

Sveučilište Sjever  
HFD - Sekcija za filozofiju medija  
Centar za filozofiju medija i mediološka istraživanja (Zagreb)  
Udruženje građana „Mladi grašak“ za umetnost, kulturu, medije  
i društvena pitanja (Beograd)  
Estetičko društvo Srbije – Sekcija za Filozofiju medija

Međunarodni interdisciplinarni znanstveni simpozij

**FILOZOFIJA MEDIJA (2016.)**

**Mitologija i imaginacija**

University North  
Section for media philosophy of Croatian Philosophical Society  
Centre for Media Philosophy and Research (Zagreb)  
Citizens' Association "Green Pea" for Art, Culture, Media and  
Social Issues  
Aesthetic Society of Serbia – Section for Media Philosophy

International Interdisciplinary Symposium

**PHILOSOPHY OF MEDIA (2016.)**

**Mythology and Imagination**

**Cres, Hotel Kimen**

**22. – 25. 9. 2016. / September 22–25, 2016**

**Hrvatska/Croatia**

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*The Symposium was realized with the help of the Ministry of Science, Education and Sports of the Republic of Croatia*





# NIKOLA TESLA

U godini u kojoj slavimo obljetnicu, 160 godina od rođenja Nikole Tesle, moramo se prisjetiti čovjeka koji je spajao različite ljude, realne i imaginarne svjetove, čovjeka i prirodu, znanost i religiju, mit i stvarnost, umjetnost i znanost...

Nikola je Tesla bio znanstvenik koji je osluškivao prirodu, bio je inovator koji je u znanosti vidio sredstvo koje će pomagati i spajati ljude, a ne dijeliti ih. Bio je mitski zaljubljen u realiziranje svojih izuma; znanstvenik do te mjere otvoren prema prirodi i nestandardnim metodama da je i sam vremenom izrastao u mit.

Čovjek koji je na poseban način spajao *mithos* i *logos*, maštu i egzaktnost, stvaralaštvo i znanost – osoba je koju poput svjetionika stavljamo pred naša ovogodišnja istraživanja.

In the year in which we celebrate 160 years since the birth of Nikola Tesla, we should remember the man who has served as a link between different people, real and imaginary worlds, man and nature, science and religion, myth and reality, art and science, etc.

Nikola Tesla was a scientist who paid close attention to nature; he was an innovator who saw a tool in science, one that would help people and bring them together instead of creating divides. His love for the implementation of his inventions was mythical in its proportions; he was a scientist who was so open to nature and non-orthodox methods that he has become a myth himself over time.

The man, who, in a special way, brought together *mythos* and *logos*, imagination and exactness, and creativity and science, is the person who will serve as a beacon for this year's research.



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Organizacijski odbor / Organization Committee

Divna Vuksanović (predsjednik/president), Sead Alić (predsjednik/president), Herta Maurer-Lausegger, Dragan Čalović, Marin Milković, Amir Ahmetašević, Srećko Brdovčak Mac, Lidija Dujić, Mira Matijević, Livia Pavletić, Tatjana Vulić, Damir Bralić



Programski odbor / Programme Committee

Sead Alić (predsjednik/president), Divna Vuksanović (predsjednik/president), Predrag Finci, Herta Maurer-Lausegger, Hrvoje Jurić, Marin Milković, Dragan Čalović, Vesna Đukić, Slađana Stamenković, Vlatko Ilić, Miroljub Radojković, Polona Tratnik, Ratko Božović, Damir Bralić



## MITOLOGIJA I IMAGINACIJA

U mediokracijskom dobu zavodjenja i manipuliranja suvremenim medijima, poziv na buđenje stvarateljske snage predočavanja, slike i djela stvaranja – postaje posebno važno. Povijesna atenska pobjeda logičkog nad mitskim rezultirala je svijetom koji se nad pobjedom mora zamisliti. Povremeni izleti u buđenje mitskoga ostavili su također trajne ožiljke na stablu ljudske civilizacije. Mehanizmi koji bi masovno probudili energiju kreativnosti i imaginacije, još nisu na djelu.

Suvremeni oblici mita proizvod su strojeva industrije zabave i odvode u virtualne pretince ljudske samoće. Jesu li u korijenima svih odnosa elementi tajne i nevidljivi autoriteti? Narcizam, zvijezde, masmedijske teogonije, nova masmedijska mitologija, ponovno su nas doveli do života u sjeni bogova. Poput Grka dopuštamo da se bogovi upliću u naše živote i određuju naše sudbine. Na oltar im donosimo naše vrijeme, sebe.

Mitovi su sadržani u jeziku, umjetničkom djelu, religijskoj objavi spasenja, simbolima kojima komuniciramo, u strukturi priča, vijesti, romana, komunikacije. Mit je horizont sukoba dobra i zla, svjesnog i nesvjesnog, razumskog i intuitivnog, uzročno-posljedičnog i spontanog, realno mogućeg i utopijskog, činjeničnog i stvaralačkog, realnog i mašte, božanskog i ljudskoga, religijskog i umjetničkoga, nužnog i slučajnoga, tehnologije i spontaniteta, nužnosti i slobode, materijala i forme... Svako od ovih pitanja treba otvoriti da bi se raskrilila vrata horizonta pitanjima na koje bi odgovori mogli odlučiti o našoj sudbini:

Što je u dobu starih i novih mitologija mogla, činila i što može učiniti ta stvaralačka moć predočavanja, snaga vizualnog mišljenja koje se ne zaustavlja na predstavljanju vremena i prostora u dvije dimenzije? Kako mediološki, filozofsko-medijski, teorijski, otvoriti prostore izmirenju teorijskog praktičkog i poetičkog u različitim nam područjima naših interdisciplinarnih bavljenja pokušajima razumijevanja svih dimenzija medijskih posredovanja. Koliko ima snage u snazi imaginacije?

Divna Vuksanović / Sead Alić

Predsjednici Programskog i Organizacijskog odbora



## MYTHOLOGY AND IMAGINATION

In the mediocratic age of seduction and manipulation by the contemporary media, a call to awaken the creative powers of visualization, the image and work of creation - becomes particularly important. The historic Athenian victory of logic over myth has resulted in a world which has to think long and hard about victories. Occasional trips to awakening the mythical have also left permanent scars on the tree of human civilization. The mechanisms for the mass awakening of the energy of creativity and imagination are not yet in place.

The modern forms of myth are the products of the entertainment industry machines and they lead to the virtual compartments of human loneliness. Are the roots of all relationships filled with the elements of secrets and invisible authorities? Narcissism, the stars, the mass media theogony and new mass-media mythology have once again brought us to living in the shadows of gods. Just like the Ancient Greeks, we allow gods to interfere in our lives and determine our destinies. At their altars, we sacrifice our time, ourselves.

Myths are contained in language, works of art, the religious revelation of salvation, the symbols we use in order to communicate, the structure of stories, news, novels, communication. The myth is the horizon of the conflict between good and evil, conscious and unconscious, rational and intuitive, causal and spontaneous, realistically possible and utopian, factual and creative, real and fantasy, divine and human, religious and artistic, necessary and accidental, technology and spontaneity, necessity and freedom, materials and forms... Each of these questions should be cracked in order to spread open the door of the horizon with the issues whose resolutions could decide our fate:

In the age of the old and new mythology, what could it do, this creative power of representation, the power of visual thought that does not stop at the presentation of time and space in two dimensions, what did it do, and what can it do? How do we mediologically, philosophically, in media and in theory, open the space of reconciliation of the theoretical and practical poetic in our different areas of interdisciplinary dealing with the attempts at understanding all dimensions of media mediation? How much power is there in the power of imagination?

Divna Vuksanović / Sead Alić

Presidents of Programm and Organization Committee



Program / Programme      Četvrtak / Thursday 22. 9. 2016.

Dolazak i smještaj sudionika u  
**Hotel Kimen u Cresu /**  
Arrival and accommodation of participants  
at **Hotel Kimen, Cres**

**21:00**

**Piće dobrodošlice / Welcome drink**





**Program / Programme**

**Petak / Friday 23. 9. 2016.**

**20:00 – 21:00**

**Predstavljanje knjige *O kolodvoru i putniku* Predraga Fincija  
/ The Book Presentation *O kolodvoru i putniku* Predrag Finci  
(Predrag Finci, Divna Vuksanović, Dragan Ćalović, Vlatko Ilić)**

**Perfomance**

***Celebrities in the Kitchen***

**by**

**Dragan Ćalović, PhD and Divna Vuksanović, PhD**

**Athens, Greece, 2016**

**22:00**

**Poetsko-glazbeni performans**

**Enes Kišević, ZEFIR i prijatelji /**

**Poetry and Music performance**

**Enes Kišević, ZEFIR and Friends**





**Program / Programme** **Petak / Friday 23. 9. 2016.**

Raspored predavanja / Lectures

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|---------------------|--|--|
|                     |  | <b>9:00–10:10</b> <i>Predsjedava / Chairperson:</i><br><i>Vlatko Ilić</i>  |
| 9 : 00 –<br>9 : 10  |  | PREDRAG FINCI<br><i>(Velika Britanija / United Kingdom)</i><br>Myth and Imagination /<br>Mit i imaginacija   |
| 9 : 10 –<br>9 : 20  |  | CATHI UNSWORTH<br><i>(Velika Britanija / United Kingdom)</i><br>From History to the Story /<br>Od povijesti do priče   |
| 9 : 20 –<br>9 : 30  |  | LOUISE KING<br><i>(Velika Britanija / United Kingdom)</i><br>Jung, Dream, Film /<br>Jung, san, film  |
| 9 : 30 –<br>9 : 40  |  | DAMJAN RISTIĆ<br><i>(Slovenija / Slovenia)</i><br>Konspiratorna imaginacija in družbeni mediji /<br>The Conspiratoriy Imagination in the Social Media          |
| 9 : 40 –<br>9 : 50  |  | HRVOJE JURIĆ<br><i>(Hrvatska / Croatia)</i><br>Myth – Religion – Philosophy – Science, and<br>Vice Versa /<br>Mit – religija – filozofija – znanost, i obrnuto |
| 9 : 50 –<br>10 : 10 |  | <i>Diskusija / Discussion</i>  |
|                     |  | <i>Pauza / Break</i>   |



**Program / Programme** **Petak / Friday 23. 9. 2016.**

Raspored predavanja / Lectures

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|                      |  | <b>10:20–11:30</b> <i>Predsjedava / Chairperson:</i><br><i>Damir Smiljanić.</i>   |
| 10 : 20 –<br>10 : 30 |  | SLAĐANA STAMENKOVIĆ<br><i>(Srbija / Serbia)</i><br>Komunikacione komponente mitske svesti u medijima,<br>kulturi i identitetu /<br>Communication Componenets Mythical Consciousness<br>Media, Culture, and Identity           |
| 10 : 30 –<br>10 : 40 |  | DOBRIVOJE STANOJEVIĆ, MARKO M.<br>ĐORĐEVIĆ<br><i>(Srbija / Serbia)</i><br>Sredstva komike i dekonstrukcija medijskih mitova /<br>Comedic Devices and Deconstruction of Media Myths  |
| 10 : 40 –<br>10 : 50 |  | VLATKO ILIĆ<br><i>(Srbija / Serbia)</i><br>Mitologija novih medija /<br>Mythology of New Media  |
| 10 : 50 –<br>11 : 00 |  | DAMIR KUKIĆ<br><i>(Bosna i Hercegovina / Bosnia and Herzegovina)</i><br>Mediji i (de)mitologizacija /<br>Media and (De)mythologization  |
| 11 : 00 –<br>11 : 10 |  | JANKO LJUMOVIĆ, VUK VUKOVIĆ<br><i>(Crna Gora / Montenegro)</i><br>Identitetske reprezentacije u novim medijima i mit o<br>slobodnoj seksualnosti /<br>Identity Representations in New Media and the Myth<br>of Free Sexuality |
| 11 : 10 –<br>11 : 30 |  | <i>Diskusija / Discussion</i>   |
|                      |  | <i>Pauza / Break</i>  |



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|                      |  | <b>11:40-12:40</b> <i>Predsjedava / Chairperson:</i><br><i>Marko M. Đorđević</i>   |
| 11 : 40 –<br>11 : 50 |  | BOJAN BLAGOJEVIĆ<br><i>(Srbija / Serbia)</i><br>Mitologija za budućnost: preobražaj mitova u delima Kierkegaarda i Nietzschea /<br>A Mythology for the Future: the Transformation of Myths in the Works of Kierkegaard and Nietzsche |
| 11 : 50 –<br>12 : 00 |  | SEAD ALIĆ<br><i>(Hrvatska / Croatia)</i><br>Masmitologija /<br>Mass-mythology  |
| 12 : 00 –<br>12 : 10 |  | IGOR URANIĆ<br><i>(Hrvatska / Croatia)</i><br>Pismo i slika u medijima faraonskog Egipta /<br>Writing and Image in Pharaonic Time Media  |
| 12 : 10 –<br>12 : 20 |  | ŽELJKO RUTOVIĆ<br><i>(Crna Gora / Montenegro)</i><br>Masmedijska mitologija (sloboda je ne misliti) /<br>Masmedia Mithology (the Freedom is not to Think)  |
| 12 : 20 –<br>12 : 40 |  | <i>Diskusija / Discussion</i>  |
|                      |  | <i>Pauza / Break</i>   |



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|                      |  | <b>12:50–13:50</b> <i>Predsjedava / Chairperson:</i><br><i>Dragan Čalović</i>   |
| 12 : 50 –<br>13 : 00 |  | DAMIR SMILJANIĆ<br><i>(Srbija / Serbia)</i><br>Sumrak pop-idola ili Kako se filozofira Thorovim<br>čekićem /<br>Pop-Götzendämmerung oder Wie man mit Thors<br>Hammer philosophiert  |
| 13 : 00 –<br>13 : 10 |  | IVAN PLATOVNJAK<br><i>(Slovenija / Slovenia)</i><br>Nenadomestljivost imaginacije v ignacijanski<br>kontemplaciji /<br>Irreplaceability of Imagination in Ignatian<br>Contemplation |
| 13 : 10 –<br>13 : 20 |  | VUK VUKOVIĆ<br><i>(Crna Gora / Montenegro)</i><br>Mediji i supermoć: kako pričamo bajke danas? /<br>Media and Superpower: How do We Tell Fairytales<br>Nowdays?                     |
| 13 : 20 –<br>13 : 30 |  | DIVNA VUKSANOVIĆ<br><i>(Srbija / Serbia)</i><br>Mediji / Mitologija / Imaginacija: Damanhur vs. Cern /<br>Media / Mythology / Imagination: Damanhur vs. Cern                        |
| 13 : 30 –<br>13 : 50 |  | <i>Diskusija / Discussion</i>   |
|                      |  | <i>Ručak / Lunch</i>  |



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|                      |  | <b>17:00-18:00</b> <i>Predsjedava / Chairperson:</i><br><i>Divna Vuksanović</i>  |
| 17 : 00 –<br>17 : 10 |  | MIMO DRAŠKOVIĆ, MILEVA PAVLOVIĆ<br><i>(Crna Gora - Srbija / Montenegro - Serbia)</i><br>Post - moderni mediji – proizvod ili žrtva mitologije? /<br>The Post - Modern Media – Product or a Victim of<br>Mythology? |
| 17 : 10 –<br>17 : 20 |  | DRAGAN ČALOVIĆ<br><i>(Srbija / Serbia)</i><br>Mediji i društvo zabave /<br>The Society of the Entertainment  |
| 17 : 20 –<br>17 : 30 |  | ALEKSANDRA BRAKUS<br><i>(Srbija / Serbia)</i><br>Narcis u zagrljaju medija /<br>Narcis Embraced by the Media   |
| 17 : 30 –<br>17 : 40 |  | VEDADA BARAKOVIĆ<br><i>(Bosna i Hercegovina / Bosnia and Herzegovina)</i><br>Heraj Džambo ubiva aždahu: priče iz (medijskog)<br>potopa /<br>Hero Jumbo Kills the Dragon: The Story from the Great<br>(Media) Flood |
| 17 : 40 –<br>18 : 00 |  | <i>Diskusija / Discussion</i>  |
|                      |  | <i>Pauza / Break</i>   |



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|                      |  | <b>18:10–19:10</b> <i>Predsjedava / Chairperson:</i><br><i>Vedada Baraković</i>  |
| 18 : 10 –<br>18 : 20 |  | JELENA M. STEPANOV<br><i>(Srbija / Serbia)</i><br>Sinematografski simulakrumi /<br>Cinematographic Simulacra   |
| 18 : 20 –<br>18 : 30 |  | DEJANA NEŠIĆ<br><i>(Srbija / Serbia)</i><br>Domaće i strano kao konstrukti imaginacije u svetu<br>virtuelnog komuniciranja /<br>Domestic and Foreign Structured by Imagination in the<br>World of Virtual Communication                          |
| 18 : 30 –<br>18 : 40 |  | VESNA MARIČIĆ<br><i>(Srbija / Serbia)</i><br>Inkorporiranje mita u jeziku filma-Tarantinov Đjango<br>osvetnik /<br>Incorporation of Myth in Quentin Tarantino's Movie<br>Django Unchained  |
| 18 : 40 –<br>18 : 50 |  | ANTONIJA PAVIĆ, IRENA SEVER GLOBAN<br><i>(Hrvatska / Croatia)</i><br>„I živjeli su zauvijek sretno“. Mit o savršenoj ljubavi u<br>romantičnim filmovima /<br>„And They Lived Happily Ever After“. The Myth of<br>Perfect Love in Romantic Movies |
| 18 : 50 –<br>19 : 10 |  | <i>Diskusija / Discussion</i>  |
|                      |  | <i>Večera / Dinner</i>   |



**Program / Programme      Subota / Saturday 24. 9. 2016.**

Raspored predavanja / Lectures

|                     |  |  |
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|                     |  | <b>9:00–10:10</b> <i>Predsjedava / Chairperson:</i><br><i>Vuk Vuković</i>  |
| 9 : 00 –<br>9 : 10  |  | NENAD VERTOVŠEK<br><i>(Hrvatska / Croatia)</i><br>Moć imaginacije o smrti kao novoj dimenziji životau<br>staroegipatskoj mitologiji /<br>The Power of Imagination of Death as a New<br>Dimension of Life in Ancient Egyptian Mythology |
| 9 : 10 –<br>9 : 20  |  | ANA ĐURKOVIĆ, SUNČICA JERGOVIĆ<br><i>(Srbija / Serbia)</i><br>Imaginacija i moderna audiovizuelna forma /<br>Imagination and Modern Audio Visual Form  |
| 9 : 20 –<br>9 : 30  |  | IVANA GREGURIC<br><i>(Hrvatska / Croatia)</i><br>Mit u znanstveno – tehničko doba /<br>The Myth of the Scientific – Technical Age  |
| 9 : 30 –<br>9 : 40  |  | VASILIJANA ANTONIJEVIĆ<br><i>(Srbija / Serbia)</i><br>Destrukcija ženskog identiteta u (neo)mitološkom<br>narativu /<br>Destruction of Female Identity in (Neo) Mythological<br>Narrative  |
| 9 : 40 –<br>9 : 50  |  | BILJANA RADOVANOVIĆ<br><i>(Srbija / Serbia)</i><br>Eksperiment i imaginacija /<br>Experiment and Imagination   |
| 9 : 50 –<br>10 : 10 |  | <i>Diskusija / Discussion</i>  |
|                     |  | <i>Pauza / Break</i>   |



**Program / Programme      Subota / Saturday 24. 9. 2016.**

Raspored predavanja / Lectures

|                      |  |   |
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|                      |  | <b>10:20–11:30</b> <i>Predsjedava / Chairperson:</i><br><i>Enisa Uspenski</i>   |
| 10 : 20 –<br>10 : 30 |  | JADRANKA BOŽIĆ<br><i>(Srbija / Serbia)</i><br>Viralnost podkasta: poziv na buđenje mašte /<br>Virality of Podcast: Wake-up Call Imagination   |
| 10 : 30 –<br>10 : 40 |  | KATARINA ŠMAKIĆ<br><i>(Srbija / Serbia)</i><br>Pandorina kutija novih medija /<br>Pandora's Box of New Media  |
| 10 : 40 –<br>10 : 50 |  | ANTONIJA JURČIĆ, BRANKA BARIĆ<br><i>(Hrvatska / Croatia)</i><br>Najrasprostranjeniji mitovi današnjice među<br>tinejdžerima /<br>The Most Widespread Myths of Our Time Among<br>Teenagers     |
| 10 : 50 –<br>11 : 00 |  | MIOMIR MAROŠ<br><i>(Crna Gora / Montenegro)</i><br>Mitomanija u izvještavanju medija u Crnoj Gori /<br>Mythomania in Media Reporting in Montenegro  |
| 11 : 00 –<br>11 : 10 |  | MIRKO JAKOVLJEVIĆ<br><i>(Crna Gora / Montenegro)</i><br>Imaginacija- bitan činilac u radu televizijskog reportera<br>/ Imagination as the Important Work Factor of One<br>Television Reporter |
| 11 : 10 –<br>11 : 30 |  | <i>Diskusija / Discussion</i>   |
|                      |  | <i>Pauza / Break</i>  |



**Program / Programme**      **Subota / Saturday 24. 9. 2016.**

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|                      |  | <b>11:40-12:40</b> <i>Predsjedava / Chairperson:</i><br><i>Ana Đurković</i>   |
| 11 : 40 –<br>11 : 50 |  | MARINA AŠKOVIĆ<br><i>(Srbija / Serbia)</i><br>Nostalgija za mitom /<br>Nostalgly for Myth   |
| 11 : 50 –<br>12 : 00 |  | DANIJELA PANTIĆ CONIĆ<br><i>(Srbija / Serbia)</i><br>Američki san, najpoznatiji globalni mit modernog<br>doba /<br>The American Dream, Most Global Myth of the<br>Modern Age  |
| 12 : 00 –<br>12 : 10 |  | FULVIO ŠURAN<br><i>(Hrvatska / Croatia)</i><br>S one strane dobra i zla: B A T M A N /<br>Beyond God and Evil: B A T M A N  |
| 12 : 10 –<br>12 : 20 |  | VESNA IVEZIĆ<br><i>(Hrvatska / Croatia)</i><br>Imaginarij o muslimanima u mitološkom prikazu<br>europskih vrijednosti u javnom medijskom prostoru /<br>The Imaginarium about Muslims in the Mythological<br>Review of European Values in the Public Media Space |
| 12 : 20 –<br>12 : 40 |  | <i>Diskusija / Discussion</i>   |
|                      |  | <i>Pauza / Break</i>  |



**Program / Programme**                      **Subota / Saturday 24. 9. 2016.**

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|                      |  | <b>12:50-13:50</b> <i>Predsjedava / Chairperson:</i><br><i>Nenad Vertovšek</i>   |
| 12 : 50 –<br>13 : 00 |  | NINOSLAVA VIĆENTIĆ<br><i>(Srbija / Serbia)</i><br>Uloga (scenografskog) prostora u aktuelizaciji<br>mitološkog sadržaja /<br>The Role of Scenography in Actualization of<br>Mithological Content   |
| 13 : 00 –<br>13 : 10 |  | MARIJA RANĐELOVIĆ<br><i>(Srbija / Serbia)</i><br>Pedagoška dimenzija medijske pedagogije /<br>Pedagogical Dimension of Media Pedagogy  |
| 13 : 10 –<br>13 : 20 |  | IRIS JERONČIĆ TOMIĆ<br><i>(Hrvatska / Croatia)</i><br>Stigma – uloga videa u psioedukaciji („Boli me“ –<br>video za promociju mentalnog zdravlja) /<br>Stigma: The Role of Video in Psycho-education (“It<br>Hurts Me” - Video for the Promotion of Mental Health) |
| 13 : 20 –<br>13 : 30 |  | LIVIA PAVLETIĆ<br><i>(Hrvatska / Croatia)</i><br>Medijsko posredovanje Boga /<br>The Media Mediation of God  |
| 13 : 30 –<br>13 : 50 |  | <i>Diskusija / Discussion</i>  |
|                      |  | <i>Ručak / Lunch</i>   |



**Program / Programme**                      **Subota / Saturday 24. 9. 2016.**

|                      |  |   |
|----------------------|--|---|
|                      |  | <b>17:00–18:10</b> <i>Predsjedava / Chairperson:</i><br><i>Miroslav Vićentijević</i>  |
| 17 : 00 –<br>17 : 10 |  | <b>RADENKO ŠČEKIĆ</b><br><i>(Crna Gora / Montenegro)</i><br>Politička upotreba mitova i medijska imaginacija u politici /<br>The Political use of Myths and Imagination of the Media in Politics  |
| 17 : 10 –<br>17 : 20 |  | <b>DAMIR BRALIĆ</b><br><i>(Hrvatska / Croatia)</i><br>Ima li suživota unutar simboličkog prostora? /<br>Is Co-existence Possible Within the Symbolic Space?   |
| 17 : 20 –<br>17 : 30 |  | <b>FRANJO MALETIĆ, DRAŽEN RAJKOVIĆ i BLAGO MARKOTA</b><br><i>(Hrvatska / Croatia)</i><br>Mediji i javni interes, imaginarna težnja pojedinca /<br>Media and Public Interest, Individual Imaginary Aspiration  |
| 17 : 30 –<br>17 : 40 |  | <b>IVANA UKROPINA, IVANA RALOVIĆ</b><br><i>(Srbija / Serbia)</i><br>Mit i pseudomit u reklami /<br>Myth and Pseudo-myth in Advertisements   |
| 17 : 40 –<br>17 : 50 |  | <b>DARIJA RUPČIĆ</b><br><i>(Hrvatska / Croatia)</i><br>Mit o skrbi – Boffovo i Heideggerovo poimanje skrbi kao konstitutivnog momenta ljudskosti /<br>The Myth of Care – Boff's and Heidegger's Notion of Care as a Constitutive Moment of Humanity |
| 17 : 50 –<br>18 : 10 |  | <i>Diskusija / Discussion</i>   |
|                      |  | <i>Pauza / Break</i>  |



**Program / Programme**                      **Subota / Saturday 24. 9. 2016.**

|                      |  |   |
|----------------------|--|---|
|                      |  | <b>18:20–19:20</b> <i>Predsjedava / Chairperson:</i><br><i>Katarina Šmakić</i>  |
| 18 : 20 –<br>18 : 30 |  | <b>BOJANA MALJEVIĆ</b><br><i>(Srbija / Serbia)</i><br>Nove mitološke predstave u Srbiji: odnos medija i društva i uticaj na maštu publike /<br>New Mythological Perceptions in Serbia: The Relationship between Media and Society and Their Influence on the Audience's Imagination |
| 18 : 30 –<br>18 : 40 |  | <b>JOVAN BUKOVALA</b><br><i>(Srbija / Serbia)</i><br>Medijska mitologizacija vampira: Ekranizacija istorijske imaginacije lika Save Savanovića /<br>Vampire's Media Mythologization: Adaption of the Historical Imagination of Sava Savanovic's Character                           |
| 18 : 40 –<br>18 : 50 |  | <b>MIROSLAV VIĆENTIJEVIĆ</b><br><i>(Srbija / Serbia)</i><br>Persej protiv medijske meduze /<br>Persus Against Media Jellyfish   |
| 18 : 50 –<br>19 : 00 |  | <b>DINKO GRUHONJIĆ</b><br><i>(Srbija / Serbia)</i><br>Mit o povlačenju države iz vlasništva nad medijima u Srbiji /<br>The Myth about the State Withdrawal from Media Ownership in Serbia   |
| 19 : 00 –<br>19 : 20 |  | <i>Diskusija / Discussion</i>   |
|                      |  |   |
|                      |  |   |



**ZAVRŠNA DISKUSIJA / CLOSING SESSION**

*Predsjedava / Chairperson* DIVNA VUKSANOVIĆ / SEAD ALIĆ

**20:00** Rasprava, inicijative, završno slovo /  
Discussion, initiatives, farewell message

Zatvaranje simpozija / Closing of the symposium

Zajedničko fotografiranje / Photo session

## SAŽECI IZLAGANJA / PAPER ABSTRACTS





**CATHI UNSWORTH, London**

### **From History to the Story**

My lecture Bringing London Back To Life will explain how I redrew a map of 1940s and 1960s London using the reference points of popular music and literature, art and architecture and two unsolved true crime cases that defined their times in order to write two of my novels – techniques that can usefully be applied to all kinds of literature and artistic endeavour.

### **Od povijesti do priče**

Moje predavanje „Dovođenje Londona natrag u život“ objasnit će kako sam preuredila/ redizajnirala kartu 1940-ih i 1960-ih u Londonu uporabom referentnih točaka u popularnoj glazbi i književnosti, umjetnosti i arhitekturi i dva neriješena istinita slučajeva zločina koji su obilježili svoje vrijeme, kako bi napisala svoja dva romana - tehnike koje se mogu korisno primijeniti na sve vrste literature i umjetničkog izražaja/ispoljavanja/ nastojanja/djelovanja.



## **LOUISE KING, London**

### **Jung, Dream, Film**

My presentation is about Jungian interpretation of myth in work of imagination, namely archetypes found in Star Wars and popular films. Discussion of myth and Jungian archetypes found in dreams with examples from own research.

### **Jung, san, film**

Moja prezentacija je o Jungovoj interpretaciji mita o radu mašte, naime arhetipova iz Ratova zvijezda i popularnih filmova. Rasprava o mitu i Jungovim arhetipovima u snovima s primjerima iz vlastitog istraživanja.



**PREDRAG FINČI, London**

### **Myth and Imagination**

Myth and imagination have created one another. Our reality has born and created our imagination, and then our imagination has shaped and complemented our reality. We are creating a world the way we want it to be, and then the world creates us.

### **Mit i imaginacija**

Mit i imaginacija su stvorili jedno drugo. Naša stvarnost je rodila i stvorila našu imaginaciju, a onda je naša imaginacija oblikovala i dopunila našu stvarnost. Stvaramo svijet koji hoćemo da bude, a onda svijet stvara nas.

# SEAD ALIĆ

## Masmitologija

Tekst želi pronaći poveznice između starih i suvremenih mitova, između bogova koji su zasjedali na Olimpu i sličnim mjestima i nedodirljivih nomenklatura smještenih danas na nepoznatim lokacijama. U središtu interesa su mediji uz pomoć kojih su stari bogovi upravljali svijetom, odnosno mediji koji suvremenog čovjeka slobode i demokracije pretvaraju u poslušnika.

U zrcalu metoda starih mitologija žele se pronaći obrasci novih 'spektakularnih' mitologija, koji bi pomogli kritičkoj svijesti u demitologizaciji suvremenog života.

## Mass-mythology

The text seeks to find the links between ancient and contemporary myths, between the gods who had sat on Olympus and other places, and the untouchable nomenclatures positioned in unknown locations of today. It focuses on the media with the help of which the old gods had ruled the world, i.e. the media which turn the contemporary man of freedom and democracy into a minion.

The mirror of the old mythologies' methods is searched for the patterns of new 'spectacular' mythologies, which could aid critical conscience in the demythologisation of modern life.

# VASILIJAN ANTONIJEVIĆ

## **Destrukcija ženskog identiteta u (neo)mitološkom narativu**

Mit kao misao sa religijskom konotacijom evoluirao u sveprisutnu, opšte prihvaćenu uslovnost. Na vremenskoj liniji od samog nastanka sveta i personifikacije majke Zemlje (Gea) u grčkoj mitologiji ili stvaranja prve žene (Lilit) po judaističkoj mitologiji i religijski naslednom matrijarhatu, percepcija žene kao (auto)destruktivne sile postala je dominantan stav u savremenom patrijahalnom iščitavanju. Nasuprot ambicioznim Amazonkama naklonjenima preuzimanju muškog principa i stvaranja atenske glavobolje, zadržavanje ženskog principa, iracionalnog i imaginativnog mišljenja vodilo je ka demonizaciji žene, pripisivanja muške slabosti ženskim seksualnim moćima i negativnim težnjama, blisko Frojdovoj teoriji o muškoj percepciji ženskog tela. Samim tim, mitski elementi prisutni u narativnim modelima savremenog pripovedanja (npr. mono mit) zadržavaju prvobitne, mizogine slike.

## **Destruction of Female Identity in (Neo) Mythological Narrative**

Myth as a thought with a religious connotation evolves into a all present, generally accepted conditionality. In timeline from the creation of the world and the personification Mother Earth (Gea) in Greek mythology or the creation of the first woman (Lilith) after jewish mythology and religious inherited matriarchat, the perception of women as (auto) destructive force became the dominant view in contemporary patriarchal rereading. In contrast to the ambitious Amazons inclined takeover male principle and the creation of the athenian headache, retention of the female principle, the irrational and imaginative thinking has led to the demonization of women, attributing men's women's sexual powers weaknesses and negative tendencies, closely Freud's theory of the male perception of the female body. Consequently, the mythical elements present in the narrative models of contemporary storytelling retain the original, misogynistic images.

# MARINA AŠKOVIĆ

## Nostalgija za mitom

Okružen savremenim medijima čovek postaje sluga „savremenim oblicima mita“. Na taj način on uzaludno nastoji da umom podupre ono što iz uma nije nastalo, tražeći fizis iza fizisa, prirodu ili svet iza telesnog sveta, neki drugi fizis ponovljeni iza ovog vidljivog.

Samim tim što se prvo javio mit, pa tek onda filozofija, u dobu susreta starih i novih mitologija uslov da se filozofsko – medijski otvore prostori izmirenju poetskog (osećanja) i praktičnog (razuma, tehnike) u različitim područjima interdisciplinarnog bavljenja pokušajima razumevanja svih dimenzija medjskih posredovanja je da se um odvoji od mita i da ga posmatra kritički, kao svoj predmet, predmet umne kritike. Svest o slobodi nestaje sa onim umovanjem koje nije filozofija nego je služenje mitu.

## Nostalgia for Myth

Surrounded by contemporary media, a person becomes slave to “contemporary forms of myth.” Consequently, they futilely endeavor to mentally support that which has not originated from mind, searching for physis beyond physis, nature or world beyond physical world, some other physis parallel to this apparent.

With myth that originated first and then philosophy, at the times when old and new mythologies meet, the requisite to set the philosophical and media ground for the conciliation between poetic (feeling) and pragmatic (reason, technics) in different areas of interdisciplinary attempts to understand all dimensions of media engagement, is to separate mind from myth and analyze it critically, as its subject, the subject of intellectual criticism. The idea of freedom disappears with such contemplation which is not philosophy but attending to myth.

# VEDADA BARAKOVIĆ

## **Heroj Džambo ubiva aždahu: priče iz (medijskog) potopa**

U radu se analiziraju suvremene prakse medijskog izvještavanja o kriznim situacijama kroz prizmu mitomanske konstrukcije (super)heroja na studiji slučaja regionalnih poplava iz 2014. godine. Istraživanje u radu temeljeno je na pretpostavci da krizne situacije služe kao okidač reifikacije mitova kao društvenog procesa (re)konstrukcije (nacionalnih) identiteta i homogeniziranja rastalozenih entiteta u borbama protiv imaginarnih neprijatelja inkarniranih u fenomene također mitski dimenzioniranih. Kao specifično polje novinarstva u radu je istraženo online polje novinarstva koje posebno pogoduje konstituiranju mnijenja u kriznim situacijama. Ekologija informativnih online medija determinirana je, između ostalog, imperativom brzine koja rezultira hiperdiseminacijom sadržaja što najčešće isključuje pluralnost izvora, provjeru informacija i etičko propitivanje. Izvještavanjem u ovim medijima sve češće dominiraju churnalism, cut and paste kao i vanilla novinarstvo te slične prakse izvještavanja oslonjene na (neselektivno) recikliranje preuzetih, neprovjerenih a nerijetko i izmišljenih sadržaja.

## **Hero Jumbo Kills the Dragon: The Story from the Great (Media) Flood**

This paper analyzes the current practice of media coverage of the crisis through the prism of mythic (re)construction of (super) hero on a case study of regional flood of 2014. The research work is based on the assumption that the crisis situation serve as a trigger reification of myth as a social process of (re) construction (national) identity and homogenization stratified entities in fighting against imaginary enemy incarnated in phenomena also fabulous sized. As a specific field of journalism in this paper has been explored the field of online journalism, which is especially suitable for the constitution of public opinion in crisis situations. Ecology of information online media is determined, among other things, by the imperative of speed that is resulting in hyper dissemination of content which usually excludes the plurality of sources, verifying of information and ethical questioning. Reporting in these media is increasingly characterized by churnalism, cut and paste and vanilla journalism and similar reporting practices rely on (non-selective) recycling commitments, unreliable and often fictional content.

## **BOJAN BLAGOJEVIĆ**

### **Mitologija za budućnost: preobražaj mitova u delima Kierkegaarda i Nietzschea**

Izlaganje će se baviti dvojicom mislilaca XIX veka, Kierkegaardom i Nietzscheom i njihovim tretmanom romantičarskih ili starijih, antičkih ili biblijskih mitova. Razmotrićemo način na koji ti mitovi bivaju preobraženi u njihovoj misli, u skladu sa njihovim osnovnim filozofskim intencijama, i način na koji služe kao predložak samim autorima da od svojih spisateljskih ličnosti (pokušaju da) formiraju jednu novu mitologiju, koja bi ljudima/pojedincima budućnosti pružala ne tek samo novi materijal, neko novo “šta” na koje bi se mogli ugledati, već i novo “kako”, novi odnos u koji bi stupali prema mitovima.

### **A Mythology for the Future: the Transformation of Myths in the Works of Kierkegaard and Nietzsche**

We will deal with two prominent thinkers of the 19th century, Kierkegaard and Nietzsche, and their treatment of myths of both the Romantic period and older ones, ancient Greek or biblical. We will examine the way that those myths are transformed in their works, in accordance with their basic philosophical intentions, and the way that they serve as a template to the authors in their task to use their authorial personae in order to form a new mythology, that would offer to the individuals of the future not merely a new material, a new “what” to look up to, but also a new “how”, a new type of relation to the myth itself.

## **JADRANKA BOŽIĆ**

### **Viralnost podkasta: poziv na buđenje mašte**

U današnjem multimedijalnom svetu u kojem dominiraju vizuelni spektakli, podkast (digitalni zvučni zapis na internetu, tipično kao serija) – izgleda vanvremenski. U svetu je popularnost podkasta, posle desetogodišnjeg tavorjenja, prosto eksplodirala. Za to je najzaslužnija američka radio-novinarka Sara Kenig. Podkast sa slušalicama donosi nekakav doživljaj prisnosti s naratorom i novi nivo koncentracije – slušanje je pažljivije kad se ne gleda u ekran. Rezultat svega ovoga je digitalna renesansa glavnog medija zabave iz prve polovine XX veka –radio-emisije. Da li u podkastu naziremo vaskrsavanje energije kreativnosti, gejzir imaginacije, vraćanje večnim, univerzalnim shemama ljudskog duha? Da li je podkast svojevrsni povratak usmenosti?

### **Virality of Podcast: Wake-up Call Imagination**

In today's multimedia world dominated by visual spectacles, podcast (digital soundtrack on the Internet, typically as a series) - looks timeless, everlasting. Popularity of the podcast is simply exploded after ten years of languishing. US radio-journalist Sara Kenig is most responsible for this. Podcast with headphones brings some experience of intimacy with the narrator and the new concentration level - listen is more carefully when people are not looking at the screen. The result of all this is the digital renaissance media entertainment capital in the first half of the XX century - Radio-broadcast. Do you see in the podcast resurrection power of creativity, imagination geyser, restoring the eternal, universal schemes of the human spirit? Whether a podcast is a kind of return to orality?

# ALEKSANDRA BRAKUS

## Narcis u zagrljaju medija

U radu se preispituje odnos mitologije, imaginacije i medija u današnjem vremenu. Čovek je oduvek bio inspirisan božanskim i nadprirodnim pojavama. Mitovi postoje u svim civilizacijama i zaokupljaju našu imaginaciju. Od najranijeg vremena čovek je koristio simbole i mitove da bi izrazio svoje iskustvo stvarnosti, koja prevazilazi fizičku realnost koja ga okružuje. Oživljavanje mitskih elemenata putem medija kao što su bilbordi, televizija, časopisi, internet, dovelo je do uspostavljanja novih realizacija mitologije i imaginacije. Mediji imaju veliku moć i uticaj na formiranje: verovanja, stavova, mišljenja i stilova života. Proučavajući istoriju od starih Grka preko Mikelandela i Renesanse, pa do današnjeg modernog doba, provlači se mit lepote stvarajući novi tip kulture, narcističke kulture. Savremeno društvo putem medija stvorilo je samodovoljnog „savršenog“ čoveka – narcisa. Standardi lepote koji se promovišu putem medija predstavljaju imaginaciju i marketinški trik. Suprotnost imaginaciji jeste kritičko mišljenje koje je neophodno da bi nas povezal sa spoljnim svetom, napravila jasnu granicu između naših fantazija i želja i onoga što dolazi spolja.

## Narcis Embraced by the Media

This paper reexamines the relationship between mythology, imagination and the media in present - day. Man has always been inspired by the divine and supernatural phenomena. Myths exist in all civilizations and have occupied our imagination. From the earliest times man has used symbols and myths to express their experience of reality, which exceeds physical reality that surrounds it. The revival of mythical elements in the media such as billboards, television, magazines, the Internet, has led to the establishment of new relations between mythology and imagination. The media have great power and influence of the formation: beliefs, attitudes, opinions and lifestyles. Studying the history of the ancient Greeks through Michelangelo and the Renaissance, to modern - day, pulls the myth of beauty, creating a new type of culture, the narcissistic culture. Modern society through the media has created a self-sufficient “perfect” man - Narcis. The standards of beauty being promoted through the media represent the imagination and marketing trick. The opposite of imagination is critical thinking that is necessary to connect us with the outside world, made a clear line between our fantasies and desires and what comes from outside.

## **DAMIR BRALIĆ**

### **Ima li suživota unutar simboličkog prostora?**

Prelazak s riječi na djela, iz prostora teksta u javni medijski posredovan prostor slike, kroz eksperiment oblikovanja korica jedne knjige koja u svom sadržaju nudi hvale vrijedan pokušaj izgradnje podloge i programa za međusobno razumijevanje, toleranciju i konačno dijalog dvije svjetske religije, kršćanstva i islama, razotkriva novi prostor -- prostor sumnje da je takvo što na razini medijski posredovanog uopće moguće.

Čini se da medijski posredovana komunikacija značajniju potenciju simbola služi na razinu znaka, ili još grublje rečeno, alarma (franc. na oružje), što u konkretnome slučaju znači da će križ biti percipiran samo kao prijetnja islamu, dok je Allah samo prijetnja kršćanstvu. A to onda vodi i do sasvim suvremenog paradoksa tolerancije i komunikacije, jer one postaju tek umivenije strane brige o tome da se dodir ne dogodi.

### **Is Co-existence Possible Within the Symbolic Space?**

The transition from preaching to practice, from textual space to the public space of images, liaised by the media, through the experiment of designing the covers of a book whose content provides a laudable attempt to build the foundation and program for mutual understanding, tolerance and dialogue between two world religions, Christianity and Islam, unveils a new space – the space of doubt that such a thing is at all possible at the level of media liaison.

It seems that communication mediated by the media narrows the semantic potency of symbols to the level of signs, or, to put it more bluntly, alarms (French to arms), which in this particular case means that the cross will be perceived merely as a threat to Islam, and Allah merely as a threat to Christianity. This then leads to the very contemporary paradox of tolerance and communication, since these become the more nicely packaged sides of worrying about the contact taking place.

## **JOVAN BUKOVALA**

### **Medijska mitologizacija vampira: Ekranizacija istorijske imaginacije lika Save Savanovića**

Medijska mitologizacija vampira potiskuje svaku opažajnu ili elementarno-logičku vezu sa istinom o Magia Posthuma, sa njenim teološkim, sociološkim, etnološkim, antropološkim i kulturološkim značenjem. Razlika u koju se ekranizacijom istorijske imaginacije smešta mitski konstrukt o Savi Savanoviću, liku iz pripovetke Milovana Glišića „Posle devedeset godina”, ne počiva, dakle, na suprotnosti između sadašnjeg i predašnjeg, što se, s gledišta srpske inventivnosti, ima smatrati anahronim, nego na suprotnosti između medijske slike, kao režimskog oruđa mitologizacije, i stvarnosti. Česlav Miloš ističe da se istorijska imaginacija najverovatnije obrazuje sećanjem na kolektivnu patnju, čime se stvara kulturni kontekst za velike književne tvorevine, pa je tako „vampir”, kao jedina srpska reč, postala zajednička svim svetskim jezicima.

### **Vampire’s Media Mythologization: Adaption of the Historical Imagination of Sava Savanovic’s Character**

Vampire’s media mythologization pushes aside any percieving of elementary-logical connection with the truth on Magia Posthuma, with its theological, sociological, ethnological, anthropological or culturological signifiante. The distinction that by ecranisation of historical imagination includes a mythological design of Sava Savanovic, character in the novel “After ninety years” by Milovan Glisic does not therefore exist in contrast between the past and present time, what in view of Serbian inventity, is to be considered anachronic, but it reflects the contrast between the media illustration, as the regime instruments of mythologization, and the reality. Czeslaw Milosz emphasizes that historical imagination is most probably formed by reminiscence of collective suffering, what makes a cultural context for great literature creations, so that the “vampire”, as the only original Serbian word, became a universal one in all world-wide languages.

# DRAGAN ČALOVIĆ

## Mediji i društvo zabave

Šezdesetih godina dvadesetog veka Guy Debord predstavio je, sada već klasičnu studiju *Društvo spektakla*, u kojoj analizira izmenu odnosa između neposrednog iskustva i mediatizovanih reprezentacija u modernom dobu. Spektakl, Debord ne sagledava kao zbirku slika, već kao slikama posredovan društveni odnos. Odnose koje Debord razmatra, autor interpretira kao specifične modernom društvu, no koji u postmodernom dobu dobijaju nove oblike. Sa ovakve pozicije, u tekstu će biti ispitana mogućnost novog čitanja Deborda u uslovima savremenih izmena mediasfere. Uspostavljanje društva zabave u tekstu će posebno biti razmatrano u odnosu na medijski posredovane imaginarne svetove.

## The Society of the Entertainment

In the seventh decade of twentieth century Guy Debord published his study *The Society of the Spectacle* in which he deals with the changing relations between direct experience and mediated representation in modern times. Spectacle, Debord does not understand as a collection of images, but as a social relation among people, mediated by images. The relations that Debord explains, author interpretes as specific for modern society, but which in postmodern era develop a new shapes. In proposed statement, the author analyses a possibility of new readings of Debord. The society of the entertainment shall be analysed particularly in its relations with mediated imagined worlds.

# MIMO DRAŠKOVIĆ, MILEVA PAVLOVIĆ

## **Post - moderni mediji – proizvod ili žrtva mitologije?**

Savremena medijska scena je nesumnjivo protkana mitologijom, počevši od istorijskih mitova, zaključno sa mitovima koje kreiraju sami mediji. Odnos pojavnog i stvarnog, realnog i virtuelnog je ono što nas sve više tjera da razmišljamo o medijima i posredno ili neposredno budemo dio istih. Zbog toga autori ovog rada postavljaju pitanje: Da li su post-moderni mediji proizvod ili žrtva mitologije?

## **The Post - Modern Media – Product or a Victim of Mythology?**

Modern media scene is undoubtedly riddled with mythology, starting from the historical myths, ending with myths who create by media on their own. The relationship between public and the actual, real and virtual is what makes us all to think more about media and directly or indirectly be part of the same. Therefore, the authors of this papper raise the question: Are the post-modern media product or a victim of mythology?

# ANA ĐURKOVIĆ, SUNČICA JERGOVIĆ

## Imaginacija i moderna audiovizuelna forma

Kroz tri epizode serije *Arhetip modern bajke*, u zagonetnom svetu mašte i stvarnosti pričaju se ozbiljne priče o arhetipovima, simbolima, spoznajama dobra i zla.

Sve može biti bajka, čak i lažna, amoralna floskula politizovana političkim lobijima postojećih savremenih zona moći, no ta bajka nema autentiku stvaralačkog čina, niti humanost svog artifičijelno-istorijskog entiteta koji je uvek aktuelan i reinkarnativan u etičkom naporu pravog umetnika.

Dakle, mi istražujemo u uslovima kreativne stvaralačke slike, modalitetima audiovizuelnog medija, filmskim jezikom, upravo arhetip bajke, koji svojom psihodinamikom uvek egzistira i u koji se sklanja savremeni čovek kada je umoran od laži i simulacija u kojima, čak i nesvesno učestvuje tokom svog globalnog postojanja. Lekoviti napor umetničkog delovanja menja granice istina i otvara portale između različitih dimenzija, te uobličava stvarnost.

## Imagination and Modern Audio Visual Form

Through three episodes *Archetype of Modern Fairy Tales*, the mysterious world of fantasy and reality, tell as a serious story about archetypes, symbols, knowledge of good and evil.

Everything can be a fairy tale, even false, amoral platitudes politicized by political lobbies in a contemporary existing power systems, but this is no fairy tale authenticity in it, or creative act, nor humanity and artificial and historical entity of a man that is always present in the ethical effort of a true artist.

So, we are investigating the conditions of creative images, modalities of audiovisual media in film language, and it is the archetype of the fairy tale, which, with its psychodynamics still exists and which is removed when the modern man is tired of lies and simulations during his global existence. Effort of an artistic activity changes the boundaries of true and open portals between the different dimensions and shapes reality.

## **IVANA GREGURIC**

### **Mit u znanstveno – tehničko doba**

Na putu mišljenja polazimo od pretpostavke da je mit u svojoj biti prava zbilja antičkog svijeta obrađena na nesvjesno umjetnički način fantazijom naroda. Utoliko je u mitu sabrana svjetovnost svijeta predlogičkog mišljenja. Naš današnji zbiljski svijet dan je u znanstveno-tehničkom zahvatu koji je u suprotnosti sa mitološkim svijetom koji se obrađuje u mašti i maštom. Taj i takav svijet je u odnosu na aktualnu zbilju po svom najvišem određenju za nas prošlost.

U potrazi za smislom sadašnjeg i budućeg, čovjeku primjerenog svijeta, pitamo se, je li moguće preboljeti “doba slike svijeta” u njegovom transtehničkom pregorižavanju koje će značiti, ne samo kvantitativni nego i kvalitativni iskorak čovjeka i tehnike prema prirodi, ljudskom biću i ethosu. Kvaliteta tog odnosa mora polaziti od iskonu povijesnog života sabranijeg razumijevanja svega što jest, nego što to danas razumiju i čine znanost i tehnika. Vrijeme odluka već zahvaća vječnost.

### **The Myth of the Scientific – Technical Age**

On the way of thinking, we assume that the myth in their essence is reality of ancient world processed on unconsciously artistic way of fantasy nation. All the more, in the myth is collected worldliness world of prelogical thinking. Our today's real world is presented in a scientific - technical procedure which is contrary to the mythological world that is processed in the imagination and with imagination. That world is compared to the current reality at its highest determination for our past.

Looking for the meaning of the present and the future, man adequate world, we wonder, is it possible to get over “the age of the world picture” in his transtechnical recovering which will mean not only quantitative but also qualitative breakthrough of a man and techniques for nature, human being and ethos. Quality of that relations must be based on the historical origins of life, understanding of all that exists, than what today understand science and techniques. Time of decision already affects eternity.

## **DINKO GRUHONJIĆ**

### **Mit o povlačenju države iz vlasništva nad medijima u Srbiji**

Donošenjem tri ključna medijska zakona 2014. godine, država Srbija se obavezala da će se u potpunosti povući iz vlasništva nad medijima. Pored toga, država se obavezala i da će na različitim nivoima vlasti sprovesti i organizovati konkurse za sufinansiranje medijskih sadržaja koji su od javnog interesa, u saradnji pre svega sa profesionalnim novinarskim i medijskim udruženjima. Već u prve dve godine sprovođenja novih zakona pokazalo se da država nije u potpunosti izašla iz vlasništva nad medijima i – što je još gore – da su mediji suštinski postali plen vladajućih stranaka. Reč je o još jednom argumentu u prilog tezi da je Srbija partokratski ustrojeno društvo.

### **The Myth about the State Withdrawal from Media Ownership in Serbia**

During the adoption of three key media laws in 2014, the state of Serbia has committed to completely withdraw from media ownership. In addition, the government has expressed its commitment to project co-financing of media content that are of public interest, in cooperation primarily with professional journalistic and media associations. But already in the first two years of implementation of new laws has been shown that the state is not entirely out of media ownership and - what is worse - that the media essentially become the prey of the ruling parties. It is yet another argument in favor of the thesis that Serbia is partocratic organized society.

## **VLATKO ILIĆ**

### **Mitologija novih medija**

Kada je reč o novim medijima mogli bismo reći, uzimajući pritom u obzir princip inovativnosti koji im je svojstven kao i raznovrsnost na njih usredsređenih teoretizacija, da je njihovo pismo mitsko, i to shodno bartovskim analizama mitologije kao drugostepenog semiološkog sistema. Naime, novo-medijski je poredak u svojoj prirodi eksploatatorski jer podrazumeva uređivanje onog već posredovanog, odnosno, preciznije, već postojećih označitelja (mogli bismo reći: starih medija). Ovom prilikom zato ispitaćemo da li se, kada su novi mediji u pitanju, uvek nužno bavimo samo ideološkim rekodiranjem već posredovane stvarnosti, ili ih, sa druge strane, danas možemo misliti i kao realnost po sebi.

### **Mythology of New Media**

When it comes to new media, while having in mind the principle of innovation that is immanent to them as well as variety of theories focused on media related issues, one could say that their writing is mythical, according to the Barthesian analysis of mythology as the semiotic system. In other words, their order is in its nature an exploative one since it is based on the usage of that which is already mediated, or else, to put it more precisely, of the already existing signifiers (one could say: old media). That is why, in a case of new media, it appears as though dealing with them implies addressing the questions about ideological recoding of already mediated reality, while, on the other side, it might be necessary to rethink them as a new reality itself.

**VESNA IVEZIĆ**

## **Imaginarij o muslimanima u mitološkom prikazu europskih vrijednosti u javnom medijskom prostoru**

Ovaj se rad bavi istraživanjem imaginarija, frazeologije, stilistike, koja se u javnom medijskom prostoru koristi umjesto stvarnih vrijednosti, i u svrhu, za centre moći odgovarajuće, konstrukcije društvene stvarnosti, pri čemu je u upotrebi velika količina stereotipa, predrasuda, „izama“, „fobija“, pogrešnih interpretacija ključnih pojmova vezanih uz predmet kojim se mitologija bavi. U visoko ideologiziranom društvu odnos mitologije i kritičkog mišljenja je obrnuto proporcionalan. U novije vrijeme, počevši od terorističkih napada 11. rujna 2001, zbog novog velikog vala migracija iza, zvanih ratovima na Bliskom i Srednjem Istoku, te do najnovijeg nasilja u europskim gradovima, pojačan je interes javnosti za muslimane, a u medijskom se prostoru oni prikazuju kao prijetnja za zapadnu civilizaciju, inherentno nasilni i skloni sukobima.

## **The Imaginarium about Muslims in the Mythological Review of European Values in the Public Media Space**

This paper is investigating imagery, phraseology, stylistics, which is in the public media space used instead of the actual values, in order to construction of social reality, where a large quantity of stereotypes, prejudices, ‘isms’ ‘phobia’, erroneous interpretations of key terms related to the subject that mythology deals with, is in use. In a highly ideologized society, relationship between mythology and critical thinking is inversely proportional. In recent years, starting with the terrorist attacks in September 11 2001, due to the new great wave of migration caused by wars in the Middle East, and to the recent violence in European cities, the public interest for the Muslims enhanced, and in the media space, they are portrayed as a threat to western civilization, inherently violent and prone to conflicts.

# MIRKO JAKOVLJEVIĆ

## **Imaginacija- bitan činilac u radu televizijskog reportera**

Imaginacija je i kreacija čovekovog uma, u ovom slučaju televizijskog reportera. U radu se analizira kako imaginacija utiče na gledaoce imajući u vidu da sadržaj imaginacije može biti pozitivan i negativan. Traže se odgovori na pitanja gde je tačka dodira realnog i imaginarnog u radu televizijskog reportera, kako kritičko mišljenje autora televizijskog priloga, koje je suprotnost imaginaciji utiče na rad televizijskog reportera? Kakav može biti i od čega zavisi umetnički doživljaj imajući u vidu odnos imaginarnog i realnog? Gde je u svim "televizijskim imaginarnim horizontima" mesto kritičkom mišljenju koje je suprotnost imaginaciji? Živimo u vremenu kada se malo ceni sposobnost da se dobro razmišlja zato što je ukorenjeno stanovište da je to opasno za sve. Za one na vlasti, za poslodavce, za novinare... Zato cilj imaginacije nije da se nešto zamišlja. Cilj je da svako u sebi proizvede određeno iskustvo, doživljaj i da počne da pravilno razmišlja.

## **Imagination as the Important Work Factor of One Television Reporter**

Imagination is just one aspect of visual thinking. It is concentrated on the creation and formation of public opinion. Imagination is the creation of human mind as in the case of television reporter. The paper analyzes how imagination can be positive and negative. We are looking for answer at the question where is the point of contact between the real and imaginary in the work of TV reporters and how the critical opinion of the author may have influence at the television contributions which is opposite of imagination and as such may affect at the operation of a television reporter? What may be of which depends on the artistic experience taking into account the ratio of the imaginary and the real? Where is in all „imaginary television horizons,, the place of critical thinking which is the opposite of the imagination? We live in a time when the price of a little ability is to think properly because it is rooted opinion and it may be dangerous for everyone for those in power, for employers, for journalists... Therefore the aim is not that the imagination has to be devise at something by itself. The aim is that each person produces a certain grade of own experience to begin to think correctly.

# IRIS JERONČIĆ TOMIĆ

## **Stigma – uloga videa u psihoedukaciji („Boli me“ – video za promociju mentalnog zdravlja)**

SZO imenuje depresiju za četvrtim zdravstvenim problemom. 2020. biti će drugi i najveći uzrok radno-socijalnog nefunkcioniranja. Stigmatizacija je negativno obilježavanje, marginaliziranje. Negativna je, znak srama i diskreditacije. Uobičajeno je uvjerenje kako su osobe s mentalnim smetnjama nasilne, nepredvidive i agresivne.

Kratki filmovi, videa, jasnih poruka s malo riječi i bogatstvom neverbalnih znakova izvrstan su izbor za psihoedukaciju mladih. Neverbalna komunikacija složena je od pokreta i poza, izraza lica, položaja tijela do tona glasa, koristimo je za izražavanje emocija, stavova i osobina ličnosti. U oglednom videu posebna pažnja usmjerena je prenošenju poruke izrazom lica. Manjak osobnosti izbjegnuto je prenošenjem od strane medijski prepoznatljivih osoba s mogućnošću identifikacije.

## **Stigma: The Role of Video in Psycho-education (“It Hurts Me” - Video for the Promotion of Mental Health)**

The WHO appointed depression as the fourth major health problem. In 2020, will be the second largest world health problem and the biggest cause of labor and social non-functioning. Stigmatization, classification as a less valuable person isolates individuals. Stigma is a sign of shame and discredit with a negative connotation. It is common belief that people with mental disabilities are violent, unpredictable, and aggressive.

Short films, videos, a clear message in a few words and a wealth of non-verbal cues are an excellent choice for psycho-education for young people. Non-verbal communication is a complex set of movements and poses, facial expressions, body postures. These non-verbal cues also include the tone of voice and voice expressed emotion, attitudes, and personality traits. In the experimental video special attention is on transmission of messages from the human face. From the study, the lack of personality was avoided by transferring the message to the youth by a recognized figure in the media and then the participants emphasized the possibility of identification.

## **ANTONIJA JURČIĆ, BRANKA BARIĆ**

### **Najrasprostranjeniji mitovi današnjice među tinejdžerima**

Mitovi predstavljaju vjerovanja starih naroda o podrijetlu svijeta, prirodnim pojavama, bogovima, herojima, pojedinim civilizacijama, a najpoznatije su grčka i rimska mitologija. Najčešće nastaju prenošenjem s koljena na koljeno, kao pokušaj određene grupe da ne padne u zaborav. Osim klasičnih mitova, pojavljuju se i sociološki i politički motivi, kao i moderna mitologija prisutna kroz popularne televizijske i filmske serijale (Star Trek, Star Wars, Gospodar prstenova). Mit se smatra i nikada izrečenim govorom, zabranom pojedinca da sam sebe otkrije, a pojedini sociolozi smatraju da je mitologija u osnovi primitivna filozofija.

Cilj ovog istraživanja je utvrditi koji „mitovi današnjice“ dominiraju među hrvatskim srednjoškolcima kao tuđem utjecaju i mišljenju najpodložnijeg dijela populacije, koliku važnost „mitovima“ pridaju ispitanici, postoji li razlika s obzirom na spol. Anketni upitnik provest će se na 150 srednjoškolaca zagrebačkih gimnazija i strukovnih škola, od 1. do 4. razreda.

### **The Most Widespread Myths of Our Time Among Teenagers**

Myths represent the beliefs of ancient peoples about the origin of the world, natural phenomena, gods, heroes, some civilizations, and the most famous mythologies are the Greek and the Roman ones. Myths are most commonly created and transferred from generation to generation, as an attempt to prevent a group's fall into oblivion. In addition to the classic myths, there are also sociological and political motives, as well as a modern mythology, present in popular TV and film series (Star Trek, Star Wars, Lord of the Rings). Myth is also considered the never spoken speech, the prohibition of the individual to discover him/herself, and some sociologists believe that mythology is basically primitive philosophy.

The aim of this study is to determine which “myths of our time” are predominant among Croatian high school students, who are the most susceptible part of the population to foreign influence and opinion, what importance the respondents attach to these “myths”, and whether there is a difference according to sex. The questionnaire will be carried out on 150 high school students attending Zagreb high schools and vocational schools, from first to fourth grade.

## HRVOJE JURIĆ

### Myth – Religion – Philosophy – Science, and Vice Versa

Philosophy today is mostly perceived either as a useless and waste activity or as a “usable” activity if it operates as “ancilla scientiae”. Unlike philosophy in most part of its history, such reduced philosophy does not possess the picture of the whole, nor does it try to achieve it, because it is a mere pendant of natural-technical (“empirical”, “exact”, “objective”) science which reduces not only science and knowledge, but also human experience of the world.

Starting from this statement, in this presentation I will try to answer the following questions: What is the specificity of philosophy as a medium of human experience of the world in relation to science, on one hand, and religion and myth, on the other hand? Can philosophy achieve autonomy regarding modern scientific paradigm (technoscience)? Is a philosopher allowed to take a gander at the “other side”, i.e. to drink from a well of religion and myth, and not only from a well of (techno)science? How artistic reflection relates to other mentioned approaches to the world? What is the role of imagination in philosophical thinking?

### Mit – religija – filozofija – znanost, i obrnuto

Filozofiju se danas uglavnom smatra ili beskorisnom i suvišnom ili „iskoristivom“ ako djeluje kao „ancilla scientiae“. Za razliku od filozofije u najvećem dijelu njezine povijesti, takva reducirana filozofija više nema sliku cjeline, niti je teži postići, jer je puki privjesak prirodno-tehničke („empirijske“, „egzaktne“, „objektivne“) znanosti koja reducira ne samo znanje i znanost, nego i ljudsko iskustvo svijeta.

Polazeći od te konstatacije, u ovom ću izlaganju nastojati odgovoriti na pitanja: U čemu se sastoji specifičnost filozofije kao medija ljudskog iskustva svijeta u odnosu na znanost, s jedne strane, te religiju i mit, s druge strane? Može li filozofija steći autonomiju spram moderne paradigme znanosti (tehnoznanosti)? Smije li filozof, osim na područje (tehno)znanosti, bacati pogled i na „drugu stranu“, odnosno napajati se iz izvora religije i mita? Kako se umjetnička refleksija odnosi spram drugih spomenutih pristupa svijetu? Kakva je uloga imaginacije u filozofskom mišljenju?

## **DAMIR KUKIĆ**

### **Mediji i (de)mitologizacija**

Mitologiju i imaginaciju danas ne možemo odvojiti od djelovanja medija i medijske produkcije. Ovi pojmovi su zanimljivi i s aspekta sociologije i kulturologije, odnosno oni su vrlo bitni za moderni politički kontekst. Mitovi u doba video sfere su postali strukture za identifikaciju jer njihovi sadržaji oblikuju celebrity kulturu i strategiju za stvaranje medijskih zvijezda. Mit je holističan pogled na svijet koji iz haotičnosti treba da pređe u stanje uređenosti. Mitološka naracija, posebno u političkoj komunikaciji, povezuje procese i kreira ubjeđenja, te za određenu zajednicu stvara novu izvjesnost i matricu vrijednosti. Proces globalizacije obilježava mit o tome da živimo u doba bez mitova, kao i fragmentacija nacionalizama koji su utemeljeni na etnonacionalnim mitovima.

### **Media and (De)mythologization**

Mythology and imagination can not be divorced from the effects of media and media production. These concepts are also interesting for sociology and cultural studies, and they are very significant for modern political context. In the age of video spheres, myths have become a structure for identification as their contents shapes the celebrity culture and strategies for creation of media star. Myth is a holistic point of view, which transforms the world from a chaos to an order. Mythological narratives, particularly in political communication, associate processes and create beliefs, but also produce a new certainty and a system of values for a particular community. The process of globalization is characterized by a myth that we live in a time without myths, as well as by fragmentation of nationalism which are based on ethno-national myths.

# JANKO LJUMOVIĆ, VUK VUKOVIĆ

## **Identitetske reprezentacije u novim medijima i mit o slobodnoj seksualnosti**

Nova teorijska razmišljanja o identitetu tvrde da je pitanje identiteta uvijek pitanje lične ili društvene konstrukcije. Ako ovakvu tvrdnju postavimo kao osnovu ovog rada, osnovno istraživačko pitanje biva – koje su produkcione strategije medijskog identiteta i kako se one mogu čitati u okruženju novih medija? U takvom kontekstu, posebno bi trebalo uzeti u obzir uvid da su novi mediji, ili preciznije – Internet, percipirani kao „laboratorija za identitet“, odnosno laboratorija koja svakom pojedincu/pojedinki omogućava da dizajnira sistem vrijednosti koji želi podijeliti sa drugima. Osnovni predmet ovog rada, sagledan kroz temu rodnih manjina u Crnoj Gori, tiče se medijske reprezentacije, ali je, u tom smislu, važno naglasiti da nije riječ o ličnim identitetima već o vrijednosti koje su medijski dominantne kada se govori o rodnim manjima u Crnoj Gori.

## **Identity Representations in New Media and the Myth of Free Sexuality**

New theoretical researches state that the question of identity is always a question of personal or social construction. If we take this statement as the basis for this work, the main question is what are the production strategies of media identity and how it can be read in the new media environment? In regard, it should be noted that the new media or, more precisely, Internet is theoretically seen as a “laboratory for identity”, or laboratory which allows each individual to design the system of values that would like to share with others. However, the question of identity is not authentic dimension separate from the many internal and external influences where we see the reason why media representations of identities should be read in summary with all the other values that produce an identity. The main theme of this paper, seen through gender minority groups in Montenegro, deals with the question of media representation. When speaking about media representation, it is also important to note that this paper does not speak about personal identity but about values which are seen through media and which, somehow, describe the whole group of gender minorities in Montenegro.

## **JELENA M. STEPANOV**

### **Sinematografski simulakrumi**

Realnost nas provocira i inspiriše da stvaramo nove svetove. Paralelni univerzumi oblikovani su prema našem imaginativnom potencijalu. Ovaj rad ima za cilj da prikaže kako se film pokazao kao savršen medij koji kroz spektakl zabave podržava maštu i vizuelno projektuje prostore fantazmagorije utopija i distopija. Kroz analizu određenih filmova prikazano je kako ovi (filmski) simulakrumi najvećeg Bodrijarovskog nivoa stvarnosti brišu granice između realnog i virtuelnog sveta u vremenu i prostoru. Postavlja se i pitanje da li je rast umnoženih medija i žanrovska hibridnost poslednjih decenija dvadesetog veka i prvih godina dvadeset i prvog veka doprinela i podržala transformaciju naše koncepcije stvarnosti u čudesne svetove.

### **Cinematographic Simulacra**

Reality provokes and inspires us to create new worlds. Parallel universes are designed by our imaginative potential. This paper aims to show how film proves to be a perfect medium to support the spectacle of entertainment and visual imagination by projecting spaces of utopian and dystopian phantasmagorias. Through the analysis of certain films it is shown how these ( film ) largest levels of reality of Bodriar's simulacra erase the boundaries between the real and the virtual world, both in time and space. The question is whether the increase in multiplied media and genre hybridity in the last decades of the twentieth century and the first years of the twenty-first century contributed to and supported the transformation of our conception of reality in a wondrous world.

# **FRANJO MALETIĆ, DRAŽEN RAJKOVIĆ i BLAGO MARKOTA**

## **Mediji i javni interes, imaginarna težnja pojedinca**

Najčešća i možda najkontroverznija sintagma nacionalnih rasprava o medijima jest javni interes. Zašto najkontroverznija? Javni interes sam po sebi uopće nije kontroverzan već je optimum medijske usluge koji predstavlja temelj na kojem je izgrađen javni medijski servis. Unatoč tome, u našem medijskom prostoru koristi se samo površinski u pozitivnom ili negativnom smjeru, ali uz razorni učinak. U pozitivnom smjeru kada se povjerenje upravljanja i uređivanja dodjeljuje novoj postavi ili negativno kada se ukazano povjerenje oduzima toj istoj postavi ili njezinu dijelu, bez obzira na organizacijsku dubinu o kojoj govorimo. Nažalost, do danas još nitko nije odgovorio na pitanje što je točno javni interes i kako mjeriti doprinos javnog medijskog servisa? Upravo odgovor na navedeno, temeljna je pretpostavka za izgradnju nove vizure sustava koji će građanima pružiti njihov, personalizirani javni interes kao temeljni cilj.

## **Media and Public Interest, Individual Imaginary Aspiration**

The most common and perhaps the most controversial phrase taken from the national debates on media is the public interest. Why the most controversial? The public interest by itself is not actually controversial at all unlike the media services optimum, the one that represents the foundation on which the public service was built. Nevertheless, in our media space it is being used only within the surface whether in a positive or negative direction, but ultimately with devastating effects. In a positive direction when the trust to manage and edit is being assigned to a new team or in a negative, when the trust is taken away from the same team or its part, regardless of the organizational depth that is under consideration. Unfortunately, up to this date no one has ever answered the question of what exactly the public interest is, and how we shall measure contribution of media public services. Just response to that is the basic precondition to be used for the construction of a new sight on a system that is supposed to offer to the citizens their own, personalized public interest as a fundamental objective.

## **BOJANA MALJEVIĆ**

### **Nove mitološke predstave u Srbiji: odnos medija i društva i uticaj na maštu publike**

Odsustvo etike, kao i nedostatak pluralizma u medijima, doveli su ne samo do kršenja Ustavom zagwarantovanih prava građana Srbije na istinito i blagovremeno informisanje, već i do povratka rigidnih mitova - koji bitno utiču ili narušavaju percepciju građana. Za alegorijsko tumačenje mitova potrebna je publika koja ima razvijeno kritičko mišljenje. Uz novu mitološku predstavu naše svakodnevice i njene zapanjujuće efekte, moramo se zapitati ko su tvorci današnjih mitova, ko su “bogovi i heroji”, a ko “žrtve” mitskih priča u medijima? U ovom radu zanima nas gde se danas u mitskoj mašti nalaze “istina, lepota i dobro”, odnosno da li u odnosu medija i društva postoji taj život dostojan vrline.

### **New Mythological Perceptions in Serbia: The Relationship between Media and Society and Their Influence on the Audience's Imagination**

The lack of ethics, and the lack of media pluralism have led not only to a violation of the constitutionally guaranteed rights of the citizens in Serbia to true and timely information, but also to a revival of some rigid myths – those that significantly affect or impair the citizens' perception. For the allegorical interpretation of myths, an audience is required which possesses a developed critical thinking. The new mythological perception of our everyday life and its stunning effects urge us to ask ourselves who are the creators of today's myths, who are the „gods and heroes“, and who are the „victims“ of mythological stories in the media. In this paper we attempt to reveal the place in today's mythical imagination of „the truth, the beauty and the good“, i.e., whether there is existence of such virtue-worthy life in the relationship of media and society.

## VESNA MARIČIĆ

### **Inkorporiranje mita u jeziku filma-Tarantinoov Đjango osvjetnik**

Ono što ovo izlaganje treba da rasvetli kao mogućnost u upotrebi mita, jeste Tarantinoovo inkorporiranje germansko-nordijskog mita pod nazivom *Prsten Nibelunga*. Tarantino je priču o Zigfridu i Brunhildi inkorporirao u filmsku adaptaciju istorijskog vesterna, čiju radnju je smestio na početak Američkog građanskog rata na Jugu i Zapadu. »Primitivna« društva, čak i u krajnje surovim materijalnim uslovima, neuporedivo su humanija od, kako kaže Levi-Stros, nečovečne plutokratije. Naime, uprkos iscrpljujućoj borbi za goli život, njihovi pripadnici nalaze vremena i snage da se zapitaju: »Ko smo?«, »Šta znamo?« i »Ko nas je stvorio?« Upravo tu diskrepanciju između »primitivnih« društava i predstavnika plutokratije, Tarantino radikalizuje u filmu Đangova osveta, pokazujući da mitološka svest ostaje neiskorenjiv element čoveka kao subjekta.

### **Incorporation of Myth in Quentin Tarantino's Movie Django Unchained**

What this exposure should shed light on the possibility of being used as a myth, is Tarantino's incorporation of the German-Nordic myth called "The ring of the Nibelung". The story of Siegfried and Brunhilde Tarantino incorporated in the film adaptation of historical western, whose plot is set up at the beginning of the American civil war in the south- west. "Primitive" societies, even in extremely harsh material conditions, are incomparably more humane than, according to Levi-Strauss, inhuman plutocracy. In fact, despite the exhausting fight for their lives, their members find the time and the strength to ask themselves: "Who are we?", "what do we know?" and "Who created us?". This is where the discrepancy between the "primitive" societies and representatives of the plutocracy, Tarantino radicalize in his movie Django Unchained, showing that mythical consciousness remains ineradicable element of man as a subject.

# MIOMIR MAROŠ

## Mitomanija u izvještavanju medija u Crnoj Gori

Polarizovano izvještavanje dominantnih medija u Crnoj Gori posljedica je istorijske potrebe za veličanjem vladara, odnosno njegovih oponentata, ali i bipolarnosti zasnovane na podjeli na prozapadno orjentisane Crnogorace i, na drugoj strani, tradicionalno proistočne Srbe. Nakon nezavisnosti Crne Gore, ranije uspostavljena dihotomija na suvereniste i unioniste, zamijenjena je podjelom na dio javnosti koji je uz vlast i na one koji su njeni kritičari. Tako su opredijeljeni i mediji - TV stanice, novine i on-line portali.

Istraživačko pitanje je da se da li od takvih medija može očekivati da služe javnosti, te da li mogu ispravno brinuti o kulturnom i istorijskom identitetu, posebno javni servis TVCG, čija je to zakonska obaveza.

Na primjerima diskursa štampanih medija i novinarskog „uklona“ TV stanica, biće ispitivano izvještavanje koje generiše ideološka matrica.

## Mythomania in Media Reporting in Montenegro

Polarized reporting of the most dominant media in Mne is a result of a historic necessity to portray rulers as great leaders, or to say his opponents as well, but also it is a result of a bipolarity based on the division between those who are pro western Montenegrins, and those who are traditionally pro east oriented Serbs.

After Mne regained independence a society previously devided on sovereignists and unionists was now devided on those pro and against the regime the later being its main critiques. This is exactly the case with our media division TV stations, newspapers and on-line portals.

It is a question worth deeper research of wether this media can be expected to serve the public and wether they could properly reflect and preserve the country's cultural and historical identity, the TVCG - with its legal obligation to do so-in the first place.

On several examples of the print media discourse and journalist 'attitude', we shell elaborate reporting which is generated by an ideological base.

## DEJANA NEŠIĆ

### **Domaće i strano kao konstrukti imaginacije u svetu virtuelnog komuniciranja**

Rad se bavi odnosom domaćeg i stranog koji je strukturisan novom društvenom snagom imaginacije u deterritorijalizovanom, globalno umreženom svetu. Obrazloženje je utemeljeno u teoriji prekida Ardžuna Apaduraja (*Arjun Appadurai, 2011*), koja razmatra medije i migraciju kao svoje glavne elemente i istražuje njihovo združeno delovanje na rad imaginacije kao konstitutivne osobine postmoderne subjektivnosti. Masovne migracije i sredstva komunikacije obeležavaju postelektronski svet tako da prizivaju rad imaginacije, jer kontekstualizuju i strukturisu naše predstave nudeći nove izvore za zamišljanje sopstva i zamišljene svetove. Uz premeštanje stanovništva, veliki i složen repertoar slika i narativa, gledaocima širom sveta, koji ga doživljavaju i transformišu, nudi elemente za eksperimente samooblikovanja na osnovu zamišljenih scenarija života ljudi koji žive na drugim mestima. Mediji su fantazmatsko mesto ukrštanja domaćeg i stranog i pomažu da se izgrade narativi o Drugom i protonarativi o mogućim životima kroz pojačanu društvenu snagu imaginacije.

### **Domestic and Foreign Structured by Imagination in the World of Virtual Communication**

This paper deals with the relationship of domestic and foreign, which is structured by new social power of imagination in a deterritorialized, globally networked world. It is grounded in the theory of disjuncture by *Arjun Appadurai* which deals with media and migration as the main elements and which examines their united action in the work of imagination as a constitutive feature of the postmodern subjectivity. Mass migration and means of communication mark the post-electronic world in that way that they evoke imagination, since they contextualize and structure our notions, offering new sources of imagining oneself and imaginary worlds. With the relocation of the population, a large and complex repertoire of images and narratives offers elements for experiments of the layout to viewers around the world which are based on fictional scenarios of lives of people living in other places. The media are a phantasmal place of crossing domestic and foreign, and they help build narratives about the Other and the proto-narrative of possible lives through enhanced social power of imagination.

# DANIJELA PANTIĆ CONIĆ

## Američki san, najpoznatiji globalni mit modernog doba

“Američki san”, poznata “medijska predstava” modernog doba, svoj prikaz i predstavu pronašao je u svim modernim formama medijskog izraza – holivudskom filmu, reklamama, pozorištu, knjigama i emisijama. On nikada do kraja nije jasno definisan i veoma je fleksibilan u svojim idejama i ograničenjima, upravo iz razloga da bi, živeo večno kroz personalizovanu potrošnju, želje i potrebe i da bi postao «mit» – odnosno vešta inspiracija medijima u novom digitalnom dobu. Ovakav, moderan, multifunkcionalan mit, slobodan je da menja svoje forme i iskaze u različitim medijima i veoma siguran u svoje pravo da naređuje, vlada, zavodi i inspiriše na narcisoidnost i sveobuhvatnu težnju ka potrošnji. “Multifunkcionalnost” je ključna odlika mitova, medijskih izraza i prikaza, odnosno formi nastalih u digitalnom dobu. Modernan mit o “američkom snu”, takođe je “multifunkcionalan” u svom značenju, izrazu, predstavi, iskazu, pa čak i u tumačenju. Posebno je primetna njegova izražena potreba za otelotvorenjem u materijalnom potrošačkom svetu, gde se, takođe može uklopiti u različita tržišna značenja različitih roba ili usluga.

## The American Dream, Most Global Myth of the Modern Age

Being a “media show” of the modern age, “the American dream” has found its appearance in all modern forms of the media expression – Hollywood movies, ads, theater, books and TV shows. It is never completely and clearly defined, and is very flexible in its ideas and limitations, so that it could live forever through personalized consumption, wishes and needs, and become a “myth” – that is, an eternal inspiration to the media in the new digital age. This kind of a modern multifunctional myth is free to change its forms and statements in various media, and is very assertive in its right to give orders, rule, seduce and inspire towards narcissism and an overall tendency to consume. “Multifunctionality” is a key characteristics of myths, media expressions and appearances, i.e. forms that came to exist in the digital age. The modern myth about “an American dream” is also multifunctional in its meaning, expression, representation, statement, and even its interpretation. And what stands out is its conspicuous need to get materialized in a material consumer world, where it can also fit into various market meanings of different goods and services.

## **ANTONIJA PAVIĆ, IRENA SEVER GLOBAN**

### **„I živjeli su zauvijek sretno“. Mit o savršenoj ljubavi u romantičnim filmovima**

Mit o savršenoj ljubavi bitan je dio zapadne popularne kulture. Neki će reći da je film vrhovni medij za stvaranje raznih mitova, a mit o romantičnoj ljubavi danas se par excellence kroji kroz romantične holivudske komedije. Neki od tih mitova sadržani su u vjerovanjima u ljubav na prvi pogled i srodnu dušu, da ako su osobe suđene jedna drugoj bit će skupa bez obzira na sve, da se suprotnosti privlače, da ako je muškarac dovoljno uporan osvojiti će ženu koju želi te da ako se dvoje istinski voli vezu će okruniti brakom i živjeti zauvijek sretno. Istraživanja pokazuju da takva uvjerenja i mitovi koji se konstantno ponavljaju kroz romantične filmove mogu u gledateljima izazvati nerealna očekivanja s obzirom na partnera, vezu i brak, što može dovesti do poteškoća u izboru partnera, učestalijih rastava, kao i učvršćivanja rodni stereotipa s obzirom na to što mora činiti muškarac, a što žena kada su zaljubljeni.

### **„And They Lived Happily Ever After“. The Myth of Perfect Love in Romantic Movies**

The myth of perfect love is an essential part of Western popular culture. It is said that movies are the supreme media to create a variety of myths, and the myth of romantic love today is par excellence created through Hollywood romantic comedies. Some of these myths are contained in the belief in love at first sight and soul mates, that if people are predestined for each other they will be together no matter what, that opposites attract, that if a man is persistent enough he will win the woman he desires and that if the two truly love each other they will get married and live happily ever after. Studies show that such beliefs and myths which are constantly repeated through romantic movies may cause unrealistic expectations in viewers with regard to partners, relationships or marriage, which can lead to difficulties in the selection of partners, more frequent cases of divorce, as well as strengthen gender stereotypes with regard to what is expected a man and a woman must do when they are in love.

# LIVIA PAVLETIĆ

## **Medijsko posredovanje Boga**

Mjesto i uloga Regis Debraya u stvaranju realne slike o medijima i medijskim posredovanjima – nisu dovoljno poznati u našim filozofsko-medijskim krugovima odnosno posebnih teorija medija. Posebno mjesto u njegovu učenju ima njegovo razumijevanje i objašnjavanje tehnoloških pretpostavki za pojavu takvih fenomena kao što je primjerice – Bog. Interesantnost njegovih medijskih analiza posebno je važna u vremenima u kojima se u ime boga ubijaju ljudi i masakrira humanost. Ideja ovog rada je propitati utemeljenost takvog pristupa, prikazati njegovu metodu i pokušati joj odrediti granice.

Regis Debray došao je kao snažno novo uporište u razgovoru filozofije s teologijom, kritičke misli s ideološkim tumačenjima.

## **The Media Mediation of God**

The place and role of Regis Debray in creating a realistic picture of the media and media mediations - not well known in our philosophical and media circles and circles of special theory of media. A special place in his learning has the understanding and explaining the technological prerequisites for the emergence of such phenomena as, for example - God. How interesting his media analysis is particularly important in times in which the name of God kill the people and the massacre of humanity. The idea of this paper is to examine the merits of such an approach, show the method and try it determined boundaries.

Regis Debray came as a strong foothold in a new interview with philosophy, theology, critical thought to the ideological interpretations.

## **IVAN PLATOVNJAK**

### **Nenadomestljivost imaginacije v ignacijanski kontemplaciji**

Ignacij Lojolski v knjižici Duhovne vaje ponuja večinoma različne kontemplacije, ki vključujejo imaginacijo. Kontemplacija, kot jo pozna zgodovina duhovnosti, običajno ne vključuje aktivno uporabo imaginacije. Zakaj torej Ignacij vedno znova naroča, da naj tisti, ki dela duhovne vaje, uporablja pri kontemplacijah svojo imaginacijo? Avtor postavlja tezo, da je imaginacija v ignacijanski kontemplaciji nenadomestljiva. V razpravi avtor najprej prikaže posebnost ignacijanske kontemplacije v odnosu do drugih kontemplacij s pomočjo knjižice Duhovnih vaj in različnih avtorjev. V drugem delu razprave prikaže, kaj je želel Ignacij doseči s tem, da je da je izpostavil imaginacijo in zakaj je nenadomestljiva. V tretjem delu avtor predstavi rezultate anketne raziskave med tistimi, ki prakticirajo ignacijansko kontemplacijo, in tako izkustveno ovrednoti postavljeno tezo. V sklepu bo prikazan doprinos kontemplacije z imaginacijo za duhovno življenje posameznika in občestva.

### **Irreplaceability of Imagination in Ignatian Contemplation**

In his book on Spiritual Exercises, Ignatius Loyola provides us with a variety of contemplations that include imagination. Contemplation known throughout the history of spirituality does not usually involve active use of imagination. Why then does Ignatius repeatedly instruct the participants in spiritual exercises to employ their imagination in contemplation? The author argues a point that imagination in Ignatian spirituality is irreplaceable. Using the Ignatius's book Spiritual Exercises and an array of other works, the author first depicts the special features of Ignatian contemplation in relation to other contemplations. The second part of discussion focuses on what Ignatius wanted to achieve by exposing imagination, and why it is irreplaceable. In the third part, the results of the survey carried out among practitioners of Ignatian contemplation are presented, whereby the author evaluates his point of view with experience. The conclusion deals with contribution of contemplation involving imagination to spiritual life of both an individual and a community.

# **BILJANA RADOVANOVIĆ**

## **Eksperiment i imaginacija**

Eksperiment je jedan od tradicionalnih načina prikupljanja naučnih činjenica. On je postao suštinski deo modernog naučnog metoda, dok u antici nije imao takav značaj. Danas se u prirodnim naukama izvode veoma složeni eksperimenti. Međutim, ne samo da je izvođenje eksperimenta, npr. u modernoj fizici, postalo složenije, u odnosu na period klasične fizike, već se nešto u samoj suštini eksperimenta promenilo. U slučaju kada eksperiment ne može da se izvede taj proces se može simulirati uz pomoć modernih medija, poput kompjutera. Pored stvarnih eksperimenata postoje i tzv. misaoni eksperimenti. Imaginacija je oduvek bila sastavni deo procesa naučnog istraživanja. Ona mora da postoji pri formulisanoj naučnoj hipotezi na osnovu koje se izvodi odgovarajući eksperiment.

## **Experiment and Imagination**

An experiment is considered to be a traditional way of collecting scientific facts. It has become an essential part of modern scientific method whereas in ancient times it did not have such significance. Nowadays very complex experiments are carried out. However, not only has the very process of carrying out an experiment, e.g. in modern physics, become more complex compared to classical physics, but the very essence of the experiment has changed. In case an experiment can not be carried out, the process can be simulated using modern media, such as the computer. Besides real experiments there are the so called thought experiments. Imagination has always been an integral part of scientific research work. It has to be at work when formulating a scientific hypothesis on the basis of which an appropriate experiment is to be carried out.

# MARIJA RANĐELOVIĆ

## **Pedagoška dimenzija medijske pedagogije**

Koncept praktične medijske kompetencije, naišao je na širok odziv sa ulaskom u svet savremeneih tehnologija, nazivajući savremeni trenutak, informacionim dobom u kom su potrebni novi vidovi opismenjavanja, koji bi uveli i druge simboličke sisteme u saznavni, iskustveni i upotrebn horizon današnjih ljudi. U tu svrhu se u svetu već konstituiše nova pedagoška disciplina, medijska pedagogija, koja je pozvana da učestvuje u celokupnom društvenom diskursu. Ona je fokusirana na informacione i komunikacione tehnologije sa njihovim društvenim, političkim i kulturnim implikacijama. Deo je neizbežne pedagoške futurologije, koja se između ostalog, bavi i predviđanjem obrazovanja, Vaninstitucionalnog obrazovanja, kao i predviđanjem promena u sadržaju, organizaciji, oblicima i metodama obrazovanja do kojih dolazi pod uticajem razvoja nauke, tehnike i tehnologije. Dakle, ona nastoji da predvidi perspektive razvoja vaspitanja i obrazovanja i utvrdi najverovatnije promene koje se očekuju u ovoj oblasti pod uticajem promena koje se dešavaju u društvu.

## **Pedagogical Dimension of Media Pedagogy**

The concept of practical media competence has found a wide response upon the arrival into the world of contemporary technologies calling a contemporary moment an informational age, in which new ways of literacy are necessary. They would also introduce other symbolic systems into cognitive, experiential and usable horizon of today's people. For this purpose, a new pedagogy discipline is being constituted – media pedagogy - which is here to take part in overall social discourse. It is focused on information and communication technologies with their social, political and cultural implications. It is a part of unavoidable pedagogical futurology, which among other things, deals with educational anticipation and anticipation outside the institutions. Also, it deals with anticipation of changes of content, organization, forms and methods of education which occur under the influence of development of science, technique and technology. Therefore, it endeavors to anticipate perspectives of development of education and establish the most likely changes expected in this area under the influence of changes happening in a society.

**DAMJAN RISTIĆ**

## **Konspiratorna imaginacija in družbeni mediji**

S tem, ko teorije zarote, ki se širijo po socialnih medijih, pridejo v javne medije, pridobijo na status in postajajo del nove mitologije.

## **The Conspiratoriy Imagination in the Social Media**

Moving from social into mainstream media, the conspiracy theories gain a higher sociocultural status and become a source of new mythology.

## DARIJA RUPČIĆ

### **Mit o skrbi – Boffovo i Heideggerovo poimanje skrbi kao konstitutivnog momenta ljudskosti**

Namjera je rada istaknuti i ukazati na to kako su drevna literatura, mitologija i mnogobrojni filozofski izvori formirali korijene ideje skrbi u poznatom Hyginusovom Mitu o Curi. Uspoređujući Boffovo i Heideggerovo poimanje skrbi u radu ćemo ukazati na važnost skrbi kao konstitutivnog i esencijalnog momenta ljudskosti. Mit ukazuje na to da prema Boffovom tumačenju, ljudsko biće sadrži ne samo zemaljsku nego i nebesku, božansku dimenziju. Za njega skrb postaje ključna mogućnost izliječenja i spasa ljudske biti i opstojnosti u cjelini. S druge strane, fenomenološkim pristupom, a na temelju Mita o Curi, Heidegger u svojem kapitalnom djelu *Bitak i vrijeme*, iznosi tezu kako je upravo skrb osnovno ustrojstvo i smisao bivstvovanja čovjeka u svijetu. U radu ćemo iznijeti i tematizirati osnovne pojmove i teze navedenih autora, dok se očekivani znanstveni doprinos rada kreće u smjeru ukazivanja važnosti skrbi kao nutarnjeg razloga i temelja mogućnosti čovjekove opstojnosti i opstojnosti života u cjelini.

### **The Myth of Care – Boff's and Heidegger's Notion of Care as a Constitutive Moment of Humanity**

The intention of this paper is to highlight and point out how the ancient literature, mythology and numerous philosophical sources formed the roots of the idea of care in a familiar Hyginus Mith about *Mith of Cura*. Comparing Boff's and Heidegger's notion of care, in this paper author emphasize the importance of care as a constitutive and essential moment of humanity. The myth suggests that, according to Boff's interpretation, human being contains not only earthly but also the divine dimension. For him, care becomes a key possibility of healing and salvation of human essence and existence as a whole. On the other hand, through the phenomenological approach, Heidegger in his major work *Being and Time*, argues that care is the primary concern of the structure and meaning of being human in the world. In this paper author present and discuss the basic concepts and theses of those authors, and the expected contribution of this paper will go towards pointing out the importance of care as the ground of the inner possibility of the human beings and the existence of life as a whole.

## ŽELJKO RUTOVIĆ

### **Masmedijska mitologija (sloboda je ne misliti)**

Nekritička vertikala koja umjesto *logosa* svecentristički postavlja *mithos* održala se i do današnjeg postmodernog doba. XXI vijek porodio je nove arene gledanja, nove junake pripovjedačkog erosa postmoderne, i nova pametna oruđa kao svesabirajuća opštila nove medio-mitologije neupitane stvarnosti. Media-mitološko iskustvo formatira se na bodrijarovskoj logici da je istinito samo ono što su mediji prikazali. Otuda i pitanja šta se dešava sa čovjekom u masmedijskim hibridnim relacijama u kojima je on sve manje subjekt a sve više objekt ilustrativnih tipifikovanih medijskih modela postmodernih postljudi. Medijski mitovi su novi hramovi čija se moć ne propituje i ne dovodi u sumnju. Poistovjećivanje sa njima predstavlja nadogradnju svoje nesavršenosti ili prihvatanje mehanizma protetičkog dejstva kao koncepta savršenosti. Po-rađanje mita je sahranjivanje istine. O čovjeku.

### **Masmedia Mithology (the Freedom is not to Think)**

Uncritical vertical that centralisticly sets *mithos* instead of *logos* held itself to this post-modern era. XXI century delivered the new arenas of views, the new heroes of postmodern storytelling eros, and new smart tools as general medio-mythology unquestionable reality. Media-mythical experience formatted to bodriarical logic of that is true only what the media show. In that way there is a question of what happens to the man in the mass media hybrid relations in which he is less subject and more object of illustrative typified media models of postmodern posthumans. Media myths are the new temples, whose power is not questioned and is not in doubt. Identification with them is an upgrade of its imperfections or acceptance of mechanisms of prothetic effects as the concept of perfection. Giving birth to myth is burying the truth. About man.

## **DAMIR SMILJANIĆ**

### **Sumrak pop-idola ili Kako se filozofira Thorovim čekićem**

Autor polazi od krize herojstva u savremenom medijskom društvu. Nedostatak pravih heroja u običnom životu kompenzuje se projekcijom nestvarnih u prostoru imaginacije. Sekularizaciji mitova odgovara u domenu popularne kulture kreacija „super-heroja“ na filmskom platnu. Zadatak priloga je da na primeru holivudske franšize o Marvelovom junaku Thoru prikaže transformaciju mitoloških obrazaca i problematiku reprezentacije onog božanskog koja se uvek dešava na granici adekvacije i simulacije, autentičnosti i idolatrije, umetnosti i šunda.

### **Pop-Götzendämmerung oder Wie man mit Thors Hammer philosophiert**

Der Autor geht von der Krise des Heldentums in der gegenwärtigen Mediengesellschaft aus. Der Mangel an echten Helden wird durch die Projektion von unechten im Raum der Imagination kompensiert. Der Säkularisierung von Mythen entspricht im Bereich der Populärkultur die Erschaffung von „Superhelden“ auf der Leinwand. Die Aufgabe des Beitrags ist es, anhand des Beispiels der Filmreihe über den Marvel-Helden Thor die Transformation der mythischen Strukturen und die Problematik der Darstellung von göttlichen Wesen aufzuzeigen, welche immer an der Grenze zwischen Entsprechung und Simulation, Authentizität und Idolatrie, Kunst und Schund geschieht.

# SLAĐANA STAMENKOVIĆ

## **Komunikacione komponente mitske svesti u medijima, kulturi i identitetu**

U početku beše reč. I komunikacija. I mit. I sva društva u istoriji civilizacije su mitski standardizovana, samo se mitska svest kroz istoriju različito razvijala. Razumevanje medijskih sadržaja se uvek ostvaruje iz pozicije i tačke gledišta osobe koja razumeva, što obuhvata ne samo reprodukciju značenja nego i proizvodnju novog značenja. Procesi konstrukcije značenja i mesto medija u rutini svakodnevnog života menjaju se od kulture do kulture, a zavise i od roda i klase unutar iste kulturne zajednice (Barker). Mada posredstvom medija diskursi mogu neograničeno kružiti space(om), njihova potrošnja i upotreba kao izvora za konstrukciju kulturnih identiteta uvek se odvija u lokalnom kontekstu place(a).

To nas navodi na pomisao da postavimo pitanje o medijima, kulturi i identitetu u kontekstu ubrzane globalizacije.

## **Communication Componenets Mythical Consciousness Media, Culture, and Identity**

In the beginning was the Word. And Communications. And Myth. And all the societies in the history of civilization are fabulous standardized, only mythical consciousness developed differently through history. Understanding the media is always realized from the position and point of view of the person who understands, which includes not only the reproduction of meaning rather than producing new meanings. The processes of construction of meaning and place of media in the routine of daily life change from culture to culture, but also depend on gender and class within the same cultural community (Barker). Although through the media discourses can circulate unlimited space(s), their consumption and use as a source for the construction of cultural identity always takes place in the local context(a).

This makes us think to ask a question about media, culture and identity in the context of accelerated globalization.

# DOBRIVOJE STANOJEVIĆ, MARKO M. ĐORĐEVIĆ

## Sredstva komike i dekonstrukcija medijskih mitova

U štampanim medijima u Srbiji sve češće se javljaju kolumnisti koji se služe raznolikim sredstvima komike pri dekonstrukciji tzv. medijskih mitova. Ismevanje jezičkih devijacija i jezički humor (persiflaža, ironija, sarkazam, parodija, kontrast, oksimorn, antimetabola...) omogućavaju oblikovanje novih žanrovskih shema kojima se dekonstruiše medijski svet. Na taj način se utiče na shvatanje relativnosti medijskih normi i mitova. Potrebno je, stoga, opisati stilsko-retorička svojstva pojedinih oblika komike u medijskom diskursu. Nefunkcionalno ponavljanje medijskih matrica uslovljava i nemar prema jeziku što uslovljava mnoge značenjske padove što je dobra osnova za negovanje ironije i srodnih retoričkih sredstava. Travestiranim oblicima medijskih mitova u ovim kolumnama pokazuje se znatan nesklad između predočene sadržine i podrazumevane forme. Neusklađenost pompezne forme prikazanog sveta i neznatnih repetitivnih sadržaja omogućavaju kolumnistima da efektno dekonstruišu medijske mitove istražujući nove mogućnosti novinskih žanrova.

## Comedic Devices and Deconstruction of Media Myths

The columnists using various comedic devices to deconstruct so called media myths are an increasingly frequent occurrence in the Serbian printed media. Mocking of linguistic deviations and linguistic humor (persiflage, irony, sarcasm, parody, contrast, oxymoron, antimetabole...) enable the formation of the new genre scheme deconstructing the media world. In that way, they affect the understanding of the relativity of media norms and myths. Hence, it is necessary to describe stylistic and rhetorical characteristics of certain forms of the comic in media discourse. Likewise, non-functional repetition of media matrices causes the neglect towards the language, which causes many declines in meaning making good grounds for the nurturing of irony and similar rhetoric devices. The travestied forms of media myths in these columns show a significant discord between the presented content and implied forms. The discord between pompous form of the shown world and negligible repetitive contents allow columnists to effectively deconstruct media myths by exploring new possibilities of printed-media genres.

# **RADENKO ŠĆEKIĆ**

## **Politička upotreba mitova i medijska imaginacija u politici**

Rad se bavi razmatranjem odnosom mita i politike i (zlo)upotrebom historijskih mitova u političke svrhe. Govori o odnosu mita i historije, analiza strukture i značenja mito-političkih paradigmi o naciji, vođi, historiji. Sklonost mitskom obrazlaganju stvarnosti, te njegova zavodljivost za narodne mase i prisutnost u medijima i političkom diskursu, karakterišu kako Balkan, tako i mnoge druge prostore. Mitovi su primamljivi kako na individualnom (psihološkom i antropološkom) tako i na širem, kolektivnom nivou. Ova prijemčivost i želja ljudi da vjeruju u mitove, postoji u arhaičnom dijelu ljudske psihe i arhetipovima i u društvenim uslovima i atmosferi, koji je podstiču. Mitovi na kolektivnom nivou se prihvataju jer se podudaraju sa iluzornim nadama, vjerovanjima, željama ili strahovima pojedinih kolektiviteta. Politička upotreba mitova je koristan faktor integracije, kohezije i usmjeravanja određene društvene grupe, nacije, države. Politički mitovi su ideološka objašnjenja političkih i historijskih fenomena u koje vjeruje određena društvena grupa i u mitove se vjeruje a priori. Mediji kao moćno političko sredstvo kreiraju iluzorni prikaz realnosti koji djeluje opijajuće na kolektivitet, naročito u kriznim vremenima.

## **The Political use of Myths and Imagination of the Media in Politics**

This work discusses the relationship of myth and politics and (ab) use of historical myths for political purposes. It talks about the relationship between myth and history, analysis of the structure and meaning of myth-political paradigm of the nation, leader, history. The tendency of the mythical explanations of reality, and his seduction of the masses and the presence in the media and political discourse, characterizes the Balkans and many other places. Myths are attractive both on an individual (psychological and anthropological) and wider, collective level. This receptivity and desire of people to believe in myths, exist in the archaic part of the human psyche and the archetypes and in the social conditions and atmosphere which encourages it. Myths on collective level are accepted because they coincide with illusory hopes, beliefs, desires or fears of some collectivity. The political use of myths is a useful factor of integration, cohesion and direction of certain social groups, nations, states. Political myths are ideological explanations of political and historical phenomenon in which believes a particular social group, and the myths are beliefs a priori. The media as a powerful political tool create an illusory image of reality that acts intoxicating on collectivity, especially in times of crisis.

# KATARINA ŠMAKIĆ

## Pandorina kutija novih medija

Starogrčki mit o postanku ljudi pripoveda o kutiji koju je Pandora donela čovečanstvu, a u kojoj su se nalazila brojna zla. Naime, Pandora (grč. Πανδώρα, *Pandōra*) u grčkoj mitologiji je prva žena koju je Zevs dao ljudima zajedno s kutijom svih zala, a za kaznu Prometeju koji je ukrao vatru. Mit o čarobnoj kutiji se nastavlja, otkriće televizije, kao čarobne kutije informisanja, raspirivanja mašte i njenog uticaja na masu, zatim kompjuterski ekran, displeji na raznim aparatima koje koristimo, sve nabrojano postaje od velike važnosti za samo čovečanstvo. Razvoj kompjutera i novih medija kreću u otprilike isto vreme, jer su upravo kompjuterske i medijske mašine bile neophodne za funkcionisanje modernih masovnih društava. Mogućnost prosleđivanja tekstova, slika i zvukova masovnom auditorijumu bila je od suštinske važnosti, kao i obezbeđivanje istovetnosti ideoloških uverenja. Rad se bavi promišljnjem uticaja tehnologije novih medija na stvaranje nove društvene logike, gde upravo tehnologija novih medija deluje kao ostvarenje savršene utopije idealnog društva sastavljenog od „jedinstvenih“ pojedinaca.

## Pandora's Box of New Media

The ancient Greek myth about the origin of the people tells the story of box that Pandora brought to the humankind, the box full of numerous evils. The Pandora (Gr. Πανδώρα, *Pandōra*) in Greek mythology is the first woman that Zeus gave people with a box of all evil, and that was the punishment for Prometheus who stole fire from the Zeus. The myth of the magic box continues, the discovery of television as a magic box of information, box that stirs up the imagination and its impact on the mass society, then the computer screen, also displays of various devices we use, all of the above became of great importance for humanity itself. The development of computers and new media involving at about the same time, due to the fact that they are necessary for the functioning of modern mass societies. The possibility of forwarding of texts, images and sounds to mass audiences was essential, as well as providing the identity of the ideological beliefs. The paper deals with impact of new media technologies to create a new social logic, where the technology of new media acts as the realization of a perfect utopia of an ideal society composed of “unique” individuals.

## FULVIO ŠURAN

### **S one strane dobra i zla: B A T M A N**

Ovo se izlaganje bavi mitskom strukturom koja se skriva unutar popularnog filma, počevši od njegovih zlatnih godina pa sve do danas. S time da je naglasak na epskoj kategoriji koja nije sasvim mitološka, ali koja od nje preuzima mnoge karakteristike. Naročito danas kada je, čak i više od književnosti, ep (žanrovski) taj koji osvaja i filmove i televiziju. Radi se naime o filmovima i o TV serijama koje sadrže neke zajedničke stilske i strukturalne elemente: snažan osjećaj stvarnosti, kompleksna narativna struktura, popularni stav, fantastični elementi, dubiozni heroj pun tamnih strana i suštinski mračnu viziju stvarnosti koja skriva krhku nadu. Bitno je tu, međutim, shvatiti da li, i to neovisno o veličanstvenim masovnim scena, ima i ponešto materijala koji pripada tradicionalnoj zapadnoj epici. Ovdje će se, i to neovisno o povijesnim činjenicama, pokušati shvatiti da li se izraz "ep" koristi ispravno kada se u vidu ima filmove kao što su ciklus Petera Jacksona „Gospodar prstenova“, „300“ Zacka Snydera, i posebno što se tiče trilogije „Vitez tame“, gdje se čovjek šišmiš, odnosno Batman pretvara u Viteza Tame.

### **Beyond God and Evil: B A T M A N**

The report focuses on the mythical structure hidden within the popular movies from its golden times to the present days. More specifically, it deals with the epic, which, although not being exactly mythology, possesses many of its characteristics. Nowadays, it is the epic the one invading both the big and the small screen, even more than the literature. This occurs through movies and TV series that are joined by their stylistic and structural elements: strong realism, a complex narrative structure, a popular attitude, fantastic elements, a struggling hero full of dark sides, and a gloomy vision of reality hiding a slight hope. Within this framework, it is important to understand if, beyond the grandeur of the massive scenes, there is indeed some material belonging to the traditional western epic. Here, without entering into the merits of history, we will try to find out whether the term "Epic" is used properly when talking about movies like: The Lord of the Rings series by Peter Jackson, 300 by Zack Snyder, and especially the Dark Knight trilogy, where the one only known as Batman becomes the Dark Knight.

# **IVANA UKROPINA, IVANA RALOVIĆ**

## **Mit i pseudomit u reklamama**

Industrija kulturno-zabavnog sadržaja koristi mitologiju savremenog društva radi podsticanja prodaje. Savremenu mitsku građu određujemo kao pseudomitologiju, budući da ne odgovara esencijalnoj definiciji mita, već nosi njegove funkcije, ali su mitski akteri, ličnosti i pojmovi uzeti iz realnog života. Kao i tokom istorije i razvoja kulture, mitska građa u savremenom smislu koristi se u cilju manipulacije građanima, bilo da je reč o masi ili eliti.

Rad prati evoluciju pseudomitova, njihovo prisustvo u medijima i uticaj medija na donošenje odluka kroz ilustraciju nekoliko dominantnih (pseudo)mitova današnjice. Cilj rada je da pokaže da se hiperprodukcijom pseudomitova, koji se medijski plasiraju, formiraju novi oblici indoktrinacije potrošača.

## **Myth and Pseudo-myth in Advertisements**

Industry of cultural and entertainment content benefits from the mythology of contemporary society in order to promote sales. Contemporary mythic structure, we define as the pseudo-mitology, since it does not fit in the definition of essential myth. It is wearing the functions of the myth, but the actors, personalities and concepts are the situations from the real life. As in the history and development of culture, in the modern sense, the mythical body is used to manipulate the citizens, whether in the mass or elite society.

This work follows the evolution of pseudo-myths, their presence in the media and their impact on reaching the decisions by way of illustration of several dominant (pseudo) myths of nowadays. The aim of this work is to show that hyperproduction of pseudo-myths, being placed in the media, form new types of indoctrination of consumers.

# IGOR URANIĆ

## Pismo i slika u medijima faraonskog Egipta

Od ranih početaka ove civilizacije najzastupljenija je faraonska propaganda. Podizanje golemih građevina poput piramida poruka je o veličini vladara, ali njihova slava želi se proširiti i na drugi svijet pa tako nastaje mitologija zagrobnoga života, po prvi put detaljno zapisana u *Tekstovima piramida*. Ti su tekstovi bili su sakriveni od javosti, a bili su namijenjeni isključivo duši vladara. Za razliku od ove hermetičke faze u kojoj ostatku naroda samo veličina njihovih piramida svjedoči o veličini vladara, u Novom kraljevstvu pismo i slike daju smisao novim medijima komunicirajući mitsko značenje i slavu vladara. Vanjski zidovi hramova stotinjak metar dugi prikazuju velika djela faraona. Onaj tko je živio u njihovoj blizini nije mogao posumnjati u moć Ramzesa II vidjevši njegove kolose duž čitave zemlje i reljefe Ramzesove pobjede nad Hetitima, iako podaci s kojima raspoložemo pokazuju da je bitka završila bez pobjednika.

## Writing and Image in Pharaonic Time Media

From the early beginnings of Egyptian civilization the pharaonic propaganda can be noticed on the large number of monuments. Building of a huge architecture structures was the early way of showing the greatness of the ruler. But when they glory was spread also to the underworld it was done with the *Pyramid texts*. These hymns were placed away from the public because they were addressed to the soul of the ruler only. But after this hermetic faze during New Kingdom the images combined with texts add the mythological meaning and glory of the rulers used in new media. About hundred meters long outer walls of the temples were covered with images showing the great deeds of the pharaohs. These images are celebrating king's victories in wars and his presence in closeness with gods. One who lived nearby these reliefs had no doubt in a greatness of Ramses the II, for example, since seeing his colossi and reliefs speaking about his great victory over the Hittites in great battle (although according everything we know no one side won the battle).

## **ENISA USPENSKI**

### **Dekonstrukcija sovjetskog mita u romanima nobelovke Svjetlane Aleksijevič**

U našem referatu predstavimo neke osnovne mitologeme nastale u vreme vladavine socijalizma u Sovjetskom Savezu, kao što su „podvig“, „kolektivizam“, „dug prema otadžbini“, „herojstvo“ i sl. Pokazaćemo kako one funkcionišu u romanima Svetlane Aleksijevič i kako dolazi do njihove dekonstrukcije u sudaru sa realnošću ratne politike i raspada nekadašnje socijalističke imperije.

### **Deconstruction of Soviet Mythology in Novels of Nobel Prize Winner Svetlana Aleksijevič**

In this paper we will present some basic mythologems created during the socialist rule in the Soviet Union, such as “feat”, “collectivism”, “debt to the homeland”, “heroism” and the like. We will show how they operate in the novels by Svetlana Aleksijevič, and how they are deconstructed in a collision with the reality of war policy and the breakup of the former socialist empire.

## NENAD VERTOVŠEK

### **Moć imaginacije o smrti kao novoj dimenziji životau staroegipatskoj mitologiji**

Masmediji kao suvremena božanstva koja oblikuju naš život, stvaraju nove mitove. Radi razumijevanja moderne manipulacije treba se vratiti drevnim korijenima mitologije i imaginacije. U *heideggerijansko* Doba slike svijeta to je potraga za temeljima doživljavanja slika i uma, mitološkim obrascima poimanja čovjeka i Univerzuma. Drevni Egipat na specifičan način postavlja i rješava probleme postojanja svijeta i čovjeka u njemu, ali i prijelaza u carstvo mrtvih kao nove dimenzije preobrazbe i realizacije identiteta čovjeka. Mitologija drevnog Egipta ističe snagu imaginacije u tumačenju života i smrti – dva lica iste medalje – i sadrži duboke poruke za našu sadašnjost i budućnost. Staroegipatsko društvo počivalo je na poštivanju i razvijanju te mitske snage i energije. Mit je prvobitno ruho za um i apstraktnu misao, imaginacija je šivanje tog odijela za putovanje kroz život i onkraj smrti. Mit pomiruje um i doživljaj života, te strah od smrti, a stari Egipat nas tako doziva kroz vrijeme ponovno skupljajući izgubljene dijelove nas samih.

### **The Power of Imagination of Death as a New Dimension of Life in Ancient Egyptian Mythology**

Mass media as a modern deities that shape our lives, create new myths. In order to understand the modern manipulations, we need to return to ancient roots of mythology and imagination. In *heideggerian* The Age of image of the world, it is a search for the foundations of experiencing images and mind, also mythological patterns in understanding human and the Universe. The Ancient Egypt in a specific way raises and solves the problems of the existence of the world and human in it, as well as the transition to the realm of the dead as a new dimension of transformation and realization of human identity. Mythology of the Ancient Egypt highlights the power of imagination in the interpretation of life and death - the two faces of the same coin - and contains profound messages for our present and future. The Ancient Egyptian society was based on respect and developing of this mythical power and energy. The myth was originally vesture for the mind and abstract thought, imagination was sewing that clothes for this journey through life and beyond death. Myth reconciles the mind and experience of life, as well as the fear of death, and the ancient Egypt also calls us again through time collecting lost parts of ourselves.

# NINOSLAVA VIĆENTIĆ

## **Uloga (scenografskog) prostora u aktuelizaciji mitološkog sadržaja**

Mitovi kao jednu od svojih osnovnih karakteristika imaju zanemarivanje vremensko-prostorne kategorije na račun isticanja kategorija dramatičnosti i asocijativnosti. Ovaj rad će tematizovati upravo posledice neminovnog uvođenja realnog vremena i fizičkog prostora u dramsko tumačenje mitske sadržine. Svi mitovi se izražavaju simboličkim jezikom, a scenografski prostor postaje simbolički prostor u kome je vizuelno manifestovan unutrašnji svet junaka. On je podloga (dramskoj) radnji, dozvola i dokaz da se ona odvija(la) i razlog da je usvojimo i zapamtimo. Uvid u način na koji novouspostavljeni estetski okvir omogućava aktuelzaciju mitske sadržine omogućava nam ujedno i da sagledamo osnovne funkcije, ulogu i značaj – morfologiju samog scenografskog prostora.

## **The Role of Scenography in Actualization of Mythological Content**

One of the basic characteristics of myths is that they ignore time-space categories at the expense of creating a sense of the dramatic and associativity. This paper will concern precisely the consequences of introduction of the inevitable real time and physical space in the dramatic interpretation of the mythic content. All myths are expressed in a symbolic language, and their scenography space becomes a symbolic space in which the hero's inner world is visually manifested. It is the background to the (dramatic) action, license and proof that it takes/took place and the reason for us to adopt and remember it. The insight into the way in which the newly established aesthetic framework enables actualization of the mythical content allows us also to look at the basic features, role and significance - the morphology of the scenography space.

# MIROSLAV VIĆENTIJEVIĆ

## Persej protiv medijske meduze

Kako smo, kao društvena bića koja u potpunosti zavise jedna od drugih, ušli u doba usamljenosti? Koliko je naš zivot iluzija, iluzija kojom se hrani naša imaginacija? Jesmo li nezavisna bića koja „medijskim makazama” kroje sopstveni zivot, ili na sve nas utiče neka nepoznata i zavodljiva sila koja donosi dobro ili zlo; ili pak ravnodušno „zatvara oči” pa se osećamo usamljeniji i bespomoćniji nego ikada ranije? Legenda vekova govori da – od kada je rukom Perseja Meduzi odsečena glava, ljudi koji su čeznuli ka Olimpu nisu više nikada gubili svoj zivot, skamenjeni oštrim i strahotnim pogledom monstuma čije su se smrtne strele zabadale u tela tragača za Zlatnim runom. Ljudskim bićima su, sa filozofske tačke gledišta – tačnije ontološki – predodređena dva velika zadatka kako bi ispunila istinski cilj svog boravka u Univerzalnosti zivota; prvi: da spoznaju same sebe, da stvore sopstvenu dušu i da koagulišu solarnu svetlost o kojoj govori srednjovekovna alhemija; drugi: da učine da koagulisana svetlost zasija čitavom svojom blistavošću, prelazeći sve materijalne ili duhovne prepreke, sve dok ne stupi u stalni dodir sa Bozanskim Inteligencijama koje prebivaju onostrano od Dobra i Zla.

## Persus Against Media Jellyfish

How did it become possible that we, social beings totally dependable on each other, entered the Age of Loneliness? Is our life just an illusion our imagination is being fed with? Are we independent beings and do we tailor our lives by „media scissors”, or does some unknown and seductive Force brings Good or Evil affect our living; or just closes their eyes making us lonelier and more helpless than ever before? The Legend of centuries tells, since the time Medusa had been beheaded by the hand of Perseus – people who desired to reach Olympus have never lost their lives again, staying petrified by the sharp and dreadful stare of such monster whose deadly arrows have been stabbing into the bodies of Golden Fleece seekers. Human beings, from philosophical point of view, i.e. ontologically speaking, have to fulfill two great assignments in order to fully complete the goal of his or her presence in Universality of Life; the first one: to comprehend themselves, to create their souls and to coagulate solar brightness that the medieval Alchemy was talking about; the second one: to achieve that the coagulated brightness shines with its entire brilliance, overcoming all material and spiritual obstacles, until it reaches permanent contact with Divine Intelligence that exists divided between Good and Evil.

## VUK VUKOVIĆ

### **Mediji i supermoć: kako pričamo bajke danas?**

U cilju razumijevanja savremene medijske produkcije, a posljedično bioskopske i televizijske eksploatacije audiovizuelnih sadržaja, rad se bavi pitanjem reinterpretacije klasičnih bajki, kao i potrebom da „natprirodno“ postane predmet interesovanja medijske publike. Uzimajući u obzir činjenicu da je kontakt sa onostranim oduvijek dio komunikacionog konteksta čovjeka, polazimo od pretpostavke da onostrano uvijek pronalazi put do tzv. krajnjeg korisnika, bez obzira na medij koji distribuira priču. Međutim, postavlja se pitanje da li je funkcija bajke ili njene reinterpretacije komunikacija sa sobom, odnosno upoznavanje drugog i onostranog, ili je njena funkcija, u eri globalizacije, kapitalističkog karaktera? U tom smislu, kritička oštrica rada nije orjentisana ka medijskoj publici niti ka producentima pojedinačno, već ka industriji čiji su dio, paradoksalno, i medijska publika i producenti.

### **Media and Superpower: How do We Tell Fairytales Nowadays?**

In order to understand the contemporary media production, and consequently the cinema and TV exploitation of audio-visual media material, this paper addresses the issue of reinterpretation of classical fairy tales, as well as the need to “supernatural” becomes a subject of interest of the media audience. Taking into account the fact that contact with “the beyond” has always been part of human communication context, we assume that “the other worlds” always find their way to the audiences and users, regardless of the medium that distributes story. However, the main question here is whether the function of a fairy tale (or a reinterpretation) is communication with oneself and getting to know each other and in some aspects or its function, in the era of globalization, has capitalist character? In this sense, the work is not critically oriented towards the media audience nor to the individual producers, but to the industry which they are, paradoxically, a part of.

## **DIVNA VUKSANOVIĆ**

### **Mediji / Mitologija / Imaginacija: Damanhur vs. Cern**

Tekst saopštenja se bavi odnosom mitova, imaginacije i tehnologije u savremenom dobu. S ovim u vezi, preispituju se dva naučna, tehnološka i umetnička mita: Centar za nuklearna istraživanja u Švajcarskoj, i Damanhur u Italiji. U oba slučajeva, reč je o underground projektima za dobrobit čovečanstva, kao i o korišćenju najnovijih znanja, kreativnosti i tehnologije u funkciji unapređenja znanja i čovekovog života. Kao starija institucija, koja postoji preko pola veka, Cern u sebi okuplja veliki deo svetske naučne zajednice, mnogobrojne umetnike i istraživače, angažuje ogromnu tehničku aparaturu i velika finansijska sredstva. U osnovi Cerna su grčki mitovi o Prometeju, ali i o Hadu. Na drugoj strani, Damanhur je započeo kao tajni projekat koji se samofinansirao, a eksperimenti koji se u njemu izvode kombinuju stare i nove medije, ideje, koncepcije života i stvaralaštva, i u osnovi mu je mit o Atlantidi. Saopštenje, dakle, komparira ova dva mita i imaginarne sfere, dovodeći ih u vezu sa savremenim otkrićima, medijima i tehnologijama.

### **Media / Mythology / Imagination: Damanhur vs. Cern**

Text of the statement deals with the relationship of myth, imagination and technology in the modern age. In this connection, reviewed two scientific, technological and artistic myth: Center for Nuclear Research in Switzerland, and Damanhur in Italy. In both cases, it is the underground projects for the benefit of mankind as well as the use of the latest knowledge, creativity and technology aimed at improving the knowledge and human life. As an older institution, there are over half a century, Cern in itself brings together a large part of the world scientific community, many artists and researchers, engage a set of technical apparatus and large financial resources. Basically Cern's the Greek myths of Prometheus, but the Hades. On the other hand, Damanhur began as a secret self-funded project, and experiments are performed in it combine old and new media ideas, conceptions of life and creativity, and basically it is the myth of Atlantis. The article, therefore, comparing these two myths and imaginary spheres, putting them in touch with the modern discoveries, media and technology.





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