many photographs of wounded and dead soldiers). Some photographs are evidently posed, so the question of whether all subjects actually wanted to be represented in the photographs or were they pressurized to do so by their superiors, is relevant. The predominant reason for this assumption is the impression that soldiers seemed much more content in the photographs than the given situation would grant. But I also believe that the images nevertheless evoke some ethical feelings (even though it is my considered opinion that this should not be seen as justification for publication of unethical imagery). Some of these ethical feelings are love for other people and homeland, admiration of soldiers' efforts and courage, and above all, the desire for world peace and for a soonest end to the war.

Even though I find that the photographs I analyzed were very literal and represent events and subjects quite directly (and, in addition, the accompanying verbal texts explain what is represented in them), they still include some symbols. However, these symbols are not highly evident and their interpretation depends entirely on the viewer. The most visible symbols in my opinion are those that include ecclesiastical elements. In them I once again saw the desire for world peace and an end to the war. I ascribed this to the fact that faith and religion are amongst the most powerful promoters of peace and powerful elements in the struggle to survive.

I find that symbols are much more apparent in the drawings than in the photographs published at the time. The reason for this is possibly the fact that authors can draw anything on images (even elements that cannot be represented in photographs, such as angels), while photographs that are not technically edited after they were shot, can only represent one segment of the real event in a certain moment. Many drawings represent activities on the Italian side, perhaps because it was very difficult for Slovenian photographers to shoot real photographs of them. It might also be possible that they wanted to represent their enemy in a certain way, for the drawings often show Italian soldiers yielding.

Some photographs published in Slovene newspapers in the period analyzed don't contain any living beings. These are panoramic representations of the terrain where battles took place or of destruction warfare brought to some towns, photographs of the newest weapons and equipment (tanks, gas masks, bombings, etc.), and photographs of demolition of infrastructure (roads, railways, cable railways, etc.). I find them hardly appropriate for analysis in greater detail because they are static and they lack most of the elements that I was looking for in other photographs (they don't tell any particular stories or include any symbols, but are strictly objective and informational and serve only as a visual representation of an object). I think that these photographs were probably interesting for the readers who were far away from the battlefield because they allowed them to imagine what the objects represented in the images looked like. They have a strong informational value, but in my opinion analysis of such photographs would hold little interest for my research as they could not to give any true perspective on the visual coverage of the Isonzo front in Slovenian newspapers.

In the end I would like to note that the theme must surely be interesting to further research involving more publications. It would also be constructive to look into the Italian and Austrian papers of the period and compare their visual reporting in order to look at both sides of the story. Such a comparison would enable us to see if photographs in Slovene newspapers differed from photographs in foreign publications. It would be interesting to know whether they were equally ethical or unethical and whether they carried similar messages and represented similar scenes.

Were they also mostly staged or were they more often candid, authentic. It would be very interesting to compare them from technical perspective as well, because throughout the war Italian troops had better equipment than the Austro-Hungarian army. Would this be evident from looking at the photographs? Did better equipment allow them to shoot photographs of better quality, in movement or from a distance, meaning that there would be more candor in the photographs published by Italian publications? I believe that all of this would be worth exploring in greater detail.

In conclusion, I would like to say that I find this topic to be an important part of Slovenian history. In the period of national awakening in the Balkan, the twelve Isonzo battles were extremely important for the integrity of Slovenian territory, even though World War II with its horrors followed them so soon that their significance was blurred shortly after they took place. But I believe that we should never forget what happened on the Isonzo front. “If we forget it could be seen that we are excusing what has happened in the past. It is time to explain and recognize what actually did happen. Only then can we accept the present and prepare to move on into a future Europe with a common heritage” (Brown 2003). I am thankful for the opportunity to have studied how this topic was represented through the eyes and lens of photographers and how it was seen by the readers of Slovene newspapers; I am also glad to be able to represent it to others who might be interested in this topic.

7 SUMMARY OF DIPLOMA THESIS:

VIZUALNO POROČANJE V SLOVENSKEM ČASOPISJU V LETIH 1915-1917

V svojem diplomskem delu sem analizirala, kako so slovenski mediji med prvo svetovno vojno vizualno poročali o dogodkih na soški fronti. Zanimalo me je predvsem, kakšne so bile skupne karakteristike fotografij, ki so bile objavljene v najbolj vplivnih slovenskih medijih tistega časa. Izbrane fotografije sem analizirala s štirih različnih vidikov, in sicer sem proučevala njihovo narativno, estetsko, etično in reprezentativno plat. Poleg fotografij sem v slovenskih publikacijah tistega časa našla še nekaj drugih vizualnih elementov. Gradivo sem tako ločila na: fotografije, risbe, zemljevide, portrete in ostalo (cenzura, osmrtnice in oglasi).

Najprej sem orisala zgodovinsko ozadje dogodkov na soški fronti in opisala razmere, v katerih so obravnavane fotografije nastale. Razumevanje teh okoliščin se mi namreč zdi zelo pomembno pri analizi vojnih fotografij.

Opisala sem tudi pojmovno-teoretična izhodišča, na katera sem se nanašala pri svojem delu, ter razložila štiri izbrane teorije, ki sem jih v svojem delu uporabila. *Narativna teorija* se osredotoča na zgodbo, ki jo fotografija pripoveduje. Sprašuje se, zakaj je avtor želel povedati to zgodbo in kako je svojo pripoved realiziral. *Estetska teorija* raziskuje lepoto fotografije, njeno kompozicijo in zgradbo, poleg tega pa se pri njej sprašujemo tudi, kako je prek določene fotografije omogočena komunikacija. Pri *etični teoriji* govorimo o dveh različnih vidikih – o etiki procesa in etiki pomena. Etika procesa obravnava proces nastanka fotografije, etika pomena pa se osredotoča na sporočilo, ki ga fotografija nosi v sebi. Pri tem je pomembno poudariti, da lahko fotografija, ki je bila posneta neetično, nosi etično sporočilo, in obratno. *Reprezentativna teorija* išče simbole v slikah. Zanima jo, kako simboli povezujejo zunanji svet z našim notranjim, oziroma kako simbol v naših mislih lahko predstavlja stvar iz realnega sveta.

Te teorije sem izbrala zato, ker omogočajo natančno analizo (za razliko od teorij, ki se ukvarjajo z vprašanji kot *kaj je slika, kako slikovna informacija pride do možganov in kako jo le-ti zaznavajo* in *ali je vizualno poročanje jezik*) in zato, ker je analiza s pomočjo teh teorij možna (za razliko od teorij, ki zahtevajo, da raziskovalec

živi s subjekti in jih skuša razumeti). Zdi se mi tudi, da izbrane teorije o slikah veliko povedo, da se med seboj pokrivajo (vsaka obravnava enega od pomembnih področij) in da skupaj podajajo ustrezno predstavo o tem, kakšno je bilo vizualno poročanje v slovenskih medijih v obravnavanem obdobju.

V obravnavanem obdobju so bili med najbolj pomembnimi slovenski časopisi publikacije Slovenec, Slovenski narod in Edinost. V nobenem od njih v času soške fronte niso objavljali veliko slikovnega materiala. Najmanj slikovnega gradiva sem našla v časniku Edinost, nekoliko več pa v publikacijah Slovenski narod in Slovenec, predvsem na začetku vojne (letnik 1915). V Slovencu so objavljali predvsem zemljevide in risbe (v prvi vrsti portrete, tako fotografije kot tudi narisane), medtem ko v Slovenskem narodu prevladujejo reklame in osmrtnice, ostalega slikovnega gradiva pa je izredno malo.

Hkrati je v tem obdobju izhajal tudi časnik Tedenske slike, ki se, kot že njegovo ime pove, osredotoča predvsem na slikovno poročanje, zlasti na objavo fotografij. Zato sem podrobneje analizirala to publikacijo. Iz vsakega letnika med vojno sem izbrala nekaj fotografij (v razmaku približno pol leta), za katere se mi je zdelo, da najbolje prikazujejo vzdušje vseh objavljenih fotografij v tistem obdobju. Poleg fotografij so v Tedenskih slikah objavljali tudi risbe, ki sem jih obravnavala posebej, saj se precej razlikujejo od pravih fotografij.

Eno skupino fotografij sem iz podrobnejše analize izločila. V slovenskem časopisju so bile v obdobju med leti 1915 in 1917 namreč pogoste fotografije, na katerih ni nobenih živih bitij (tihožitja). To so panoramske fotografije območja in terena, kjer so se odvijale nekatere pomembne bitke, fotografije vojnega uničenja v nekaterih mestih, predstavitvene fotografije najbolj modernega orožja in opreme (tankov, plinskih mask, bomb ...) in fotografije gradnje ali uničenja infrastrukture (ceste, železnice, žičnice ...). Ta skupina fotografij (tihožitja) se mi ni zdela najbolj primerna za podrobnejšo analizo, saj so popolnoma statične in ne vsebujejo elementov, ki sem jih iskala na ostalih fotografijah. Ne pripovedujejo zgodb in ne vsebujejo simbolov, ampak so popolnoma objektivne in imajo izrecno informativno vlogo. Služijo zgolj kot predstavitev določenega objekta. Menim, da so bile tovrstne fotografije gotovo zanimive za bralce, ki so bili globoko v zaledju in daleč od bojišč

ob reki Soči, saj so si z njihovo pomočjo lahko predstavljali, kako so videti predmeti in kraji, ki jih slike prikazujejo. Analiza teh fotografij pa za mojo raziskavo vseeno ne bi bila relevantna, saj z njihovo pomočjo ne bi dobila prave perspektive o elementih vizualnega poročanja s soške fronte, ki so me zanimali. Zato te skupine fotografij nisem podrobneje analizirala, sem pa omenila njihov obstoj.

Ugotovila sem, da so fotografije zelo zgovorne, pripovedujejo vsaka svojo zgodbo, avtorji pa nam z njihovo pomočjo govorijo o vojaki, njihovih zunanjih in notranjih bojih in napornem življenju na bojišču, kjer smrt preži na vsakem koraku in je del vsakdana. Pomembno je namreč poudariti, da so bile življenjske razmere na soški fronti izredno naporne, saj je gorski svet že sam po sebi neizpros, vojake pa so poleg tega pestile še bolezni kot tifus, pomanjkanje hrane ter stalno obstreljevanje in oprezanje za nasprotniki. Tisti, ki so vojno preživeli, so v teh nemogočih razmerah živeli več kot dve leti. Zgodbe na fotografijah so bralcem lahko približale dogajanje na fronti in jim pokazale, kako se vojaki trudijo zavarovati območje pred tujimi napadalci. Za begunce, ki so bili globoko v zaledju, so bile te fotografije pogosto edini stik z domačim krajem in dragocena informacija o dogodkih na bojišču.

Ugotovila sem tudi, da črno-bele fotografije omogočajo dobro komunikacijo, da je nazorno prikazano, kaj se na slikah dogaja in da je prostorska razporeditev na slikah takšna, da glavnega subjekta z lahkoto prepoznamo (sicer pa morebitne dvome o tem, kaj je na sliki prikazano, pomaga razjasniti tudi spremljevalno besedilo). Ker so se subjekti pogosto zavedali fotografove prisotnosti in se nastavljali objektivu, je bilo fotografu po vsej verjetnosti nekoliko lažje posneti tisto, kar je sam želel, vsaj z vidika kompozicije in zgradbe fotografij.

Uporaba slik se mi je zdela pogosto neprimerna. Možno je seveda, da so služile kot propagandno sredstvo in bile kot take namenjene temu, da v ljudeh vzbujajo sovraštvo do nasprotnika in lahko tudi zavajajo. To bi lahko bilo razvidno iz načina prikaza nasprotnih enot (italijanskih in ruskih), ki jih v časopisju najdemo prikazane manj pogosto in večinoma na žaljiv način (predvsem spremljevalno besedilo pod vizualnim sporočilom je velikokrat posmehljivo). Slovenski vojaki so, po drugi strani, na slikah in fotografijah predstavljeni kot močne osebnosti, čeprav

zgodovinski viri zatrjujejo, da so se zavedali svojega brezupnega položaja in je bila njihova morala zato pogosto na dnu (Vuga 1990, Klavora 2000).

Ker je na večini slik očitno, da se subjekti zavedajo prisotnosti fotografa in se mu nastavljajo, se mi je postavilo tudi vprašanje, ali subjekti v resnici hočejo biti prisotni na slikah ali so jih v to prisilili njihovi nadrejeni. To vprašanje se mi je porodilo predvsem zato, ker sem dobila občutek, da so vojaki na fotografijah videti precej bolj zadovoljni kot bi bilo v dani situaciji pričakovati. Poleg tega so fotografi pogosto zanemarili pravice subjektov do njihove zasebnosti in osebne časti ter so tako večkrat objavljali fotografije ranjencev in padlih vojakov. Kljub vsemu naštetemu sicer osebno menim, da obravnavane slike istočasno vzbujajo tudi nekatera etična čustva, kot so, na primer, ljubezen do sočloveka in domoljubje, občudovanje tujih naporov in, v prvi vrsti, željo po miru in po koncu vojne – vseeno pa menim, da objava neetičnih fotografij s tem ni upravičena.

Fotografije, ki sem jih analizirala, so po mojem mnenju izredno neposredno predstavljale dogodke in subjekte na njih, vseeno pa sem v njih našla tudi nekaj simbolov. Slednji se mi niso zdeli zelo očitni in je njihova interpretacija odvisna od posameznika. Najbolj zgovorni simboli se mi zdijo tisti na fotografijah, ki vsebujejo cerkvene elemente. Tudi v njih vidim predvsem željo po miru in koncu vojne, saj sta vera in religija med najmočnejšimi zagovorniki miru, hkrati pa služita tudi kot opora v želji po preživetju.

Bolj kot na fotografijah so se mi simboli zdeli očitni na risbah, ki so jih objavljali slovenski časniki v tem obdobju. To pripisujem dejstvu, da na risbo lahko avtor nariše karkoli (tudi tisto, česar v resnici ne moremo videti, na primer angele), fotografije, ki niso tehnično obdelane, pa prikazujejo segment resničnega dogodka v določenem trenutku. Številne risbe predstavljajo dogodke na italijanski strani fronte. Možno je, da so slovenski fotografi težko posneli prave fotografije sovražnikov in so jih zato zamenjali z risbami. Ravno tako pa je tudi možno, da so sovražnika želeli prikazati na točno določen način in se jim je zdelo, da bodo to lažje dosegli z risbami, na katere lahko narišejo karkoli želijo. Risbe v resnici pogosto prikazujejo italijanske vojake kot šibke in v zelo nezavidljivih situacijah (kako jih obstreljujejo) ali pa kot vohune in izdajalce.

Zemljevide bojišč sem obravnavala kot nasprotje popolnoma subjektivnih risb, saj so zemljevidi primer čistega objektivnega poročanja. Imajo strogo informativno vlogo. Podobno bi lahko trdili tudi za portrete, ki so bili objavljeni ob vseh pomembnih obletnicah in državniških obiskih. Portreti prikazujejo znane politične osebnosti, večinoma v uniformah in z vojaškimi čini.

Poleg naštetega sem v slovenskih medijih obravnavanega obdobja našla še nekaj vizualnih elementov. To so cenzura (določeni članki imajo cele kolumne prebarvane z belo barvo, česar bralec nikakor ne more spregledati), osmrtnice s svojo značilno obliko v črnem okvirju in pa risani oglasi na zadnjih straneh publikacij, ki so večinoma namenjeni ženskam.

Tema, ki sem jo obravnavala, po mojem mnenju predstavlja pomemben del slovenske zgodovine. Soške bitke so bile izredno pomembne za integriteto slovenskega ozemlja, čeprav jim je druga svetovna vojna z vsemi svojimi grozodejstvi sledila tako hitro, da jih je popolnoma zasenčila. Ravno zato sem zelo hvaležna za možnost, da sem proučevala, kako so s pomočjo fotografij to temo predstavljali bralcem slovenskega časopisja, vesela pa sem tudi priložnosti, da to temo predstavim vsem, ki jih zanima.

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