

MEDIA AND CULTURAL REPRESENTATION OF GORANCI CULTURE AND TRADITION*

Jadranka Đorđević Crnobrnja
Institute of Ethnography SASA, Belgrade
Date of submission: 15-03-2023

Abstract: The paper represents some of the results of research into the influence of the media on creating cultural representations about the Goranci community, their culture and tradition. One of the often-displayed cultural elements is confectionery which can be viewed from multiple angles. Another element of culture is viewed in parallel – traditional wrestling (the wrestlers are called *pelivani*). It is a sporting activity practiced within the Goranci community for a long period of time and is considered Ottoman heritage in Gora.

The research was conducted during 2022 and entailed reading and analysis of newspaper articles, and the contents of websites set up by members of the Goranci community, as well as keeping up with television documentaries filmed at the beginning of the 21st century. The objects of study were newspaper articles that were also published online as well as those that were available only in print, and were written in the early 21st century. The research did not focus on attitudes, but on social conceptions of the culture and tradition of Goranci people in the Republic of Serbia. The anthropological analysis is geared toward media content and media discourses with the intent of understanding their influence on creating cultural representations about the specifics of contemporary Goranci culture and tradition.

Keywords: Goranci community, Goranci culture, newspaper articles, cultural representations, confectioners, pastry shop

Introduction

The idea of dealing with the issue of creating cultural representations of the Goranci people, as well as their culture, arose from researching the *pelivan* wrestling competition in Gora.¹ Research of the Goranci community, migration, and social and cultural practices of the Goranci people, which I carried out in Belgrade, Tutin and Gora in the first two decades of the 21st century, enabled the following:

* The text is the result of the work at the Institute of Ethnography of the Serbian Academy of Sciences and Arts, which is financed by the Ministry of Science, Technological Development and Innovation of the Republic of Serbia, and based on the Agreement on the Implementation and Financing of Scientific Research Work of Scientific Research Institutions in 2023, number: 451-03-47/2023-01/200173, from 03.02.2023.

¹ A part of the research results was published in the paper “‘Borbe pelivana’ – an example of a wrestling competition in Gora” (Đorđević Crnobrnja 2022: 233–248).

In one part, I was able to focus on and collect data about pelivan wrestling, and in connection with that, about confectionery as a type of occupation that the Goranci have been engaged in for decades

(Đorđević Crnobrnja 2022: 234).

This research showed that the word *pelivan* is not only used for a wrestler, but also as a name for a patisserie, the owners of which are most often Goranci.² In this context, I tried to find answers to the question: why is the word that was primarily used for a wrestler used as a name for a patisserie?³ While researching *pelivan* wrestling in Gora, I also consulted some newspaper texts, as well as some other media content. It turned out that the authors of those newspaper texts, dealing with the issue of the connection between confectionery and *pelivan* wrestling, were actually talking about the cultural and social practices of the Goranci in the past and present. Those findings encouraged me to think and research the influence of the media, primarily newspaper articles, on the formation of cultural representations of the Goranci, their community and traditions. The results of this research are partially presented in this paper.⁴

About the research methodology

The focus of this paper is therefore a range of media content discussing confectionery among the Goranci.⁵ The research was directed towards the analysis of the media discourse with the intention of looking at its influence on the creation of cultural representations of the Goranci and their culture in contemporary Serbia. At the same time, I was guided by the idea that media

² On this occasion, I would like to mention that the name “Pelivan” is also used by other confectioners for patisseries, not just the Goranci. However, in this research and work, I focused my attention only on those patisseries owned by Goranci, which is in the context of my research into the Goranci community and culture.

³ “Pelivan” is a word of Persian origin that is used in the Goranci community as a synonym for a wrestler who practices the traditional style of wrestling (see Bojović 1984; Đorđević Crnobrnja 2022: 236–237).

⁴ One part of the research results was presented at the international scientific conference “Tradition, mediums, digital world” which was held on 25 November, 2022 in Skopje, organised by the “Marko Cepenkov” Institute of Folklore in Skopje.

⁵ As this paper does not focus on the analysis of all newspaper texts that can be found in printed or online form in the present, I note that my statement refers to those newspaper texts that appeared in publications that represent the daily papers in the Republic of Serbia in the 21st century. There are many publications of this type, with the fact that articles about Goranci and certain features of their culture and tradition appear very rarely and can be read mainly in *Politika* and *Novosti*, i.e., the daily papers that have existed in Serbia since the early 20th century. Confectionery among the Goranci was not a subject of articles in those publications during the period that represents the chronological framework of the research.

content can influence the perception of one's own community and culture, which is created by the Goranci themselves.

The research was carried out in 2022 and included the monitoring and reading of newspaper articles that are available online, as well as those that exist only in printed form, and were written in the beginning of this century. The subject of the research was the content published on Internet pages that were set up by members of the Goranci community, as well as the monitoring of television coverage from the early 21st century. At the same time, it must be emphasized that there was no possibility of choosing only specific newspapers, websites, or media channels, because the content that was the subject of the research is published sporadically and in newspapers that do not represent the daily papers. This is why it was necessary to focus on a range of media sources.

The Goranci community in the media discourse

The Goranci community and their culture have so far been only sporadically represented in newspaper articles in Serbia. A slow change in this has begun recently, and I attribute this primarily to the formation of the National Council of Goranci in the Republic of Serbia.⁶ In the context of the presence of the Goranci community and culture in the media, reports that present information about the celebration of *Djuren* (in Gorani dialect – *Duren*) in Gora should be mentioned.⁷ In this paper, the issue of the impact of media content on the creation of cultural representations of Goranci culture and tradition is viewed only through the prism of confectionery among the Goranci.

I elected to research the media discourse primarily because information about confectionery among the Goranci, as well as about *pelivan* wrestling, is provided to us precisely through such content. An exception in this regard are publications by authors of Goranci origin (see Zejneli 2015; Šefit 2018;

⁶ The Goranci National Council was formed on 13 November, 2022. See on the link: <https://rb.gy/yrzap> [accessed on 2 March, 2023]. Information about the work of the Goranci Council has recently been released to the public on certain TV stations that have a national frequency. Peculiarities of Goranci culture and tradition are also presented in a smaller part in the series *Da nam nije*, broadcast on the TV channel RTS2. See on the link: <https://rb.gy/yrzap>, news from 19 January, 2023 [Accessed 2 March, 2023].

⁷ This holiday is celebrated in Gora at the beginning of May every year, and has been in the focus of media interest for several years. In other words, no other single element of Goranci culture has been covered by the media in such a way as is the case with *Djuren* (*Duren*). See on the link: <https://rb.gy/lgq98> [Accessed 2 March, 2023]; <https://rb.gy/ykr32> [Accessed 2 March, 2023]. Considering that, the celebration of this Goranci holiday can also be viewed from the aspect of creating cultural representations the Goranci people.

2022; Idrizi & Idrizi 2020). Even in these books about *pelivan* wrestling and confectionery, however, only basic information is given. I consider the books significant for several reasons, and particularly in the context of the topic of this work, because they demonstrate that the Goranci have successfully engaged in various occupations over an extended historical period. In other words, confectionery is not the only activity by which Goranci culture and tradition may be recognized, especially in the 21st century.⁸

To the best of my knowledge, there is no academic work on confectionery among the Goranci in Serbian ethnology and anthropology. At the same time, there is a lack of research on the impact of the media on the formation of cultural representations of the Goranci community and culture in Serbia.⁹ In this respect, this research, as well as the presentation of the results, contribute to the initiation of a new research topic within ethnology and anthropology in Serbia.

All of the above supports the selection of media content as the primary source for analysis and questioning of its impact on the formation of contemporary cultural representations of the Goranci community and culture.

Analysis and conceptual apparatus

The first keyword that should be clarified concerns the term “cultural representation”.

In my work, I start from the definition of the term “cultural representation” given by Bojan Žikić in the book *Pictures in the Window*, which reads:

The term “cultural representation”, derived from the idea of culture not only as a subject of study, but also as a basic anthropological cognitive tool for understanding the world (Gačanović 2009: 34), refers to a more or less consistent set of ideas that a certain group of people has about some phenomenon, its symbolic references in the culture to which the given group belongs, discursive, normative or real connection with other cultural artifacts, symbols, phenomena, processes and the like

(Жиќић 2013: 19).

According to the aforementioned definition, the term cultural representation also includes “stereotypical views of a given phenomenon, based on its sociocultural treatment in reality”. In addition, I have in mind that:

⁸ In support of this statement, there is a TV report that was shown in January 2023 as part of the series *Da nam nije* [see <https://rb.gy/rvpp2>, accessed 2 March, 2023].

⁹ In this regard, it should be noted that media discourse research is not unknown in Serbian ethnology and anthropology. For writing this paper, the works of: Ljiljana Gavrilović (2005: 143–150), Ivan Kovačević (2006: 175–182), Bojan Žikić (2013) and Marija Brujić (2018, 2020) were important to me.

Not all of these defining elements of cultural representation are equally presented or distributed in each specific cultural representation, and are therefore not equally significant for its formation and use

(Жикић 2013: 19),

but depend on cultural conceptualization.

The above means that I see cultural representation as “a tool of cultural cognition” (Жикић 2013: 5), “which we can use to describe, understand and analyse the state of a society” (Брујић 2018: 528).

The anthropological analysis was focused on the discourse used, presented and followed by the media. In other words, I was interested in how the Goranci community is presented through media content, that is, which media discourse is used in the presentation of the Goranci community and culture. I observe the discourse in that context:

as a product and as an instrument of linguistic and social practice at the same time

(Radibratović 2020: 13).

The focus of the analysis was an examination of the messages that can be “read” from texts about the community – I was interested in what kind of information they provide. In other words, I started from the understanding that for (media) discourse:

its key feature is to influence social practice, not just to represent it

(Radibratović 2020: 13, according to Fairclough 1992: 66).

This also means that I regard discourse as “part of social practice” (Fairclough 1989: 163, according to Radibratović 2020: 13).

During the analysis, I started from the understanding that:

media discourse refers to “the peculiarities of a particular means of public communication that significantly affect the presentation of the content of the message

(Nedeljković Valić 2007: 75; according to Radibratović 2020: 14).

At the same time, I had in mind that:

the contents of the media message are interpreted “taking into account the context in which they are created, including the types of communication”

(Nedeljković Valić 2007: 75; according to Radibratović 2020: 14).

During the analysis, I also started from the following understanding:

In order to understand the media discourse (...), first we establish the content of the narrative (text), then we expose what is implied (context) and finally, we examine (hypertext) the internal connections between the content of the

message/messages, media and society/culture/state as the sender of messages
(Gavrilović 2005: 146)

(Брујић 2020: 984).

This means that the media:

as a subject of ethnographic research, (...) can/must be observed simultaneously on two levels – on the level of production and on the level of reception

(Гавриловић 2005: 146).

In this regard, it is necessary to keep in mind that certain words and sentence structures can be used in order to lend credibility to the presentation of the phenomena and occurrences that are being discussed. Ivan Kovačević (2006: 175–182) also talks about the role that the media play in this respect. In this context, the importance of media anthropology in media discourse analysis is emphasized. In a word, it talks about actions:

(...) analysis of the meaning of the text or event itself and the inclusion of those meanings in relevant contexts leading to functional and causal explanations. In other words, a series consisting of an act (event), then the meaning of that act, the meaning in the context and the functions and causes of the act, would be a series that describes the anthropological reflection of the media

(Ковачевић 2006: 176).

When analyzing media content, I also had in mind that media anthropology does not aim to:

correct and supplement partial language and translation errors or the entirety of media and media acts, but to interpret why they are the way they are

(Ковачевић 2006: 177).

At the same time, the goal of the research and analysis was not to be critical of the content of the media and the way in which the data presented by the authors of the texts is interpreted, but to analyze the discourse that is being followed and, in the context of that, to try to see the influence it can have on the creation of cultural representations of the Goranci and their community and culture. Anthropological analysis in this research therefore implies the inclusion of the content and meaning of the text in a specific context (Ковачевић 2006: 180).

I also consider it important to mention that the analysis did not include the reader comments that can be read in the electronic edition of the newspaper (Брујић 2020: 984) or in the comments made on the media presentation on websites and YouTube channels.

The research included analysis of the following newspaper articles: 1. “Pelivans, ice cream and the Balkans: why a wrestler is synonymous with a confectioner” by Nataša Anđelković, published on 29 July, 2020 on the BBC News website in Serbian;¹⁰ 2. “Pelivan Patisserie.” Published on the website Pekar & Poslastičar, no. 15, April/May 2018, by Bojana Ilić;¹¹ 3. “Pelivan Patisserie – a place where the best delicacies of Belgrade reign”. The text was published on the website of the city of Belgrade called 011Info under the Magazine section, by Marta Levay;¹² and 4. “‘The MP’s wish came true’ – (the building at Vasina 9 restored to the daughter of Malić Pelivanović (1892–1965)”, by J. Z., City Municipality of Stari Grad Newsletter, November 2015, issue 80, p. 13.

As previously mentioned, the choice of media was not random, but conditioned by the topic – confectionery among the Goranci. The analysed texts follow certain events in the distant past in accordance with the topic they address, while concurrently referring to the present time: that is, the time in which they were written. Thus, the authors, talking about Goranci confectioners, combine the past with the present, providing us with information related to the end of the 19th and the first half of the 20th century. The analysis also shows that these articles were not published in the daily papers; furthermore, all the texts, except the last mentioned, exist only in the online version and were published on Internet pages that I assume were not visited in the same volume and intensity as the pages of certain daily newspapers, whose content is based on current socio-political topics and news from this country and around the world.

I attribute the small number of contributions to the fact that the issue of confectionery among the Goranci was not given special media attention. At the same time, it is the only activity or craft that receives any amount of media attention when it comes to the Goranci community in Serbia.¹³

The analysis also shows that the content of the newspaper articles is similar in terms of the choice of context, that is, the mode of presenting the Goranci community and their culture. The similarity between the texts is reflected in the content, but also in the drawn conclusions drawn. The choice of interlocutors with whom the journalists spoke is often the same. This is understandable if we bear in mind that the origins of the confectionery

¹⁰ <https://rb.gy/3ooki> [Accessed 28 September 2022].

¹¹ <https://rb.gy/iverw> [Accessed 25 June, 2022].

¹² <https://rb.gy/k84x7> [Accessed 25 June, 2022].

¹³ An exception in this regard is a feature broadcast on RTK2 presenting one of today’s most ubiquitous and important crafts within the Goranci community – tailoring (in Goranci dialect – *terzija*). RTK2 is a television channel that operates within Radio Television of Kosovo and broadcasts in Serbian.

business by Goranci in Belgrade are linked to one family and their descendants, i.e., with the Pelivan Patisserie in Belgrade.

An integral and indispensable part of the media content are recordings and photographs of confectionery and parts of the interior of the patisseries. Recordings and photographs represent a special source of information acquisition and as such require an anthropological analysis that would put only them in the research framework.

Research results

It is evident that the use of certain narratives is entailed by a discourse that tries to send messages to the reader. In other words, the narratives serve as an instrument in the shaping of the cultural representations of the Goranci and their culture. On this occasion, I present only some of them:

- a) In almost every town in Serbia there is at least one patisserie called Pelivan;
- b) My great-grandfather, Mustafa Pelivanović, bought his first patisserie in Belgrade in 1851 with the prize money he received for the gold medal in wrestling and named it “Pelivan”;
- c) Pelivan Patisseries are mainly owned by Goranci, members of the Balkan people who left their native Šar mountain hungry for bread, spreading the legendary knowledge and art of the preparation of pastries and cakes;
- d) The hard-working Goranci in Belgrade have shops in several locations, and among them are certainly the most famous patisseries in the heart of the capital (Bašta Balkana);¹⁴
- e) That it is a tradition is evidenced by all the confectioners we talked to;
- f) The first ice cream portions were sold to the people of Belgrade by Azir Pelivanović. He spent a long time searching for the right recipe

(BBC).

- g) “When he found the right amounts, he didn’t write it down, it was passed down orally – from generation to generation”, testifies a descendant of Pelivanović;¹⁵

h) “We make it with completely natural ingredients, eggs and milk – according to a recipe that’s passed down from generation to generation”;

- i) “They have modern cakes in the repertoire in Belgrade today, while some have stopped making them.” “No one is looking for the once famous *gemišt* – a combination of *sudžuk* and *alva*”, “*Sudžuk* – a less sweet delicacy made of flour, sugar and water, made only to order”

(BBC).

¹⁴ <https://rb.gy/ou90h> [Accessed 17 November, 2022].

¹⁵ “The MP’s wish came true” – (the building at Vasina 9 restored to the daughter of Malić Pelivanović (1892–1965)’, by J. Z., City Municipality of Stari Grad Newsletter, November 2015, issue 80, p. 13.

j) (...) other Goranci have artisan patisseries all over Serbia – in Subotica, Čačak, Valjevo, Sombor, Jagodina, Niš, Kosovska Mitrovica...

(Bašta Balkana).

k) “Confectionery in Gora is the exclusive preserve of men. They say that the reason is *pečalba*. They went to work all over the world, while the women and children stayed at home.”¹⁶

The research shows that there is a certain discourse about their culture and tradition among the Goranci who spoke with media representatives as members of the community, namely:

1. Pelivan Patisserie is the originator of Goranci confectionery in Belgrade and the Republic of Serbia;
2. Pelivan is the name for Goranci patisseries, which is used in the Republic of Serbia, but also in other countries in the region (North Macedonia, Croatia, Bosnia & Herzegovina, Montenegro);¹⁷
3. Great emphasis is placed on the Goranci being known as “excellent” confectioners and that they have been practicing this craft for generations;
4. Confectionery is a trade for male members of the family – the craft is passed down through the male line, i.e., from father to son to grandson, etc. There is also a narrative that Goranci confectionery shops are an example of family entrepreneurship, the Pelivan Patisserie in Belgrade being cited as an example;
5. There is at least one Goranci patisserie in every town in Serbia, but only one is used to be called “Pelivan”, other have different names. The owners of these patisseries (with name “Pelivan”) often come from the village of Zli Potok in Gora;
6. Sweets that are characteristic of Goranci patisserie are boza, sudžuk, alva, baklava, tulumba, šampita; but nowadays the sale of cakes that are not recognised as traditional, such as tarts, cream cakes, and the like, is more and more frequent;
7. Readers are presented with narratives about Gora; about the migrations of the Goranci, i.e., *pečalba* or *gurbet*; about the Islamic religious affiliation of the Goranci; about the dialect they use in everyday communication and the like.

The analysis of the discourse shows that the narratives of the interlocutors – Goranci with whom media representatives spoke – were presented as an inside view of their own community and its cultural

¹⁶ <https://rb.gy/c2m2o> [Accessed 17 November, 2022].

¹⁷ I recently noted the name Pelivan for a restaurant located right next to Taksim Square in Istanbul (26 February, 2023). Unfortunately, I was unable to find out why the restaurant was named Pelivan. From the short conversation I had with the employees there, I could only find out that the word pelivan in Turkish is used for a wrestler. In addition, I can assume that the restaurant was named after a sport that is otherwise very popular in Turkey even today (Đorđević Crnobrnja 2022: 233–248).

peculiarities. In other words, the community is described by one of its own members, and thus his opinion and/or position on a certain issue is shown as relevant and authoritative. In connection with this, the question of the media's instrumentalization of the Goranci people's presentation of the image of themselves, their community and culture arises. At the same time, the question remains open – is the discourse that the media presents to us as “the voice of the community representative” really a “view from the inside”, or does it only reflect the cultural representation that the Goranci have adopted by listening to what others say about them, which they then reproduce as a factual situation. The answers to these questions remain to be provided in subsequent works, because they require a more in-depth discourse analysis than that which I am engaged in.

Concluding consideration

The fact is that the analysed newspaper articles provide us with certain information about the cultural peculiarities of the Goranci community. In this sense, they contribute to the creation of cultural representations of Goranci culture and tradition. In the foreground is the visible idea that the Goranci have been known as confectioners for centuries. This shows that the media has the function of creating and transmitting certain patterns that may be related to previously formed ideas about the Goranci and their social practices, which the authors of the articles accepted as a factual situation, which they then only reproduce through the content they publish.

The intention of this paper was not to be critical of the way the authors of the articles presented the community and its culture, because they are neither analytical nor critical forms of news reporting, but are informative in nature. It is necessary to keep this in mind when analysing the articles in an academic and research context. Despite this, the question of responsibility towards the topic we write about, whether in an academic or media framework, remains open, especially if we bear in mind that newspaper articles have a significant influence on the formation of public opinion and cultural representations because they are significantly more present in the public domain in relation to academic research papers and their discourse (Гавриловић 2005: 149). In addition, it is a commonplace that public discourse “has enormous potential for the reproduction of social relations” (Radibratović 2020: 14). This is one of the reasons why the media representation of the Goranci community was in the sphere of my interest as an ethnologist and anthropologist. I was prompted to write this text precisely by the knowledge that the media discourse that I researched does not fully reflect the factual situation: it only partially coincides with the data from the interlocutors with whom I talked in the field, as well as with the narratives that can be traced in other sources (archival documentation, for example) and literature (see Лутовац 1955; Zejneli 2015; Schmidinger 2013; Idrizi & Idrizi

2020). In fact, confectionery did not develop in Gora as a specifically Goranci craft. In addition, the interlocutors see confectionery as only one of the activities that the Goranci learned and developed outside Gora, that is, in the places where they worked as *pečalbari*.¹⁸

Taking into account the data from other sources that I used when researching the Goranci community and culture, I can conclude that the media representation is directed towards one model that can be considered stereotypical, because confectionery is presented as the primary Goranci service industry. In other words, the media paints a picture of the Goranci community that is not relevant in the present, because the members of that community are engaged in other professions both in Gora and outside Gora – tailors, musicians, doctors, teachers, writers and the like.¹⁹

This also means that providing information about the Goranci community through the media should not be taken lightly and reduced to the routine, especially if the formation of certain cultural representations, which can be a stereotypical representation of the cultural peculiarities of the Goranci community, through the media discourse is taken into account. Caution in the presentation of information is also important if it is further taken into account that the Goranci community in the Republic of Serbia is a minority community whose culture and traditions are not widely known in the public, i.e., insufficiently for the elements of that culture to be recognised as distinctly Goranci, along with the awareness that it influences the creation of certain cultural ideas about the community and its social practices and cultural peculiarities.

Precisely because of this, this text can be understood as an attempt to draw attention to the role of the media presentation of Goranci culture and the importance of the media in creating cultural representations of the Goranci community and its cultural peculiarities in contemporary Serbia. I am of the opinion that this context of the media discourse must not be neglected,

¹⁸ I am of the opinion that, in this respect, it is necessary to distinguish between the trades that the people of Gora used to do or still do today in Gora, compared to the trades that they do outside Gora, i.e., in the environment where they are permanently settled. Judging by the narratives of my interlocutors, confectionery was prevalent primarily in the 20th century, while today it is in decline, and since the beginning of the 21st century, the craft of baking has also become more common in Goranci culture (Đorđević Crnobrnja 2020), along with other types of activities (Zejneli 2015; Idrizi & Idrizi 2020).

¹⁹ In this sense, it would be important to direct the media's attention, among other things, to those Goranci who express their creativity through the written word, music and pictures – in a word, artists for whom Gora, Goranci culture and tradition are the inspiration for creativity, through which they present to the general public the peculiarities of the Goranci community. See on the link: <https://rb.gy/yrzap> [accessed 2 March, 2023].

especially if we take into account the ‘power’ that it has in the creation of cultural representations and social practices.²⁰ In this regard, consulting the results of academic research, as well as other sources, is of particular importance, regardless of which topic is the focus of the media discourse, and which type of media presentation and production is involved.

LITERATURE

Cyrilic

Брујић, М. 2018. „Антрополошка анализа културних представа о Србији и Европској унији страних држављанки Европске уније које живе у Београду“. *Гласник Етнографског института САНУ* LXV (3). Београд: Етнографски институт САНУ, 525–546.

Брујић, М. 2020. „Батина без шаргарепе’: антрополошка анализа дневне штампе о обавезној ММР вакцинацији у Србији“. *Етноантрополошки проблеми*, н. с. год. 15 св. 4. Београд: Одељење за етнологију и антропологију Филозофског факултета Универзитета у Београда, 970–1006.

Гавриловић, Љ. 2005. „Прелудијум за антропологију медија“. Радојичић, Д. (ед.). *Етнологија и антропологија: стање и перспективе. Зборник Етнографског института САНУ*, књ. 21. Београд: Етнографски институт, 143–150.

Жикић, Б. 2013. *Слике у изложу. Културне представе о Европској унији као средство описивања паралелне стварности стању у Србији 1991–2011*. Етнолошка библиотека, књ. 70. Београд: Универзитет у Београду, Филозофски факултет, Одељење за етнологију и антропологију и „Српски генеалогски центар“.

Ковачевић, И. 2006. „Друштвена својина у Белгији – мали оглед из антропологије медија“. *Гласник Етнографског музеја*, књ. 70. Београд: Етнографски музеј, 175–182.

Лутовац, М. 1955. „Гора и Ополье – антропогеографска проучавања“. *Српски етнографски зборник*, књ. LXIX, Насеља и порекло становништва, књ. 35.

Latin

Đorđević Crnobrnja, J. 2020. *Nismo prekidali sa Gorom. Etnicitet, zajednica i transmigracije Goranaca u Beogradu*. Monografije, Posebna izdanja knj. 93. Beograd: Etnografski institut SANU.

Đorđević Crnobrnja, J. 2022. „Borbe pelivana’ – primer takmičenja u rvanju u Gori“. Zbornik radova u čast Dr Aleksandra Krela *Antropologija*

²⁰ This is evidenced by the other ethnological and anthropological studies of media and media discourse in Serbia mentioned above.

sporta, igara i detinjstva. Žikić, B., I. Đorđević & V. Petrović (ur.). Beograd: Odeljenje za etnologiju i antropologiju, Filozofski fakultet, Univerzitet u Beogradu, 233–248.

Idrizi, S. i A. Idrizi. 2020. *Kruševo (Gora)*. Prizren: Utilis.

Nedeljković Valić, D. 2007. *O novinarstvu i novinarima*. Novi Sad: Filozofski fakultet, Odsek za medijske studije.

Radibratović, E. 2020. „Rodna dihotomija u diskursu onlajn medija“. Filološki fakultet, Univerzitet u Beogradu [doktorska disertacija].

Šefit, Lj. 2018. *Istanbulske rane*. Gornji Milanovac: Grafoprint.

Šefit, Lj. 2022. *Anegdote za Goranci. Anegdote o Gorancima*. Gora.

Zejneli, Z. 2015. *Goranci – svačiji i ničiji, a ipak svoji*. Subotica: Grafoprodukt.

Siteography

“Da nam nije, broadcast on RTS2”, <https://rb.gy/4qfav> [Accessed 02.03.2023].

“Gora: tradicionalna proslava”, <https://rb.gy/74mun> [Accessed 02.03.2023].

“Goranci u Beogradu”, <https://rb.gy/9v638> [Accessed 17.11.2022].

“Hiljade Goranaca stiglo na Vlaške...”, <https://rb.gy/rq3mr> [Accessed 02.03.2023].

“Pelivan Patisserie – a place where the best delicacies of Belgrade reign”, <https://rb.gy/ttljk> [Accessed 25.06.2022].

“Pelivan Patisserie”, <https://t.ly/ijLPt> [Accessed 25.06.2022].

“Pelivans, ice cream and the Balkans: why a wrestler is synonymous with a confectioner”, <https://t.ly/L8Xlt> [Accessed 28.09.2022].

“Poslastičarstvo u Gori...”, <https://rb.gy/8n5uc> [Accessed 17.11.2022].

“The Goranci National Council”, <https://rb.gy/zpajs> [Accessed 02.03.2023].

Fairclough, N. 1992. *Discourse and Social Change*. Cambridge: Polity Press, <https://rb.gy/0b4b2> [Accessed 25.06.2022].

Schmidinger, T. 2013. *Gora: Slawischsprachige Muslime zwischen Kosovo, Albanien, Mazedonien und Diaspora*. Wien: Wiener Verlag, <https://rb.gy/ph3ch> [Accessed 02.12.2014].

Z., J. “‘The MP’s wish came true’ – (the building at Vasina 9 restored to the daughter of Malić Pelivanović (1892–1965))”. *City Municipality of Stari Grad Newsletter*, November 2015, issue 80, p. 13.

Boјовић, С. 1994. *Пеливансџиво. Традиционална форма рвања*. Београд: Унирекс – Никшић, <https://ug1lib.org/book/3038526/17fdde> [Пристапено на 09.03.2022 г.].

МЕДИУМСКИ И КУЛТУРНИ ПРЕТСТАВИ ЗА КУЛТУРАТА И ЗА ТРАДИЦИЈАТА НА ГОРАНИТЕ

Јадранка Ѓорѓевиќ Црнобрња
Етнографски институт САНУ

Резиме

Истражувањето е насочено на анализа на медиумскиот дискурс со намера да се согледа неговото влијание врз создавањето на културната претстава на Гораните и нивната култура на просторот на Република Србија во сегашноста. Истражувањето е спроведено во текот на 2022 г., во кое се вклучени: читање и анализа на написи од весници, содржини објавени на веб-страници формираны од членовите на горанската заедница, како и следење на телевизиски програми снимени на почетокот на 21 век.

Целта на овој труд не е да биде критички настроен кон начинот на кој авторите на текстовите ги претставиле горанската заедница и нејзината култура, затоа што во прашање се новинарски текстови со информативна природа. Од друга страна, обезбедувањето на информации за горанската заедница преку медиумите никако не треба да се сфати едноставно и да се сведе на рутина, особено ако се има предвид дека преку медиумскиот дискурс се формираат одредени културни претстави, кои можат да бидат стереотипна претстава за културните карактеристики на горанската заедница. И ако се земе предвид дека горанската заедница во Р Србија е една од оние малцински заедници, чии култура и традиција не се познати широко, односно, недоволно се познати за елементите на таа култура да можат да се препознаат како горански, тогаш претпазливоста при претставувањето податоци, добива дополнителна важност. Истовремено се водев и од идејата дека медиумските содржини можат да влијаат и врз перцепцијата на самата горанска заедница и на нејзината култура, создадена од самите Горани. Токму затоа, во овој труд се акцентираат медиумските претстави на горанската култура и значењето што го имаат медиумите врз создавањето на културната претстава за оваа заедница и за нејзините културни особености.