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Contact Information:
Institute for Socio-Cultural Anthropology of Macedonia, st. Vasil Glavinov b.b., barrack 7, 100 Skopje
phone: +389 2 3220 472, cell: +389 72 252585 e-mail: conference@iscanthro.org
http://iscanthro.org/

CONTENT/СОДРЖИНА

Почитувани учесници на Третата меѓународна конференција за културно наследство, локален економски развој, туризам и медиуми, под наслов „Осмислување на рамката за интердисциплинарна соработка помеѓу културното наследство, локалениот економски развој, туризмот и медиумите"

Почитувани дами и господо,

Дозвелете ми по трет пат да ви посакам добредојдовове во Охрид, градот на „Белото Езеро", градот на светлината, градот што е под заштита на УНЕСКО, бидејќи е препознатлив по неисцрпното и богато културно наследство.

Задоволството на програмскиот и организациониот одбор е уште поголемо, бидејќи нашата идеја која започна што се реализираше пред две години, да Охрид за време на празнувањето на Водици, биде и европски т.е. светски центар на збиднувањата од сферата за заштитата на културното наследство, во интердисциплинарост до туризмологијата и медиумологијата, полека прераснува во традиционлна меѓународна научна и стручна манифестација.

Туризмот на културното наследство „Cultural Heritage Tourism", некои го дефинираат како „патување за да се доживеат местата, артефактите и активностите што автентично претставуваат приказни и луѓе од минатото," или "туризам кој може да вклучува и културни, историски и природни ресурси."

Денес, современиот туризам, се карактеризира со пософистицирани барања од страна на туристите. Тие сакаат да ја запознаат локалната култура, сакаат да дојдат во контакт со локалното население, да се запознаат со фолкорот, гастрономијата, да посетуваат манифестации, фестивали, музеи, галерии итн., поради што туристичката побарувачка повеќе не може да се разгледува низ стариот хомогенизираниот туристички пазар.

Токму поради бенефитите кои туризмот им ги носи на земјите, на глобалниот туристички пазар преовладува огромна конкуренција, меѓу земјите, регионите и градовите во привлекувањето на нови посетители. Поради тоа, за да се остане на пазарот во сегашно време, се бара една екстремна комплексност на проекти чија главна карактеристика ќе биде интердисциплинарноста и мулти-функционалноста, бидејќи веќе не е доволно само да имате некаков производ кој ќе го понудите на туристичкиот пазар. Богатата конкуренција и различните дестинации кои нудат слични производи за речиси иста цена прават тешкотии да се биде иновативен во трката за нови производи, за нешто сосема поинакво, пооргинало, невидено...

Секој ден имаме се повеќе земји во светот кои се борат за привлекување на странски туристи со што би ја подобриле својата економска положба. Пристапот кои тие ги користат, со цел да го валоризираат својот туристички потенцијал, во голема мера се заснова на промоција на својата култура, културните достигнувања и културно-историското наследство. На тој начин, денес, на туристичкиот пазар се јавуваат диференцираат нови и атрактивни

производи, како што е културниот туризам, кој што не подразбира само внесување на културни содржини во туристичката понуда, туку подразбира и висок степен на култура во работењето во туризмот, култура на градење на туристички производ и култура на давање туристички услуги.

Функцијата на мас медиумите во согласност со законите на модерната (популарната мас) култура и нејзината сеприсутност, директно или индиректно влијаат врз формирањето на личноста. На сличен начин медиумите „комуницираат" со минатото и ја проектираат иднината. Афирмацијата и промоцијата на културното наследство за туристички цели, без разлика дали станува збор за локалните микро-културни содржини или сложени единици, од во последните децении на минатиот век, а особено во сегашниот век, станаа едно од главните прашања на современите културолошки политики и развојот на културата и културното наследство на европско и светско ниво. Развојот на културниот идентитет и потребата од култуно надоградување на секој поединец, во денешно време е засилена со високата технологија, глобализација и општата размена каде електронските медиуми имаат многу важен дел.

Почитувани дами и господа,

Интердисциплинарното работење како и споделувањето на истражувањата, знаењата и спознанијата на научниците и експертите од областите на културното наследство, медиумите и туризмот, е релна неопходност на современието во ерата на глобализацијата и големиот нови предизвици и бариери, но и нови пошироко граници на можностите. Поради тоа, и ова Трета меѓународна конференција за културното наследство, медиумите и туризмот, но и сите наредни што ќе бидат организирани во иднина, претставува наш скромен придонес кон исполнувањето на нашата заедничка глобална мисија.

Дозвелете на крајот да им се заблагодарам на сите кои на некој начин во овие кризни времиња ја подржаа оваа конференција, а тоа се Заводот за заштита на спомениците на културата и музеј - Охрид, Македонската Академија на науките и уметностите, како и општина Охрид.

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Д-р Рубин Земон
Претседател на Програмскиот Одбор

Dr. Armanda Hysa
Institute of Cultural Anthropology and Art Studies
Center of Albanian Studies, Tirane

Bazaars as souvenir markets. The case of bazaar of Kruje and Skopje
Origins of Balkan Charshiyas

There is a central question I pose when it comes to defining the charshija as the principal space and location, or as the foci of the pre-industrial city/town. Was the charshija central to the city or town because city dwellers and inhabitants considered it to be such? Or it is us, the researchers, historians, sociologists and anthropologists who, given historical facts, give to the charshija its central place in the city's life? This question is crucial to understand the transformations that took place at the charshija and on the charshija during the end of 19th century to nowadays.

Starting from classical thinkers, both Marx and Weber have emphasized the centrality of the market – as a place of artisanal production and exchanges of goods.

For Marx and Marxist thinkers, artisans were crucial for the transformation from artisanal mode of production, to the industrial one. Artisans were those creative minds who tried to find and develop new and more advanced technologies. On the other hand, the poor artisans, the unpaid apprentice and the dispossessed villagers would be the bases of proletariat during the industrial transformation.[1]

Weber defines as preindustrial city/town mostly those dwelling places with a local marketplace, which he calls as "the non-sporadic and regular presence of the goods-exchange within the population as an essential part of their subsistence incomes of that population. … In the economic sense, we can talk about city only when the local population produces and satisfies most of their everyday needs at the local marketplace…" (Weber 2006:25)

The anthropological debate for several decades has been dealing with the centrality of marketplace and market principles for the preindustrial / precapitalist world, where most of substantivist approach, even though didn't deny the importance of marketplaces, often denied the existence of market principles, while the formalist approach on the contrary gave to both of them a central place not only in economic, but in social organisation in general.

When researching the charshija historically, Stephen Gudeman's theory of "community economy" coordinated with some aspects of market/ formalist approach seems more appropriate as theoretical framework. Gudeman states:

> "A community economy always has a place in space. Its boundaries may be permeable with respect to membership; and a community may be composed of

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[1] See for example Karl Kautsky The Class Struggle . THE PROLETARIAT
http://www.marxists.org/archive/kautsky/1892/erfurt/ch02.htm

smaller communities, based on households, extended kin groups, local lineages, religious organizations..... The community economy also may be contained within a larger structure such as a chiefdom, feudal system or market. Community participation defines as well a local identity.... In contrast, the market has no locality. Because the accumulation of gains has no limits and trade respects no social boundaries, market relationships overrun and often break the borders of communities" (Gudeman 1996:263)

The charshiya of the preindustrial Balkan city / town bares both characteristics, which in a first look might seem controversial. It was a community's base, where, as Weber stated, most of the members of town / city's communities worked similar activities, and satisfied their needs, creating a kind of community identity. But it was a market as well, in terms of market abstract principles, and in terms of breaking social boundaries and limits of communities. Using emic approach, the charshija is named the market-place, while the abstract action of bying, negotiating and selling is called bazaar. It is because most of the bazaar – or market negotiation and exchange took place mostly at the charshija, that the charsija was simply called bazaar, or pazar.

The definition of the bazaar as a place where specific identities were formed, at the same time a place where social boundaries use to meet, extend or disappear, has been given by Clifford Geertz in Peddler and Princess:

"The pasar … , or traditional market, is at once an economic institution and a way of life, a general mode of commercial activity reaching into all aspects of … society, and a sociocultural world nearly complete in itself. As agriculture for the peasant, so petty commerce provides for the trader the permanent backdrop against which almost all his activities occur. It is his environment…and the whole of his life is shaped by it. Thus by the pasar we mean not simply that particular square eighth of a mile or so of sheds and platforms, set apart in the center of the town, where …men are permitted each day to deceive one another, but the whole pattern of small-scale peddling and processing activity…. The market place is the climax of this pattern, its focus and center, but it is not the whole of it; for the pasar style of trading permeates the whole region, thinning out somewhat only in the most rural of the villages. To understand the pasar in this broad sense, one needs to look at it from three points of view: first, as a patterned flow of economic goods and services; second, as a set of economic mechanisms to sustain and regulate that flow of goods and services, and third as a social and cultural system in which those mechanisms are imbedded." (Geertz 1963:30)

In a first look, the anthropological research for the charshiyas of the Balkans seems to be limited. Only a few contemporary authors seem to have been dealing with them directly or indirectly. But if we turn our look back at the beginning of the 20th century, we will find out that a lot of ethnographical research has been undertaken by ethnographers of the time in Bulgaria, Serbia first and after the 1st WW the Kingdom of Yugoslavia. Today we might be guided by very different theoretical frameworks, but the

historical relevance of these data collected by ethnographers of the time is much greater. If the use of official documents might lead the historian to an etatist interpretation of social and economic history of the handicrafts and esnaf organization, the data collected by local ethnographers of the time is the anthropological breathing of that history, there are men talking about themselves, the way they were organizing their lives, etc. But unfortunately, this is not so visible at the ethnographical articles – which used to generalize and to not give personal narratives or case studies. It is visible on the manuscripts and notes of fieldwork expedition, which are to be found mostly at ethnographic archives.

The historical research has been more concentrated on artisans and guild organizations during the Ottoman period, and very few on the charshiya itself. There is a huge body of publications on the ottoman artisans, authored by Turkish and other historians (See for example Quataert and Inalcik (1994), Shkodra (1973), Todorov (1983) Faroqhi (2005)). These works are very important to understand the social, economic and political relevance of guild organization historically. These publications had strived to illuminate questions whether gulids were completely dependent from the state or whether they were autonom socio-economic-political organization of the local artisan population. Were they organized on rigid principles, or they were flexible as well? And very important to the question of relation among preindustrial and industrial forms of production is Nikolay Todorov's conclusion that shows that the guilds were flexible enough to accommodate themselves to the proto-industrial production of rough woollen cloths. It shows that prosperous manufacturers attempted to control their guilds rather than leaving them or trying to subvert their functioning. (Faroqhi and Deguilhem 2005:20) But all of them conclude that guild, or esnaf organization, was central to the city / town life.

To come to the question that I raised, it is clear that the idea of the central importance of the charshiya in citie's or town's life is not shared only among researchers, but was a local perception as well. It was so important, that among south Slavs it was a synonym for the city/ town itself, alongside with grad, gradic and varosh, while all official announcements of the central or local government were being communicated by tellalls at the charshiya, the main cafeterias were located there, the entire show of power among local political actors would take place there. Just to mention the case of Shkodra, the charshiya became the battle field of war among esnafs, related to two different political actors struggling for power. The landlord that would take the power of the pashaluk would be the one allied to any of the struggling esnafs. Or, as Desanka Nikolic's article on the importance of the charshiya for the urbanizing process in Serbia shows, knez Milos Obrenovic used to walk in the middle of the charshiya of Belgrade, just to demonstrate his economic and political power (Nikolić 1995:88).

Zija Shkodra's work "Albanian Esnafs", Todorov's work on preindustrial ottoman Balkan city, as well as some of the articles by ethnographers of the 20th century show that, because the charshiya was the space of money and luxury

accumulation, it was the place where the first local industries, mainly of soap, oil, tobacco and ice producing, started to raise. The case of leather-worker Has Tabaku from Tirana, who migrated in France, participated in the Paris Comune, returned after in Tirana and transformed the guild/esnaf of tabaks, leatherworkers - curriers, into The first Cooperative of Leather Workers (Kooperativa e pare e Punetorëve të Lëkurës), around 1873[2], is an indicator that being the most important public space, charshija became the entrance door of modern ideas about the rights of workers and their organizations. But it would be as well one of its first victims.

During the 19th century, several new nation-states were being created from territories of Ottoman Empire, and the Empire itself was almost surrendered in front of the economic, political and industrial revolution of Western Europe. The economic agreements between Ottoman Empire on the one side, and Great Britain, France, Italy and Austro – Hungary on the other had a visible asimetrical character, and most of historians today consider them as imperialist. The quantity and price of imported goods, as well as the "modernisation" of the way of life had direct consequences for many artisans and guild organizations. The new imported goods were being sold as well mainly at the charshiya, but its function as a place of production diminished.

After the creation of independent nation states, the principal Balkan cities entered in a period "of harsh" modernization. Modernity, based on rationality, positivist sciences, education, industry was a historical process ongoing in some parts of Europe and elsewhere. But it was a project as well, the ideology and praxis of nation-states, which were its product, at the same time its producer and reproducer. With the creation of the nation state, other public buildings, places and spaces were important for its ideology.

In the case of Serbia, Desanka Nikolic concludes that even though the charshiya was closely related with the process of urbanisation, by the end of 19th century it was perceived as anachronism, and survived only in provinces.

The discourse of different intellectuals, characterized by the backward vs. modern dichothomy, described the traditional artisans as dirty and ignorant and confronted them with the educated artisans that came from Europe. In their discourses often the charshiya was a dirty and obscurred place, when compared to the new shops built on the European fashion.[3] Zygmunt Bauman has called the period when the efforts were to create a pure and perfect society as solid modernity (Bauman 2007).

In the efforts to create a pure and perfect society, the charshija was left out of the government interest, while the intellectual discourse was definitely not helping the artisans and the villagers. The existence of the charshija represented a counter ideology.

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[2] Krijimi i shoqatës së parë të tabakëve në Tiranë (The establishment of the first association of curriers in Tirana), an oral account collected by Ferit Llagami in 1973 and archived at the Ethnographical Archive of Institute of Cultural Anthropology and Arts Study, file 13, Tirana.

[3] This kind of discourse characterizes almost the entire Albanian media during the first half of 20th century

In the case of Tirana, all the urban plans projected between 1923 1942 left it aside. The fascists (1942) and later the communist (1957) urban plans of Tirana, as reflections of two extremist highly rationalized regimes, where no place was given to the non-pure, decided to demolish the bazaar in Tirana, as the last sign of an irrational urban element. The history of the capital had to begin with their monumental buildings. The bazaar of Tirana began to be demolished in June 1959, when Nikita Hrushov putted the first stone of the new Palace for Culture in the name of the URSS and Albanian friendship.[4]

The disappearing of the bazaar of Tirana was not the consequence of cultural change, but of a political decision for ideological purposes.

It is not the aim of this article to follow the transformation of Balkan charshiyas, of their histories, of their functions and their meanings. I wanted to emphasise that an anthropological research which tries to understand the present social, cultural or even symbolic meanings of a phenomenon, or of a place that inherits an important historical capital, cannot and should not avoid to deal with it. Given the central significance of the charshiya as a socio – cultural and economic space, even for the spreading of modern political and economic ideas, I consider the charshija as a mirror in which Albanian and Balkan modernities reflect themselfs.

Back to the present. The meaning of changes and the change of meanings of two Balkan charshiyas: the bazaar of Kruja and the charshiya of Skopje.

Parallel with historical-anthropological research I started to organize field trips to several charshiyas in the Balkans. I have visited the charshiyas of Skopje (R. of Macedonia), Sarajevo, Mostar (Bosnia and Hercegovina) Gjakova (Kosovo), and the bazaars of Kruja and Gjirokastra (Albania). But I concentrated my research in Skopje, Sarajevo and Kruja. My aim is to analyze the metaphor of mirror in three different postottoman contexts. But for matters of space, in this article I will compare two cases, the old bazaar of Kruja and the old charshiya of Skopje. During Ottoman times and first decades of Balkan nation – states charshiya was a central economic and public space for cities and towns. Its economic relevance would diminish because of industrialisation and of creation of other spaces for business. But what happened to its function as public space is what interests me more in this paper. How much of a mirror are charshiyas nowadays? Is there a conflict between the politics of identity on the charshiyas and their being as public space? How much from the daily realities of respective societies can one grasp by being at the charshiya? Or, if I can put it otherwise, what part of daily realities is mirrored at the charshiya? I started to ask these questions when I did the first fieldwork in Skopje, a field trip that showed me the importance of comparison. Up to than I had taken for granted the reality of bazaar of Kruja as a living museum, and I was interested to analyse just the ways in which craftsmanship adapts to the market of souvenirs. I thought that the transformation of bazaar into a place for souvenir selling

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[4] I have published an article dedicated to the demolition of the bazaar of Tirana. See Hysa (2009).

was a subject of simple historical description. Only when I visited Skopje charshiya I understood that every way in which the charshiyas were transformed in different societies can speak us for those societies' changing realities. And this is how we can better understand the charshiyas itself. I mentioned above that when charshiya becomes the meeting point of different historical narratives, identity narratives and of a continuously changing reality they are left with three possibilities – marginalization, demolition or museumification.

John Gillis (1994:3) says that identity and memory are strongly related. The core of every individual or group identity is a feeling of sameness in time and space, and it is based on remembering. On the other hand, what is remembered is determined from the presupposed identity. He states that memories and identities are not fixed things, but representations of realities, they are subjective, and are adapted and selected depending on the identity we want to construct in that moment. "the work of memory" is embodied in the complex class, gender and powwer relationships which determine what should be remembered and what should be forgotten.

Without entering into the details of the relations of history, history writing and memory, "the work of history", similiarily is embeded in those same relationships which determine what should be written and what not, creating new memories – hence identities and silencing some others. While the writting of history is open to new arguments and interpretations, the construction of museums as they were percieved by the end of 19th century and parts of 20th century is the contrary. For museums the debate on history is over, they know the only and final historical truth and their duty is just to tell it: "We don't research history" – told me the directress of the museum of City of Sarajeo "we just tell it". Objects are not only decontextualised socially, culturally and from their time-space, but they are arranged in a way so that they can tell that history – hence create that memory – hence that identity. For that reason museums are very important tool for the politics of identity.

The old bazaar of Kruja

I already mentioned that in the case of Albania, whenever that the charshiya was perceived as a threat to modernity project, being it European – western modernity / identity or a socialist/ communist modernity that should be built on the ruins of the old world, charshiyas had to face a state-sponsored demolition, even if local handicraft production kept producing for everyday needs.

The socialist kind of modernity in Albania, based on an economy of planning, aimed in nationalising ownerships of all sorts, and this included even the small artisans. The way of life was changing increasingly, but yet the bazaars were still centres of production for everyday needs. In cities there were built already other spaces for social and cultural life, like boulevards, modern cafeterias and hotels, theatres and so on. But these public spaces were important for specific strata of society. The bazaar was still a principal public space of daily life, and was socially all inclusive. It was not any more a place to show off the social or economic prestige, but it was there for everyone. For

small towns, the bazaar was still the only public space. But they were demolished everywhere in Albania, and their empty spaces were replaced by small parks (lulishte). When needed for a national hero's fame the bazaar was preserved as a cultural monument, frozing it in time, museumifying it and this is the case of Kruja and Gjirokastra. A small part of the bazaar of Kor[a was preserved as well, because of its distinct bourgeoisie architectonic style.

Therefore, as I already mentioned, the destiny of Albanian bazaars was demolition and museumification. There was no place for a kind of marginalisation from the cultural change of the way of life. By demolishing the bazaars and nationalising the handicraft sector of economy, forcing them to produce only items for souvenirs, the way of dressing and house furnitures (daily material culture) changed within a few years. The decision for the preservation of the bazaar of Kruja as a cultural monument and a living museum was grounded in two principal reasons. Being the marketplace of a small town, the shops of the bazaar, and the kalldrama had not changed the architectonic structure and appearance of at least 300 years (the bazaar had been reconstructed in regular bases because of frequent fires, but in the same style). So it fulfilled the principle of "originality" and "authenicity" needed for a museum. Yet Kruja was also the capital of Albanian national hero, Skanderbeg. In 1968, in the occasion of 500 anniversary of Skanderbeg's death, the government took the decision to proclaim Kruja the museum city of Skanderbeg, with the bazaar, the ethnographic museum (which was the house of the local bey), and the castle (kala), which was transformed into the Museum of Skanderbeg. Even though artisans admit that the bazaar is no older than 400 years, most of media narrative relates it with the period of Skanderbeg, avoiding completely Ottoman influence, and in some cases, describing it as a monument of resistance against the Ottoman rule.[5] Authenticity and resistance against the occupators narratives go hand in hand with Albanian nationalist ideology.

Most of bazaar was demolished. Only one path (sokak) and 30 shops were preserved, out of 150. The shops were nationalised, and the bazaar shops became part of Sate Artisanal Enterprises, and of State Import Export Enterprise "Albania". Only few artisans kept working at the State Artisanal Enterprise, while the Import – Export Enterprise hired persons who were considered as trusted by the regime, as they were among the few persons that would deal directly with foreigners – tourists or trade agents, and that would go abroad for trade.[6] Through state import Export Enterprise, the bazaar of Kruja would become the most important centre of accumulation of artisanal goods produced by State Artisanal Enterprises all over Albania. It became as well one of

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[5] See for example Violeta Ruspin's article
http://www.forumishqiptar.com/showthread.php?t=13211 retrieved on September 2011,
http://sq.wikipedia.org/wiki/Pazari_karakteristik_i_Kruj%C3%ABs, retrieved on July 2011,
http://www.nasergashi.com/t2205-kalaja-e-krujes retrieved on November 2011.

[6] The data for the organization of the bazaar of Kruja were given to me orally by three shop owners of the bazaar, who used to work as state workers there even during socialism. They explained to me as well many of changes occurred after 1990.

the most important touristic sites of Albania, becoming itself a commodity. Therefore the commodification of the charshiya goes hand in hand with its museumification. Artizanal items as commodities not for everyday use, but as souvenirs, were thought as important elements of preservation of traditional material culture. But in reality they were a newly invented tradition. They were not being produced according to the traditional models of the end of 19th century and the first half of 20th century. Instead, the new tradition consisted in repeating the emblem of goat-hat kept by Skanderbeg and state flag symbols - the red colour was applied in most of carpets (qilim) and the double headed eagle as a crucial motive was applied in carpets, several embroidments (qëndisje), doilies ([entro) and so on. An important part of this new state invented tradition was the production of Skanderbeg mini statues. The nationalisation of folk traditions is a praxis of nation - building process. Generally the tradition is frozen in time and is made to appear unchanged, original and authentic, representing the spirit of the people. While this state sponsored tradition was not in quest of "the spirit of the people", instead, it constructed from above that spirit in order to fit to the Albanian nationalist-communist ideology. The commodities being sold at the bazaar of Kruja were this way a direct creation of politics of identity by the political elites. They had no previous social life (Appadurai 1988) and no previous social and cultural symbolic. In this case we are not dealing with transformation of specific material culture symbols from a local context to a national one (which is the bases of identity construction in most of nation - states). In this case, it is the reverse process: there are the state intellectual elites operating as engineers of folk culture (in distinction to Gellner 2008, who explained that the political and intellectual elites of Eastern Europe were engineers of high culture). The instrumentalization of folk traditions for nationalist purposes has been criticized by most of researchers and historians of nationalism, but this does not mean that there were no folk traditions. The case of souvenir artefacts produced by State Artisanal Enterprise, same as the demolitions of most of bazaars, were not a result of cultural change and change of perceptions of people about traditions, but were a result of state ideological imposure and control towards imagining one's own identity. Therefore I agree with Hobsbawm's concept of "invented traditions" (Hobsbawm and Ranger 1983) and disagree with Herzfeld critique to the term (Herzfeld 1991:12). There can be made a distinction between creation and innovation of various traditions from people who create and consume them and invented traditions from above by the engineering efforts of political elites, similar to the distinction that exist between memory and nostalgia. Memories are subjected to selection and transformation by various social, cultural and political contexts of the present, while nostalgia even though is related to the past, it might not refer to any specific event of the past: "it creates a frame for meaning, a means of dramatizing aspects of an increasingly fluid and unnamed social life" (Stewart 1988:227). Yet the invented tradition as it is the case of souvenir artefacts produced during socialism at the bazaar of Kruja and elsewhere in Albania differs from nostalgia in that they were not, as I explained, result of how people perceived and imagined traditions (even without connection to traditions of the past)

like nostalgia is. Therefore the element of manipulation which Hobsbawm highlights and which Herzfeld relativizes, played an important role in enforcing the state control upon individual and collective identities and imaginations of the self.

The commodification and museumification of the bazaar of Kruja, preserved up to a certain level the importance of the bazaar from an economic point of view. But it lost its function as public space. It was just a site for Albanian and foreign visitors, who during socialism, were not so many.

During 20 years of postsocialism the bazaar of Kruja inherited some features from the socialist period, but many changes occurred as well. The former shop owners received their proprieties back. But many others did not had the chance, since their shops were demolished. There were some minor conflicts about property among former owners and actual sellers who used to sell in the souvenir shops owned by the state during socialism. In 1991 the parliament approved a law which gave the right of shop privatisation to the actual sellers. But the former owners had the priority and the few sellers that wanted to privatized the shops, bought the empty spaces along the path of the bazaar, and built their own shops in the bazaar style. The bazaar of Kruja is still one of the principal touristic sites and continue to be a cultural monument protected by the state. The business run at the bazaar is exclusively the one of souvenirs. A special emphasis is given to the "authentic traditions", especially of the production of "qeleshe" (a special traditional woolen hat for men). Qeleshe are being produced at the bazaar as a sign of a continuation of tradition despite the socialist period. Most of the items are not produced at the bazaar, but all over Albania. A good part of workers of former Artisanal Enterprise continued to work privately at home after the Enterprise closure at the beginnings of the 90ies. It is very interesting to see how they created formal and informal networks in order to find markets, diminish competition and increase incomes, but it confuses the focus of this article. This is why most of the items produced are identical to the items produced during socialism, as they keep producing according to the models and catalogues made for them during that period.

Yet the variety of commodities is enriched with artefacts that remind the period of socialism. Socialism is being commodified and sold. Along with items of socialist period, new heroes became part of souvenir deities. Mini statues of antic god Dea – thought of as Illyrian god, along with mini statues of Scanderbeg and Mother Therese are part of the new nationalist – europeanist ideology. Dea confirms the Illyrian roots of Albanians, simultaneously their ancient European roots. While Skanderbeg and Mother Therese confirm the Christiannes and Europeaness of Albanians.[7] Albanian bunkers of

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[7] There is a huge debate going on about European identity of Albanians. The proponents of European identity construct this identity in accordance with Albanian nationalist ideology. Europeanness is equated to Christiandom and this narrative is characterized by strong orientalist discourse. As consequence every oriental influence is considered as "a cancerous part" that should be cured. The principal proponent of this narrative is the Albanian writer Ismail Kadare, who emphasizes the importance of Skanderbeg and Mother Therese as both Christian – European and Albanian heroes. Enis Sulstarova has analysed this discourse in the light of the theory of

socialist period, together with coffee cups with the face of Enver Hoxha, Sali Berisha, Edi Rama and Mother Therese are among the most sold items, along with handmade carpets, brandy Skanderbeg and folk costumes. Most of this items, especially mini statues, and some other wooden and cooper items, are brought from China, but the sellers would tell that their families produce most of the stuff at home. This is the most difficult part of the fieldwork, it is difficult to build trust up to this point, and it is a problem from an ethical point of view. It has been interesting for me to notice a kind of detachment of sellers from the products that they sell. Their only worry is to increase the incomes, and take care to learn basic English and Italian. There is no feeling attached to any kind of nostalgia about the items that they sell, or to any symbolical meaning. In one occasion a shop owner, a woman, said to me that she felt a kind of shame for selling cups with the face of the dictator, and bunkers. But since most of buyers are foreigners, they like very much to buy these items. "Albanians never buy cups with the face of Enver Hoxha – she said – and I always explain to them that I don't like the dictator either, but I need these items for business.".

Many shop owners at the bazaar of Kruja not only sell these kind of commodities, but they collect and sell what they call antiquaries. Antiquaries are those items of material culture used by people or families in their daily life. They are old books, journals, dating from the end of 19th century to the end of socialist period, jewelleries, clothes, crosses, pictures, photographs, Party membership booklets, covers, cups, pots, and all kind of furniture. In some cases there are sold even antiquaries from Balkan countries.

The shop owners explained to me that Albanians are more interested in buying antiquaries, and newly produced items for which they were sure that were handmade in Albania, while foreigners are buying everything, and many of them believe that the cups with the face of Enver Hoxha are traditional from the time of socialism. Albanians of Albania are not so interested in buying mini statues of Mother Therese and Skanderbeg, or items with national symbols, even though most of them generally accept them as national heroes, while Albanians of Kosovo, Macedonia or diaspora tend to buy items with national symbols. Albanians of Albania find this even disturbing some times. The political control during communist dictatorship imposed that every family should keep a photo of Enver Hoxha in the most visible part of the house, and decorating items were full of national symbols. Hence after the system change, most of Albanians from

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Orientalism. Fatos Lubonja says that national-communism differs from this new nationalist ideology, since this last one includes the elites and does not call them as betrayers and cooperators of foreign occupiers. National-communism was not keen to affirm any European of Christian roots, since Europe represented the capitalist system and Christianity represented a reactionary ideology. Therefore – Lubonja asserts, - national-communism was replaced with national-europeanism (See Skenderbeu dhe identiteti I sotem europian http://perpjekja.blogspot.com/2009/02/skenderbeu-dhe-identiteti-i-sotem.html) visited in February 2012

Albania are reluctant to use political or national symbols as decoration items in their homes.

There is only one bar at the bazaar, and no restaurant. The bazaar of Kruja does not belong anymore to its inhabitants, in terms of a social space. Nobody goes there to have a coffee or chat with friends. It is a site reserved to business and tourists only. There is no feeling of regret about this from the part of inhabitants, as for many families in Kruja, the bazaar represents the only font of incomes, because the tourists than will consume the rest of their day in other places – hotels, restaurants, cafeterias of the town. There is no feeling of resentment either towards tourists by locals, as it happens in some other countries (see Law and Lawrence – Zuniga 2007).

Looking at the case of the bazaar of Kruja we can follow and understand many questions related to socialist and post-socialist realities and developments even though the bazaar has lost its quality as a public space for socialisation. But yet the bazaar is not anymore that micro-cosmos of local society as it used to be, and as consequence, mirrors only partially the social, economic and political processes of that society. There exists an emotional detachment from its cultural or historical meaning. No feelings of nostalgia or any kind of intimacy is related to it even in people narratives. The bazaar is experienced more as a commodity without a specific meaning, and I think that this happened because of the loss of the quality of public space. In a macro level, I think that this detachment represents a kind of indifference that most of Albanians show towards matters related to identity or intangible heritage, and my hypothesis is that it is influenced by the brutality with which state ideology silenced several local traditions, and replaced them with purely ideological symbols.

The charshiya of Skopje

When a Bulgarian friend told me that it must be interesting to do fieldwork at the Charshiya of Albanians, I was really surprised. The first time I have been at the charshija of Skopje some months ago. It was Sunday, and most of the shops were closed. I had noticed that all the boards signing the working time and the name of the business were in Macedonian. The second time that I went there with the purpose to start a fieldwork was again in 2007 and again in a Sunday morning, and the landscape was the same. The charshiya was closed, with the exception of some bar. Some shops used to bear a kind of stamp in their windows. The stamp had only one word written in Cyrillic - ЕСНАФ – Esnaf. Than in one of the shops at the entry of charshiya, I read that it was the residency of the Esnaf Association of the Old Charshija of Skopje. The board was written in English and Macedonian. The hotel where I decided to stay, a small and nice one, was placed at the heart of the charshiya, immediately behind the mosque, and a few meters away from the church. The person who helped me find the hotel was Albanian, while the owner of the hotel was Macedonian. It was obvious that they were helping each - other with clients.

There were three main entries to the charshija, one from the bit-pazar (the stand market where one can buy everything needed for subsistence, from food and beverage,

to cloths and other household articles. Most of the merchancy at the Bit-pazar comes from China), the second near Moskowska trade center and Skanderbeg, and the third at the Stone Bridge. There are two different architectures visible at this part, the "typical" charshiya architecture and the titoist architecture. These shops were built during Tito's period and were meant to become the biggest commercial centre of the whole Yugoslavia, but that project was never finished. The handicraft shops were very rare at the charshiya. The only few artisans seem to have remained some goldsmiths (златар-zlatar), quiltmakers (јорганџиа - jorganxhia) and one cloth-painter (hemboj).

There were only few shops for souveniers. Most of the shops were selling clothes of all kinds, no matter the age or gender. There were five shops with wedding dresses, many kebab-restaurants and cafeterias, a few "modern" restaurants, some bars, one pub, two or three travel agencies, two religious bookshops, four small hotels, and many other shops selling clothes for men, women and children. While right at the centre of the charshija there was a shop with a big board in its head, reading China Centre - the centre of Chinese merchancy. Most of the traders and shop-owners were indeed Albanians, but the shops near the Orthodox church and the new part built during Tito were ran by Macedonians, Torbeshi and Aromanians. The charshija is considered as historical centre of Skopje, and near there is placed the castle (kala), the Historical-Archeological-Ethnographical museum of Macedonia and other institutions of national importance.

From that first time in 2007, I came back in Skopje every year, but stood longer in 2011. During my first trip I noticed the negative meaning of the denomination "charshiya of Albanians". I had few ideas on the political situation in Macedonia and I learned a lot about it by staying there. I mentioned the "typical" architecture of the charshiya in comparison to the newly built shops. But what seemed as typical, was not such if comparing to the architecture of the Bazaar of Kruja, or of the baščaršija of Sarajevo. The buildings of the charshiya of Skopje had undergone significant changes, at least during the past five decades and that meant something important, that the charshya never stoped being a centre of commerce and production, and most importantly, a place of socialization. It was not frozen in time, and since the first day of my stay, by intuition, I was able to understand that this place, or space, was full of various symbolical meanings for its inhabitants and the inhabitants of Skopje. People might love it, or might hate it, but were not indifferent to its existence. Therefore the charshiya, from time to time turned into a contested space, where narratives of Macedonian national identity met narratives of turkishness, albanianness or muslimness of the charshiya; narratives of a peaceful multiethnic and multireligious coexistence met with narratives of homogenous belongings; the moral of esnaf met with the non-moral of modern times; love for charshiya by its older inhabitants met with indifference towards it by the newcomers. A tension could be noticed as well between what were perceived as malicious politics of the state and the people of the charshiya.

I use here the term "inhabitants of the charshiya" or "people of the charshiya" for the local word "çarshialinjtë" or "чаршияли", because most of the people working

at the charshiya perceive it as their living place. This shows the intimacy and emotional meaning that the place has for their lives. A similar term "ahl as-souq" (the people of the bazaar / souq) is used by Anika Rabo for the traders of the bazaar of Alepo, where "the people of the market are seen, and see themselves, as epitomizing the values and attitudes of the Aleppo market." (Rabo 2005:4).

There are very few people at the charshiya who have inherited their businesses or shops by their fathers or grandfathers, yet most of them would tell you with nostalgia about the good old times when charshiya used to flourish, and to be full of people who were not just clients, and when the moral of esnaf used to rule. Memories of esnafs merge with a kind of specific Titostalgia. The case of the charshiya of Skopje is extremely interesting, but for purpose of comparison and space I will try to shortly analyze the charshiya as a contested space.

When narrating the history of the charshiya two of my principal informants, Albanians born and raised in Skopje would identify two kinds of realities, the reality of the charchiya, and the reality of bad state politics which try to ruin the charshiya. The reality of the Charshiya corresponded to its good old days, who were to be found deep in a timeless past, up to the 1980ies. The nostalgic account of Xhavit[*] tells about a charshiya which in the past was a well organized place. It was a place of handicraft production and esnaf moral ruled. I was curious to know the meaning of esnaf. Knowing the story of esnaf – guild organization that survived up to the beginning of 20th century, I was surprised to listen people talking about them in 2007, and still in 2011. Esnaf in this use did not mean the guild organization as such. Actually because the artisans members of esnaf organization were a kind of middle strata of society, the word esnaf took a cultural meaning for belonging to "good families" families of people which worked honorable professions and behaved according to the moral codes of esnaf organizations. The moral laws of esnafs were written in the inner regulations of each organization. Most of them originated from religious codes of behavior and were almost identical among both, Christian Orthodox and Muslim esnafs. In the historical ottoman past of esnafs, the artisan who would break the moral code of esnaf would not only be expulsed from the organization, but could be suited in the local court (sheri) of the city or town (kasaba). In modern times at the charshiya of Skopje, esnaf were called the old artisans even though they were not related to any such organization. The essence of esnaf was the handicraft production and the behavior according to the moral of esnaf. The contemporary and yet old meaning of the moral of esnaf includes the concept of honesty and hardworking. To be esnaf means to produce your own commodities in a honest way, to not cheat the quality of production for the purpose of gains, to not cheat of prices even when the quality of goods was guaranteed, to respect the clients, and never lie to them, even when they were occasional. A good esnaf knows how to attract clients in an honest way, and this is important, because, in the words of my informants

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[*] I use pseudonyms instead of real names, even though my informants have no problem with telling the real names.

"to have clients does not mean only a good gain and profit. It means security and cohesion for the society. If clients are happy with your work, there will be more work to be done, the demand would increase, and more places of work will be opened". Esnafs do compete with each other, but in a honest way. They never try to "thieve" the clients of each other, and when it happens that the client want to change artisan, they make sure to not let him talk bad words for their colleagues. Not only the artisan is esnaf, but the client is esnaf as well. A client-esnaf never cheats in business, and if he/she is not happy with the deal, he should openly express his / her discontent. If he / she wants to break the relationship, he / she should explain well why is doing it, without blaming the former partner, otherwise he would not be a trustable client and other artisans would avoid him / her. The artisans who were not perceived as hardworkers, or who were perceived as lazy (dembel) were not welcomed by the other artisans. He would have less clients and would close the shop. Differences in ethnicity and religion are not important for the moral of esnaf. According to my informants, it is true that the modernization of the way of life made it difficult for some handicrafts to survive, but there was still room for other modern handicrafts to exist. But the moral of esnaf died out because of what were perceived as bad state politics towards the charshiya.

The head of the organization "Esnaf", which was established in 2006, said that there were plenty of work for artisans during former Yugoslavia, as the demand for handmade items produced at the charshiya, as bootees, jewelries, carpets, traditional clothes still in use for many villagers, items made of iron and copper, and so on was very high. The esnafs (the artisans with their specific moral code) were ruling the charshiya up to the 80ies. Even some state enterprises like Jugokoža (Yugoleather) were based at the charshiya, because of the importance of the charshiya as a trade center and a center of production. The period of Tito's rule is described by my informants as a period of bloom for the charshiya. Not only the handicraft production and trade was blooming, but during his period at the charshiya started to be build a shopping centre which was planned to be the biggest one in all Yugoslavia. The charshiya was charming for most of the inhabitants of Skopje, who would not start their days elsewhere but at the cafeterias of the charshiya. "You see this place, it is almost empty" – told to me one of the bar owners at the bezisten (the former bazaar for luxury items). "If you would have come here in the 70ies, you wouldn't have the chance to find a free place at this hour of afternoon at all the bars and cafeterias of the charshiya. It used to be so full that you wouldn't find a place where to throw even an apple (nuk kishe me gjet vend me hedh asnji kokërr moll)".

The owners of the restorant Bratstvo at the charshiya are Albanians (they are brothers). Their rhetoric when talking about the political situation in Macedonia, takes from time to time strong Albanian nationalist nuances. The music at their restaurant is exclusively Albanian folk music from Macedonia and Kosovo, and is sometimes disturbingly high, from morning to afternoon, when they close. They do it on purpose, as a kind of demonstrating their Albanianess. Yet they never thought to change the name of their restaurant. The first thing one notice is the photo of the owners with

Montenegrin prime minister of the time Milo Djukanović and Macedonian prime minister Vlado Bučkovski in 2006.

"My father bought the shop in early seventies" – told me Arben. "He had just started to run the restaurant, when Tito visited Skopje. The people who were with him told him that the owner was Albanian who just opened the restaurant. So Tito decided to have lunch at our restaurant, and had a long conversation with my father. At the end he told to everyone: "This is the real unity and brotherhood (bratstvo i jedinstvo) I am talking about". My father was so honoured that Tito decided to have lunch at his restaurant and to have a conversation with him that he decided to call the restaurant "Bratstvo". Tito is the godfather of our restaurant, this is a historical fact and we are proud of this. We would never change the name of our restaurant. Tito even wrote about this at his diary, and this is the reason why Milo Djukanović decided as well to have lunch here. He has read about it and said to us that this was the first thing that he wanted to do when visiting Skopje, going to all the places where Tito went during that visit".

If one would directly ask Albanians in Macedonia how they remember Tito's period, Tito himself, Tito's politics and so on, she would get as response negative answers. Tito was just like the other Slavic leaders, antialbanian, colonialist, and in some cases even chauvinist.[8] Yet, if one lets the conversation to go on, their memories strip from the actual political influences and feelings of marginality, and most of the people narrate nostalgically their daily life which under Tito's rule seems to have been much better than after his rule. This is why I call it a specific Titostalgia: it is not clearly articulated, it seems to be unvoiced and implicit, and it is heavily influenced by ethnic conflicts of the post Tito and post socialist period. This nostalgia goes hand in hand with the nostalgia of esnaf moral order, but there is no specifically expressed nostalgia of Ottoman times.

The charshiya became a clearly contested space especially after student protests in Kosovo in 1981. My informants, mostly Albanians, say that the fear from Albanian irredentism had more effects in Macedonia than in Serbia.[9] Many teachers or workers of administration who were Albanians and suspected as irredentists got fired. But since there was a lot of demand for the artefacts produced at the charshiya, many masters started to employ them. Muedin, the chair of organisation Esnaf told me:

"This disturbed the state authorities. The number of Albanian workers at the charshiya was growing, and that meant that Albanians would be more stronger economically". Xhavit, the other informant, said:

"After 1981, most of the crimes that would happen in Skopje would be propagated to have happen at the charshiya. It was not true, but none would

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[8] The reasons for this kind of explanation are various and deserve a specific paper, therefore I will not analyze them here.

[9] I will not deal here with how true are the historical accounts of my informants. Here it is more important to see how different ways of remembering and experiencing history are employed to explain the present.

believe us. One article today, another tomorrow, in the journals, did the effect, and after some years less and less people would come at the charshiya. Many handicraft shops were obliged to change their business purpose. During the 80ies most of my Macedonian friends and colleagues closed and sold their shops, since they would have more incomes opening businesses at their neighbourhoods. One of my best friends and colleagues, a silver worker too, closed his shop by the end of the 80ies. I still remember as if it was yesterday how desperate were both of us that day. – I have to go Xhavit – he said, - there are better opportunities at my neighbourhood. But I am leaving my heart here. Esnafs are dying.".

Muedin told me that the fall of Yugosllavia represented the most difficult period for the charshiya. Most of Macedonian shopowners sold their businesses or gave their shops in rent, and those who were buying or getting the shops in rent were more and more Albanians. "Ethnicity was not important for the moral of esnafs" – said Xhavit – "but bad sate politics and propaganda made it important. Most of Albanians who came recently at the charshiya, came from villages, they have no clue on what is this place, and sell stupid Chinese and Turkish merchancy. They have no idea of what does it mean to be esnaf."[10]

When I asked two Macedonian friends of mine in 2007 on why they didn't went to the charshiya from more than 25 years, they answered that the charshiya was not a secure place. It was the place of Albanians, therefore was a place of drug dealers and mafijosos (the common stereotype about Albanians in Macedonia, Serbia, and elsewhere). In 2007 these were the common perception on "the charshiya of Albanians" and one could hardly hear people talking in Macedonian. For more than 25 years the charshiya was a marginalised space with marginalised people, yet it was the principal public space for most of Albanians, and never lost this quality. The Ohrid Agreement of 2001 was not yet implemented, in the sense to include Albanians in state administration. I could understand the complexity of ethnic situation in Macedonia by only walking at the charshiya and talking to people. Even though marginal, the Charshiya was a mirror of a divided city.

In 2011, only by walking to the known places of the charshiya, it was visible that things had change. The Esnaf organisation of the Old Charshiya of Skopje, had done a formidable job in cooperating with the Ministry of Culture and organise various activities at the charshiya. The Ohrid Agreement part of integrating Albanians at the state administrate had started to implement in 2009 and it increased the communication among Albanians and Macedonians. The number of businesses co – owned by Albanians, Macedonians and Torbeshi was increasing rapidly and more Macedonians are choosing to pass their free time at the restaurants and cafeterias of the charshiya.

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[10] This reflects that the charshiya is not only a contested space between Macedonians and Albanians, but between perceptions of being urban versus the "dull" villagers who are not better even when they are Albanians. This will be analyzed more in details elsewhere.

Both Ministry of Culture and that of Economy are raising their attention towards encouraging the small businesses of the charshiya, especially those of handicraft production. 11

When I listen different stories from the past of the charshiya, stories of handicrafts, esnafs, apprentices, cafeterias full of people, and walk through arrays of the charshiya it is like experiencing those imaginations created from historical readings and postcards. This is the purpose of museums in nature as well, to create an image on the past but what distinguishes the charshiya of Skopje from a museum in nature is that the museum is a tool in hands of politics of identity: frozen in time it gets disembeded not only from the socio-cultural context, but also from the daily experience of its people. While the past experienced at the charshiya of Skopje has no precise historical time, it is a timeless past, yet, it is not static. From a first look, the bazaar of Kruja is older, more "original", while the charshiya of Skopje is more modern. But the bazaar of Kruja, being turned into a museum, decontextualized, disembeded from its populance, transcends no historical and cultural symbolic, while it is quite the contrary to the charshiya of Skopje. And for this reason the charshiya of Skopje is more successful in constructing the image of old – stara – e vjeter than the Bazaar of Kruja is. It is old and yet contemporary. It might be not the only public space in Skopje, and from time to time it might be marginalized, but it is lived and experienced by its people. State politics might have influenced the reality and the perceptions at the charshiya, but they never detached it from the inhabitants, and never altered its quality as public space. Efforts on museumification go also in this direction. Therefore the charshiya of Skopje mirrors not only realities of Macedonian society, but it helps understand the significant difference between Albanian socialism and post-socialism and Yugoslav socialism and Macedonian postsocialism with regards to identity politics, and politics towards small businesses.

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[11] See for example
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Aurora Kamberi, Ph.D. Candidate,
University of Tirana, Faculty of History & Philology ,Head of Archeology, Museums and Tangible Objects Unit , Department of Culture Heritage Strategic Planning, Ministry of Culture, Albania

Albanian national museums: How to overcome their digital gap towards a better national heritage promotion

Abstract

The digital and IT technologies are dominating nowadays our society where even the traditional culture heritage institutions such as the museums are looking forwards to figure out how to use such vast possibilities for a better promotion and visibility. The paper aims to set out the main issues that must be addressed if we are to have a comprehensive understanding of the opportunities for a perspective on digitalized Albania museums as the most important of cultural heritage institutions. Currently the Albanian national museum network account of 14 museums of different typologies which are situated across the country with a total of exposed and in store collections of... objects and artifacts. Most Albanian physical museums now have an online presence, with varying degrees of online information but the paper seek to interlink the promoting cultural heritage variables of museums using IT tools not merely to reproduce existing objects, but to actualize new ones through an interactive and school education environment. Since the digitalization of museums is task that has combined efforts, budgets and research by assessing the national culture policy of Albania so far the paper also aims to explore the opportunities that may be taken by the policy - makers and museum managers in the country on the issue concerned.

Digitalization & on-line accessibility of museums : An   short approach overview

Since we are living in an increasingly digital world even the museums are getting ready to meet the challenges and opportunities of such technology information. The potential of technology to present museum collections in new and important ways now seems limitless.

Since the early 1990s, CD-ROMs and then internet were recognized as useful ways to catalogue and share access to the collections in the world's museums. As technology progresses, the possibilities for virtual access continue to evolve. With one foot in museum education and the other in research, online access to museum collections now takes different forms: from the most basic static catalogue-style image and text (for general visitors), detailed catalogues (for scholars), graphics-heavy browsing features, virtual tours of real spaces, and online exhibitions that don't exist elsewhere.

A set of well-known museums across over the world are experiencing such new approach which bring closer the visitors with its collections through ICT tools. Museum of Modern Art Guggenheimhas a searchable database of selected artworks

from the Guggenheim's permanent collection. Its site currently contains over 700 artworks by nearly 300 artists from the Guggenheim's overall permanent collection of over 7,000 artworks. It invites exploration by proposing 2 featured works and browse by artwork type, but catalogue entries are just text and image. Against this framework could be mentioned The Louvre's databasesas one of the most complete collections of individual databases dedicated to specialized areas in the museum and it's very scholarly. Each has a structure made necessary by the type of object (prints and drawings, for example, is treated separately). Scholars who go to the Louvre in person are given access to the museums's archives with boxes of supplementary material about each object, not all of which is online but it's often mentioned in the bibliography. The Louvre offers 3-D tours of its real spaces as well as imaginary exhibitions mounted just for the web as the Google Art Project allows you to explore some of the world's major museums with street-view technology. The Virtual Museum of Canada (http://www.museevirtuel-virtualmuseum.ca/index-eng.jsp), which begun in 2001, is really more a single space and software that highlights many museums in Canada and provides them with system through which to upload "virtual exhibits". A good idea for a big country with many small museums who might not have strong websites.

Nowadays museums often are challenged how to link their attractions with a higher number of tourists. For example the latest figures from the Association of Leading Visitor Attractions (ALVA) in UK once again underlined the importance of museums to the visitor economy. With the threat of closure hanging overand the following budget cuts, the need of many museums to engage the tourism market has never been stronger. Promotional campaigns featuring iconic museum brands may advocate their importance to the visitor economy, but are hardly sufficient when seeking to generate tourist engagement with the wider sector.

It is already a well-known fact that thedigital engagement is changing habits and behaviours. Tourists increasingly seek out content though a broad range of online channels, such as tablets and smartphones, and interact with this content in a more circular process. This flows from a pre-trip desire for inspiration and planning, through to a post-trip need to share memories and recommendations, and back again

But how can the simple availability of this digital content enable the wider museum sector to engage cultural tourists? .The scholar and museum managers believe that the strategic value of this content is best realized when aggregated and curated alongside similar content from other museums. As well as presenting a sector-wide source, aggregation and curation opens up the possibility of shaping the access and use of content by tourists in more creative ways. Aggregated digitized collections and venue or events content can be curated to fit particular niche tourism interests, thematically linked to tourism locations across the countries or made searchable across a range of potential queries. By promoting and sharing this content in partnership with a range of digital tourism publishers, it could reach target groups of cultural tourists through their most common channels of use.

The potential value of aggregation is currently being explored by Europeana, an access platform for millions of books, paintings, films, museum objects and archival records that have been digitised throughout EuropeAt this framework   the digitising Europe's cultural heritage, making it accessible online and preserving it for future generations is one of the challenges of the Digital Agenda for Europe. The objective is thus to make the collections held by Europe's libraries, museums, galleries and archives and audiovisual archives available online – vast numbers of books, paintings, museum objects, archival records, periodicals and millions of hours of film and video covering the whole of Europe's rich diverse history and culture.

As a single access point to Europe's cultural heritage, Europeana (www.europeana.eu) provides access to culture for all, including for education, work and leisure, and serves as a hub for the creative industries and innovative re-use of cultural material. With the help of ICT, Europeana thus turns Europe's cultural heritage into a lasting asset for citizens and the economy.

At the EU Member state level , the EU commission is encouraged to fuel the policy debate and brings stakeholders together to improve the framework conditions for digitisation and digital preservation through the Commission Recommendation on the digitisation and online accessibility of cultural material and digital preservation of 27 October 2011 . At the same time it monitors progress towards the implementation of the Commission's Recommendation and facilitates the exchange of information and good practices of member states policies and strategies through the Member States' Expert Group on Digitisation and Digital Preservation (MSEG)

 Although there is a high importance on the ICT sometimes digitization of museum collection remains plagued by its long-term viability. Despite everything that digitization can accomplish, there are also some very good reasons to stay out of the digital realm. First, not every collection is worth digitizing. The idea of entire libraries or museums being completely online is a long way off, and many experts say that it will never happen. Successful digital projects are the result of careful evaluation of collections, and the digitization of only those items that will provide the greatest benefit to the user. Another complex issue to face is the copyright that strongly impacts the selection of materials for digitization. Many cultural heritage institutions have chosen to avoid the complexities of copyright law by digitizing materials that have passed into the public domain and are no longer covered by copyright restrictions.

As International Council of Museums state "A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment. – (International Council of Museums, 2007 Statute, article 3, section 1).

The words, "in the service of society and its development" are critical to the modern museum, which has redefined it mission as a populist one, embracing both the educated and uneducated, locals and foreigners, young and old. Since the primary goal for museums today is to provide all visitors with the greatest amount of opportunities

with which to access their information through as many channels as possible, the focus is put on quantity; reaching the largest number of visitors, offering the largest number of interpretive and educational tools (analog and digital), and presenting the largest amount of information that targets as many different audiences as possible. Museums realize that the Internet offers the ideal medium with which to do all this, and consequently they have begun transforming their Web sites , on-line accessibility and digitalization of collections to a tool which is shaping their future.

Albania digital gap with museums: How can overcome to a better promotion of heritage

Albania has been described as the last secret of Europe. Almost unknown internationally, its rich and have a diverse cultural within. Displaying a great deal of national pride, Albania offers tourists and locals alike a plethora of museums which celebrate the nation's finest craftsman and artists, while also delving into its storied history.[1] Albania national museum network account of 14 museums of different typologies which are situated in the coastal and no – coastal area of Albania.The Albania national network of museums consists of fourteen buildings which are situated across the country as follow : Tirana (3) , Krujë (2), Korcë(3) , Berat(2) , Durres(1) , Vlora(1) Shkoder(1) and Saranda(1) .[2] On the other hand there are also even twelve other local museums which are under the administration of local governments but with a low level of promotion , on-line accessibility and visitors . Given that the largest number of tourists arriving in Albania are concentrated in the coastal areas (Durres , Vlora, Saranda , Lezha , Shkodra) the figures shows that only four of national museum or approximately 29 % of them are located there respectively in Durres(1) Shkoder(1) Vlore(1) and Saranda(1).[3] However these national museums still have a lot to do and

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[1] Albania is one of the country which has signed the Varna Declaration ,21 May 2005. Regional Forum on Cultural Corridors of South-East Europe: Common Past and Shared Heritage – A Key for Future Partnership. The conference of Varna is largely based on the works of Professor TodorKrestev and his team in the Faculty of Architecture, Sofia. The first presentation of various projects of Cultural Routes in South-East Europe was held in September 2000, during a conference in Sofia in the context of the campaign of the Council of Europe "Europe, a Common Heritage". From 2000 onwards, Professor Krestev prepared a framework for "cultural corridors" in South-East Europe that was proposed to the conference of heads of state held in May 2005 in Varna. The definition of "cultural corridors" comes from a book by Professor RazvanTheodorescu (1974). See: www.seecorridors.eu.

[2] The museum legal framework in Albania is regulated by the LawNo.9386, dated 04/05/2005"On museums (Official JournalNo.44, Year 2005, page 1594) andDCM(Decision of Council of Ministers)No.775, dated 14/12/2005" On the competences, structure, functionandmanner of meetingandmembers fee   payment ofthe State Commissionof Museums(Official JournalNo.98, Year 2005, page 3123)

[3] The national museums network in Albania is refered as follow :Museum(Tirane); National Gallery of Art (Tirana); Medieval Art Museum(Korce)' GjergjKastrioti -Skenderbeu Museum(Kruje); Ethnographic Museum (Kruje); Archeological Museum (Apolloni- Fier); Archeological

serving as main attractions for culture tourism in Albania.. Since the last percentage of tourist spent their holiday along the coastal line cities of Albania is needed a better link with the blue and culture tourism by transforming museums of these area to the most attracted sights where can tourist can enjoy the national heritage objects .

Meanwhile there are ten of them situated at the   non - coastal areas which account 71% of their total number . In this way a potential growth of cultural tourism market in Albania through the national network of museums must take into account this contextual variable aiming a larger number of different typologies museums in coastal areas where a higher percentage of the tourists is always present. According to the data of Ministry of Culture , Youth and Sports in 2012 about 43 % of the national network of museums(6 of 14) are visited by 124 646 local and foreign tourists .[4] The most visited museum is ranked George Kastrioti– SkanderbegMuseum (with approximately 55,000 visitors) dedicated to our national hero who fought against the Ottoman invasion and in second place is the National History Museum (with approximately 38,318 visitors) .[5] The Ministry of Tourism , Culture, Youth and Sports stated that a total of 4 million tourists   have visited Albania   last year. Howeverthe above mentioned   figures on visitors show that only a total of less than 5 % of them have used museums for cultural tourism purposes(126,646 of 4 milion) . It should be noted that there is a sort of "typological monotony"on the national museums where four are archeological or 30 % of the total number located in Durres, Korca, Fier, Saranda, three or 23 % of them are historical character located in Tirana , Kruja Vlore) , three others or 23 %   are art museums (Tirana, Korca, Berat) ,two or 16 % are ethnographic (Kruja, Berat) and one or 8% is on education located in Korca. In this context a set of several initiatives which have recently undertaken can enrich the museum landscape typollogy and increase on the increasing number and the size of cultural tourism market within the country.[6]

Museum (Tirane), Archeological Museum (Butrint-Sarande) Archeological Museum (Korce); Education Museum (Korce),National Museum of Onufri (Berat) , Ethnographic Museum (Berat); National PhototequeMarubi(Shkoder) , National Independence Museum(Vlore). See http://www.mtkrs.gov.al/web/Muze_385_1.php

[4]See http://www.mtkrs.gov.al/web/Treguesit_statistikore_te_turizmit_30_1.php

[5]On the other hand Albania government has tried   to increase the number of museum visitors through museum ticket price policy as it was promulgated by the DCMNo.776, dated 14/12/2005"On the setting ofreduced price tickets of publicmuseumsforcertain socialcategories(Official JournalNo.98, Year 2005, page 3124) andDecisionNo.411dated01/06/2011forachangeinDCMNo.476dated 14.12.2005 On the setting ofreduced pricetickets of publicmuseumstforcertain socialcategories "(Official JournalNo.87, Year2011,Page3621)

[6]Here could be mentioned the effort to build the Museum of Communism Crimes in Shkodra or Museum Panorama of the Cold War in Porto Palermo, Vlore(See http://time.al/Lajme/4e17bab2ab/Muzeu-i-Kujteses-deshmi-e-krimeve-te-komunizmit.aspx; http://time.al/Lajme/f9eefd99f2/Gati-projekti-ja-si-do-te-jete-muzeu-i-Luftes-se-Ftohte-FOTO-LAJM-.aspx);

Although such opportunity and challenges to boost the culture tourism market in Albania risk the failure if museums not actively meet the changing demands of culture tourist .[7] It means facing the challenges of maximising their provision and use the digital content and information technology which may provide interesting culture package offer compared to physical collections and use the potential to engage tourists outside the parameters of a visit. Almost all nationalmuseums have to generate and gather venue-specific information describing their offer. Thismay include details of events, facilities, services, exhibitions and resources. Made available online, this content is hugely useful information to tourists planning trips, whenever and wherever they are. The "digital gap" promotion of Albania national museums have to overcome by an active promotion campaign on the ground. On the other side any off-line or on-line promotion of national museum network have to assess the previous number of tourist visitor at their sites as well as the diversity of museums activities provided for the holiday seasons. As a need assessment and gap promotion analysis of Albania national museums have to confront with the number and demand requests of domestic and foreign visitors year by year could be found lot of potentials to transform identified challenges and gap into opportunities.

Conclusion

The increasing number of digitalized museums and different on-line accessibility tools to access their best collections ever has essentially transformed the way how museums are promoting their values and attracting visitors.

The main reasons to digitize the museum collections and put them on-line are to enhance access and improve preservation. By increasing number of the museums with a higher and speed on-line accessibility ,it can make their information accessible across over the world and raise the interest of culture tourist to mark the country as a potential tourist destinations . In that case an ICT issue is also seen strongly linked with a public policy approach which want to promote the national heritage and help the local economy.

Although an evaluation process have to precede anydigitization projects regarding the museums since it should move beyond easily quantifiable figures and attempt to determine program's impact on the user.
Perhaps because digitization is relatively new, institutions too often concentrate on technological aspects before deciding its goals. Technology should never drive digital projects. Goals should be determined first, and only then should the appropriate technology be selected in order to meet objectives for a better promotion of culture heritage and increasing on-line accessibility of museums..

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[7]A set of recommendation to improve the role of museums as main actors at culture tourism is presented at the following study :The Transformation of the National History Museum in Tirana . Recommendations and Proposed Next Steps by the Advisory Board, Venice UNESCO Office, Tirana, March 2010, 53 pg, (See also http://unesdoc.unesco.org/images/0018/001876/187628e.pdf

In case of Albania the so-called digital gap at the area of museums have to overcome by setting a clear goal which is important for any new initiative, and digitization is no exception. Simply having a goal that states "we want to make our materials more accessible on the web" is not specific enough without considering: Who will access this collection? What will they be looking for? How will they use it? How many people will use it? How will it be advertised? How will increased use of this material benefit the user and the institution?Digitizing 500, 1,000 or even 100,000 images means nothing if they are low quality, hard to locate in a database, or not interesting to the public..

Another challenge is that digital projects of museum collections are also expensive. At this point no institution has managed to make digitization projects cost-effective, and most attempts to recoup the costs of digital imaging through user fees have failed. The costs for digitization continue even after a project's conclusion, as all digital files require maintenance to ensure that they will readable in the future.

However despite the challenges or any doubts it is a near certainty that digitization's importance and on –line accessibility of the museums will increase exponentially in the future and Albania has to made its choice to face it .

Emilija Apostolova Chalovska, MSc
Institute of Folklore "Marko Cepenkov", Skopje

The Exonarthex of the Church of St. Sophia, Ohrid – Origin, Typology, Influences

Abstract

One of the most characteristic architectural features of the cathedral of Saint Sophia in Ohrid is its exonarthex added on the western side of the older narthex in 1313/14. The exonarthex is often also referred to as the Annex of Gregorius named after its founder, the archbishop Gregorius I (~1300-1320). The building is composed of a portico on ground level and an open gallery above flanked by square massive towers, which at roof level develop into domed structures. The western façade of the exonarthex is particularly representative: its proportion, arrangement of mass versus light, decoration and plastic ornament have deservingly granted it the consideration as one of the most beautiful and harmoniously designed facades of the byzantine legacy in general. There is no immediate model for the exonarthex of Saint Sophia, which characterizes it as a somewhat unique occurrence in byzantine sacral architecture. However, examples exist, although in a moderate number, with which it can be compared in relation to its proportion, design, volume, construction technique or decoration. Thus, the aim of this paper is to refer to the possible origin of the exonarthex of St. Sophia in a stylistical, historical and typological aspect as part of the artistic production of the Byzantine empire of the Palaeologan period (XIII-XIV century), as well as to shed light on possible indirect influences from other civilizations. Namely, beside some monuments of the late byzantine architecture of Constantinople, the exonarthex of St. Sophia has other parallels with monuments of the civil architecture of the same geographical and historical context. The analogies of this famous façade with examples from other, more distant locations are also very interesting: on one hand Venice and the byzantine cultural influence in Western Europe, on the other the oriental Islamic influences which byzantine architecture and decorative art had gradually assimilated from its historical enemy.

Key words: Byzantium, monumental architecture, typology

One of the most characteristic architectural features of the cathedral of Saint Sophia in Ohrid[1] is its exonarthex,[2] which was added on the western side of the original

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[1] The church of St. Sophia in Ohrid is one of the oldest and, undoubtedly, of the most significant protected monuments of culture in the Republic of Macedonia. During its millennial existence its function was often succumbed to change in reference to the political and social circumstances, which inevitably led to changes in its external and internal appearance. Originally built as the cathedral temple of a very important Episcopal seat - the Ohrid Archbishopric, during the Ottoman Empire it was converted into a mosque; then, for a certain period, it was neglected and

narthex in 1313/14. The exonarthex is often also referred to as the Annex of Gregorius, named after its famous noble founder, the archbishop Gregorius I (~1300-1320). The building is composed of a portico on ground level and an open gallery above, two distinct, visually segregated zones. This central structure is flanked by square massive towers, which at roof level develop into domed structures. The western façade of the exonarthex is particularly representative: its proportion, arrangement of mass versus light, decoration and plastic ornament have deservingly granted it the consideration of many as one of the most beautiful and harmoniously designed facades of the byzantine legacy in general – one of its true architectural master-pieces [Коpać, 2008: 35].

The basic intent of the construction of Gregorius's annex was to provide a representative and monumental entry into the older building (fig. 1) necessary for the vast liturgical ceremony characteristic for the cathedral of Ohrid's archbishopric [Коpać, 2008: 33]. The purpose of the exonarthex, including its upper floor, was public, aimed for the use of the civil aristocracy of Ohrid and the archbishopric clergy. The upper floor had access both from the ground level, through a staircase in the southern tower, which rendered the old northern staircase tower of the narthex completely obsolite, as well as a direct, intimate conection with the arhbishop's palace located to the south of the cathedral, through a door in the southern tower.

Apart from these links with the existing surrounding buildings, the architects of the exonarthex had to solve another complicated issue. Namely, the exonarthex had to include in its length not only the existing narthex, thus emphasizing the main, central entrance in the cathedral through it, but also the northern staircase tower (fig. 1), which presented the problem of the (a)symmetrical treatment of the its western façade. The independent, yet harmonious articulation of the two horizontal zones of this façade flanked with two massive lateral towers, as well as the skillfully designed asymetricity of the exonarthex's composition were the ingenious solution to the problem (fig. 2).

In fact, the western façade of the exonarthex develops around a vertical axis, which coincides with the entrance into the narthex at ground level, as well as with the central dome above the narthex[3] and the monumental dome of the naos in the back (fig.

used as a shed; during the Socialist regime it was a monument of culture - a concert hall; whereas today it has once again reclaimed its original use.

St. Sophia dates back to the beginning of the XI century. It was built on an ancient cult location, founded over two older monumental buildings: one perhaps a roman civil basilica, the other an early Christian basilica dating from the grand restoration under the byzantine emperor Justinian I (527-565). Its current layout was created through several construction phases. At first, the church was essentially a three-nave basilica with a transept and a monumental central dome; a two-storey western narthex and a staircase tower located on its northern side.

[2] External or outer *narthex*.

[3] Namely, above the coresponding semi-cylindrical vault of the central compartment of the upper story of the narthex of St. Sophia, during the conservation project of the 1950's while dismantling the wooden roof superstructure, remains of an unknown architectural element were discovered on the western and eastern sides of the narthex vaulting. The remains were covered in fresco-painting which undoubtedly points to a posterior construction of the vault in the central compartment of

3). In the first zone – the ground floor – the axis and the western entrance into the cathedral have been defined by a triple arcade comprised of columns and semicircular arches made of brick, supported on massive pilasters on both sides. To the left and right of this arcade identical double arcades develop in the same manner; whereas the difference in the lengths of the facades of the narthex and exonarthex was settled by adding one more semicircular arch and pilaster on the northern side [Димитрова; Коруновски и Грандаковска, 2013: 1638]. The absence of bases for the used columns is characteristic which, with their relatively small height, as well as the broad pilasters and the abundant use of spoliae, attribute to the ground level of the exonarthex a rather massive feeling. Above the arcade lies a frieze of seventeen blind semicircular niches richly decorated in brickwork façade ornamentation [Ćirić, 2014: 157-159]. The first, ground-level zone of the façade is topped with a characteristic byzantine façade string course made of brick (so called "dog-tooth") on top of which lies an elegant stone rim.

The second horizontal zone is formed by the upper floor gallery whose independent architectural articulation, unlike the one on the ground level, is completely symmetrical. The façade is divided into four identical segments by pilasters, whose mass is lightened by shallow semicircular niches. These pilasters support tall and elegant triple arcades each formed by two elongated and fully segregated columns with bases and capitals. These characteristics make the upper half of the façade appear lighter, airy, and transparent. Above the arcade, along the whole length of the façade, lies the founder's dedicative inscription executed in brick as a specific decorative element. Lastly, the façade is topped, again, with the same brick "dog-tooth" decorative cornice which frames the whole composition.

Beside the different treatment of the two distinct zones of this façade (symmetrical and light on the upper level, asymmetrical and massive at ground level), with the help of the decorative elements, the quality of the used material, and the architectural features (columns, arcades, pilasters, niches), the architects managed to create an extraordinary harmonious piece. Unfortunately, the entire composition of the

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the narthex, whereas the original architectural design incorporated a different construction feature. Defining the exact sort of construction element which originally towered above the central part of the narthex has presented a source of dilema and polemics amongst byzantologists for many years. Opinions vary from a bell-tower [Schellewald, 1986: 162-165], a blind dome set upon a short drum [Чипан, 1996: 121], to a blind dome without a drum, according to Cvetan Grozdanov. A logical explanation has been provided by Sasho Korunovski, who analyzing above all the actual remains reached the conclusion that pandantives originally existed in the angles of the square compartment, today inexistant along with the substructure of arches upon which they rested, a proof of which are the arched endings of the remains on both the eastern as well as the western wall. The existance of pandantives excludes the possibility of erecting a tower above the central compartment of the narthex, pointing more likely to a dome or blind dome upon a drum of unknown height and characteristics [Коруновски, 2000: 145-149].

western elevation of the exonarthex has been altered, since the domes above the narthex and naos are missing, resulting in an incomplete impression (fig. 3).[4]

In contrast to the asymmetrical composition of the central part of the western façade, whose design is a result of the location and the conditions of the existing building, the lateral towers are of a strictly symmetrical concept, balancing the entire composition (fig. 4). The elements on their facades develop around a central vertical axis. Alike the western façade, the towers also have a massive ground level zone and a lighter and more developed upper area articulated with representative biforas set inside larger semi-circular niches. As far as the materialization of the façade is concerned, the towers are almost entirely comprised of opus cloisonné building technique, a dominant local element of architectural vocabulary[5] which emphasizes the effect of solidness and mass in contrast with the central façade, predominantly elaborated in brick and only partial use of stone. At roof level, the towers develop into domes supported upon elongated octagonal drums whose sides are articulated with recessed brickwork niches and whose angles are emphasized by engaged semicircular stone half-colonnettes which represent a direct analogy with the other master-pieces of the Palaeologan period built previously in Ohrid – at the end of the XIII century – the churches of the Virgin Perivleptos and St. John Kaneo (fig. 5). Other similarities with these Palaeologan churches are the used decorative elements, such as the continuous longitudinal Z and S shaped meanders, or the ornamentation in opus reticulatum.

There is no immediate model for the exonarthex of Saint Sophia which characterizes it as a somewhat unique occurrence in the byzantine sacral architecture. However, few examples exist with which it can be compared in relation to its proportion, design, volume, construction technique or decoration. The most prominent analogies exist with the church of St. Theodore (Vefa Kilise mosque) in Constantinople (fig. 6), whose courtyard portico of the exonarthex was posteriorly added to the original building dating from the middle byzantine period.[6] The exonarthex' western façade is comprised of triple arcades supported on pilasters similar to the ground level of the exonarthex of St. Sophia in Ohrid. Another element which unifies the architecture of both exonarthexes is the elaboration of the pilasters with shallow semicircular niches [Коруновски и Димитрова, 2006: 108] which can also be found in the southern church of the Constantine Lips monastery complex in Constantinople (Feneri Isa mosque)

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[4] The cathedral of St. Sophia was converted into a mosque at an as yet undefined moment in the 15-16th century, after the definite Ottoman occupation of Ohrid in 1395. The transformation of the church for the requirements of the new religion was thorough and precise: the transept and the central dome were taken down and replaced with semi-cylindrical vaults; today's northern porch was erected; a minaret was constructed over the northern tower of the exonarthex. The transformation continued with the same vigour in the church's interior.

[5] The opus cloisonné is typical for the historic territory of the Ohrid archbishopric: Macedonia and Epirus. In that sense, Boris Chipan even names it opus macedonicum [Чипан, 1996: 49-51].

[6] The original church was composed of a *naos* in the form of an inscribed cross (cross-in-square solution) with a developed presbytery space and a narthex on the western side.

dating from the end of the XIII century [Кораћ и Шупут, 1998: 287-289] as a typical architectural feature of the building tradition of the late byzantine period [Bogdanović, 2011: 239-240]. Although St. Theodore's exonarthex does not have a second floor, the intention for a vertical division of the frontal façade into two distinct horizontal zones is well visible, with the insertion of a protruding stone cornice. At roof level, three domes develop in a symmetrical fashion. The central dome is located upon the vertical axis of the façade which symmetrically, geometrically, and harmoniously divides the masses.

The architectural concept of separate façade zones, apart from St. Theodore, is also characteristic for other works of the Constantinopolitan region such as Christ Chora (Kahrie mosque) and the southern chapel of the Virgin Pammakaristos (Fethie mosque) both dating from the beginning of the 14th century [Кораћ, 2008: 32-34]. The monastery of Christ Chora (fig. 8), reconstructed by Theodore Metochite, is one of the most impressive architectural works of the byzantine capital under the Palaeologan dynasty. The fourteen century annex (c.1316-1321) comprises a burial chapel (Parekklesion) for the socially established founder located on the southern side and a closed portico - exonarthex on the western side of the original older naos[7] which together form a unified enveloping ambulatory surrounding the naos in the shape of the cyrilic letter Г. Two domes develop above the exonarthex and one above the parekklesion, without any pretension for achieving symmetry and harmony in the overall composition [Кораћ и Шупут, 1998: 292-293].

The southern chapel (Parekklesion) of the church of the Virgin Pammakaristos (fig. 7) has been dated to c. 1310 according to the long inscription in brick along its southern facade.[8] The chapel represents an endowment of Maria, widow of Michail Tarchaniote. The concept of the church is once again an inscibed cross with a central dome set upon piers and a tri-partite sanctuary; while on the western side the naos is complemented by a two story narthex with two domes above its side compartments. The southern and the eastern facades of the chapel are designed in the typical Palaeologan manner, with distinct horizontal zones – three on the southern façade – with an independent articulation divided by carved stone cornices. In a vertical sense, the axis of the central and southern domes has been emphasized by the positioning of triforas in the second and third zones and blind arches at ground level. The façade is framed by a double "dog-tooth" cornice [Кораћ и Шупут, 1998: 289-292].

From these examples of the late-byzantine period one can sense the idea of a harmonious division of the facades which arrived in Ohrid with its noble founder, the archbishop Gregorius I, and achieved its grand masterpiece on the western façade of the exonarthex of the cathedral of St. Sophia. In addition to the articulation of the central body of the building, the exonarthex can be related to the contemporary Constantinople

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[7] The *naos* is shaped as an inscribed cross with a dominant central dome: a central core of the church complemented with the 14th century annexes.

[8] The existence of a decorative founder's inscription in brick is yet another indicative characteristic of both the southern Parekklesion of the Virgin Pammakaristos church in Constantinople and the exonarthex of St. Sophia in Ohrid.

churches under Palaeologan rule in regards with another of its characteristic features today unfortunately lost, which is its multi-domed system. Namely, the original composition before the ottoman reconstruction of St. Sophia comprising four domes (fig. 3) visible from the western side – two above the exonarthex, one above the narthex, and the dominant central dome above the transept in the naos – is an analogue solution with the multi-domed structures of Christ Chora and St. Theodore in Constantinople which leads us to the conclusion that, typologically, the exonarthex of St. Sophia undoubtedly follows Constantinopolitan forms [Коруновски и Димитрова, 2006: 110], surely in correlation with the above mentioned prominent previously erected monuments in Ohrid under Palaeologan rule.

Furthermore, apart from the examples of sacral architecture, parallels can be drawn with some civil buildings from the capital such as the late byzantine Palace of Constantine Porfyrogenetos (today known as Tekfur Sarayi) built as an annex to the imperial palace Vlacherna towards the end of the XIII century [Коруновски и Димитрова, 2006: 107],[9] whose so-called "façade-portico" represents a typical architectural feature of the Palaeologan era (fig. 9). The main characteristic of the façade-portico is the separate articulation of each floor through an independent rhythm of openings, asymmetrical solutions, and plastic decoration using pilasters, columns, arches, niches etc. [Коруновски; Димитрова, 2006: 107-108] or in other words, a relation of the detail with the whole composition which surpasses the rigid academic values of symmetry and rhythm [Кораћ, 2008: 34]. The "façade-portico" is an architectural feature whose roots can be traced to the open porches and porticos which, although sporadically, have formed part of the structure of byzantine sacral architecture since its beginnings. The closest example in the context of St. Sophia's exonarthex are the open porches (porticos) which formed part of the original design of Ohrid's cathedral, located on its northern, southern and western side.

Last but not least, a very interesting analogy of the famous Ohrid exonarthex can be found on a very different and remote geographical location: Venice. Varied sources[10] have related the western façade of St. Sophia's exonarthex with some of the medieval inns of Venice, such as the Fondaco dei Turchi, Fondaco degli Arabi, and Fondaco dei Tedeschi. The appearance of the fondaco[11] as a building type is a

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[9] The Palace of the Porfyrogenetos was commissioned by Constantine, the third son of Michael VIII Palaeologus, and dates between 1261 and 1291.

[10] Forlati, Brandi and Froidevaux, 1953: 5.

[11] By the twelfth century, Western European merchants were trading in Muslim markets where they encountered the *funduq*. Derived from the Greek word *pandocheion*, meaning "accepting all comers", the funduq was established in the Islamic states as lodging for travelers and their goods, including merchants, pilgrims, and their families. The use of the European translation of the word fondaco, describing the available hostels which acted to "accommodate, regulate, and segregate" the European Christian merchant community within Muslim authority, eventually displaced the use of the word funduq and even the typology of the funduq used by Muslims within Muslim culture [Constable, 2003: 8-11]. Additionally, in Venetian signage, the fondaco is referred to as *fontego*.

consequence of the position and influence of the Venetian republic in the eastern Mediterranean and the trade routes and connections with the developed Islamic ports in the late medieval period. This vast commerce system required accommodation (inns, caravan sarayi) both for the Venetian merchants in the east, as well as for the oriental merchants in Venice itself. Consequently, the typology of the fondaco developed from the oriental funduq based on the needs of the Islamic merchant, thus carrying a vast variety of oriental features and characteristics.[12] Therefore, the similarities between the exonarthex of St. Sophia and examples of this architectural type in Venice, especially the Fondaco dei Turchi, lead to possible Islamic i.e. oriental influences in the architecture of Ohrid's cathedral annex such is the pseudo-kufi style present in many forms of the contemporary byzantine artistic expression and ornamental articulation [Pedone & Catone, 2013: 121-125].

However, further research points to a different descent of this famous Venetian monument. Namely, the Fondaco dei Turchi (fig. 10) is actually a palace built on the Grand Canal in 1309 as one of multiple residences of the influential family Pesaro [Emmons, 2004: 2].[13] After a few turbulent centuries in which it passed from one owner to another [Schulz, 1997: 150-152], in 1621 it was rented to the Turkish merchants to serve as their fondaco for trade with the Ottoman Empire, a circumstance which gave the palace its current denomination.

The almost absolute coincidence of the period of construction of the exonarthex of Ohrid's cathedral (1313-1314) and the Venetian palace of the Pesaro (1309) completely discards any direct influence which these two monuments could have had on one another, whereas the analogy in the composition and the proportional

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[12] The first fondaco in early thirteenth century Venice was the Fondaco dei Tedeschi, an acknowledged transplant of form, regulations, and purpose "from a Muslim into a Christian context" [Constable, 2003: 315].

[13] In the early part of the thirteenth century, Giacomo Palmieri de Pesaro sought refuge in Venice and established the presence of the Pesaro family within the structure of the city, so much so that at least one Pesaro rose to the role of Doge. Thus, when Angelo Pesaro wished to construct a private residence on the Grand Canal in 1309, the future Fondaco dei Turchi joined the four or more other palazzi owned by the Pesaro family in Venice. Once the palazzo passed out of the hands of the Pesaro family in 1381 (against the will of Angelo Pesaro), the city was able to use the palace to court the Duke of Ferrara, Nicholas II, who had been soliciting the city for a residence since 1364. The palazzo was granted to the Duke, along with 10,000 ducats of gold, by the Senate in response to the alignment of Ferrara with Venice against Genoa and Padua over Chioggia. Venice, thus, controlled Ferrara and the lion's paw was firmly planted in yet another area of the terra firma. For the next two hundred and twenty years (1381-1601), the palace became a symbol of the city's relationship with the terra firma as it was sequestered by the city in three instances of Ferrara rebelling or aligning itself with enemies of the republic. In each of the three negotiations of peace, the restitution of the palace was a condition of peace. During the 1482-1484 war between Ferrara and Venice and the second sequestering of the palazzo, the republic, in a show of power, turned the palazzo over to Roberto Sanseverino, head of the army over the terra firma, to serve as his lodgings [Gruyer, 1976: 390-394].

analysis of their frontal façades (fig. 11) undoubtedly point to a common root for both buildings despite the significant geographical distance which separates them. Without any doubt, the common ancestor for these two monumental edifices is the Byzantine Empire. After the Fourth Crusade and the take of Constantinople in 1204, Byzantium was systematically divided into a new system of states according to the Crusaders' internal agreement. Ohrid and Macedonia's south-eastern region formed part of the Latin kingdom of Thessaloniki under Baldwin of Flanders [Панов, 2000: 470]. Most of the coastal area and the important ports belonged to Venice which subsequently became the largest colonial force in the east, taking control of the Adriatic, the Ionian and the Aegean seas [Острогорски, 1959: 396-397], a prime in the eastern Mediterranean which the republic kept even after the re-conquest of Constantinople in 1261. It is precisely this elongated presence of the Venetian republic in the major urban centers of Byzantium [Laiou, 1995: 75] which explains the import of cultural influence, style, and material goods and artifacts from the east into Western Europe as a result of which an important shift will occur in architecture and art, marking the beginning of the Renaissance on Italy's territory [Papastavrou, 2010: 183-184].

Therefore, the similarity between these two seemingly incompatible buildings - one a civil palace in Venice, the other an exonarthex for the cathedral of an important byzantine archbishopric seat - is not surprising at all. The symmetrical disposition of masses around a central vertical axis and massive lateral towers which rise above the central façade divided into two separate and independent horizontal strips – a portico at ground level and a gallery on the upper level (fig. 11) – as well as certain similarities in the craftsmanship of the columns, capitals, and other details of the façade decoration (fig. 12); all these common characteristics speak to us of the provenance of this architecture in the façades-portico and the important Constantinopolitan churches of the Palaeologan period (XIII-XIV century), and through this final phase in Byzantium's historic development, of the empire's millennial architectonic, artistic, and cultural tradition.

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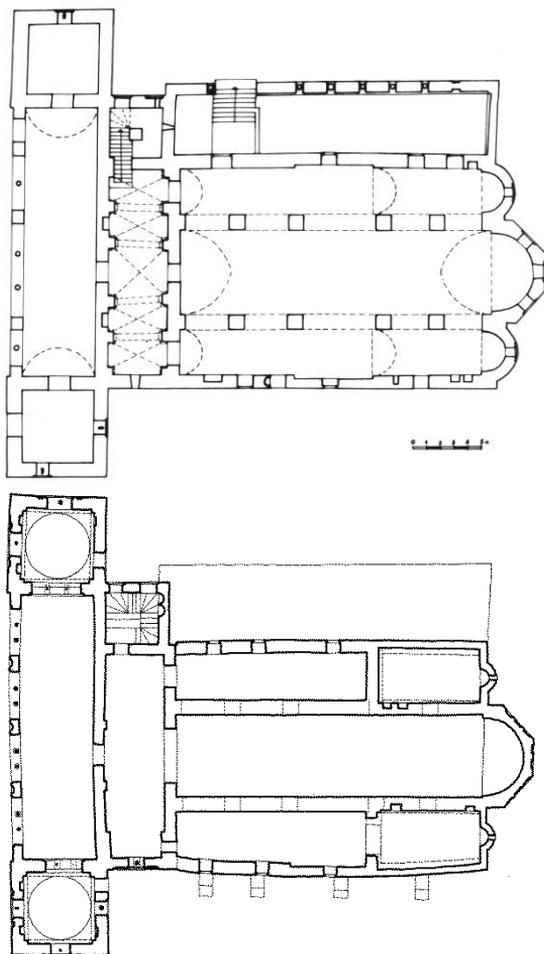
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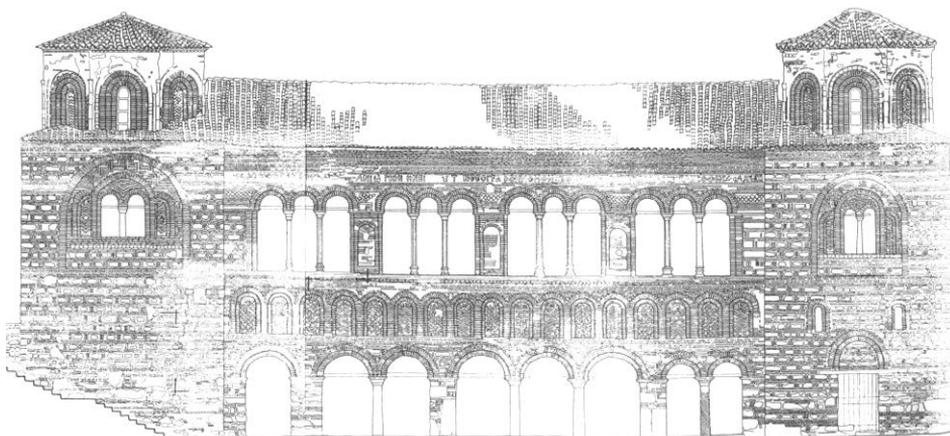
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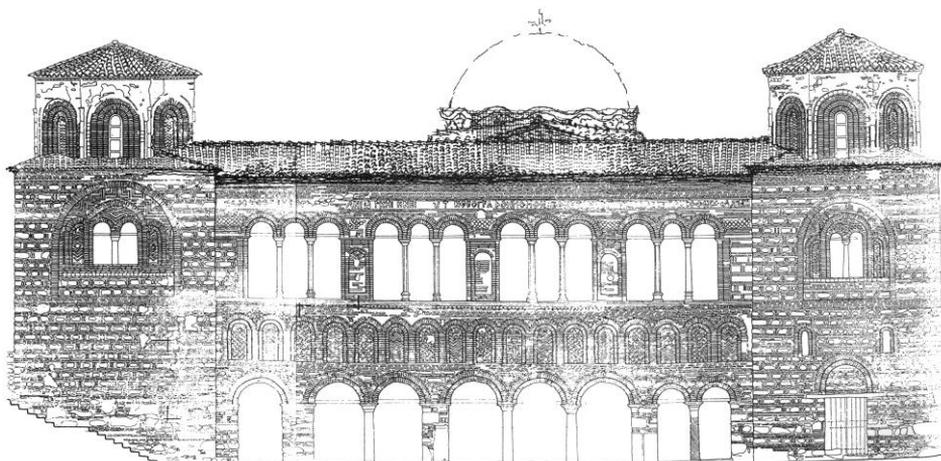
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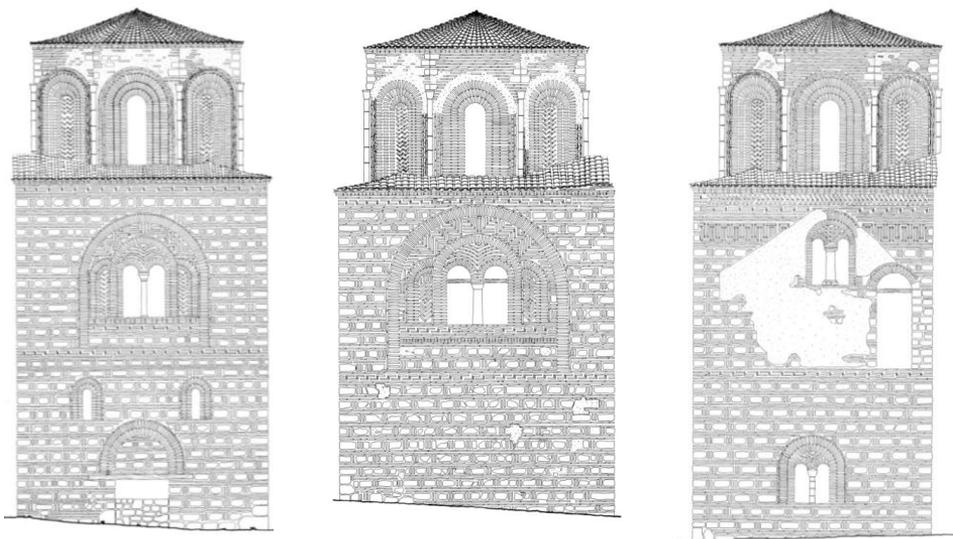
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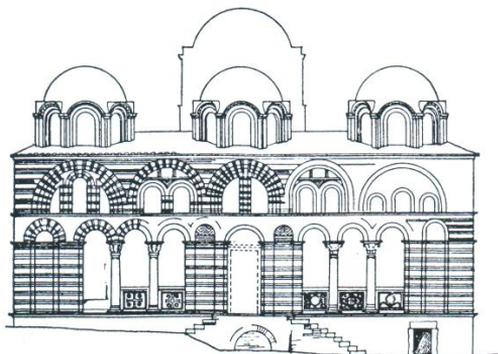
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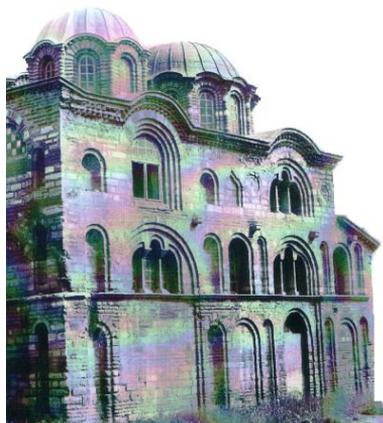
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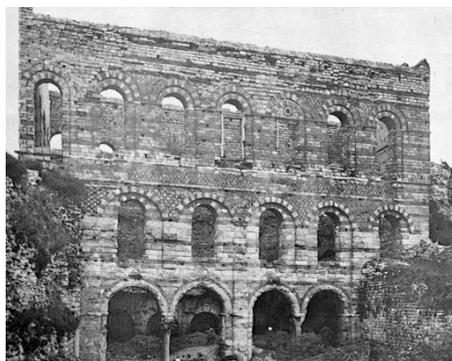
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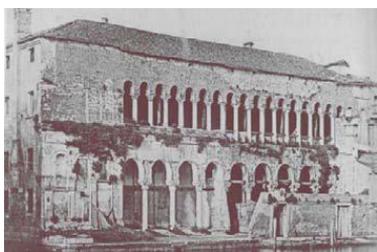
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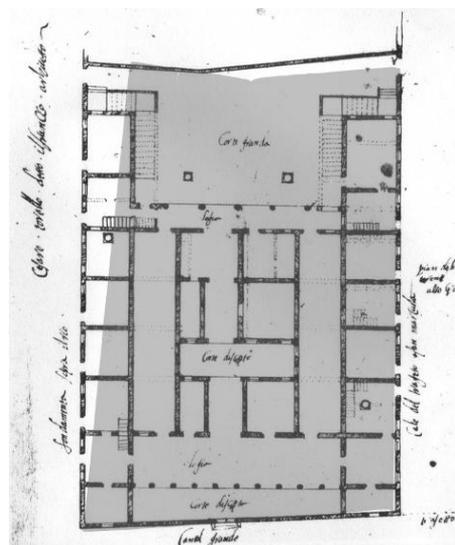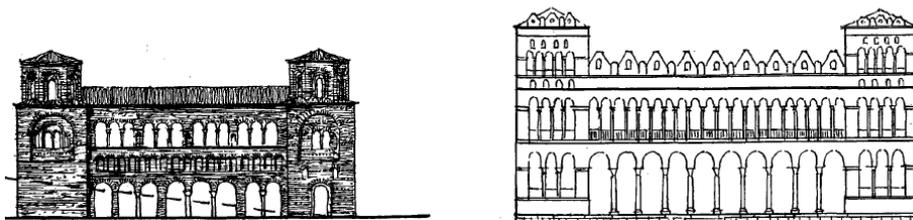
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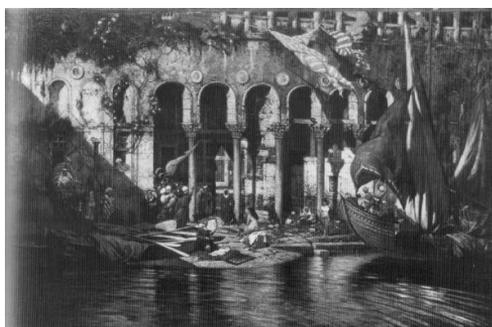
Fig. 12

Eyvazova Yegana Muhammad, Doctor of Philosophy, docent
Azerbaijan State University of Culture and Arts

Digitalization as a modern form of cultural heritage

Keywords: cultural heritage, information, digital heritage, security, multimedia

Informativeness is - one of the major events of global social transformation process. In the modern society as a result of informativeness the collection of information and cultural events itself is measured as the accumulation of cultural events. This makes it possible to talk about the cultural event. In all times the protection of cultural heritage is one of the most topical and controversial issues of society. The main argument that makes it problematic consists of what and how to protect. Not all of the information produced in society can be considered necessary from the socail point of view. However it doesn't mean that there is no need to maintain that information. This information can be useful for the future. Thus, creation of a cultural foundation is one of the most important tasks. The transformation of cultural samples is defined as a mutual actifity of information. According to time coordinates there are two types of information contacts, such as synchronic and diachronic. The synchronic information contact means the opportunity to determine the feedback between subject and object within one interval. The diachronic information contact is considered to transmit information from current generation to the next generation. The diachronic information should be considered as the specific mechanism of summing and transmission of social experience. Without this mechanism the transmission of culture is impossible. The diachronic information contact is the foundation of cultural transmission, each generation adds their new knowledge and experience to the collected wealth.

Each cultural fact should be considered as information. Information flood provides the efficiency of cultural transmission. Special sociocultural systems are involved in this mission in order to gather the cultural heritage into one place and through protecting it, transmit it to the future generations. The role of modern information technologies in this area is of great importance. The programs "Memory of the World", "Information for All" implemented by "UNESCO" directly gathering on information carriers of cultural heritage are aimed at its protection. The main purpose of compiling the document called "Charter on the protection of digital heritage" by UNESCO dated October 15, 2003 is to provide the protection of cultural heritage in a new and a more modern way. This fact also proves the formation of "digital heritage" phenomenon. There are several advantages of digital cultural heritage formation, the most important of which is the fact that it becomes the property of mankind. Such an event has already been predicted in the world cultural history of ideas. Since the middle of last century an American philosopher Alvin Toffler feelning that cultural system of rapid development of new technologies is accompanied by serious changes in his work "The third wave" written in 1980 predicted in advance that computer network that

connects people in a cultural way will have more advantages than television. (1.). As a diversity of information technologies multimedia also significantly influences the quality of culture and cultural space. Taken literally, multimedia which means "many environments" is a new level of information processing. Thanks to this technology the cultural environment qualitatively changing is getting more modern form. Thus, multimedia resources crossing geographical boundaries, places which changed the quality of network and systems in communication, provide the activation of information exchange. This, consequently, eliminating the boundaries between the center and the province opens up the opportunity for integration of people into cultural processes. For example, national cultures that are developing in parallel nowadays, as a result of interaction of media network have the opportunity to demonstrate their cultural heritage. In this regard, cultural heritage networks are starting to appear, however "center-province" paradigm is getting a modern call. It is known from the history that new artistic directions appear exactly in centers. All of the creative personalities head to centers in order to master new technologies. In the modern day, based on multimedia and electronic networking system, anyone at any time, and any place has the ability to obtain information on issues related to cultural heritage. In the modern day, when technologism covers all the areas of life activities, culture and art also benefits from modern technology services. Digitalization of cultural heritage forms one of the directions of multimedia. The dream of the previous generation "to bring together all the knowledge" today is becoming a reality. Instead of centralized collections distribution networks are organized, so that the digitalized version of collections becomes accessible and understandable for everyone. European Union countries actively joining the process of digitizing cultural heritage through a global network created the opportunity to get acquainted with it. We can make such a conclusion from this, that multimedia technologies have changed the technological nature of creation of cultural heritage and its promotion function. In modern conditions the formation of global culture history puts onto the ground the reality of the collective memory that will create an opportunity to get acquainted with the unique works of great cultures, and cultures which are a little known to us. The idea "the general experience of co-existence of people" makes the essence of the theory "collective memory" created by the French sociologist Maurice Halbvaks (2.). This theory substantiating the formation of electronic culture that is a new type of culture from the theoretical and methodological point of view made it real in practice. All of these processes led to the manifestation of the problem of preservation of digital cultural heritage. The transmission to digital form (digitalization) of all types (audiovisual, text, etc.) of information that belong to cultural heritage is one of the methods that allow to transmit this information to the next generations according to place and time. Azerbaijan that has integrated into world information system has also digitalized its cultural heritage and is taking the first steps into the access to global network. The digitalization of exhibits in the National History Museum of Azerbaijan, the electronic versions of manuscripts obtained by the Institute of Manuscripts named after M.Fizuli (by ANAS) from world museums and libraries, the creation of digital

collections of intangible cultural heritage are in the list of works carried out in this direction. The so called contract "Restoration and digitization of manuscripts in 2015-2016 years" signed on June 2, 2014 between Heydar Aliyev Foundation and the Vatican Apostolic Library, is oneof such projects. These facts prove that the priority of the protection of cultural heritage is based on multimedia system in Azerbaijan.

Thus, the analysis make it possible to treat the digital cultural heritage as a direction of the process of globalization of cultures. The digitalization of cultural heritage is of great importance as a modern form of its protection.

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Dr. Aliyeva Habiba Mirpasha kizi
Epigraph, Deputy director of National Museum of History of Azerbaijan

Role and problems of museums in cultural heritage preservation

Key words: cultural heritage, virtual museum

Introduction

The territory of Azerbaijan is rich with archeological monuments testifying to the fact that our country is one of the most ancient cradles of civilization. Apart from strategic importance of the passage of one of the mainlines of the Great Silk Road in Azerbaijan as well as its rich natural resources of region which was so important and necessary for human life and dwelling there. There is in the territory in defferent periods of history were built   architectural monumens of pre- Islamic including Islamic architectural ones which testify to the occurence of essential material and cultural heritage of humanity in Azerbaijan and Azerbaijan people possesed rich cultural hertitage to popularise it.

Northern and southern parts of Azerbaijan from the most ancient times have passed various degrees of development. Very ancient and rich art of Azerbaijan, as well as history of our great people in the form of a part of general Turkic people cultures has reached nowadays. The first rock paintings of Kobustan and Gyamikaya, art ceramics of the Caucasian Albania, metal products, art glassware and   carving, medieval Tabriz miniature art, the motley carpets, pleasing eyes silk fabrics and embroideries, glazing art, art of wood engraving - «shebeke», the refined jewels, works of art prove highly developed   art heritage of Azerbaijan.

Some part of the ancient architectural monuments of the former Soviet period in 70s (1920-1991) were destroyed and part   of the above-mentioned material cultural samples reached until now.This period the atheist heads of state   being against of religion created the convinient conditions for destruction of monuments as well as to them into warehouses. However, the process of restoration of architectural monuments of Azerbaijan has recently reached the highest level and made successful headway. Namely, the restoration of museums regarding ancient and middle ages history located in   historical places in the Republic of Azerbaijan was widely spead after the achievement of independence of Azerbaijan in 1991.

In March 2000 been approved "Law on the museums" in Parliament to protection of cultural heritage for the previous civilization in Azerbaijan by Mr. Heydar Aliyev, President of the Republic of Azerbaijan. It was a basic principle of state policy support the activity for the museum as the "national wealth of museums is supported by government for protection of Artifacts.

Since 1920, have been launched operation of a number of the museums in the capital of Azerbaijan Baku, including many other regions. At present,   around 180

museums operate in Azerbaijan. Museums in Azerbaijan can be divided into the following groups:

- Museums of History and Reserves
- Art Museums and Galleries
- Literature and Theatre-Music Museums
- Memorial Museums
- Different specialized museums

The first Azerbaijan museum was established in Baku, 1920. Azerbaijan History Museum is located in a famous palace, of Baku millionaire, entrepreneur Haji Zeynalabdin Taghiyev. Furthermore, it raises no curiosity that National Azerbaijan History Museum is called "museum into museum". Tagiyev's estate was passed to the Council of People's Commissars (Council of Ministers) until the 50s. Notwithstanding the narrowing of the range of exposition and reductions in numbers of staff at the beginning of World War II, the Museum did not close; it directed its work to strengthening archaeological investigation in the country. In those years the Museum's archaeologists carried out archaeological investigation works in Gobustan, Ganja, Mingechevir, Qabala etc. but specific tasks like organising expositions and working on the collection were confined to the shadows. The Museum was returned to the Tagiyev estate in 1953 and finally opened its doors to visitors with a new exposition in March, 1956. This marked a new stage in the Museum's work.

At the end of the nineteenth century, the head archchitect of the city of Baku in the early twentieth century who was oil entrepreneur of the period on the basis of the project J.Qoslavskiy H.Z.Tagiyev his property built in 1895-1901.This property since 1920 operating as the National Museum of Azerbaijan History.The three-storey mansion with 101 rooms, which foster the unity of East and West architecture.There is currently a great exposition of Azerbaijan in accordance with internatinal standards, reflecting the history, funding, exhibition, conference hall, study rooms and H.Z.Tagiyev for the conduct of scientific research activity in the memorial house-museum (1).

Azerbaijan National Museum of History exhibits more than 300 thousands of objects they are preserved and displayed there.in addition to the museum, as well as hundreds of scientists, carrying out scientific research work detailed information about the history of the Azerbaijani people. The museum pieces', object from Azerbaijan National History Museum within its 90s activity including were archaeological, ethnographic, numismatic, epigraphic materials were exhibited in Russia and many European countries (2).

A unique monument of architecture of XIX century the building where is museum located was in need of restoration.The president of the Republic of Azerbaijan Ilham Aliyev gave instructions on the restoration and preservation of historical arcitectural monuments in 2004. And in accordance with that decree the building where is National Museum of History of Azerbaijan of ANAS located and as well as which was a palace of prominent oil entrepreneur, philanthropist Haji Zeynalabdin Tagiyev (1838-1924) and 1895-1901 years of construction of the palace along with

restoraion of premises including reconstruction, re-exposition of museum premises which should have been required to high modern standards (3).

As well as other well-known architectural monuments in Baku, Azerbaijan National Art Museum.One of the architectural monuments of the museum in 1888 the city was built by the project of a former civil engineer Amanli NA Fonder Nonnenin (4). Nowadays, in the Museum of literature named after Nizami Ganjavi in 1915 it increased its premise and has a second floor "Metropol" hotel was here in the years of 1918 and 1920 , the Cabinet of Ministers of the Azerbaijan democratic Republic was located there and it means that this place was also a residence .

Here, on the basis of the project architects Sadiq Dadashov and Mikail Huseynov after construction of the museum named after Nizami Ganjavi located in the building since 1939. By the decision of the President of the Republic in 2005-2008s Ali Huseynov a poject based on the exposition of the museum has been restored completely it was rebuilt, 2, 500 square meters exhibition area had increased the number of halls.Changes in the internal structure of the museum during the Soviet period on the basis of archival and bibliographic materials and interior restoration of the intial state of the local painters (5).

Therefore, all necessary measures are taken by the President of Azerbaijan Republic in order to develop country's museum affair. Mr. Ilham Aliyev. Thus, as a result of the high level of government support of museums, they are being completely restored and reconstructed and re-opens its doors to visitors. Museums in Baku as well as many other museums located in the regions nowadays are being reconstructed and renovated.

Recent years in Azerbaijan, restoration of museums, the collection of materials and restoration, conservations became widespread. At present, the most important task for the museum professionals is preservation, conservation an restoration of all material and cultural artifacts, which meet the requirements of the world's standards, and solving the problems of conservation, to display these artifacts for the visitors in museum exhibition halls.

A large part of historical objects being an important historical monuments are exhibited in museums, exhibition halls, funds, including open-air museums in the city center (in Gobustan, Shirvan complex, Temple of Fire Museum, the Museum of Archaeology and Ethnography, Nakhchivan, Gabala and other regions) are preserved. Anumber of museums in Shamakhi, Aksu, Nakhchivan, Astara, Azerbaijan, Baku, Lerik, Ganja, Shamkir, Gabala, Oguz, Shaki, Gakh, Barda, Barda, Khachmaz regions as well as history museums became the favorite place of visit by local people and foreigners. The study of this material and the scientific investigation of the origins of different languages from the history of Azerbaijan was particularly useful in expanding knowledge of ancient and medieval history and thus improving the expositions related to those historical periods. However, those and subsequent years required great effort to overcome the negative effects of the personality cult; it was impossible to break the

ideological mould at once. At the same time, the museum carried out its main functions, according to circumstances, throughout its existence.

Azerbaijan archaeological, ethnographic, numismatic and epigraphic materials reflecting traditions of each previous periods, the common life with other nations, beliefs, outlooks, introducing the history of art and writing culture among historical monuments. In Azerbaijan are discovered the first rock carvings, caves, mounds, monuments, castles, tombs, caravanserais, stone inscriptions, and so on., material and cultural monuments, which is nations' heritage and other masterpieces, and draw attention to the similarity of the Turkic world examples.

The research work carried out in the Museum and the development of historical science, have contributed to the museum's main purpose: its exposition. The findings of different expeditions, and valuable archaeological, ethnographic, numismatic and documentary materials obtained from intensive searches have been exhibited in the display and have provided evidence from the centuries-old culture and history of our nation.

Over the past 70 years, the majority of which was destroyed during the Soviet period, but only a small part of the manuscripts reached up today. Unfortunately, many manuscripts were out of the country. Different ways, foreign museums, private collections and published works of art and antique goods stores, unfortunately for many years.

Furthermore, since 1988, as a result of Azerbaijan and Armenian military conflict 20 % of Azerbaijan territory is under occupation together with historical monuments related to Azerbaijan, over 100 thousands items of the richest collection preserved in 22 museums and 4 art galleries have been taken outside of country.762 monuments of material culture heritage, 1431 cultural centers as a result of armenian occupation have been destroyed and demolished.

Among famous museums are considered the open air museum in Gobustan, a museum of Archaeology and Ethnography, the complex of Shirvanshakhs, Sheki Khans' Palace, the mausoleum of Nakhchivan Mominekhatun, as well as the magnificent Shusha city of Azerbaijan which is under the occupation, and is the Alley of Martyrs.

The tragic events of January 19-20, 1990 mark a turning point in the story of Azerbaijan's independence from the Soviet Union. Later on the night of 20 January a big contingent of the USSR Armed Forces was sent onto the streets of Baku. As a result, the Soviet Army committed a horrible crime against the Azerbaijani people. That night the Soviet Army displayed particular cruelty against the people. They remembrance used chemical weapons, shot at ambulances and the wounded and mutilated dead bodies. According to official sources, as a result of this aggressive act, which was against the principles of international law, democracy and humane values, 131 people died, 774 were wounded, 400 imprisoned and four went missing. During the tragedy the courageous sons of the Azerbaijani people who stood up for the motherland's dignity, honour and freedom became martyrs. The Azerbaijani people buried the martyrs, who

perished on 20 January for the independence of the country, in the Mountain Park, the highest spot in Baku. Since then this place has been called Martyrs' Avenue and people mark 20 January as a National Day of Mourning. The Martyrs' Avenue is a most sacred place monument for every Azerbaijani.

Also, in the recognition for future generations and trips to get to know more about the regions, along with that, it is necessary the establishment the information and educational museums and libraries for children. Thus, museums will be organized in accordance with the established interests of the children and will help them grow as a civilian. In children's museums and libraries: Azerbaijan history, literature, art, culture, political and social situation, mainly to win back occupied territories and its propaganda and campaign work would be appropriate.

Virtual children's museums was launched in order to enhance study of material cultural heritage by the younger generation as well as to show through the international information network the preservation of Azerbaijan national values and it is proposed to fight against the destruction of historical monuments being under the occupation. Children after visiting this virtual museums are able to see and make virtual travelling in the lands occupied by armenian aggressors, and exploring the site to see the present and the past state of the forests of our ancient country, mountain, river, meadows and afterwards, to see destroyed towns and villages.

Furthermore, in 2013 was launched operation a Virtual Garabakh museum of the history. Recent years, world's virtual museums is continuously rapidly growing with development. For the first time in Azervaijan was launched virtual exhibitions with artifacts related to Garabakh history, culture, ethnography and archeology. Noteworthy, that Virtual Garabakh history is aiming at propaganda and promotion of material and culture monuments through the internet in order to draw the children's attention.

In XI-XIII centuries in Azerbaijan architecture there were formed architecture schools the basic architecture of Azerbaijan and Shirvan, Nakhichevan and Karabakh with its own set of distinguished feauture.The exact calculation methods of the school of architecture, planning, location, method of engraving and calligraphic ornaments were constructed on the basis of records in the order of a good stature. Middle Eastern countries under the influence of this school was established in a number of architectural compostiotns. There were used the red tiles from fired bricks with geometric and vegetation ornaments (6).

It should be also noted that in the XI-XV centuries with the Arabic alphabet which was built in the State of Shirvan and geometrical ornaments as well as vegetation ornaments, a mosque and the palace complex, bridges and mausoleums of Shirvan architecture school is considered to be pearls.Construction of the palace complex began right after Ibrahim I of Shirvan transformed Baku in the country's capital in 1411. The two-storied palace typifies the Shirvan-Absheron style of architecture in its 50 different dimensions and construction outlines that are connected with three narrow winding staircases. This can be seen in the lancet portal leading directly from the courtyard to the

octahedral, cupola-covered lodging on the second floor, where another octagonal vestibule at the back connects to other parts of the lodging (7).

This is one of the architectural monuments of the inscription of Shirvanshah I Khallilahin in 1420 during the XV century in Baku in Azerbaijan, built the magnificent Palace of the Shirvan Masterpiece of Islamic architecture of the Middle Ages, this palace complex is composed of a number of buildings.

The tomb of Shirvan (1435), Shah Mosque (1441), courthouse (1450) a prominent scientist Bakuvi having cupola of the tomb of Seid (1450), bathroom (1450) and Murad Gates (1585) in the palace of Shirvan, with its most interesting and original ornaments beautiful historical monuments (8).

During the Soviet period in 1934-34 yesrs in order to prevent the destruction of monuments they started to work of repair and restoration of the Palace of Shirvan and the building such as the Museum of Azerbaijan history is designed to use.In 1945, the palace of the Shirvan started to restore the scientific basis of various monuments. Rehabilition of a well known scholar Sadiq Dadashov led the National Academy of Sciences. In 1950, after serving a long restoration architectural work as a result of the establishment of the rehabilitation center of the palace complex of the rehabilitation work, the end of the Shirvan seventy. Since 1964s the palace was protected by the state of Azerbaijan and the soviet Union, thousands of guests and visitiors coming to see one of the most innoative museums (9).

The most outstanding and valuable monument of the 18th century Azerbaijan is Sheki Khans' palace. It was constructed in 1761- 17 62 as a summer residence of Hussein-khan Mushtad. The unique beauty two-storied building of the palace amazes with its magnificent interior and exterior. The facade of the palace is richly painted with anecdotal drawings displaying scenes of hunting and war as well as intricate geometrical and vegetative patterns (10).

In 2001, Khan's Palace is under protecion of UNESCO World Cultural Heritage list since 2002, including the presence of one of the world's culture. The basic material for the Palace construction was raw bricks, river stone s, plane tree s and oaks. The most amazing is that not a single nail or glue drop was used for the construction! Everything is in place due to a special solution the formula of which was lost forever. Along with its pool and plane trees, the summer residence is the only remaining structure from the larger palatial complex inside the Sheki Khans' Fortress, which once included a winter palace, residences for the Khan's family and servants' quarters. It was built in 1797 by Muhammed Hasan Khan and restored between 1952 and 1967 by a team lead of architects led by Niyazi Rzayev (10).

In order to maintain the integrity of the original design, the building and paintings were studied and examined in depth. Reconstruction, which was lead by the German company, started in September of 2003 and took one year. Restoration included reviving warped wall paintings and cracked shabaka, restoring elements in wooden windows, as well as a major work on the roof and floors. Workers installed electricity and a drainage system to help monitor humidity in the rooms and moisture in the walls.

Repairs continued outside the palace itself: the fountain was restored and the garden was landscaped (10).

Conclusion

Museums operating in Azerbaijan play an important role being a scientific establishment in preservation of material culture monuments and artifacts. However, more recently, our museums in cooperation with the different world's museums participated in exhibitions, forums and meetings, displayed exhibitions at museums of Russia, Turkey, USA, Germany, Norway, Czech Republic, Italy, France, Great Britain and in many other regions demonstrating nation's cultural heritage. Museums in Azerbaijan play a major role in maintaining the transmitting the material and spiritual value to the future generations.

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Jasminka Ristovska-Pilichkova, Ph.D.

The celestial character of dot elements in Macedonian textile ornaments

The dot presents the simplest geometric form which by itself has little meaning. But, when it is repeatedly used, it gives specific decorative effect which was used in different periods in art, starting from prehistoric drawings and lasting until today.[1]

In many traditional cultures, the artistic and morphologic aspects of the dot were established in the context of other additional elements which served to determine its semantic character. In that context, it is frequently used as an astral symbol – a celestial symbol that determines higher celestial zones in the composition, but also as a symbol of fertility and reproduction through the manifested symbolism of the grain, i.e. of the seed, which was used to portray the lower zones associated with the soil / earth and its chthonic attributes.

The symbolic and semantic aspects of the dot in embroidery can be encountered in the Macedonian traditional ornaments where, depending on the region, one or the other aspect is dominant, with certain specifics distinctive to a particular region. In this paper we will focus our attention on the celestial character of the dot, as a symbol that defines upper celestial zones.

In the folk art of the Balkan nations the dots is usually an integral element of certain motifs (such as rhombs, circles, rosettes etc.) or of more augment compositional units. In most examples, it is presented as an accompanying element with the purpose of defining the celestial, in most cases solar character of circular, spiral and other motifs of similar nature. In addition to being an integral part of the circular solar symbols, it also presents one of the symbols of fertility in its primary phase.

On the one hand, as one of the plausible interpretations of the circle with a dot in the center is the symbol of the sun, of the moon or other celestial bodies in general, in their static, primordial state; on the other hand, the circle around which instead of rays are set strings of dots, circles with laces, spirals and such, represents the rays in their active state. In certain cases, the dot has the function of establishing the stellar character of the circle in its passive or in its active state. In this context, the display of the dot can be treated as a sign / symbol of the sun (the moon or some other celestial element) or certain aspects in which it appears as an integral part of more augmented images or compositions.

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[1] As an artistic element, the dot was present in traditional cultures such as that of Aboriginal Australia or in other indigenous cultures in North America, Africa etc. In combination with other decorative elements it is particularly prevalent in objects of art from the Sassanian period of the Iranian civilization (3-7 A.D.) and in the objects from the Tang dynasty in China (7-10 A.D.). See: H. de Morant, Historie…, 13.

1. Motif mesechina on the lower parts of the bridal shirt crnogorka, village of Brazda, Skopska Crna Gora, AIF 179, textile
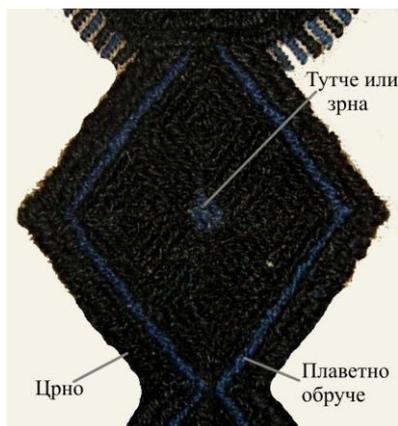
2. Motif kitka on the lower parts of the bridal shirt, Skopska Crna Gora, AIF 179, textile

The semiotics of the dot as a cosmic center – for instance, of omphalos, is present in the Macedonian embroidery decorations where circular and dot-like elements are often presented in a context of certain more complex compositions or motifs with potential cosmological character (the sun, the moon, etc.). We have an example like that in the circular motifs with a dot in their center, as an additional part of the embroidery of the lower part of female shirts from the region of Skopska Crna Gora (in the village of Kuchkovo) – rare mixed, dense mesh, cucki, kolca, wedding crosses, crnetica etc.[2] As a dominant element in the ornament nature of the mentioned shirts is the circular motive with concentric circles and a dot in the center, in the so-called kolo, kolce or mesechina / moon / pic.1, 2/. In the ornaments of the female shirts from these regions, the mentioned circular motifs are shaped by several circular zones with centralized circular elements (a ball or a black ball), painted in black, in the spirit of the technique of embroidery known as puneto and podlachno, which gave the name of these elements. In contrast, the inner part of the first circular zone and the center of the black circle (tutche) is accentuated with embroidery in royal blue. In certain needlework, the external part of the motif kolo is formed with the hemstitch called res, composed of tiny ray-like elements in blue or black color (gustica or zmiica). This element is present in the ornaments of the maiden's shirt with a prut, where the circular motif kolo is also known as "black", since it is fully made with black wool.[3]

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[2] Due the lack of terminological equivalents and the inability for precise translation of these archaic words, the translator, in a previous agreement with the author, decided to list them in their original form with the exception in those cases where analogues can be made (translator's note; TN later on in the text).

[3] According to an informant from the village of Goranje. Reference to the field material collected on 09.20.1956 in the village of Goranje, Skopska Crna Gora by A. Krsteva. AIF folder no.45,

The circular motif known as mesechina is found in embroidered ornaments of wedding shirts known as crnetica (pic. 3) from the village of Brazda.[4] The motif is set in the upper part of the vertical elements composed of arrays of rhomb-like motifs (known as kitki), which gives the form of the back part of the needlework of this shirt. The centralized blue dot from the motif of the moon is known as tutche and it is set inside a black circle (black ball) on a white background, around which another circular belt in blue and black color extends. The external part of this motif is accompanied by miniature ray-like elements (zmiica or gustica) that form the circular belt known as res.[5] The sideway of the res is decorated with motifs in the shape of a stylized trefoil branch, while the upper central part with a triangular element. The iconography of these motifs (the triangle and the vetka) placed in the outer, sidelong part of the circular motif, suggest the possibility of their semantic meaning of the external land area (the triangle as a symbol of the mountain) and its vegetation (the two sidelong vetka). Therefore, the centralized (not ornamented and white) circular belt could mark the center level or liminal areas, while the inner black circle (black ball) with a blue dot (tutche) could stand for the center from which life is born. The lower part of the composition consists of concentric rhomb-like elements set in a foursquare manner (kitka and povrat of kitka) that are fully shaped in black needlework (crno); its central

3. Bridal shirt called crnogorka or crnetica, Skopska Crna Gora, second half of 19th century

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register no. 337. TN: the acronym AIF stands for 'Archive of the Institute of Folklore' which refers to the institution where the author is a docent.

[4] Motif from the ornaments of the wedding shirt crnetica from the village of Brazda (older type). AIF inv. no. 179, textiles.

[5] The materials for the mentioned embroidery with moon-like symbols are part of the field material collected on 29-30.11.1951 from the village of Brazda, Skopska Crna Gora. AIF folder no. 45, registration no. 179.

part is accentuated with a dot-like element in blue color (zrna, seeds) /pic. 2/.[6] The appearance of these elements (a rhomb and a dot),[7] in the context of the circular motif mesechina presents their semiotic content as symbols that could refer to female fertility. The analysis of this motif is connected with its terminology which indirectly points to its former meaning. Here in mind we have the relations connected with the moon which in many cultures, religions and mythological systems, was an universal symbol of cyclic time, of eternity and of unceasing renewal, as well as one of the most frequent symbols of the ancient goddesses of fertility. In correlation to the sun, it symbolized the holy marriage (Hieros gamos) between the heaven and the earth;[8] it was also manifested in many theogonies and mythical systems as a conjugal relationship between partners of opposite sexes, between supreme male and female gods, such as the relationship between Zeus and Hera.

The circular motifs named as kola can be found in the ornaments of the wedding shirts from the same village and these are set in the upper part – over the relief needlework krstovi (crosses), shaped by rectangular and vertical zigzag and rhomb-like motifs in blue and green, made in the technique known as krstice /pic. 4/.[9] The motifs kola are shaped by several concentric circles in black and are set on a white background (represented by the color of the fabric itself), with a round element in the center, accompanied by concentric semicircular elements (vegjici). In the upper part of the needlework, three dot-like elements are set that might associate the spherical tripartite sacral space. It can be assumed that this threefold division of the sky, accentuated by the three elements set in a triangular form, reflected the three-functional theology, characteristic for the ancient Indo-European mythological and religious systems.[10]
On top of this ornamental frieze, in the upper part (above the motif kola), the needlework ends with rhomb-like motifs (kuklici), that terminologically and semantically are reminiscent of the anthropomorphic motifs of the dolls (the childbed type), represented in the ornaments of women's shirts from Skopska Blatija and Skopsko.

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[6] Field material collected on 29-30.11.1957 by M. Antonova in the village of Brazda, Skopska Crna Gora, AIF folder no. 45, registration no. 55.

[7] A more detailed analysis follows later on in the paper that treats the symbolic of the vertical rhomb as an ideogram of the female vulva, i.e. the plowed soil and the pip / seed as a symbol for conception.

[8] Dz . K. Kuper, Ilustrovana..., 104-105.

[9] Shirt composed of krstovi / crosses. Field material collected on 25.02.1955 by M. Antonova in the village of Brazda, Skopska Crna Gora, AIF folder no. 45, registration no. 61.

[10] See: Ж. Дюмезилъ, Верховные…, 16-18.

In a different compositional structures are organized the circular (elliptical) motifs kola, represented in the needlework in the lower part of the female shirts from the same region (sparsely or densely mixed). We believe that they too wore traditional clothes with similar content in which the celestial (or lunar) meaning of the circle was transferred, especially in the context of fertility and three-partite theology.

Bearing in mind the symbolism of these motifs associated with fertility, we
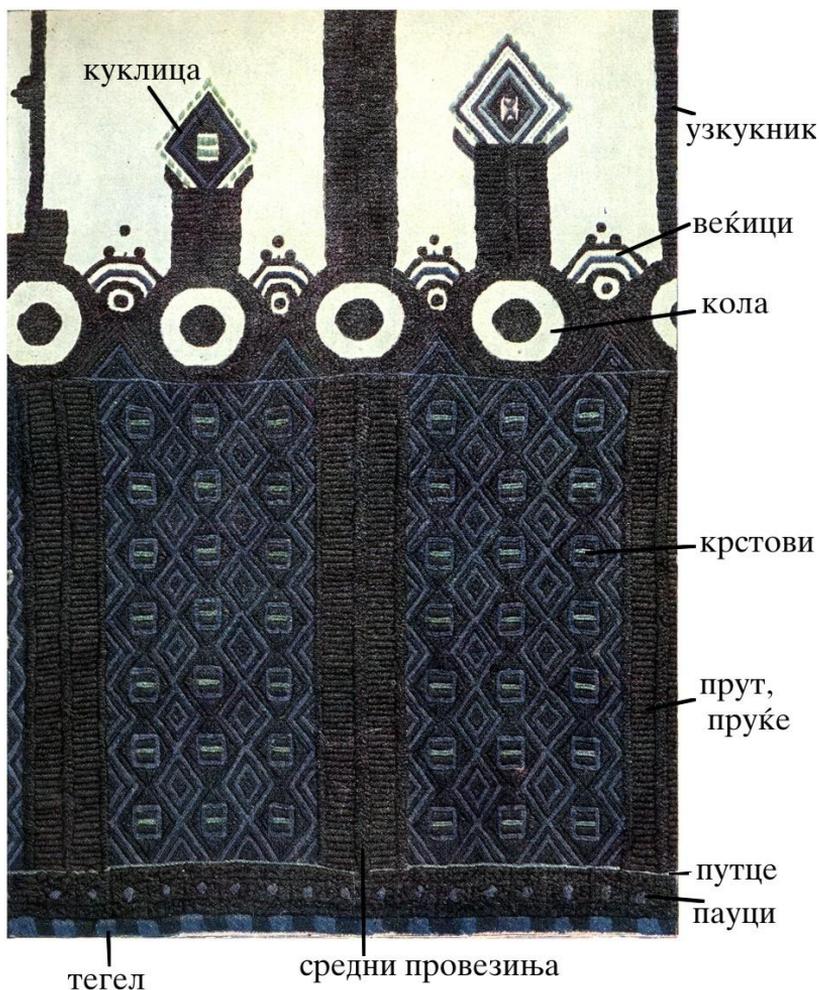
кошула "Крстови", с. Бразда, Скопска Црна Гора

4. Embroidery on the lower part of the bridal shirt with the motif krstovi (crosses). Other visible motifs are: kuklica, vegjici, kola, krstovi, pauci and the embroidery elements: uzkuknjak, prut, putce, sredni provezi, tegel, from the village of Brazda, Skopska Crna Gora

believe that the appearance of the circular motif kola is related to motifs similar to this one (known as the motifs mesechina); this expresses the connection with the circular and cyclic movement of this celestial body, as well as its prolific periods. This statement is backed up not only by the mentioned terminology and color (black embroidery with blue tones on a white background), but also their semiotic meaning associated with female fertility. Here in mind we have the rhomb-like motifs, as symbols of female fertility (the vulva) and the soil (the latticed rhomb with dots in its middle), as well as certain zigzag elements in blue color as symbols of the gender water; we should not forget the importance of the given terminology especially in terms of its association with monthly cycles, which in many mythologies and religions was related to female fertility. In this context, the geometric motifs of the dolls were related to the analogous motifs of the mother (represented in the embroideries from Skopje, Skopska Blatija and Mariovo), as symbols of vegetable fertility which was equal with female fertility.

The semiotic of the dot as a celestial symbol is most distinctly expressed in the embroidery of the bridal shirt gjergevlija from the region of Skopska Blatija /pic. 5 /.[11] The circular motifs known as dzvezdi (stars) and krstche (a diminutive form of cross, T.N.) are part of the complex composition whose centerpiece is represented in the anthropomorphic figure in a birth position (doll or sokaj, i.e. sokajche). The space around it is filled with several types of circular and square elements set in a frame, around the dual motif shaped as the letter "Г" (ѓерѓев/ gjergev or krivale). It is made in golden yellow thread (srma), perhaps due to the association to the "heavenly gates", i.e. the transition to the sacral celestial space.

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[11] Embroidery of the bridal shirt *gjergevlija*, Skopska Blatija, AIF inventory no. 247, drawings section.
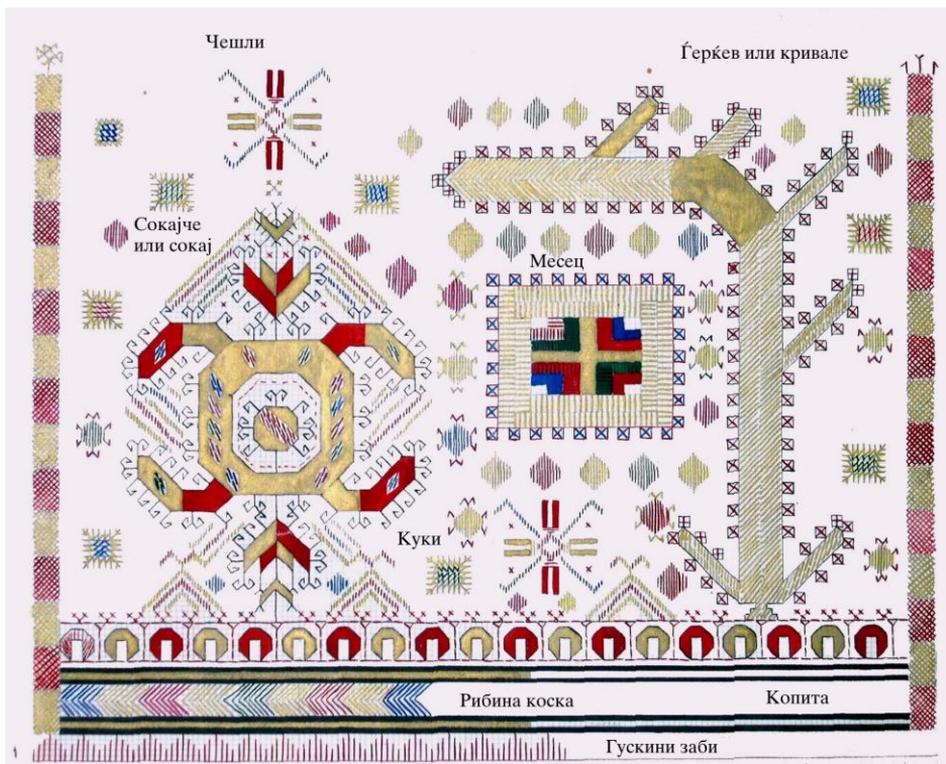
5. Embroidery on a female shirt known as gjergevlija, Skopska Blatija. Visible motifs: kukla or sokajche, sokaj, gjergev; krivale, cheshli, kopita, vitli, dzvezdi (stars), krstche, nasip, ribina koska (fish bone), guskini zabi

Unlike the stellar motifs, the motifs of krstchinja are shaped from the outer side as red hook-like elements set in a cross manner. Both motifs can be seen with the yellow (srma), red, blue or green color, that alternately repeat. This embroidery is specific due to the square motifs as well (the moon elements, mesechina on obloz, swirls, dvezdiche) (diminutive form of a star, T.N.) (pic. 6, 7) which, even though do not have the round shape of celestial bodies, they reference these by their name. In this sense we can mention the square shaped motif known as vitli (swirls), formed by arched ray-like elements in yellow color (srma) that envelop it, that emphasizes its celestial, i.e. astral character. The quadrangular motifs mesechina and mesechina na obloz (pic. 6, 7) have more complex structure, since they are shaped sideways, accompanied by minuscule square-like elements with inside motifs with the form of an "X" (obloz). The central zone of the motif mesechina is fully formed in yellow (srma), with a cross in the center and several side zones in red, blue and green color. A similar motif can be encountered in the motif mesechina na obloz, which is additionally decorated with minuscule beads known as l'ski, and set on the angles and in the center. Compared to these, the motif dzvezdiche, i.e. kuki or cheshli (combs) have cross-like form, with traverse "X" arches

that connect in the rhomb shaped center filled with miniscule dot elements set in the central part, that also form around it an imagined circular zone (pic. 8). Judging by its iconography, we believe that the mentioned motif might have had certain relations with archaic swastika symbols which were usually treated as solar symbols in which the elements of fertility were presented (the celestial and the soil fertility). In addition to this notion is their placement at the bottom zone (or lower part) of the composition, round the image of the childbearing woman, expressing close correlations with this image.

6. Motif from a female shirt known as gjergevlija, Skopska Blatija, AIF no. 247, drawings

7. Motif mesec so oblaz, from the same shirt as pic.6, from the village of Bulachane, Skopsko, MSG no. 2566

8. Motif kuki or cheshli, from the same shirt as pictures 6 and 7, from the village of Bulachane, Skopsko, MSG no. 2566

The appearance of the moon motif in this embroidery in square shape is present in other parts of the embroideries typical for female traditional costumes in Western Macedonia and almost equally in Orthodox, but also in Muslim Macedonians; this might lead to the possible interpretation of this archaic element often expressed in the traditional culture of the population of these areas, before their acceptance of these two monotheistic, religious matrices.

The solar aspects of circular motifs

Apart of serving as symbols for the moon, the circular motifs can be encountered as a manifestation of the sun and its trajectory. This symbolism is perhaps most strikingly expressed in the embroidery of the surrounding zones (megjubojovi) on the female shirt known as shutite – pisana from Vitolishta (Mariovo),[12] where the circular and the semi-circular motifs kolca are most dominant. These motifs are set in

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[12] *Okolno* and *boj* from a female shirt *shutite*, from the village of Vitolishte, Staro Mariovo. Property of Jana Kusobojova, born in the year 1905 in Vitolishte. AIF 1654, drawings.

three zones, one above the other (in order to form an ujdurma),[13] creating thus a visual associations of circular (perhaps solar) wheels /pic. 9 /. The needlework is done thanks to the massive motifs kolca on which, in the upper part, smaller semicircular and circular motifs are embroidered, contributing for the needlework from the megjuboj to reach the bojs. Unlike the circular motifs specific for the region of Skopska Crna Gora, the mentioned needlework is done on a cotton cloth with wool and silk threads (silk is surrounding all of it), in the technique known as orano, p'neto, krma, p'nesh, pisano, pulled metilok and odmet, in a crimson, claret, black and yellow color – which correspond to the different shades of the sun.

The solar character of circular motifs kolca are presented on the embroidery of the female shirt known as karavilkinite – pisana, from the same village, where these motifs (set one next to the other in a series of bigger and smaller kolca) can be interpreted as an expressions of the circular movement of the sun. Their solar qualities are emphasized by the appearance of stellar motifs (levo petle or mashko petle). In Beshishte (Mariovo) it is applied in zeechka (a type of a flower or its transformation known as zajachko)[14] and this might express its relationship with the rooster as a solar bird that signals the sunrise and the sunset. In this context it is possible for this motif to be connected with the symbolism of the rabbit (on a terminological basis), as an animal that expresses the aspects of male potency and sexual energy.

In this group, as a separate union are the circular, cross-shaped, divided motifs known as krvche, pariche, tutche, popche or vrti pop, that probably had a role of apotropaic signs, with a possible celestial or solar meaning in the past. These motifs are part of a more complex ornamental compositions represented in the embroidery of female shirts from Skopska Blatija /pic.10-13 /.

| 10.Motif krvche, pariche, from Skopska Blatija | 11. Motif popche, topche, from Skopska Blatija | 12. Motif vrti pop, from Skopska Blatija | 13. Motif popche, from Skopska Blatija |
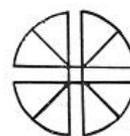
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[13] Group of informants from the village of Vitolishte, Staro Mariovo. Field material collected on 19-28.08.1955 by A. Krsteva, AIF folder no. 30, reg. no. 287.

[14] Radovanovich names these motifs *mashko petle*, while in the folders from the field materials (AIF folder no. 30, reg. no 287), they are referred to as *levo petle*. According to A. Krsteva the term *levo* / left (**TN**) comes from the technique of embroidery done on the left. See: Радовановић Б., *Народна ношња ..*, 1935, 165; А. Крстева, *Ликовно-естетските...*, 18-19.

Analysis

The iconographic and terminological analysis of the presented motifs confirms their semantic functions as celestial elements – determinants of the upper celestial zones, i.e. the stellar space. In many motives and legends they have the function of defining the cosmic character of anthropomorphic "characters" that are often accompanied by other zoomorphic or vegetative motives.[15] Therefore, we believe that the display of celestial, i.e. astral elements in the ornaments of the Macedonian female festive and bridal gowns (often named as moon / mesechina) is in a direct correlation with the symbolism of this celestial body, as a symbol which from ancient times was typical for female fertility and the primordial waters of fruitfulness. In the ornaments of female shirts from Skopska Crna Gora it is represented in the form of a circular element with designated center, while in the ornaments of the wedding shirt gjergjevlija, its appearance (rectangular) is in correlation with the figure of the childbearing woman (kukla or sokaj), which represented the goddess as a creator and as a ruler of the cosmic order.

Several petroglyphs with anthropomorphic traits are in favor of the ancient origin of this cosmogonic model in which the mentioned motifs serve as symbols of the divine, demiurgic pattern; their iconography is similar to the motif moon from the mentioned embroidery from Skopska Crna Gora. In the first example it is a petroglyph with a representation of an anthropomorphic figure in the position of oranta or krug / circle, set in the lower part of the figure, between the two limbs. This can serve as a possible association of the Earth or of another celestial body.

14. Petrogluphs, Provincial Park, Ontario, Canada

15. Petrogluphs, Provincial Park, near Stone Lake, Ontario, Canada

The shaping of the "head" with pointing center and the ray-like sidelong elements (gustica or zmija / snake) are an association of the sun rays and, in this sense,

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[15] See: В. Иванов, „Астралъные"..., во: *Мифы*..., vol. 1, 116-118.

of the motif of the moon in the mentioned embroidery from Skopska Crna Gora. There is a similar anthropomorphic figure from petroglyph, with homologous iconography, which was found in Ontario, Canada (pic. 14-15)[16] The body of this anthropomorphic figure is more stylized than the barely shaped head, in the form of a sun. It is probable that certain anthropomorphic images from the mentioned petroglyphs are a representation of certain supreme celestial, i.e. solar deities – demiurges and creators of the world, connected with the sun symbol or similar celestial bodies. Hence, it is quite logical to assume that the dot elements could serve as symbols with celestial character, while the anthropomorphic elements (kukla, sokaj etc.) serve as a substitution for the demiurges connected with the creation of the world and the divine principle of it in its entirety.

We ought to emphasize that in archaic cultures, the visual representations of the tripartite model of the sky were mostly expressed in a circular form (as an expression of its horizontal projection) and in a semicircular form, i.e. arched (as an expression of its vertical projection).[17] The semicircular daily trajectory of the sun suggests the arched and indirect calotte form of the sky, analogous to the moon trajectory. In addition to this semicircular (arched) perception of the sky was the rainbow, as well as the rotation of the stellar sky around the Pole star.[18] The circle (besides the semicircle) often represents the sky, understood not as an arch or a curve, but as a cupola. On this, Nikos Chausidis remarks:

> …the circle should not be always treated as clear projection of the tripartite representations of the sky as a semi-sphere, i.e. cupola, but as a simple art representation and ideogram of circular sky in a not quite defined spatial context.

In this regard he points out that the circle is usually interpreted as a solar symbol, often with an emphasis on the relation of this celestial body with the circular aspect of the sun and its trajectory.[19] Consequently, the image of the sky presented as a circle can be manifested in two types: flat cosmos and flat-tattered cosmos.[20] In the first example we almost always encounter the central dot which links all the other necessary parameters. In mandala, it represents the center – bindu, the Axis Mundi, the omphalos or, as in certain pagan systems of belief, the most sacred zones of the universe. This dot was often equated with various (usually supreme) deities, such as Zeus-Jupiter, Chronos, Baal, Heracles, Dionysus- Bacchus, Venus-Aphrodite, Helios-Sol, Luna, Shiva, Odin. The meaning of this symbol is closely related to the character and

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[16] Joan M. Vastokas, *Beyond the artifact: native art as a performance*, Robert centre for Canadian studies, New York, Ontario, 1990, 24-25.

[17] See: Н. Чаусидис, *Космолошки*..., I, 320-322, 326.

[18] For the interference between the semicircle sky with the rainbow, see: Афанасъев А., Поэтические... , I, 358, 361-363; for the polar star as an Axis Mundi: Н. Чаусидис, *Космолошки*.., I, 365-374; Р. Кук, *Дрво* ..., 189, 194.

[19] Н. Чаусидис, *Космолошки*..., I, 322; *Мифі*..., 1, 358-359.

[20] See: Н. Чаусидис, *Космолошки*..., I

functions these mentioned characters had in the given mythological and religious systems, as supreme deities that maintained the relation between the celestial and the earthly world, between gods and man. Their heliocentric divine nature is in function of sustaining the cycle of nature and order on Earth, where they also serve as mediators between heaven and earth and they encouraged men that were destined to maintain the cosmic order on Earth.

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Illustrations:
1. Motif mesechina on the lower parts of the bridal shirt crnogorka, village of Brazda, Skopska Crna Gora, AIF 179, textile
2. Motif kitka on the lower parts of the bridal shirt, Skopska Crna Gora, AIF 179, textile
3. Bridal shirt called crnogorka or crnetica, Skopska Crna Gora, second half of 19th century

4. Embroidery on the lower part of the bridal shirt with the motif krstovi (crosses). Other visible motifs are: kuklica, vegjici, kola, krstovi, pauci and the embroidery elements: uzkuknjak, prut, putce, sredni provezi, tegel, from the village of Brazda, Skopska Crna Gora

5. Embroidery on a female shirt known as gjergevlija, Skopska Blatija. Visible motifs: kukla or sokajche, sokaj, gjergev; krivale, cheshli, kopita, vitli, dzvezdi (stars), krstche, nasip, ribina koska (fish bone), guskini zabi

6. .Motif from a female shirt known as gjergevlija, Skopska Blatija, AIF no. 247, drawings

7. Motif mesec so oblaz, from the same shirt as pic.6, from the village of Bulachane, Skopsko, MSG no. 2566

8. Motif kuki or cheshli, from the same shirt as pictures 6 and 7, from the village of Bulachane, Skopsko, MSG no. 2566

9. Motif krvche, pariche, from Skopska Blatija

10. Motif popche, topche, from Skopska Blatija

11. Motif vrti pop from Skopska Blatija

12. Motif popche, from Skopska Blatija

13. Petrogluphs, Provincial Park, Ontario, Canada

14. Petrogluphs, Provincial Park near Stone Lake, Ontario, Canada

Kamila Mehdiyeva, Ph. D., junior researcher
Azerbaijan National Academy of Sciences, Institute of Architecture and Art

Azerbaijan terekeme and carpets, created by them

Terekeme tribes were always busy by cattle-breeding. The history of their living is more than 7 thousands. Sheep-breeding developed in Neolithic and Bronze Age mostly. It's proved by archaeologists' works also. During excavations in Azerbaijan different the gigantic cyclopean buildings, caves, sheep, horse, camel bones were found. It means, that carpet making can be attributed to that period also. (1)

Bronze belts with horses (Mingechaur, Az)   Bronze belts with reproduction of horned animals (Gedabek, Az)

In Neolithic and Bronze Age there were too many sheep flocks in Azerbaijan. As a result,   sheep-breeding became a leading sphere of cattle-breeding. (2, p.124). In IV-II millennium b.c. the quantity of small cattle had significantly increased. (3, p 227). In early Bronze Age terekeme depending on season moved from mountain to valleys, or from valleys to mountains. So, the sheep-breeding developed, the sheep wool stocks increased also. It's a reason, basing on economic development, other spheres developed also. E.g. In the catacombs in Mingachevir and Babadervish areas parts of loom and pieces of oak-colored fabrics, were found. Besides, presence of these different parts also proves, that in ancient Albania state all conditions for development of fabric art were created. (4, p. 295)
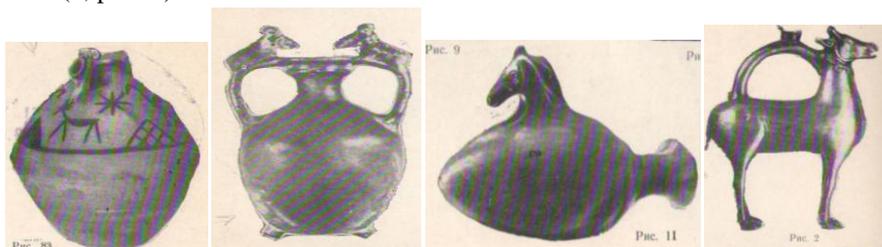
Bronze pin with a figurine of a goat as the head (Khachbulag, Azerbaijan)

Our ancestors considered animals, including sheep, goats and deer as totem and worshiped them. The pictures of sheep, goats and deer on totems, found in Azerbaijan were reflected both on ceramic and metal objects of Albanian period. These things are best samples of art, developed since the end of second millennium - beginning of the first millennium BC, in period the existence of the Albanian state. (5)

Along with sheep and goats, in the life of nomadic terekeme, the horse and camel were also of great importance.

According to archaeologist R. Goyushov's since the beginning of the III millennium b.c. sheep-breeding nomadic tribes settled on the mountain and in foothill areas. In that period specialization in sheep-breeding began. That time, sheep, horse and camel-breeding began to develop. In the early Bronze Age provisional settlements engendered. The areas in foothills and plains began to populate by the farmer tribes in early Bronze Age. Collected archaeological materials show that those areas transformed into tribal centers. (6, pp. 33, 37).

As mentioned above, the importance of the horse or camel contributes to the development of migrated cattle-breeding. The most nomad tents, dwellings, commonly used in cattle pasture were the circular shape, but also could have a rectangular shape. It refers to the Bronze Age. According to research of historians and archaeologists, as a rule cattle-breeder terekemes used provisional residence and dwellings of the circular shape. These dwellings engendered in early Bronze Age. But the temporary dwellings of a rectangular shape refer to the middle Bronze period. According to scientists' researches, the practice of farm dwellings building has continued XI - XIII centuries b.c. In Azerbaijan territory there are many places with the best conditions for feeding and pasturing of small- cattle in all seasons. In other words, the sheep eat very early grass in plateau, then, at the end of spring, when the air warms up, rises to the mountains. Terekeme spent summer in Alpine meadows, but at the end of August, cattle-breeders brought their flocks down. As a effect of rainfall in the autumn the grass begins to grow again in the plains, and it provided flocks of sheep completely. (7, p. 67).

As mentioned above, during the migration in the mountains terekemes built their homes from pomegranate rods of 5-6 meters length. The ends of the rods firmly buried in the ground in a circle form. The big tree was buried in the middle of the dwelling. Rods were bent towards each other on either side in the circular form, closed by ties, called "chubuq bagi" (rod tie). The beam had to be fixed directly in the middle of the structure. Sometimes the dwellings without direct beam in the center of dwelling are found. The dwellings are larger than nomad tent. In order to protect from birds and insects, the ground was coated by a simplest carpet- "cheten". Simple "cheten" were elongated, their warp connected to each other through a few places. "Chetens" played the role of a kind wall. In other words, in the construction of settlements "cheten" considered to be non-substitutive material.

Nomadic cattle-breeders, both women and men since ancient times to the present day could make a nice felts of large size and covered dwellings by them. Both sides of nomad tent, covered by felts, consisting of three parts. These felts

covered the tent and fixed by the ends, widened gradually. The ends of the felt were tied to rods of tent, the pieces of wood and stone were hung in order to protect from wind. As a rule, the entrance looked at the east, sunrise. The entrance was covered by worn rugs, called "qapılıq". (8, pp 100-103)

Nomadic home (deye)

Qapiliq

Thus, when construction was ready the part of nomad tent was separated as a kitchen by means of decorated "cheten". This part was called "leme ". The ground was covered by felt, then by wool carpet. On that carpets the mattresses were put . Entering the tent one could see the blankets and mattresses on right side of the door. They were put in the corner all day long till people went to sleep. The corner was covered by decorative fabric "jejim", made by terekeme. In "leme" all meals - flour, wheat, milk, yogurt, and dishes were kept.

Azerbaijan is country of ancient carpet-making. And the nomadic terekeme tribes were one of creators of the carpet art. They lived in temporary accommodation, feeding cattle and sheep flocks in summer on mountain meadows, and provide their social status by sheep, and used sheep's wool for making different things for daily life. In order to protect from the cold in the winter they went to valleys and saved the sheep. Strabon, Claudius informed about the sheep flocks on the territory of Elian Azerbaijan. Zoomorphic ceramic products of Albania, which was Azerbaijan state, such as sheep, rams head once again proves this fact. The sheep stocks, known by names "Bozag", "Karabakh", "Garadolag", "Mazikh", "Lazgi", "Shirvan", "Selpek" and "Kesme", are used nowadays also. For example, Karabakh sheep stout is breed in Karabakh, Jabrayil, Agdam, Mugan. The name of "Garadolag" stout is taken from name of "Garadolag" tribe. This sheep stout was long-legged and heavy-weight, it's wool was very long. Shirvan and Karabakh sheep were combined with each other, and as a result formed new "tereme", "kesme" stouts of sheep. (2, p. 127-129)

Absheron and Garabag sheep

Terekeme had mobile lifestyle. It made them suffer, so nomads, who lived in a tent widely used household items to decorate horses, camels. They were "chuls", "masfrash", used to collect the mattresses and blankets while migration, "duzqabi" (salt-pot) "qashiqqabi" (spoon-pot), "bashalti" (pillow), "bags" for wheat, barley, "chuval" and "xaral" (sacks). Sheep shepherds had "heybe"- "bags" to collect their things. All of these things were made of sheep's wool and dyed by natural dyes, got from mountain plants.

Chul (horse-cloth)   Duz qabi (salt pot)

Today, these things, woven by terekeme, attract everybody by beauty and richness of ornament, bright colors. In most famous museums all over the world they are among the products, paid most attention. The most part of these exhibits are kept in Washington's "Textile" museum and in the Azerbaijan Museum of Carpet and Applied Art, placed in sea shore park. Except the saving of these exhibits, protection of terekeme, who created them must be considered as one of most important purpose also.

Mafrash (Duffel bag)

Khurcun (bag for meals)

P.S. The photos of carpets are from the Azerbaijan National museum of Art and Azerbaijan National Historical museum.

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Marija Šegan
The Mathematical Institute of Serbian Academy of Sciences and Arts
Milica Lajbenšperger, MA
Center for Education „Playground of Imagination"
Sanja Rajić, MA
School of Mechanical and Electrical Engineering "Goša" in Smederevska Palanka
Aleksandra Ivanović
School of Mechanical and Electrical Engineering "Goša" in Smederevska Palanka

Cultural Heritage Digitalization in School Education

Abstract.

The paper presents the ongoing project of Mathematical Institute of the Serbian Academy of Sciences and Arts, which is dedicated to the implementation of digitization of cultural heritage in secondary school curricula. It promotes the role of multidisciplinary research programs, such is the program of digitization of cultural heritage, in educational work of secondary schools. The digitization of cultural heritage is used as a model for the improvement of educational work in secondary schools, which are located in the underdeveloped municipalities of Serbia. Affordable digital technology is recognized as a good educational tool for teaching mathematics, informatics, history, geography and linguistics in the schools of low income. The multidisciplinarity of the digitization is used as a motivation for the teachers to express their creativity and to apply, in addition to traditional, the innovative models of teaching (e.g. the Integrative model and the Project method of teaching). The paper shows how the schools involved in the project activities have a competitive advantage, since they offer the potential for development of creative economy and greater possibility of future employment of theirs' attendees.
Keywords: Educational Sciences, Cultural Heritage Digitization, Professional Development

The Mathematical Institute of the Serbian Academy of Science and Arts, in cooperation with Center for the Promotion of Science in Belgrade and School of Mechanical and Electrical Engineering "Goša" from Smederevska Palanka, started a program called "Digitization of cultural and scientific heritage with application in high school and university teaching of mathematics, computer science, astronomy, history and Serbian language" in 2011 (MI SANU, 2011). The program is a part of the project supported by the Ministry of Education, Science and Technological development, iii044006: "Development of new information and communications technologies, using advanced mathematical methods, with application in medics, telecommunications, energetic, protection of national heritage in education" (MI SANU, 2010). The program was started with a goal to popularize science, technology and culture among young people in economically underdeveloped municipalities of the Republic of Serbia,

through the process of connecting digitization of cultural heritage and educational work of secondary schools.

Methodology

The assumption of the program was that the principles and the technology of Cultural Heritage Digitization, since it includes a number of theoretical and practical knowledge, could be used efficiently in the classes of history, geography, computer science, mathematics, and linguistics, especially in secondary schools that are situated outside of big cities' centers. The multidisciplinary aspect of digitization is acknowledged as a motivational factor for teachers to develop their creativity, and broaden the use of innovative teaching models, and for the students to make progress in the department of science, technology and culture. In order to check this assumption, School of Mechanical and Electrical Engineering "Goša" from Smederevska Palanka was called to participate in the activities of the program. The selection of the school was, in accordance with the methodology of Patton, purposive (Patton, 1990): 1) the school is located in an economically underdeveloped municipality of the Republic of Serbia[1], 2) the school is located in a district with registered cultural monuments of exceptional and great importance[2] and 3) the school's administration expressed enthusiasm and motivation for the cooperation.

The program, realized in the period from 2011 to 2014 in School of Mechanical and Electrical Engineering 'Goša' in Smederevska Palanka, was based on qualitative methodology and naturalistic-interpretative approach. The orientation of the program was to, in accordance with the principles of wholeness, openness, and affirmativeness, directly involve teachers and students in the process of digitization of cultural heritage. The program's activities were organized as school's sections, that is, as extracurricular activities that contribute to the development of personal potentials and motivation (initiative) of the participants. Within the schools' sections, during a 4 year period, 300 teachers and students took part in 4 phases of the program: 1) training (theoretical lectures), 2) preparation (workshops and field trips), 3) implementation (fieldwork and data processing), and 4) presentation (school's festival of science and scientific meetings). In all four phases the teachers and students took an active role and responsibility for realization of the program's activities, not only with the goal of cultural heritage preservation, but also with the goal of personal improvement (Figure 1).

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[1]According to the Unique list of region development from 2012, municipality Smederevska Palanka was rated in the 3rd group of the development level, that is 60-80% of republic average development. Decree on establishment of unique list of region's and local self-governed unities development for 2012 (Official Gazette, 2012).

[2]According to the Central register of immovable cultural heritage of the Republic institute for protection of cultural monuments, there are over 50 registerd cultural monuments in the Danube region (Central Register, 2014)
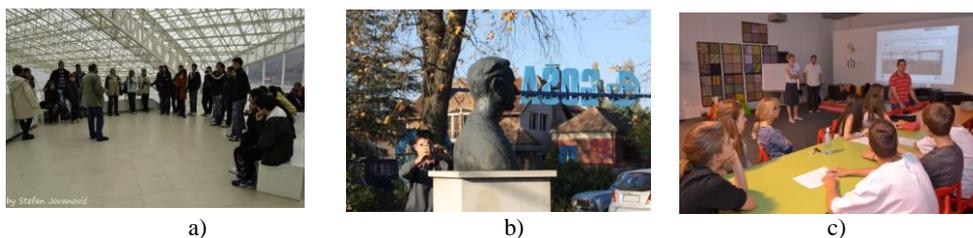
Figure 1. Some of the program activities: a) preparation phase – field trip to Lepenski vir, b) implementation phase – fieldwork c) presentation phase – "May – the Month of Mathematics" festival in Belgrade

Implementation

In the following chapter authors will focus on the importance of schools' active participation in multidisciplinary programs dedicated to cultural heritage digitization. They will show, through 3 examples, how the implementation of multidisciplinary knowledge and new technology in educational work of secondary schools can encourage their active role and responsibility in education and personal development.

One of the examples of taking an active role is taking over the role of the creator of activities. In the initial phase of the program, the program's activities were created only by the expert team of Mathematical Institute. However, during the realization, the teachers and students were encouraged to make their own suggestions and the program's activities were changed ad-hoc and adjusted in a way to correspond their real wishes and needs. For example, the suggestion for a an HTML Web Design course was adopted and realized. This course was not only useful as possible solution for online presentation of cultural heritage, but also in the regular teaching of informatics. One of the results of this initiative was several students' seminar works regarding the Web Design.

The participants also took the responsibility for realization of the program's activities, since the 'mutual listening' on the relation expert-teacher-student was achieved during the implementation phase. For example, the fieldwork was based on directive and open tasks: the part of participants carried out the tasks in accordance with the instructions of the experts, and the part of participants had a complete freedom in the choice of method and content that will be digitized. This kind of approach encouraged the teamwork, cooperation and knowledge transfer between the participants. It also provided the potential for connections between traditionally discrete disciplines such as mathematics, computer sciences, history, geography, and Serbian language. The student-participants took part in the production of the additional material that was later used in regular classes of Computer Graphics and Multimedia. They also showed the initiative for extracurricular tours to the local cultural monuments. Taking the responsibility for preservation and promotion of the local heritage, they initiated the creation of an open

group in the social network service – Facebook, and shared a part of their work with a wider community[3].

In the presentation phase of the program's cycle, students and teachers took the role of 'experts'. They have participated in the scientific and public meetings and hold lectures in the field of cultural heritage digitization. In the year 2013, for example, as a part of 'May – the Month of Mathematics" festival in Belgrade, the students held a workshop dedicated to the creation of 3D model of the cultural objects. Also, in 2014, as a part of "Festival of Science" in Smederevska Palanka, the students held training for panoramic presentation of the cultural objects. The teacher, on the other hand, created the combined lecture, that connected the mathematics and physics with the cultural heritage preservation. This kind of knowledge transfer, where the teachers and students transfer the knowledge acquired during the program's cycle to the new groups, can be considered as a solution to the problem of program's sustainability, when the program formally ends (see Figure 2).
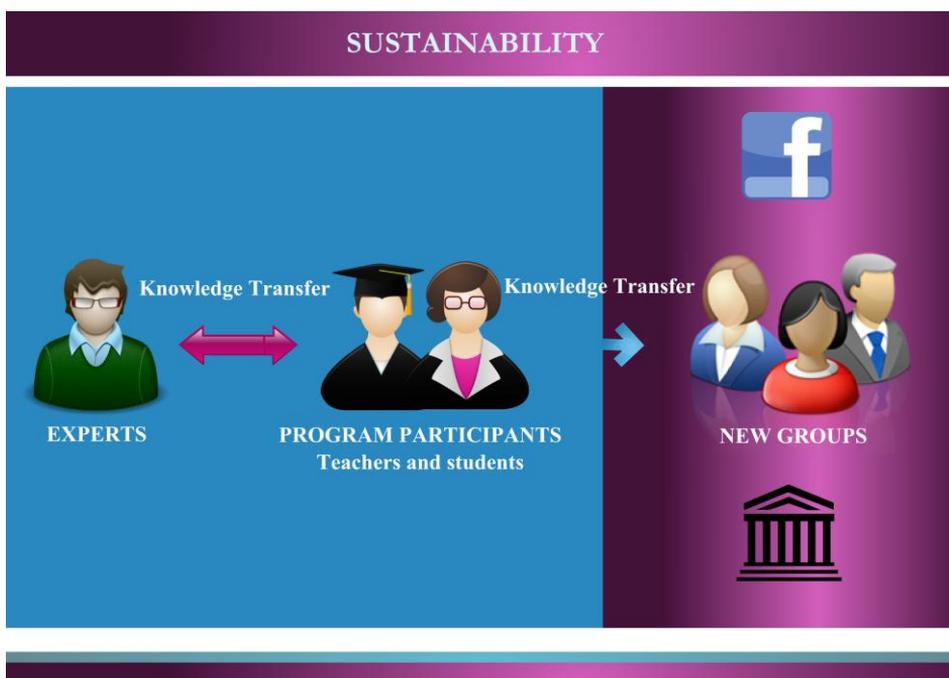
Figure 2. The three level of Knowledge Transfer: 1) from experts to teachers and students, 2) from teachers and students to the experts and 3) from teachers and students to the new groups

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[3] The results are available at Facebook group *Cultural Monuments*, available from: https://www.facebook.com/groups/510448472307713/ [Accessed: 25.12.2014]

Results and Conclusion

The model of active engagement of secondary school teachers and students in the multidisciplinary program of cultural heritage digitization presents a good practice example, since it can be seen as a strategy for achieving the cooperation between the educational work in secondary schools and the scientific-research activity. This cooperation is essential for the mutual creation of the educational politics in accordance to the practical needs of the specific environment.

The authors' suggestion is to include a sample of larger number of schools from the economically underdeveloped municipalities in the next cycle of research, with the goal to gather the data for improvement of the suggested model. Current results show that the suggested model provides a special support to the secondary schools of the underdeveloped municipalities (Table 1) and enables to:

- Develop transversal competencies (knowledge and skills) of teachers and students, through implementation of innovative disciplines and technologies
- Encourage motivation of young people to study, through proactive participation in programs based on inter-curricular content connection
- Increase the school's competitiveness, through the cooperation with the experts and relevant establishments and institutions, as well as the openness to the local community

The suggested model should be taken into consideration as a specific measurement in educational strategies, with the goal of improvement of quality and righteousness of school education.

Table 1. Digitization of cultural heritage with high school and university class implementation of mathematics, computer science, astronomy, history and Serbian language Review of some results (2011 – 2014)	
Results	Indicators
Increase of grade point average	- 10% increase of grade point average during 12 months period
Increase of students' interest for further development and employment in the field of science and culture	- 10% increase of number of students during 12 months period that continues education after finishing secondary school - 10% increase of employed students during 12 months period
Increase of teachers' interest in applying heritage digitization in teaching and further development	- 5% increase of number of teachers involved in program's activities that implement innovative models of teaching and use digitization in regular curriculum during 12 months period - 100% increase of teachers' scientific-educational

	work on the subject of digitization implementation in regular curriculum during 12 months period
Increase of handbooks for heritage digitization and its implementation in school's curriculum, made in cooperation of experts, teachers and students	-100% increase of number of handbooks about implementation of digitization in regular curriculum during 12 months period
Increase of number of secondary schools interested in participation in program's activities	-100% increase of the number of high schools in the Republic of Serbia interested in participation in program's activities during 4 years period
Increased interest in enrollment in secondary schools that are included in program's activities	-10% increase of number of students inrolled in secondary schools included in program activities for 2013/2014 school year, with regard to the previous school year
Conciousness development of personal role in conservation of cultural heritage	- 100% increase of the number of students' work, seminar and graduation work on the subject of digitization of cultural heritage during 12 months period -100% increase of number of personalised presentation of local cultural monuments during 24 months period - 10% increase of visits to local museums, archives, libraries, archeological localicies, memorials during 24 months period
Creation and presentation of digitized contents of Danube District cultural heritage within the digital catalog of Cultural Monuments of Serbia	- 5% increase of cultural heritage withing the digital catalog of cultural monuments during 12 months period

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Nadzeya Charapan, Ph.D. candidate, Vilnius University

Participatory co-creation of visitor's experiences in the museums: the contemporary theoretical discourse

Abstract.

Museums play a significant role in cultural heritage tourism by facilitating societies' representations of their history and its relation to that of other cultures and people. In the twenty-first century they have faced tremendous challenges. Nowadays museums are finding themselves competing in the marketplace with other leisure, learning and educational providers within what has been called the "experience economy", defined as the wide range of currently available educational leisure experiences. To maintain the competitive edge, museums have to identify critical service performance factors that attract visitors, generate customer satisfaction and enhance customer retention. The integration of particular museum resources into the overall visitor experience, through attractive and interactive interpretation, "cultural brokerage", interesting "theming" of activities and services and opportunities of co-creation of (active learning, recreational or hedonic) experiences, potentially enhances the quality and meaning of the overall experience and helps differentiate the museum product. The paper will focus on the contemporary theoretical discourse of visitor's experiences in museums.

Key words: museums, visitor experience, methodology, participatory practices, experience pyramid.

Museums are increasingly competing for public audience attention in the areas of leisure, education and entertainment. To maintain the competitive edge, museums have to identify critical service performance factors that attract visitors generate customer satisfaction (Lin, 2009) and enhance customer retention (Barsky & Labagh, 1992). Museums strive to become as van Mensh (2005) says "laboratories and meeting-points for discussions and new initiatives", respectful of the exertise of the museum staff and its experts, while at the same time open to a continuous dialogue with public audience. Thus, in order to work within unstable and constantly changing environment, museums should monitor and examine their visitors and target audience.

Customer satisfaction and service quality are often used interchangeably because both represent evaluation variables relating to consumers' perceptions about a given product or service (Chen, 2007). Perceptions of service quality are based on perceptions of excellence (Oliver, 1997), which in turn are influenced by expectations (De Rojas & Camarero, 2008). Therefore, using quality as an antecedent to competitive advantage (Sánchez- Hernández, Martínez-Tur, Peiró & Ramos, 2009) has to start with an understanding of consumers' expectations.

Empirical research into the expectations and behavior of museum visitors has fragmental character and lacking systematic methodological framework (Chan, 2009;

Huo & Miller, 2007, Pille Pruulmann-Vergerfeldt, Taavi Tasti, 2012). This knowledge gap is compounded by the difference in opinion on the dimensions comprising the museum visit. Pizam and Ellis (1999) claim that, 'to measure customer satisfaction one needs to anticipate which dimensions or attributes of the product/service customers are using in their overall quality assessment'. Furthermore, compared with other service providers such as hotels and restaurants, 'there is potential for much greater diversity in the (museum) customer experience, because the customer may seek a wide variety of different services or products from the museum' (Rowley 1999).

The integration of particular museum resources into the overall visitor experience, through attractive and interactive interpretation, "cultural brokerage", interesting "theming" of activities and services and opportunities of co-creation of (active learning, recreational or hedonic) experiences, potentially enhances the quality and meaning of the overall experience (Chambers, 2009; Kastenholz et al., 2012; Ellis & Rossman, 2008) and helps differentiate the museum product (Crouch & Ritchie, 1999).

The paper aims to analyse the contemporary theoretical discourse of visitors' experiences within the framework of participatory museum.

The concept of "participation" initially stands for cooperation of institutions and either the community or individuals. Peter Dahlgren (2006) understands participation as "connecting with practical, do-able situations, where citizens can feel empowered […] it involves in some sense "activity". In other words, participation has important collective dimension it implies being connected to others via civic bonds (Runnel, Pruulmann-Vengerfeldt, 2012).

Simon (2010), in the book "Participatory Museum", indicates that in the context of museums, different approaches to participation are better understood as matrix, where sometimes museum plays more important role, while sometimes the role and influence of audience increases.

The reason for the shift in contemporary understanding of museum can be detected by two developments within museology and museum studies. Firstly, the focus on the museum visitors can be found in the tradition of visitor studies, which started in the beginning of the 1920s. The aim was, especially through quantitative research, to create the profile of the visitors, and clarify their needs in the museum (Bicknell, Farmelo & Science Museum 1993). Secondly, in the latest decades, some of the most fundamental categories such as objective knowledge and representation, upon which the modern museum institution was established, have been challenged (Rung 2009). When Peter Vergo in the late 1980s introduced the concept of New Museology, where he summed up and specified the epistemological turning, which also had reached the museological field. The New Museology involves a theoretical anchoring of the processes, which takes place in the museum and accepts that objects get their meaning from a specific environment and that the museum exists in a historical, political and social arena and cannot be treated in isolation (Vergo 2011, Rung 2009). Pile Runnel (2012) suggests that museum operates on three key overlapping fields and plays "three

main institutional roles: being simultaneously cultural, public and economic institution". After the theoretical opening of the field, the museological literature has grown significantly, and theories from different disciplines have been used in the investigation of what is happening in the museum. The consequence is a more reflective museological practice, as well as debates about what the museum is, and what role it should play in society. In Denmark was published the anthology 'New Danish Museology' (Hejlskov Larsen, Ingemann 2005), a number of sociological museum studies were carried out at the Faculty of Communication of Tarty University in Estonia (Pille Pruulmann-Vergerfeld, 2012).

In addition, an expansion of the museum field has happened, because the perception of exhibitions and objects as a part of a museological analysis. Here a shift from exhibition as a space for representation to a space for action or performance has taken place, and the focus is on the active meaning making, which happens in the meeting between object and museum user (Jalving 2006).

Investigating the museum collection as an experiential and multimodal space, where actors and objects communicate and interact, demands an interdisciplinary approach, where literature from different areas is combined. The paper positions itself within the literature concerning the evaluation of the main dimensions of museum visitor experience in sociocultural perspective. In museum visitor studies, Falk and Dierking (1992) proposed an interactive experience model, and suggested that visitor experience is not necessarily passive. In the physical environment of museums (the physical context), it is influenced both by personal context and social context, which results in visitor experience (Chieh-Wen Sheng, Ming-Chia Chen 2012). Moreover, Falk and Dierking suggested that visitor experience is not a static issue, but is a dynamic process including experiences before, during and after the visit. Therefore, in order to probe visitor experience, it is necessary to probe visitor expectations before the visit. During the visit, interaction among the three contexts could be studied, and after the visit, the experience could be examined according to the visitors' memories.

The interactive experience model proposed by Falk and Dierking (1992) emphasizes that experience is the process (before, during and after the event), which results in interaction with influences of different contexts. However, they did not clearly define "experience" which usually includes visitors' opinions of function, sensory stimulation, and emotional description. After Schmitt (1999) proposed the term "experiential marketing" management scholars have started discussions about the content of experience. They have a common consensus: experience usually includes various elements, and it provides an emotionally, physically, intellectually and spiritually mixed feeling (Shaw & Ivens, 2002). It is important to clearly define visitor experience. Although a clear definition might narrow visitor experience, the operation can become easier; thus, measurement tools can be developed and modified. In addition, regarding the interactive experience model of Falk and Dierking (1992), a measurement of visitor experience or visitors' expectations for experience enhances the study on the relationship between it and creation and communication of museum experience from the

perspective of museologists or museum experts. Through this, experiential practices of museums can be enhanced.

Falk (1998) acknowledges that human behavior, including museum-going, is a complex subject and that measurements of demographic categories alone cannot offer any insights into understanding visitors and particularly non-visitors. Therefore, Liu (2008) suggested that in order to offer exhibitions and services suitable for visitors, museums have to conduct visitor studies and systematically acquire knowledge related to visitors, and apply it to planning and decision-making. Liu also divided museum visitor studies into three categories:

1) visitor evaluation studies: emphasizing the purpose of application, with the evaluation of museums, activities and exhibitions conducted according to the results;

2) visitor market studies: collecting visitors' reactions and probing into visitors' views and emotions;

3) exploratory studies of theoretical validation: precise academic research upon different subjects, such as psychology and sociology.

Many studies have indicated that museum visitors are diverse, and different visitors usually visit different museums at different times (Falk & Dierking 1992; Hooper-Greenhill 2006).

Housen (1987) indicated that visitors' knowledge could still be obtained from three dimensions, including visitors' demographic data, attitudinal information, as well as their developmental situations. It is difficult to investigate visitors' development, since this entails investigating their logic and degree of comprehension. Visitors' demographic attributes include gender, age and educational level, and are traditional investigation items. However, Housen suggested further studying visitors' attitude. Attitude means what people prefer, be it a thing, activity or character (Robbins & Judge 2007), and can be divided into pre-visit and post-visit attitude (Chieh-Wen Sheng, Ming-Chia Chen 2012). However, most studies on attitude have probed into the connection between attitude and action. In other words, pre-attitude is the main concern (post-attitude is usually replaced by satisfaction). Moreover, attitude includes three dimensions: cognition, affection and action (Aronson, Wilson, & Akert 2007). Attitude measurement related to action, such as the possibility to visit museums, can best predict the relation between attitude and action. However, it is also the most restricted, since it measures attitude by action.

Hood (1983) identified the following six criteria of a desirable leisure experience:

1) Being with people or social interaction;

2) Doing something worthwhile;

3) Feeling comfortable and at ease in one's surroundings;

4) Having a challenge of new experiences;

5) Having an opportunity to learn;

6) Participating actively.

Falk and Dierking (1992) state that museum visitors' pre-visit attitude toward the visiting experience is influenced by visitor expectations, and is a part of personal context. Since visitor expectations significantly influence the visiting experience, and visitors' post-memory is usually related to pre-expectations (Loomis 1993), it is important to probe into visitor expectations. Although Falk and Dierking proposed many factors of visitor expectation, including prior experience, information sources, types of museums and companions, all of which influence visitor expectations, they did not suggest the content of visitor expectations (Chieh-Wen Sheng, Ming-Chia Chen 2012). According to their primary statement, visitor expectations should be the visitors' expectations for the visiting experience. However, Falk and Dierking did not define the content of the visiting experience and thus the assumption above cannot be verified. The content or types of visitor experience expectations remain to be defined. Although Falk and Dierking (1992) did not explain the content of visitors' experiences and visitors' experience expectations, they proposed an interactive experience model regarding factors of the experience.

Authors suggest that visitor experience is the result of the interaction among personal, social and environmental contexts (Chieh-Wen Sheng, Ming-Chia Chen 2012). The model has been cited by many studies and has led to further studies on museum visitors' interactive experiences. For instance, regarding the usage of theatre in museums, Liu (2008) probed into the interaction between visitors and museums, as well as the effect on visitors' learning. She suggested that museum is a place of exchange for telling and listening to stories. Thus, in a physical environment, guide tour or exhibition, there is usually a form of theatre in which visitors can participate. Visitors' participation could contribute to their learning. Participation is important, and when visiting museums, visitors could be prepared for active participation. For example, before the visit, they could absorb information and prepare notebooks or wear comfortable clothes and shoes when visiting. Relaxation is particularly important for visitors who rarely visit museums, therefore, more participation during their visit would enrich their experience (Liu 2008).

Sheng, Shen, and Chen (2008) consider museum visits as historic and artistic trips. Hertzman, Anderson, and Rowley (2008) claim that with development of multimedia techniques, the boundaries between different museum trips, such as historic museums, historic parks and life museums have become insignificant. However, they revealed the effect of edutainment, which allow visitors to have active and passive experiences. If museum visits are regarded as a kind of trip, the tourist experience in a tourism study will then be the same as the visitor experience in a museum study.

According to Uriely (2005), research on visitor experiences has been developed during the last fifty years and during this time there have been four shifts. At the beginning, most studies indicated that a visitor experience is a unique experience different from daily life. The first shift that occurred emphasized the visitor experience as part of the daily consumption experience. The second shift indicated pluralizing the visitor experience; in other words, different visitors will have different experiences. In

the third shift, that of the role of subjectivity suggested by Uriely, researchers started recognizing that visitors' active interpretation of situations will influence their experience. Finally, the fourth was called the shift of relative interpretations. Researchers began believing that experience is a person's interpretation of situations in the culture and times visited (Chieh-Wen Sheng, Ming-Chia Chen 2012).

The perspective is extremely similar to the interactive experience model proposed by Falk and Dierking (1992). From the position of relative interpretation, Larsen and Mossberg (2007) offer that experience is a kind of subjective and personalized process, which is related to society, culture and even different systems. Since visitors are diverse in various types of trips, including museum (Wang 2008), the content of the visitor experience also changes. Therefore, Larsen and Mossberg suggest that study on the visitor experience should be have flexible and multiple perspectives, such as inter-discipline studies upon marketing, psychology, culture and sociology.

O'Dell (2007) agreed with the view from the perspective of cultural sociology, and indicated that in postmodern society, visitors are no longer pure receivers, observers or interpreters; instead, they are active experientialists and even meaningful creators and actors. Thus, study on visitors or visitors should focus on "on the venue" and be close to visitors or visitors instead of observing from a distance.

Concerning visitors' active and passive experiences, Pine and Gilmore (1999) suggest that both experiences are possible. According to visitors' involvement, experience was divided into educational or escapist active participation. The visitors actively participated and were involved in situations, and they created varied experiences in the process. Passive visitor experiences includes esthetic or entertainment experience. These visitors have experiences using the varied esthetic or entertaining activities "provided". However, Joseph and Gilmore indicated that active and passive experiences could co-exist. In other words, there is interaction between visitors and various systems. "The Experience Realms" adopted from Pine and Gilmore (1999) are represented on the picture 1.
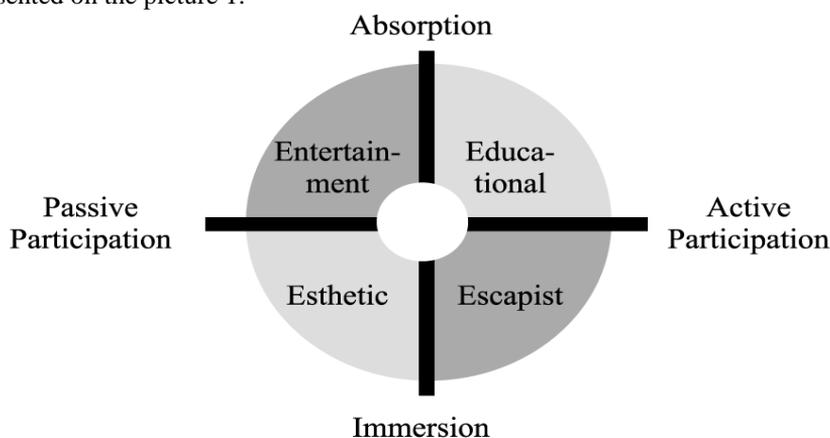
Picture 1. The Experience Realms, Pine and Gilmore (1999, p.30).

In addition to O'Dell (2007), Borrie and Roggenbuck (2001), Larsen (2007) and Loomis (1993) also proposed a multi-stage experience model similar to the view of Falk and Dierking (1992). From the perspective of psychology, Larsen suggested that the visitor experience is not simply the feeling during the visit; on the contrary, it is the accumulated psychological phenomenon, including mutual influences of the three stages. According to Larsen, visitors tend to expect possible events during the process because of planning in advance. It will influence the actual feelings and memories during and after the visit. Larsen emphasized that visitors' memories will change the expectation for the next visit, creating a circular pattern. The points are mentioned but not emphasized in the research of Falk and Dierking.

Although Larsen (2007), and Falk and Dierking (1992) indicated that the expectations of visitors for experience is critical, they did not clarify the content of the experience, or indicate if they could extract common experience characteristics in multiple visitor experiences.

The attempt to design basic requisites for experience was made by Raija Komppula and Matti Boxberg, Finnish tourism product development experts, in 2002. They claim that experience is "ultimately a personal, subjective experience", but it's possible to create the basic elements by developing experience products. The Experience Pyramid enables to analyze and understand the experience aspect of cultural-based tourism products. The model represents an ideal situation, or in other words, "perfect product" in which every element of experience is reflected on mental and physical levels, and provides a framework for "experientialisation" of services (Tarssanen, Kylanen, 2007). This model can be also applied to museum practices, since museum offering has cultural basis. Picture 2 represents Experience Pyramid for Museum, adapted from Tarssanen & Kylanen in 2006.
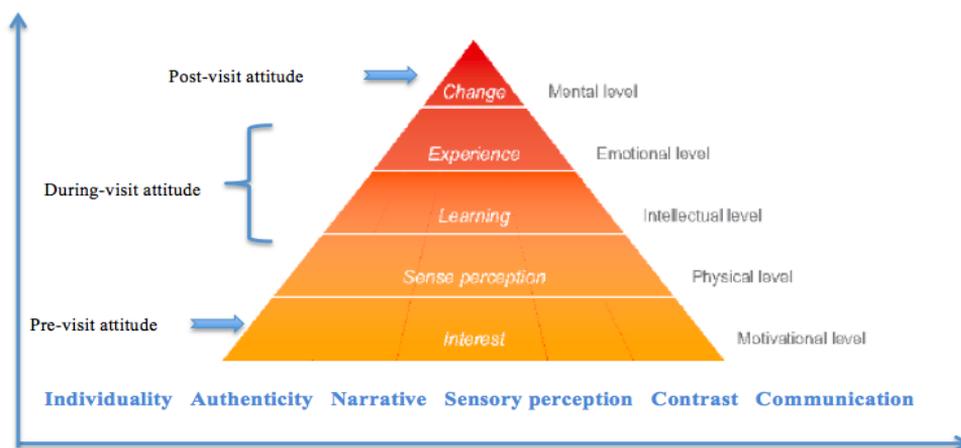
Picture 2.Museum Experience Pyramid, adapted from Tarssanen & Kylanen (2006) and Falk & Dierking (1998).

The presented above Museum Experience Pyramid is 3-dimentional: on horizontal axis it shows six main features of museum product; on the vertical axix the levels of visitor experience and related stages of attitude are shown; the third level represents museum experts/curators' points-of-view. Six main elements of museum product include: individuality, authenticity, naraative, sensory perception, contrast and communivation. It is important to enlarge upon them

Individuality creates superiority and exclusiveness of the museum offer, which could be constructed by means of unique and famous exhibits, art objects or performances. Tarssanen & Kylanen also see individuality "as customer-oriented way-of-action in communicating the product". Most often museums are visited as part of group or company, therefore individuality could be experienced through "collective gaze" (Tarssanen & Kylanen, 2006). Authenticity in the contex of museum experience relates to the credibility of the product. Historically museums have been institutions of knowledge and truth (albeit to varying degrees), representing genuineness and traditional artefacts and items, thefore this element of experience is provided for granted, based on the "status" of the insitution. Authenticity is defined by the visitor in the dialogue with the museum product (Ibid, 143). Hisorical narrative links the experience with reality and provides social meaning for it, also it leads to experience harmonization and thematisation, blinding various elements of museum product. Sensory perception states that the museum product should be capable of being experienced with as many of the sences as possible. The more diverse multi-sensory perception line is, the more memorable product will be. Contrast emphasizes the difference from the everyday life and enables customer to immerse. In producing contrast visitor's identity (demographics and socio-cultural background) should be taken into consideration, since what exotic for one person may be typical and common for another. Communication is interaction between the visitor, giude and exhibition, that creates the participatory platform.

Besides the product perspective, Museum Experience Pyramid represents visitor transformation through motivational, physical, intellectual, emotional and mental levels. Motivational level incorporates visitor's expectations and motivations for museum visit, or in other words describes pre-visit attitude. Physical level of Museum Experience Pyramid relates to the museum environment and customer senses (if it's too cold or hot, dark or bright, dangerous or relaxing). Physical level of expereince is artificially designed by museum experts in order to follow the theme/ topic and the concept of the visit. Intelectual level represents lerning, training or edutaining experience that customer can get in museum. Emotional level is undergoing the actual participatory experience. Physical, intellectual and emotional levels characterize during the visit attitude of museum program participants. Mental level is the highest and most challenging, unpredicatable. Aho (2001) and Pertula (2004) claims that "positive and powerful emotional reaction to meaningful museum experience may lead to personal change, which modifies subject's physical being, state of mind of lifestyle (Tarssanen & Kylanen, 2006).

In conclusion, it should be pointed out that participatory experiences in museum needs to be understood through the diversity of approaches –often there are manifold choices to be made. This paper has focused on the analysis of contemporary theoretical discourse of visitor's experiences in museums, representing the methodological approaches to museum participatory experience, suggested by Falk & Dierking, Hooper-Greenhill, Housen, Simona, O'Dell, Borrie and Roggenbuck, Larsen, Loomis, Uriely and others. The Experience Pyramid model, developed by Tarssanen & Kylanen was adopted to museum environment and enhanced by dimension of attitude stage as a part of overall experience. The Museum Experience Pyramid was not empirically tested, but could be a framework for improvement of participatory museums activities and experiential products.

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Rubin Zemon Ph.D.

Imaging the Balkans between the "salad bowl" and "melting pot": Ethnic identities and communities between the Ottoman past and Balkan nationalism

Balkans, "Balkanization", Nation and Nationalism,

In 1997 a Bulgarian historian and philosopher Maria Todorova, professor at the University of Illinois in USA, published her study "Imaging the Balkans" which causes so many debates among academic, political, journalist and other circles. Indeed, her study deals with the region's inconsistent (but usually negative) image inside Western culture, as well as with the paradoxes of cultural reference and its assumptions. In it, she develops a theory of Balkanism or Nesting Balkanisms, similar to Edward Said's "Orientalism" and Milica Bakić-Hayden's "Nesting Orientalism". In one occasion Maria Todorova has said of the book that "The central idea of "Imagining the Balkans" is that there is a discourse, which I term Balkanism, that creates a stereotype of the Balkans, and politics is significantly and organically intertwined with this discourse. When confronted with this idea, people may feel somewhat uneasy, especially on the political scene...". [www.1]. One of prejudices and stereotypes related with Balkans and Balkanisms, is the relativism of innocence of Western Europe and switching the responsibility to the Ottoman Empire (heritage) and Turkey as "duty culprits" for all accidences and mistakes (Todorova M. 1997: 276) that were happened in Balkans in 20th century.

Indeed the most important term that derived from the word "Balkan" is "balkanization". This term that very often is using for description of a process of national fragmentation of former geographical and political units into new problematic national states, is not created in "the longest century of Empire"[1] when Balkan nations step-by-step were separating from the Ottoman Empire. The term "balkanization" was coined, by the end of World War One, when just one Balkan nation, Albania, was added on already existed map of Balkan nations that were created in 19th century (Todorova M., 1997:46). Different scholars and politicians used a term "Balkanization" after the World War One as a process of fragmentation into small states with disrupted political relations, as is a case with the Balkans during the Balkan wars. But a deeper analyze of the "balkanization" was happen in 1921, by Paul Scoot Mowrer, the European correspondent of Chicago Daily News. Analyzing the political situation in Austria, Hungary, Bulgaria, Czechoslovakia, Poland, Romania, Yugoslavia and Greece, he

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[1] "The longest century of the Empire" is book of Turkish historian Ilber Ortayli, devoted to "Tanzimat", term that indicate the period of reforms implemented in Ottoman Empire in all spheres of social-political life, which started with proclamation of The Hatt-i Sharif (Hatt-ı Şerif) of the Gülhane in 1839. With this Hatt-I Sharif legally were equalized all people of the Empire. Tanzimat reforms were implemented several decades after they were proclaimed (1839–1876).

concluded that this region "now is Balkanized". His justification of term "balkanization" is that "in region of hopeless mixed races, creation of connections of small states with more or less backward population, economically and financially weak, envious, with conspirator behaviors, scared, constant victims of manipulations by the great powers, as well as of violent outburst of their own passions." The element of foreign involvements in internal affairs of small states is so aggressive that motivated Michael Foucher in 1994 to define "the balkanization in a literal sense of a word as constantly involvement of foreign powers (Russia, Austro-Hungary, Germany, France and Great Britain) directed on protection or establishment of their spheres of interests" (Todorova M., 1997: 49).

Notions ascribed to "the Balkan" reveal the process of making the image of Europe by defining the "Other" as Oriental, unpredictable, dangerous, chaotic, dirty, lazy, primitive, cruel, selfish, uncooperative etc. (Mursic R. & Jezernik B., 2007: 7). On other hand historical evidence attests the presence of tolerance, cooperation, hard work, ancient culture, civilizations, urbanization, classical philosophy, pre-industrial economic efficiency etc. For centuries Balkan Peninsula was almost the only part of Europe with a tradition of tolerance toward people of different religions, ethnic origins and cultures. The Balkan peoples lived in a multicultural milieu long before it became fashionable in the West. In 1492 when Sephardi Jews were exiled from Iberian Peninsula by the Catholic Church, Balkan Peninsula which in that time was under the Ottoman Empire was the most tolerate place where Jews found the new land for living. (Bembesa E. &Rodrigue A., 2002: 79-96)

During the process of "liberalization" of "enslaved" people in the 19 century, tolerance and peaceful coexistence were the very first victims of the imposition of western concepts like liberal democracy, capitalism, the nation-state and the like. Nationalism, plans for the building of post-Ottoman empires and the continuous redrawing of existing political borders in the Balkans become process of "balkanization". However, it appears that the balkanization of the region was in fact a result of Europeanization and Westernization. ((Mursic R. & Jezernik B., 2007: 8).

The term nationalism describes a loyalty to one's nation, pride in its history and culture, a belief that its interests are of primary importance, and a patriotic desire to achieve or maintain its independence. Nationalism emerged as a political force in the late 18th century, caused by the French revolution, and since then the idea that nations have the right to form their own political states has shaped the map of the world as we know it today. This ideal, known as national self-determination, inspired major upheavals, such as the American Revolution, provided the impetus for smaller nations to seek independence from large empires and encourages nations divided into a collection of small states, such as Germany and Italy, to seek unification. Although the word "nation" is commonly used to describe a state or country, it is technically a group of people united by ethnicity, culture, language and/or religion.
One of the most accepted definition for nation is that of "named human population with common historical territory, common myths and historical memories, common massive

public culture, common economy and common legal rights and commitments of all members" (Smith A. D., 1991: 30).

In no country or time has the "nation" been anything other than a potent shared idea and it has never been more than an idea. A state can be defined by its laws or its border, ethnic groups can at least be understood statistically as the proportion of a population that dances the same dances, eats the same traditional or ritual foods, speaks the same language, and gathers together to engage in those activities. The nation is different because is only exists in the minds of nationalists. The first nationalists spoke of "common blood", but this did not fit well with biological knowledge, although they continued to speak of their nations in quasi-genetic terms. The more common belief was that the nation was spiritual real- an indefinable spiritual connection that made people French, German, Italian or others in their souls. Writings and speeches of nationalists leave no doubt that they believed the nation to be such spiritual state, or perhaps a shared emotion. (McCarthy J, 2001: 38).

Nation-states are products of a very specific historical development in Europe that was enabled by the introduction and rapid development of capitalism and capitalist way of production. European nation-states have developed simultaneously with the formation of modern (ethno)nations from the sixteenth and seventeenth century on. In this process the states have acquired an ethnic dimension and identity. Dominant ethnic communities within certain territories usually determined ethnic identity of nation-states. States are understood as specific or even the only means and mechanism that can assure the realization of specific (national) interests of (ethno)nations. European states were established and are still perceived as nation-states of certain nations- we could say "single-nation-states". This concept could be explained by a simple equation: State=nation=people. (Žagar M., 2010:172). Following this logic nation-states and their population were believed to be ethnically and culturally homogenous entities. As the result, a myth of ethnic homogeneity was born that strengthen the belief that nation-state belonged to a certain (ethnic) nation. The myth of ethnic homogeneity was a powerful force in building a common collective, ethnically based identity in the territory of a certain state. This myth is the basis for the political ideology of nationalism and often exploited by nationalists movements and politicians. (Smith A.D., 1991: 194). However, as it is often the case with myths, the myth of ethnic homogeneity of nation-states does not correspond to reality and ethnic/cultural plurality has always been reality of most territories and states. Nationalism, is exclusive and/or hegemonic, and is usually hostile to others. Hostile to diversity and pluralism, nationalism is incompatible with liberal democracy.

Different models of nation building and imagining of nations are exist. Indeed, according to Benedict Anderson, nations are differencing on how are they imagined and constructed. A nation "is imagined because the members of even the smallest nation will never know most of their fellow-members, meet them, or even hear of them, yet in the minds of each lives the image of their communion". Members of the community probably will never know each of the other members face to face; however, they may

have similar interests or identify as part of the same nation. On nation building processes in Europe are existing two mainstream concepts or model- so- called Western or Constructive model and so- called Ethnic or Primordial model. While according to the Western model an individual may to choose to whom nation will belong, the Ethnical model is not aloud such freedom! Even the individual will emigrate in another community, she/he genetically (organically) is staying as member of the birth- community. While in the Constructive model is clear distinction and determination between ethnical and national identity, in a Primordial model is not exists such distinction and between the both identities is a sign of equality.

Perhaps the central question in understanding of nationalism is the role of the past in the creation of the present, certainly this is the area in which there have been the sharpest divisions between theorists of nationalism. Nationalists, perennialists, modernists and post-modernists have presented us with very different interpretations of that role[2]. The manner in which they have viewed the place of ethnic history has largely determined their understanding of nations and nationalism today. None of these formulations seems to be satisfactory. History is no sweetshop in which its children may 'pick and mix'; but neither is it an unchanging essence or succession of superimposed strata. Nor can history be simply disregarded, as more than one nationalism has found to its cost. The challenge for scholars as well as nations is to represent the relationship of ethnic past to modem nation more accurately and convincingly. [www.3]

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[2] For nationalists themselves, the role of the past is clear and unproblematic. The nation was always there, indeed it is part of the natural order, even when it was submerged in the hearts of its members. The task of the nationalist is simply to remind his or her compatriots of their glorious past, so that they can recreate and relive those glories.

For perennialists, too, the nation is immemorial. National forms may change and particular nations may dissolve, but the identity of a nation is unchanging. Yet the nation is not part of any natural order, so one can choose one's nation, and later generations can build something new on their ancient ethnic foundations. The task of nationalism is to rediscover and appropriate a submerged past in order the better to build on it.

For the modernist, in contrast, the past is largely irrelevant. The nation is a modern phenomenon, the product of nationalist ideologies, which themselves are the expression of modern, industrial society. The nationalist is free to use ethnic heritages, but nation-building can proceed without the aid of an ethnic past. Hence, nations are phenomena of a particular stage of history, and embedded in purely modern conditions.

For the post-modernist, the past is more problematic. Though nations are modern and the product of modern cultural conditions, nationalists who want to disseminate the concept of the nation will make liberal use of elements from the ethnic past, where they appear to answer to present needs and preoccupations. The present creates the past in its own image. So modem nationalist intellectuals will freely select, invent and mix traditions in their quest for the imagined political community. (Smith, Anthony D. "Gastronomy or geology? The role of nationalism in the reconstruction of nations." Nations and Nationalism 1, no. 1 (1994): 3-23. See pages 18-19.)

But, some scholars have the position, that six objective factors can contribute to identification of a group as a nation: territory, state (or similar political status), language, culture, history and consciousness (Krejci J.& Velimisky V. 1996: 209).

Among the Balkan people the process of nation building was strong and irreversible. Scholars examine the general pattern of state formation among the Balkan nations in XIX and the beginning of XX centuries, which briefly may to be describe as follows: first- national "awakening" or growing of national consciousness, creation of culture and literary language; second-preparation of and unsuccessful revolts or uprisings; third- foreign intervention followed by establishing of an autonomous state; and lastly- declaration of an independent status and formation of republican form government. (Daskaloski Zh., 2010: 191)

For reach cultural, religious and ethnical diversity of the Balkans, national idea and nationalism were recipes for violations. Even the Austrian foreign minister in 1853, has warned that "establishing of new states according to the nationality boundaries is the most dangerous from all utopist schemes" (Mazower M. 2000: 149). With a processes of creation of nation-states, at the same time appeared an issues of minorities (at the begging were religious, but latter ethnic or national) their statues in new nation-states, protection of their religions, cultures and languages, as well as other social and political rights.

Communities and identities during the Ottoman Empire in the Balkans

Even at the begging of XVIII century Ottoman state has experienced many changes, it has kept the biggest part of a structure from the time of its culmination under the rule of Suleiman the Magnificent. Ottoman state was built on a concept of a "holy war" with aim of extension and defending of Islam. Their paradigm was that a World is divided on two spheres, "dar-ul –islam" (sphere of Islam) and "dar-ul-harb" (sphere of war). Duty of any Sultan was to extend the rule of Islam in as much as possible biggest territory. Even that the point was given to the religious war, the aim wasn't to terminate the "dar-ul-harb" or its people, but to concur them for the interest of Islam. When people were concurred, their shifting to Islam was welcome, but very rare it was with violation. Occupied people with different religion had clean defined position, under the direction of their own religious leaders. But, we can say that people were equal. Non-Muslim population were paid additional taxes, they had a lot special restriction and were with absolute inferior status.

The second division of people was according to their social position and function in community. On the top were members of ruling class of soldiers (asker), which were on high administrative positions; than members of "ulema"- religious, educational and legal government of the Empire. In this position were and high representatives of Christian community, as were patriarchs of Orthodox Church. Under their control was "raya"-majority of the population. Ottoman society was organized in hard scheme of social layers, and movement between them was very difficult. On the very top of the state pyramid was Sultan, as an absolute ruler in a name of God (Allah).

He was the only source of power and had a right to ask absolute obedience from his subjects; he has the absolute control on their lives and properties and he was the owner of state property (Jelavich B., 1983: 45-46)

Millet is a term for the confessional communities in the Ottoman Empire. It refers to the separate legal courts pertaining to "personal law" under which communities (Muslim Sharia, Christian Canon law and Jewish Halakha law abiding) were allowed to rule themselves under their own system. After the Ottoman Tanzimat (1839–76) reforms, the term was used for legally protected religious minority groups, similar to the way other countries use the word nation. The word Millet comes from the Arabic word millah (مِلة) and literally means "nation". The Millet system of Islamic law has been called an early example of pre-modern religious pluralism. [www.2]

In an Ottoman Empire, member of Islamic religion (Muslim) has all the rights, oppositely to of those who were non-Muslim with restricted rights. One of the characteristics of the Ottoman period in the Balkans was the affirmation of the Islam religion. In the first decades of the Ottoman ruling in the Balkans whole groups of people accepted Islam almost in every region of the Peninsula. Many scholars make conclusions that in Bosnia and Herzegovina in the XV century members of the Bogomilian movement in the Balkans, as a main religious, ethic, ideological and social power, massively accepted the Islam religion (Стојановски А. 1987, 31). Other scholars have a position that is not absolutely possible to determinate the religious origin of pre-Islamic groups (Лиманоски Н., 1993: 32). But the Ottoman government did not force the process of "Islamisation"- term which is often used in scientific books in the Balkans, for the process of changing or shifting the religious belief of the people. They allowed Christians to respect their religion, practice their rituals and their kind of living. The most important issue for the Ottomans was that the "raya" be quite and pay taxes. Christian adult men were obliged to pay a special tax called "Dzizja", from which Muslim adult men were freed.

An act of accepting Islam religion among the people was known as "poturcuvanje"/ "becoming a Turk". For that reason one of the identity names for those people was and is "Poturi". This name sublimates all existing contradictions related with religion, identity and the "otherness". For the Christians, shifting to Islam was identification with a process of naturalization, becoming "other", becoming a Turk (Лиманоски Н. 1993:37). On the other hand, in the Middle Ages, Turks-Ottomans experienced and felt themselves much more as Muslims than as Turks in the modern sense of the identity (Smith A, 1991:40). For that reason an identity of a "Turk" was identification with an identity of a "Muslim", and the conversion of people to Islam was called "Turcenje", and the new Muslims became Turks. In this way two basic categories of belonging "in" and "out" of groups were determined: "Turks" and "Christians". This basic demarcation and distinction was made according to the religious identity, without consideration of the ethnic and linguistic characteristics and features. In this way under the category "Turks" were understood, except the "real Turks", also Muslim Albanians,

Macedonians, Bulgarians, Serbs, Bosnians, Montenegrins and other smaller ethnic communities which accepted the Islam religion.

With concurring of new lands, Ottoman rulers were much focused to keep the church hierarchy of Christian people and mainly leaders of religious communities were engaged in governmental functions. Even that Ottomans kept their superior positions they were prepared to collaborate with people of any monotheistic religion, which leaders were surrendered on their rule. They had special respect to Christians and Jews as "people of a Book", who were familiar with a "holy letter". These religious communities were organized in "millets", as were Gregorian-Armenian, Catholic, Jews, Orthodox (Urum) millet, as well as Muslim millet. In 1905 Vlach (Aromanian) community in Balkans was recognized as particular millet. (Popnicola N., 2005: 140)

Orthodox Millet or "Urum Millet" (Rum- Millet, Romei), the biggest community in Rumelia (Balkan Penisula), was under the control of Patriarch of Constantinople (Istanbul). After the fall of Byzantine Empire, sultan Mehmet II known as "the Conqueror", who perceives himself as the decedent of Byzantine Tsars and first ruler of the World, decided to make the unification among the Orthodox people and Church and he select George Scolaris, with monk's name Genadij to be the first patriarch of the united Orthodox Church, "Millet bashi" (leader of a Millet) and etnarch (secular ruler). Until 18th century in Balkan except the Constantinople Patriarchy Church, were existed two autocephaly churches in Ohrid and Pech. But, these two churches were unequal comparing with the Constantinople and also were abolished in middle on 18th century, after the strong lobbing of so called Greek Phanariotes. Even that a Sultan was agreed Orthodoxy organization to be managed by the Patriarch together with Holly Synod composed by metropolitans, he kept a strong control. Theoretically patriarchs were elected by the Synod, but they must be confirmed by the Sultan. (Jelavich B., 1983: 59).

However, the real privileged position among the Christians hadn't traders, or high Church representatives, but one another group- Phanariotes oligarchy with its centre in capital of the Empire, which a name was given by the settlement in Istanbul, Phanar that mean "beacon", where lived the majority of Orthodox population and where a seat of Patriarchy was. This groups by origin were Greeks, but among them were and "Hellenizated" Italian, Romanian and Albanian families. Their influence originated mainly from the wealth that was gain by high duties in a state administration and through financial benefits that were took out from their functions. They succeed to gain profit by using of corruption in Ottoman ruling system as well as because of influence that they had. (Jelavich B., 1983: 63). Phanariotes were deeply involved in Patriarchate issues, too. With their financial power they had possibilities to gain significant control over the church institutions. A period of taking the control over the orthodox issues by phanariotes, coincided with changing from universalistic to Greek national orientation, special in high positions of church hierarchy.

The overall goal of phanariotes, which was installed to the all orthodox world, was nothing less than re-creation of Byzantine Empire, imaged by them as multi-

cultural state, under the governing of Greek feudal nobles, with Greek language as language of administration. So, Orthodox Church was under the strong influence of one class, which has intention to succeed the Ottoman Empire and to change the Islamic with Orthodox theocratic regime. In a 19th century this concept will be a fundament of "Megali Idea" (Great Idea), which will play a main role in forming of Greek national position until 1922. Phanariotes requested support and aid from Russia, the one and only independent orthodox state.

Politics of "imaged communities", "our" and "others" in new Nation-states in Balkans

So called "millet" system of Ottoman Empire started to change in 19th century, gradually being replaced by nationalism, an identity that transcended religion. Nationalism was truly only a force among the intelligentsia and the political and economic elite. For the mass of the people of the Empire, religion was still the primary self-identifier. (McCarty J., 2001:39). On a question of one Greek national activist at the begging of XX century for the ethnic (national) identity of people from Thessaloniki, are they "Romainoi" (Greeks) or "Voulgaroi" (Bulgarians), they looked him confused! First they "signed of the Cross" and lather answered naively: "But, we are Christians – what is mean "Romainoi" or "Vulgaroi"?"!! (Mazower M. 2000: 67).

In practice, religion identification did not much conflict with the ideals of nationalism. Radical intellectuals, who were not themselves necessarily religious, were willing to use religion as a unifying force as long as it suited their purposes. Language was only the most obvious mark of common nationality, not primary definition. What was essential was a shared "racial" history. The important point was whether one believed that common ancestry existed, because no one could identify their ancestors beyond a limited number of generations, especially not in a region that had been invaded by the gene pools of so many conquerors. It was not necessary for individual members of the nation to be conscious of their membership, or even to want to be included. Intellectuals and politicians defined who members of the nation were. Thus Pomaks, Torbeshi, Gorani (Muslim communities that are speaking Slavic language) were considered as "Bulgarian -muhamedanes", "Serbian- muhamedanes", "Muslim with our blood" and other identity terms, which were used in a time of national revival of the Christian population in the Balkan states, especially in Bulgaria and Serbia, was created in the intellectual circles, before the creation of national states. The Greek nation avowedly included Greeks in Greece proper, who spoke Greek, Greeks in Albania, who spoke Albanian, Greeks in Anatolia who spoke Greek or Turkish, and even Slavic speaking Macedonians, who had no wish to be Greek. These were to be difficulties when the same groups were claimed by different nationalism. In Macedonia, inhabitants were considered to be Greeks, Serbs, Bulgarians or Macedonians, depending on who describes them. Being fought over was not a happy experience for the Macedonians.

The creation of nations on the basis of language among the orthodox, faced Slavic people with obstacles in religious aspect, by keeping the old distinctions of "Muslims" and "Christians" from the Ottoman Empire. In that context, the self-integration of groups with the same pre-Ottoman ethnic origin and similar languages but with different religion was impossible. Christian people in the Balkans started to understand the world with the language of nationalism, while their views toward the Muslims stayed in a domain of the same discourse among the religious communities (Todorova M. 2001: 260). On the other hand, because the Balkan Muslim were incapable to adopt the national code and practically were excluded from the process of national consolidation and integration, they kept the fluid conciseness, which was an image of the millet mentality as Ottoman heritage (Todorova M. 2001:261).

The new state-borders from 1878 (Berlin Congress) and from 1913 (after the Balkan wars), became the basic criteria for defining the collective identity. National belonging was promoted as a prime factor for group identification, opposite the former religious collective categorization. National governments and administration, mainly implemented restrictive politics of integration of Muslim population and their participation in the public life, because of their superstition for loyalty to the new states, bearing in mind that Muslims lost the benefits which they had in the Ottoman Empire. The national ideology imposed cultural identity by taking the control over the economy and conventional collective images from families and from the local communities. The lack of national strategy for inclusion and integration of Muslim population in the new societies and in a national "WE" or "OURS", brought confusion related with the definitions of Muslim population. The most important segments in forming the collective identity of nation-state are its institutions, especially the local administration, military service and mass education. While in the Ottoman Empire in the settlements where Muslims speaking Slavic languages lived, or there were mixed settlements with Muslim and Christian population, the political elite and local leaders mainly were from the Muslim community, in national states there were mainly Christians. These politics of "revenge" strengthened the solidarity among the Muslims with different ethnic and linguistic belongings in the new nation-states (Стојаноски С. 2010).

However, we have to point the fact that in the collective memory of the Balkan population it was impossible to throw the "collective blame and guilt" towards the Muslims with Slavic languages, because they fell threatened and changed their religion and "became Turks". The reconstruction of the social matrix that they belong to one nation and have to be considered as "We", "Us" or "Ours" was impossible because the memories from the Ottoman state were fresh (Лиманоски Н., 1993: 310,311).

In 1912 for the first time in history of the region were happen states to use a military conflict for realization of long-term demographic goals. By the massive murdering horrified were investigation bodies: "Turkish people running before Christians, Bulgarians before Greeks and Turkish, Greeks and Turks before Bulgarians, Albanians before Serbs", noted Carnegie commission in 1914. "Measure that was used by Greeks against Bulgarians, Turks against Slavic, and Serbs against Albanians, is not

extermination or emigration; but that is an indirect method, which at the end will bring to the same, namely, to conversion of religion and assimilation." Violation conversions, massive executions and exile of tens of thousands refugees were consequences of the attempt the rest of Ottoman provinces in Europe to be liquidate according to the principle of nationality. (Mazower M., 2000: 151).

After the Balkan wars states applied a new less extreme method for solving of minority issues, so called "exchange of population". Whiteout quite stating it, Greece and Turkey decided at the Congress of Lausanne that Greeks and Turks could no longer live together. After extensive negotiation, a forced exchange of populations was written into the terms of the treaty. The exchange formally began on 1 May 1924, although many were exchanged earlier. More than a million Orthodox Greeks were transported from Minor Asia to Greece, and 380 thousand Muslims left Greece and emigrated in Turkey. (McCarthy J., 2001:160). With this immigration of Greeks for Minor Asia to so-called Aegean Macedonia, ethnographic structure was dramatically changed and became sweeping ethnically Greek (89% in 1923, against 43% in 1912). Similar "exchanges of population" or "organized emigration" were made and between other states (Greece with Bulgaria, Serbia or Yugoslavia with Turkey).

Under the diplomatic pressure of international community, a practice of "exchange of population" was abandoned and Balkan states were pushed to signed and adopt Treaties for minority rights, which should had to be observed by the League of Nations. The protection of minorities was regulated by international agreements and documented, within and outside the League of Nations as the central institution. The Peace Treaties were central documents in this context that served as the basis for all other documents. In this context is nice to mention an issue of Treaty between Bulgaria and Greece in 1924 and recognition of Greece that in its territory exists "Bulgarian" minority. This caused a crisis on traditionally good relations between Greece and Serbia/Yugoslavia, who afraid of further reactions of Bulgarian state that in "Vardarska banovina"[3] the majority of population are Bulgarian. For that reason After often critics from the League of Nations that Greece didn't protect minority rights according to Treaties, Greece promised that will provide training in mother tongue in primary schools in areas with significant Macedonian population. In 1925 Athens published a primer for schools, named "Abecedar" with Latin letters, instead with Cyrillic. This primer was submitted to the League of Nations with aim to show that Greece proceeded according to the commitments of the Treaty. A Bulgarian representative described the "Abecedar" as "incomprehensible", but a Greek representative to the League of Nations, defendeded with a position that Slavic-Macedonian language is not Bulgarian, or Serbian, but independent language. But Greek government never distributed "Abecedar" in schools, and exterminate all copies of a primer, after their "defence" in League of Nations. (Rossos A., 2008: 171).

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[3] "Vardarska banovina" or "Juzhna banovina", was an administrative unit in Kingdom Of Serbia/Yugoslavia, which covered a today territory of Republic of Macedonia.

A new system didn't satisfy the either minorities or majorities. To the firsts became clear that there is no any subject that will hear complains, because League of Nations hadn't efficient measures of pressure and coercion. The majorities were irritated by the treaties that were aloud other states to be involved in their internal affairs. Balkan states practically were free to treat their minorities as they liked. A fast territorial expansion means that they imposed their government as colonial power, with sending police officers, teachers, peasant-colonists among people who spoken different languages. Minority members very often were discriminated on property issues, and were forced to spoke a "new" national language" in public places, while their own language had to be used behind the closed doors.

The period after the World War Second is phase of historical evolution of the protection of ethnic minorities was and is the most dynamic so far. In the process we should stress especially the importance of several international organizations and integrations; such are United Nation, the Council of Europe, Organization on Security and Cooperation in Europe, European Communities/Union, sub-regional integrations, etc. The protection of minorities remained also and important content of multilateral and bilateral treaties.

Politics of recognition and minority rights in contemporary nation-states in Balkans

In many discourses in contemporary politics is expressed a need, and sometimes a request for recognition. We may say that a need for recognition is one of drivers of nationalistic movements in a politic. From other side, a request for recognition in contemporary politics is appearing on many ways, in a name of minorities and "disadvantaged" groups, as well as in a so-called politic of "multiculturalism". Usually, a request for recognition has a sign of "urgent case", because of presumed relation between recognition and identity. This thesis claims that our identity partially is forming with recognition, or with its absent, and very often with false recognition form "others", which to the individuals or group of people may to applied a real damage and distortion, in cases when people or societies are reflecting limited, humiliated and contemptuously figures. Not recognition and false recognition may to applied damage, to give a form of submission and to close a human been in a fake, distorted and reduced form of existing. (Taylor Ch, 1995: 25)

At the beginning multiculturalism, usually, was perceived as contained element of traditional political framework of public life of state, especially in USA. A complex historical context- presence of indigenous people, importing of slaves from Western Africa, diversity of religious groups, Anglo-Saxony origin of economic and political elite etc.-gave the idea of "melting pot", a common denominator for compression diverse ethnical background and experiences of American continent. A term "melting pot" becomes a synonym of gradual and quiet assimilation of "small" communities into the dominant or massive culture/ethnic group in a nation-state.

The salad bowl concept suggests that the integration of the many different cultures of United States residents combine like a salad, as opposed to the more traditional notion of a cultural melting pot. In Canada this concept is more commonly known as the "cultural mosaic". In the salad bowl model, various American cultures are juxtaposed — like salad ingredients — but do not merge into a single homogeneous culture. Each culture keeps its own distinct qualities. This idea proposes a society of many individual, "pure" cultures in addition to the mixed culture that is modern American culture, and the term has become more politically correct than melting pot, since the latter suggests that ethnic groups may be unable to preserve their cultures due to assimilation. Scholars such as Yale University's Amy Chua argue for a different version of multiculturalism: the salad bowl. In her book "Day of Empire: How Hyper-powers Rise to Global Dominance and Why They Fall", she emphasizes the "tolerance" of "hyper-powers" in the course of history, while evaluating that the United States is on the verge of losing that very ideal characteristic in recent years and stresses that she wishes for America to remain as a tolerant nation in the context of globalization and multiculturalism. Scholars like Amy Chua call for a coexistence of different race, ethnic groups, and cultures with their own unique forms, like in a salad bowl, rather than requiring them to assimilate into the one created by the dominating majority. [www.4]

Indeed, problem is not that different nation-states with liberal-democracy social system have different approaches to the issue of managing of ethno-cultural heterogeneity, but in social, political and other scientific theories, where a realm of ethno-cultural relations was neglected, until the middle of 80s years of XX century, when few political philosophers started to deal with issue of managing of cultural and ethnic diversity. One of reasons for such late interest of scholars and politicians in ethno-cultural diversity we may find on their occupation with so-called myth of "ethno-cultural neutrality"! (Kymlicka W., 1999:3)

Some theorists argue that this is precisely what distinguishes liberal 'civic nations' from illiberal 'ethnic nations'. Ethnic nations take the reproduction of a particular ethno-national culture and identity as one of their most important goals. Civic nations, by contrast, are 'neutral' with respect to the ethno-cultural identities of their citizens, and define national membership purely in terms of adherence to certain principles of democracy and justice. For minorities to seek special rights, on this view, is a radical departure from the traditional operation of the liberal state. Therefore, the burden of proof lies on anyone who would wish to endorse such minority rights. (Kymlicka W., 1999: 8). This is the burden of proof which liberal culturists try to meet with their account of the role of cultural membership in securing freedom and self-respect. They try to show that minority rights supplement, rather than diminish, individual freedom and equality, and help to meet needs which would otherwise go unmet in a state that clung rigidly to ethno-cultural neutrality.

According to Andrew Semprini, a French political analyst, multiculturalism essentially is moving three issues: diversity of society, minority rights on relation with

majority and issue of identity and its recognition. He is making classification of multicultural approaches in contemporary developed states on: classical political liberal model (with a clean distinction of public from private sphere of human life in a society), multicultural liberal model (with a soft boundaries between public and private sphere and with affirmation of different cultures in society);, maximalist multicultural model (is throwing away a possibility of existing of common sphere in priority is given to different kind of collective identities); and a model of corporative multiculturalism (instrumenting diversity by big multinational companies for their profit, not for affirming of groups and realization of their rights and welfare). (Semprini A., 2004: 120-121)

The period after the World War Second brought also substantial (national, regional) diversity in the perception and regulation of the protection of rights of minorities on nationals and international level. The main characteristics of protection minorities are: (Žagar M., 2010: 177-178)

- The concept of human rights influenced rights and protection of ethnic minorities and some news special rights have emerged, and a dual, both individual and collective, nature of minority rights is slowly being recognized;
- Rights and protection of minorities are regulated by a number of international documents, with UN and other international organizations playing a central role in the development of the international law;
- The reluctance of governments of modern states that perceive their countries as ethnically homogenous nation-states, has often slowed or blocked further development of the protection and rights of minorities in international law.
- Although there was a certain progress in the field of constitutional protection of minorities, most constitutions, still deriving from the concept of nation-state, did not include special provisions on rights and protection of minorities.
- Different mechanisms at the international or within individual states are being established, which assure the realization of rights and protection of minorities.
- Several problems in the realization and implementation of "ethnic politics", states fail to recognize even the very existence of ethnic pluralism within their borders

In 1990s and important development took place at the international level by the adoption of several international document, including the Framework Convection for Protection of National Minorities (FCPNM) and the European Charter for Regional or Minority Languages (ECRML), which represent the first two specific legally binding international document on the protection of (national) minorities.

Through the process of adoption and implementation of international documents that are related with protection and promotion of minority rights, we may recognize two streams among the Balkan countries:

The first stream as negative one may to be recognized in Greece, Turkey, Bulgaria and Albania. Greece signed the FCPNM on 22/09/1997 but until now it isn't ratified by a Parliament nor implemented any commitment related with it. An ECRML is not signed by Greece, yet. Turkey until now didn't signed FCPNM or ECRML.

Bulgaria didn't signed ECRML, but signed and ratified FCPNM in 1997. Indeed on implementation of mechanisms defined by FCPNM, especially on recognition of existence of Pomak and Macedonian minorities and discrimination toward to the members of Roma community, Bulgaria has a serious remarks and complains by international commissioners, commissions and members/organizations of mentioned minorities. [www.5]. Albania, didn't sign ECRML, signed FCPNM of 1995, but ratified 4 years later. There are a lot comments, remarks, complains regarding the protection and affirmation of minority rights by international monitoring bodies and commission, related with not recognitions of Balkan Egyptians minority, Bosnians and other smaller communities, and discriminatory division of minorities on "national" (Greeks, Macedonians, Serbs/Montengerins) and "linguistic" (Roma and Vlachs/Aromanian) minorities, without any legal provisions for such division in public life. [www.6]. Albania has very strong and encoring recommendations also by a European Commission against Racism and Intolerance (ECRI) to undertake measurers and politics to combat racial discrimination in society and state institutions toward Balkan Egyptians and Roma communities/minorities. [www.7]

The second stream as positive one may be identified among so-called states that arise from Tito's Yugoslavia, a Federal state of 6 nations/republics- Serbia, Bosnia and Herzegovina, Montenegro, Macedonia (with Ottoman heritage) as well as Croatia and Slovenia (with Austro-Hungarian heritage), 2 autonomous provinces (Kosovo and Vojvodina) with dominate Albanian or Hungarian minorities, and more than 20 ethnic groups in entire territory of Yugoslavia which identity was recognized and culture was affirmed. New Ex-Yugoslav states with heritage of tolerance and "bratstvo-edinstvo" (brotherhood and unity) politics even some of them experienced a terrible citizens war, without any slowing or blocking, more or less, adopted and implemented standards that are asking from them with signing and ratification of international documents for protection of national minorities. Exception is Macedonia that only signed ECRML in 1996, but didn't ratify, yet!

When we are talking about the issues of recognition of identities and statues of minorities in territories of nation-states, we have some interesting issues as are: Balkan Egyptians in Albania, Torbeshi in Macedonia, Pomaks in Bulgaria and Macedonians in Greece and Bulgaria.

Macedonians issue is a an oldest national issue in a history of Balkan, which has its roots even from the appearing of so called "Eastern issues" at the middle of XIX century in Europe. After the Balkan wars, Macedonians become divided nation into 4 states- Greece, Bulgaria, Serbia and Albania, and their ethnic and national identity was denied in all of these states. After the World War Second Macedonians in Yugoslavia established one of federal republics and in 1991 was proclaimed their nation-state. But minority rights of Macedonians in Greece and Bulgarian are still violated even that UN and European human and minority rights institutions are urging to those authorities to recognize Macedonian minority and to respect their minororty rights.

According to statistical data of international and domestic NGOs in Albania are living around 350 thousand members of Balkan Egyptian community. International organization, committees and commissions are urging Albanian authorities to recognize identity and to ensure that there is no discrimination against them, as well as to devote special attention to the problems faced by the Egyptian communities. [www.7]. Comments of the Government of R. Albania on refusing to recognize Egyptian community as national minority, are that "expect the subjective criterion which determines the personal choice to be part of this community, exist even some objective criterion, such are ethnic, cultural, religious and linguistic characteristics, which these group of people hasn't possess or they are not different by the majority of population. [www.7]. From other side the existence of objective ethnic, cultural, religious and other characteristics are mentioned in a large number of scientific books, even famous Albanian scholars as are: Faik Konica, Sami Frasheri, Zija Shkodra, but and by the Albanian Academy of Science. A weakness of the official Albanian position may to seen also in a position of authorities of Kosovo, where majority of population are Albanians, but they recognized Egyptians as a community in Kosovo and they are mentioned in a Constitution of Republic of Kosovo in article 64, with provisiosn that to Egyptians and other communities have guaranteed seats in Parliament.

In the last two decades we can find many declarations of Pomak from Bulgaria leaders who are saying that they are a separated community from the Bulgarians and Turks, and they want to be recognized as Pomaks. On one occasion Mr. Damjan Iskrenov from the village of Kochan, region of Chech, a representative of the Association of Pomaks in Bulgaria, said that "… the goal of our organization is to make unification of Pomaks, not only in Bulgaria, but in Greece, Macedonia, and Albania, too. We are one nationality as well as the Traco-Macedonian tribes. Truly our people the Pomaks … of Alexander the Great. He ruled then…" (EthnoAnthropoZoom, 2004: 215). Former member of Bulgarian parliament, Mr. Shikir Bujukov, has a position that although they (Bulgarian authorities) are trying to ignore them as an ethnic group, Pomaks exist with their own culture, traditions, songs, customs etc. They want their ethnic group to be confirmed and to find its place guaranteed by the Human Rights Convections, according to which all people have equal rights. (EthnoAnthropoZoom, 2004: 213- 223)

Very interesting issue is in Macedonia, with the development of the identity of the Torbeshi community. The estimated number of this community in Macedonia is around 150,000 people and the identity fluctuates among Muslim Macedonians, Albanians and Turks. But, in the last 10 years, the identification of people with the Torbeshi identity as a separate and particular community in Macedonia causes many reactions in the political and scientific circles in Macedonia. In 2006 a leader of the Party for European Integration (PEI) Mr. Fijat Canoski, became member of the parliament of the Republic of Macedonia, and in his speeches in the parliament he declared that he will represent and protect the interest of the Muslim population in Macedonia known as Torbeshi, or as he liked to sae "people of my kind (soj)"! Later in

2010 was established the Torbeshian Cultural- Scinetific Center "Rumelija" with Sherif Ajradinoski as the chairman, which in January 2011 proclaimed the "Torbeshian Declaration", with the request that the Torbeshi community be recognized as a separate community in Macedonia and mentioned in a Preamble of the Constitution of the Republic of Macedonia. Immediately came a strong response from the Union of Macedonians with Islamic religion, by organizing scientific public tribunes in cooperation with the national institutes for history, Macedonian language, folklore, the Institute of Ethnology and Anthropology, the Institute of Ancient Slavic Culture and the Macedonian Ethnologists Society.). The cultural- scientific center "Rumelija", responded with a scientific tribune, too, where prominent scholars from Macedonia, Albania, Kosovo and Bulgaria gave the contribution of giving a scientific base for the Torbeshi identity. But, this identity conflict in Macedonia is not only in the scientific circles! On the socials networks, especially on Facebook, there is a real cyber war between both sides. Politically, three MPs in Macedonia, members of this community asked to be considered and to vote according to so- called "Badinter majority"[4], but their request was rejected!

A very interested phenomenon after the Balkan wars is happen with Aromanian (Vlah) community in the Balkans. They were recognized as particular millet by Ottoman authorities in 1905 and their number was around half million people at that time. But after the Balkan wars they become a main victim in a "melting pot" politics of orthodox nation-states, and in contemporary live their identity, culture and language are almost melt! For that reason Parliamentary Assembly of Council of Europe on 24 June 1997 adopted Recommendation No. 1333 on the Aromanian Culture and language. [www.8]

Another classification on protection of minoriteis can be making according to the Concepts of protection of minorities. Slovenian scholar Mitja Zhagar is describing the existing of "Negative concept of the protection of minorities", when states guarantee certain minority rights, which usually define and establish them as individual (negative) rights of minority members, when states do not have a direct obligation to assure their realization, they react only when rights are violated. Individuals belonging to minorities or minority organizations can sue violators before courts and request that states prevent further violations of minority rights. The alternative concept, which has been developed mainly as theoretical model could be "the positive concept of the protection of ethnic minorities", which have to provide participation and decisive role of minorities in political decision-making process, requires active role of a state in the protection and realization of rights of minorities. (Žagar M., 2010: 180-181)

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[4] "Badinter majority" is a voting mechanism in Macedonian parliament for some laws or decisions that are concerning multicultural and multicultural issues, where MPs from minority communities have to vote more than 50% for adoption of such laws or decisions

State	UN Convention on the Elimination of All Forms of Racial Discrimination (1965)	UN Covenant on Civil and Political Rights (1966)	UN Covenant on Economic, Social and Cultural Rights (1966)	Council of Europe- European Charter for Regional or Minority Languages (1992)	Council of Europe- Framework Convention for the Protection of National Minorities (1995)	Main issues related with minorities
Albania	Signed and Ratified	Signed and Ratified	Signed and Ratified	/	Signed and Ratified	Recognition of Balkan Egyptians, Bosnians. Exclusion of minorities from public life.
Bosnia and Herzegovina	Signed and Ratified	Signed and Ratified	Signed and Ratified	Signed and Ratified	Signed and Ratified	Intercultural relation and communication; participation of minorities in public life
Bulgaria	Signed and Ratified	Signed and Ratified	Signed and Ratified	/	Signed and Ratified	Recognition of Pomaks, Macedonians. Discrimination of Roma; participation of minorities in public life
Greece	Signed and Ratified	Signed and Ratified	Signed and Ratified	/	Signed	Recognition of Turks, Macedonians. Discrimination
Macedonia	Signed and Ratified	Signed and Ratified	Signed and Ratified	Signed	Signed and Ratified	Protection of Balkan Egyptians, Croats, Montenegrins and other small minorities; Political participation of minorities; Intercultural communicatio

						n
Montenegro	Signed and Ratified	Signed and Ratified	Signed and Ratified	Signed and Ratified	Signed and Ratified	Relations with Serbian community; Integration of minorities, especial Roma and Balkan Egyptians
Serbia	Signed and Ratified	Signed and Ratified	Signed and Ratified	Signed and Ratified	Signed and Ratified	Political rights of Hungarians, Boshnjaks (Sandzak); Roma issues.
Turkey	Signed and Ratified	Signed and Ratified	Signed and Ratified	/	/	Kurds, Armenians, Greeks, Jews and other smaller minorities.

Table 1: Actual situation (2012) in Balkan States with Ottoman Heritage, regarding the protection and promotion of Minority rights.

Instead of Conclusion

Marija Todorova her study about the infinite topic of Balkan and Balkanization, finished with a sentence that "Europe created not only the racism, but anti-racism, too, not only the misogyny but the feminism, too, not only the anti-Semitism, but its condemnation, too; but for so-called "Balkanism" is not found complementary and noble antipode, yet"! At the begging of the III millennium, few questions are imposing to all us related with Balkans: Can we create a new image of Balkans, different than Oriental, unpredictable, dangerous, chaotic, dirty, lazy, primitive, cruel, selfish, uncooperative etc.? May we throw the constantly involvement of foreign powers directed on protection or establishment of their spheres of interests from the Balkans, and to establish a complementary and noble antipode of Balkanism? May we make a new story for Balkans?

On research for facts about "Balkan bloodthirsty", Western observers at the end of XX century made the same mistake, when myths that were expansive from romantic nationalists in XIX century, were taken as eternal trues. How could Balkans looks, if for a moment all signs of violations would be throw? The end of "Cold War" gave an opportunity to the Balkans to participate in other Europe, with values that are defined in dominant supranational institutions like EU, NATO. End of "cold war", collapsing of communism and establishing market economy in Eastern Europe and Balkans, civil wars in ex-Yugoslavia, adopting of Maastricht document in EU, implementing of so called "Copenhagen criteria" in societies, 9/11/2001 tragedy, appearing of "islamophobia", incredible increasing of number of migrants and asylum-

seekers in EU countries, USA, Canada and Australia etc, are new realities that were happen in last 20 years! Dissolution of ex-Yugoslavia, issues of national minorities, religious diversity, reinforcing of religious factor in consolidation of nation-state, ethnic cleansing, hate speeches and crimes based on ethnic/religious differences and a lot similar phenomenon related with plural societies and inter-cultural (non)tolerance are giving a new dimension to the "image" of Balkans. Ethnic nationalism became very strong, and citizen traditions, tolerance and respecting diversity, very vulnerable comparing with other territories and other past times.

Accelerated and intensive increasing of trans-global and supra-territorial connection started in a last fifty years. From a perspective of social continuity and social changes, a last half-century of intensive globalization represent itself with important reconfiguration of geography, economy, state configuration, identity and knowledge, even that territoriality, older forms of capital, state, nation and modern rationality greatly are still present in contemporary world. Indeed, in contrast to global economic interdependency and modernization, political, ethnic and religious trends often move in opposite direction. Ethnic separatist movements often divide people, making the promotion of national goals difficult. Religious fundamentalist movements often result from the rapid modernization processes that are perceived as eroding traditional cultural and religious beliefs, sometimes resulting in terrorism.

In such context some Western leaders (Angela Merkel, Nicolas Sarkozy and David Cameron), few years ago, almost in a same period gave statements that "Multiculturalism is failed", without giving any alternative solution for managing of cultural diversity in their nation-states! Democracy, economic prosperity and individual tolerance are great achievements, but these values are not response to the challenge of ethno-cultural diversity. Avoiding of ethno-cultural diversity is remaining as a strong source of conflicts. That is a most important lesion that West had to learn, as saying Will Kymlicka. Negation of seriousness of ethno-cultural identity is mistake that so many is repeated, and very often with terrible consequences.

There so many people in Balkans that are saying that ethnic conflicts are just substitutions or removing of conflicts because of uncompleted democratization and inappropriate economic development, so needs and request of ethno-cultural groups have to be ignored, and to turn on to the "real" issues.

Scholars are predicting three scenarios on the future development of the protection of minorities: 1) Status Quo- Nothing New on the Front (no improvement of international standards); 2) "The Dark" Scenario- the Victory of Xenophobia (nationalism and xenophobia to became a characteristics, by reducing the existing protection of minorities), and 3) "The positive scenario"- "All different-all Equal" (Multiculturalism, as ideology based on tolerance, peaceful and equal cooperation is slowly being developed). (Žagar M., 2010: 183-185).

Historically Balkan states and communities waste a lot of time on Xenophobia and dreaming for "homogenous nations", as idea that was imported by the foreign powers out of Balkans. Eternal peace is not possible without tolerance and good

relations with neighbors and "others" in our societies. A myth of ethnic homogeneity contradicts the existing ethnic and cultural diversity of the Balkans, which can be also a comparative advantage and not just a problem. Development of ideology of equal cooperation should be a start point for transforming nation-states in Balkans into ethnical neutral "body politic" that recognize and promotes the existence of ethnic and cultural pluralism, built on principles of inclusion, tolerance, cooperation and recognition of ethnic, cultural and social plurality and diversity of population.

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Links:

- [www.1] http://en.wikipedia.org/wiki/Maria_Todorova
- [www.2] http://en.wikipedia.org/wiki/Millet_(Ottoman_Empire)
- [www.3] http://www.nationalismproject.org/what/smith1.htm
- [www.4] http://en.wikipedia.org/wiki/Salad_bowl_(cultural_idea)
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Sergey Tarasov, Ph.D. (Minsk, Belarus)

Ancient Belarusian city of Polotsk. Balkan vestige

Abstract.

Polotsk - is the oldest city in Belarus, first mentioned in 862. It is considered to be the place, where history of statehood and Christianity in Belarus appeared. Based on the archaeological study of the city (provided as well as by the author), written and ethnographic materials, the article reveals direct cultural and religious connections of Polotsk in 10-13 cc. with the Balkan. These connections were reflected in architecture, arts and lifestyle of Polotsk.

Key words: ancient Polotsk, archaeology, Belarusian-Balkan cultural connections; St. Sophia Cathedral.

When today we learn and write about the history of Polotsk of IX-XIII c. we trap into the whole row of stereotypes and clichés. There is nothing bad about it because it testifies that the city, its place in our history and culture is an essential part of our state and ourselves. Massive historiographical researches, I certain chronologic order of this city and state development were formed, and even now new contributors appear, who manage to find new documents and sources, mostly of Western European origin. But generally speaking, political, economic and cultural vector of development in Polotsk during its infancy stays traditional from the times of V. Tatischev: Polotsk – Kiev, Polotsk – Novgorod and Pskov, Polotsk – Byzantium, Polotsk – Riga, Gotland and Smolensk. Therefore Western and Southern Europe was almost completely out of the geopolitical and cultural interests of Polotsk. But was it really so in sober fact?

The first mention of the city and its first dukes (not depending on whether Ragvalod was a Swede, Norwegian or Pamaranian), of its first preacher (Torvald Vandrounik from Iceland, who passed through the whole Europe to constitute a monastery in Polotsk and to meet his doom there), attests to the fact that the city was included in the common European scope of Early Middle Ages. In 1068 Vseslav Polotsky, willed by God to become the Duke of Kiev, faces Western Europe through Polish Duke Boleslav Harobry and his son-in-law Izyaslav Yaroslavich from Kiev. Not for his own benefits. This is actually all the information written about similar connections. Later Western Europe will appear in written history of Polotsk only through the Hanseatic League. And this seems to be suspiciously few taking into consideration tree centuries of existence of such a city.

And really if to use exceptionally written sources it should be admitted that during the last two centuries our source base was not so much extended: two birch-bark letters, graphite from the monastery of the Transfiguration of the Saviour, epigraphic notes on bones, stones, and dishes. And there is no point in searching for something really significant until the Chronicles of Polotsk of any kind are found. Of course, there is a chance of success, but it requires huge efforts, spent on searching in numerous

archives and museums of Russia. That's why we have nothing else to do except for using what was left under our feet, speaking metaphorically. In our opinion, even here we didn't fully realize what is given to us by archeology, history of architecture, arts and Christianity.

We have written about it more than once that the first hints to the connections between Polotsk and Southern Europe are revealed through the history of propagation and spreading of Christianity on our lands. At that, its realization is based not on particular evidences, for example, of written sources, but quite on their absence. The Christianization of Kiev around 988 was just a part of the common European process, which spread over the whole Central, Southern and Northern Europe at the end of X— beginning of XI c. Usually and traditionally two centers are observed: Constantinople and Rome, during that time there was no resistless struggle between them. Bulgaria, Romania, Moravia, Kievan Rus have accepted Roman variant of faith. Further to the North the Western variant is spread: Czech lands, Poland, Denmark, Sweden, and Norway. But Belarusian lands are not mentioned in both of these enumerations. Instead there is an unsuccessful and tragic attempt of kalabrezhski bishop Reinbern to connect the lands of Turov and Kiev to the Roman Curia with the help of Svyatopolk, and also of missioner Brunon Bonifatsy, who died somewhere on the border between Polish and Lithuanian lands. Consider the fact that this happens during the first 10 years of XI c., and at the middle of the same century, according to traditional opinion; the Cathedral of Saint Sofia was already founded in Polotsk.

Pic 1. St. Sophia Cathedral's miniature.

It's not so important who has founded it – Brachislav or Vseslav. It's more essential to find out where from the masons came? What bishop made this place holy

and blessed its foundation? Was envy towards Kiev and Novgorod the main reason for building it in honor of Sofia and not of Saviour, like in Chernigov, or Madonna, like in Kiev?

And here we should take into consideration that Sofia of Constantinople, built in VI c., could become the ideological prototype for Kiev and Novgorod of XI c. First of all due to the fact that together with bishops, books, religious elements brought from Tsargrad, the future wife of Vladimir Svyataslavich has also arrived. But the wife for his "adoptive" son Svyatapolk Yarapolkovich came from Poland (it will be further mentioned). If for Kiev Sofia is the prototype of succession of ideological function of Constantinople, then for Balkan Ohrid of X c. (the capital of Bulgarian patriarchate) is the symbol of evenness and independence from Constantinople. On the assumption of realias of political relationships of Polotsk and Kiev at the end of X – H1 of XI c., it's very difficult to imagine their mental unity, while it was not a problem to find the pastor in Europe. Europe was covered by not only massive missionary movement but there were supreme semi-clericals in every church (of Alexandria, Antsiahia, Ethiop, Armenian, Ephesian and others), who, in accordance with canonical rules of ecumenical councils, had the right to establish bishops to different lands. It was a far distance to Armenian and Antsiahian churches, and their languages were not easily understood. But Bulgaro-Macedonian patriarchate, recognized by some ecumenical churches – was nearby!

The first archbishop of autonomous Bulgaro-Macedonian church was Josef, inducted into church office by Constantinople Patriarch on March 4, 870. After long struggle with Byzantium for independence, Bulgarian tsar Peter (927—969) makes the agreement where Romans approve of his position as a tsar, and according to which darastolski archbishop Damian becomes Patriarch. Bulgarian Patriarchate continued its existence even when Bulgaria and Macedonia were occupied by Ian Timishey in 971. Only the places were changed: during the time of Peter – Darastol (currently Silistra), under the reign of Timishiy - Tryadzitsa (now Sofia), then – Prespa, under the reign of tsar Samuel (976—1014) – Ohrid. Even emperor Vasil II Bulgaroboitsa, who occupied Bulgaria in 1018—1019, accepted autocephaly of Bulgarian church, but he lowered it till the achbishopric.1 Therefore, from the end of IX c., and especially in X and the beginning of XI c. Bulgaro-Macedonian church is not one of the authorized in Europe, but it is the only authorized, handling missionary matters and divine services in Slavonic language.

It's not surprising that Christian books and liturgy appear on the lands of Eastern Europe in Slavonic-Bulgarian variant. And now so called "Old Church Slavonic" in Orthodox churches of Russian Patriarchate is nothing else but transformed Old Bulgarian language. Like every oecumenical church (Patriarchate), Bulgarian one had its own scope of influence, depending mostly on geographical position. Bulgarian church, like the state itself, (which has become even the empire during the reign of Simeon in X c.) was squeezed in between Roman and Constantinople influence. The same thing could take place on Belarusian lands and Polotskian principality during that

time. In the North and Northern West – pagans, pressed by Latin missioners and Scandinavian robbers, the part of whom has already managed to baptize from Latinus, in the West – apostolic Poland, the ally with Kiev, in the South – enemy Kiev itself, mentally dependent on its ally Byzantium. What could Brachislav, Vseslav do, where from could they find the allies, struggling for their independence? From military point of view – among Balkan and Ugrian nations, these very famous Votes. And from mental point of view?

And for the first time this choice was revealed in Cathedral of Saint Sofia. Let's not repeat again about the specific architectural features of the Polotsk Cathedral and its clear similarity with Bulgarian, Macedonian and Serbian architectural schools. 2 But it's very notable that these features appear in this very city, not in Kiev or Novgorod. Especially if to take into consideration, that People of Novgorod, having changed the construction of cruciform church with a domed roof in comparison with Kiev, had the opportunity to take other architects for work. But they didn't do it. They just decided to simplify everything. That's why it's logical to consider that these two churches were built by the same architects though with different financial abilities in the conditions of political and mental subordination.

Мал. 139. Сафійскія саборы XI ст. ва Усходняй Еўропе (планы): 1 — Кіеў; 2 — Ноўгарад; 3 — Полацк
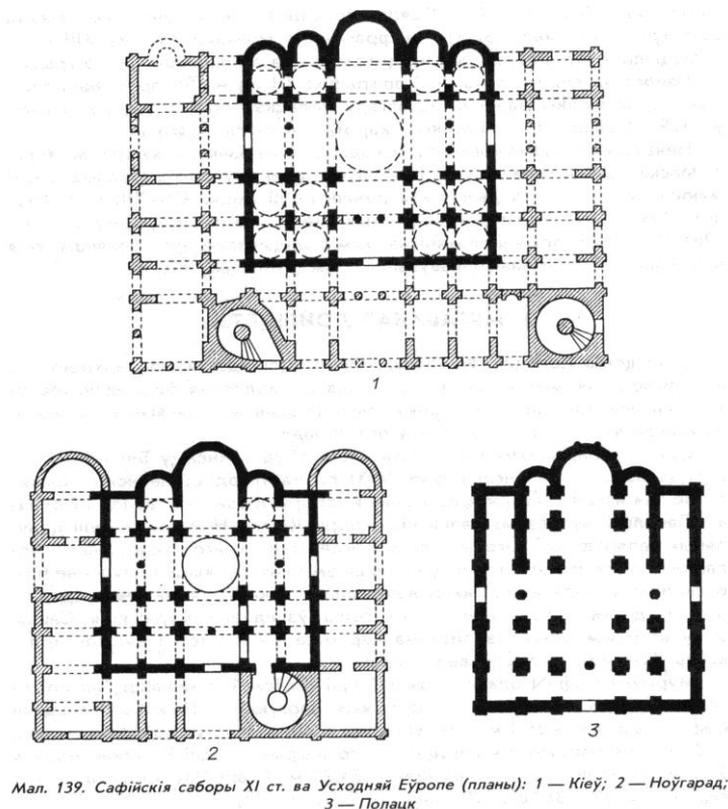
Pic. 2. St. Sophia's Cathedrals of XI cc in Eastern Europe (plans): 1 – Kiev, 2- Novgorod, 3- Polotsk.

Let's pay attention not only to Balkan features of the architecture of St. Sofia Cathedral (which later extend its existence in churches of Polotsk of XII c.), but also to mural painting of the church.

In 1982 i 1984 more than 50 elements of mural painting was found by Belarusian renovators in different areas of the church. [3] Mostly there were small elements, which could only show painting coloristic. The brightest painting fragment was found in absis part of the church. Despite there were only belts with ornaments, elements of clothes of one of the apostles, we think that A. Selitsky managed to make a good reconstruction of lost composition.

The last one is based on Christian canons of that time and on analogues with other similar churches. In a conch of central absis the image of God's Mother Arantha should be situated, or the image of God's Mother with Christ in her hands as a symbol of church on Earth. The presence of element of apostle's foot on the Southern wall at the height of 4-5 m may testify about the positioning of painting of Eucharist scene on another level.

Pic. 3. Fragment of painting of XI c. in the central apside of St. Sophia Cathedral of Polotsk with the leg of the Apostle of the plot Evharistiya

Below is the belt with ornaments at a window level looking like a big trefoil inside of triangles. The belt is quite wide – around 0,8 m, among which 0,6--0,7 m is covered by trefoils. Below, according to opinion of A. Selitsky, the holy rite should be situated, with ornamented pas under it4. B. Putsko also paid attention to the presence of Eucharist, stating that there are the earliest variants of "God's liturgy" in the painting of the altar of St. Sofia in Ohrid ("The service of Great Vasil" 1040—1045 гг.). 5

In the paintings of Christian churches this theme appears already from VI c. "Sacrament of apostles" or "Eucharistic" or "God's liturgy", -- composition of complicated dogmatic content. On the one hand it reminds the Lord's Supper with pupils, where he has turned blood into wine, body into bread, on the other hand – sacrament, which is made by all the Christians in accordance with Liturgy. This plot has gained popularity from the middle of XI c., especially on the lands of Macedonia, Bulgaria and it was always located in altar part of the church. Geographically nearest this plot is seen in the mosaics of Sofia in Kiev, which were created in 1043—1046. Here is the image of God's mother Arantha, and friso with hierarchs and archdeacons. The same composition is in the church of God's mother in Thessaloniki (1028), in the church of Panteleimon in Nerez (Macedonia) (XII c.). On the lands of Kievan Rus – Kievan Cyrilla church, Mirazhsky monastery in Pskov, temples of Saviour on Kavalyov and of Assumption on Volat fields in Novgorod, church of St. George in old Ladoga. And also in the Cathedral of the Transfiguration of the Saviour in Polotsk. All of them belong to the XII c.

Pic. 4 Spassky temple 12. Polotsk. Fresco with a scene of the Eucharist in the central apside.

The researcher of Polotsk paintings A. Selitsky has noticed that the internal surface area and the height of apsis part of Sofia in Polotsk provides for the presence of other records, with unknown compositions. He takes the compositions of Sofia in Novgorod like an analogue: "The praise of God's Mother", "Liturgy with Christ taking the image of Emmanuel". In this connection it's interesting to take the example of Sofia from Ohrid (1054 г.), where together with the composition "Eucharistic" for the first time the plot "Adoration of holy gifts" appear. Most part of plots in the paintings of altar in Sofia in Ohrid reflects "Eucharistic": "The Sacrifice of Abraham", "Abraham's meeting with angels", "Hospitability of Abraham", "Three youths in fire oven", "Yaakov's dream". All the plots have the hint to and remind Lord's supper and Sacrament of the Eucharist, or Christ like Eucharistic sacrifice. Here are other scenes as well – "The Sacrament of apostles" and two scenes of life of Great Vasiliy – the author of Liturgy. This makes iconography of Sofia in Ohrid unique.[6] It's also possible that in Sofia from Polotsk similar plots were used.

There is one more plot of painting in Polotsk Sofia which is also very interesting. This is the ornament, which divides the register of "Eucharistic" with "Hierarch rite".

Its wideness is more than 1,0 m. There is nothing similar in the cathedrals of Kiev and Novgorod. This theme – trefoil in triangle – has a very deep sense – the oneness of Trinity, and has direct connection with "Eucharistic". And also it shows that sources of Polotsk ornament should be searched for in Balkans.[7]

The works of archbishop Clement from Ohrid (916) attests about the specific relationships of adoration of Trinity, in his "Praising word about Holy Trinity, about World Creation and about final judgment" he stated that God is not only one in three persons, but "Saint Spirit was not created from two beginnings. He is the one and was originated from one beginning. The Father is the beginning, and He is above any everlasting beginning"[8]

Therefore, coming back to the question of adoration of Holy Trinity, "Eucharistic", which are so strongly revealed even in small fresco fragments of painting in Polotsk Sofia, it should be mentioned that we can see no other source of this phenomenon except Bulgaro-Macedonian Christian surrounding. The equality of three God's persons and special accentuation on the figure of Saviour will not once be the object of mental-intellectual scope of Polotsk. Here we'd like to remind that founded within Cathedral of Sofia Monastery , where secretly princess Predslava has gone, who later became Euphrosyne, was called the Trinity Monastery.

Pic.5. Ornamental belts - fresco of XI c. in the central apside of Polotsk St. Sophia

There is one more detail, which helps to trace Balkan connections. It's directly connected with Cathedral of Sofia. In 1994 during archeological excavation to the West from Cathedral of Sofia in Polotsk the fragment of plinth form brick was found with the size 13 x 11 cm, thickness 3,3 – 3,5 cm. The paste is of red color, with ginger tint impured by leaves 0,1 – 0,5 cm. Facial side of plinth form brick have the signs of lime, which attests that this brick was not considered to be used for external finishing of temple, but it was inside of the setting. Like the others found during archeological excavation, this plinth form brick, according to all its characteristics, originates from the settings in Cathedral of Sofia.

Pic 6. Facial side of the brick with the fragment of inscription and the image of ducal
sign

On facial side of the brick there is the fragment of inscription and the image of
ducal sign looking like bident with additional cross. In the alignment of bident there are
two letters "Н" and "Ф", which were kept from inscription. The letter "Н" corresponds
to the image "И" in current Cyrillic graphics. Similar letters are typical of ancient
paleography of XI c. The letter "Ф" – fita. The peculiarities of these letters' location
and their paleographic characteristics allow considering this fragment of plinth form
brick like its right top angle. This means that the inscription should have been read as
"...Н Ф" and bident after it. It's impossible to say with confidence but from the left side
of the letter "Н" vertical line remained – stick which could be the fragment of one more
letter. "И", "Г", "М", "Н", "П", "Ш", "Щ" could belong to these letters. But even
without this letter this inscription, in our opinion, is read as "plinth". «Плинф»

Above these letters, near the edge of the plinth, two more letters survived. One
of them is– "Аз", which is typical of the Statute of XI c. with pointed part. To the left
from "Аз", at the very edge of the shearing, the right part of the letter with bar fragment
was kept. Considering that the bar is directed from the left to the bottom, it could be the
letter "М", or "Л". In this case it's essential that this is the ending of a word but not the
writing number for plinth quantity. It's logical to make the assumption that the ending
of inscription is read as "...МА", maybe "КЛЕЙМА". And the whole inscription in this
part of the plinth could be read in this case as "КЛЕЙМА ПЛИНФ" with ducal sign.
 The sign is situated at the right side from inscription with the distance 5,5—6,0 cm
from brick angle. Originally it even didn't get into the middle of short, and moreover,
long side of the brick. So, it can be concluded that the sign and the inscription

represented a special so called "construction" – image, for which an exact place on the plinth was left. On the base of analysis of images on the coins, arms, frescoes, Russian archeologist S. Beletsky has made an interesting conclusion that the signs with the shape of an ordinary bident were used by the representatives of ruling Kiev dynasty not later than from the times of king Igor, and even maybe from the times of king Rurik. And in the opinion of researcher, this was until the reign of king Yaropolk Svyatoslavich, -- direct inheritance of family bident. The changes started only from the generation of grandchildren of king Svyatoslav. 9 Herewith Svyatopolk ("Cursed"), son of Yaropolk Svyatoslavich was the only person who had the right for family bident. He used it, but changed the shape of the left tooth.

Therefore, the bident in the first generations of Riurik is stopped to be used with the death of Svyatopolk in 1019 г. If not the artifact found in Polotsk…

Naturally the question appear, how can a family sign of Svyatoslav – Yaropolk – Svyatopolk be connected with Polotsk, and with the foundation of Cathedral of St. Sofia in particular?

Let's mention from the very beginning that the sign on plinth in Polotsk, which is semantically connected with the signs of famous representatives of above-mentioned dynasty, didn't belong to any of them. Additional cross line between the dents attests to the fact that the owner of the sign originated from the family member environment after Svyatopolk Yaropolkovich, this means after 1015 – 1019. They consider Sofia in Polotsk was also being built around the middle of the century. It follows herefrom, that the owner of the sign should have been quite an old person during the building of Cathedral. One way or another, chronological border of hypothetic descendant of Svyatopolk practically doesn't go beyond the borders of the first half of XI c. And if to consider that this person should have been the capable man who had the rights and could consciously use family tamga, chronology narrows until the second half of XI c.(1025 – 1050). From 1018 until 1025 hypothetic descendant of Svyatopolk could live on the territory of Poland, Czech Republic, Moravia, Luzhitsk or Polotsk lands. From 1025 until 1034 his staying is mostly probable on Czech territory. From 1042 he couldn't feel safe anywhere, except Polotsk land, because Polish King became a relative of his enemy, actually the murderer of his father Yaroslav Vladimirovich the Wise. During the 20-s of XI c., among closest relatives of our hypothetical descendant, only Brachislav Polotsky (1003 – 1044) stood against Yaroslav.

But, admitting this destiny of the descendant of Svyatopolk, there is still the question valid why his family sign is namely on the brick of Cathedral of Sofia in Polotsk?

Here we should refer to the peculiarities of architecture, building and ideological content of Sofia in Polotsk. First of all it's worth mentioning that all the East Slavonic architecture of X – XI has one significant feature: temples from the church of the Dime to the Cathedrals of Sofia, and in Polotsk even until XII c., were built using technique of brick setting with hidden row. P. Rappaport calls it Byzantium, or more precisely, "Constantinople", but he states that it has appeared in Constantinople only in

the first half of XI c., while in the church of the Dime – already at the end of X c. The author says that so far it's impossible to identify the exact place of birth of this architectural find.10   With the reference to P. Vakatopulas, he writes that the first temple with the same setting became known in Byzantium only in 1028 г. (Salonika, church of Panhagia Halkedon). In this case it's difficult to trace chronological connection between building of church of the Dime, Cathedrals of St. Sofia (Kiev – 1031-1032 (or 1037), Novgorod – 1045-1050, Polotsk – somewhere around 1050. And the succession of building of these cathedrals calls for even more questions to be asked.

There is one more interesting remark by P. Rappaport that ancient temples (of the Dime, of St. Sofia, Big Cathedral of Monastery in Belchitsk, Boris and Gleb Cathedral in Vyshgorod, the church of the Saviour in Berestov and etc.) have one feature in common – foundation on boarding joist.11 Then the researcher makes a surprising conclusion: "It's unlikely to hesitate that the construction of foundation (of joist) of church of the Dime is a typically Byzantium technique. But until present time this technique was found only in provincial Byzantium erections, however, probably, similar constructions will be found in Constantinople itself."12   Therefore, it cannot be stated that this peculiarity of early architecture of Kievan Rus is of pure Constantinople origin. It's not connected with metropolitan.

Not once did we discuss architectural features of Sofia in Polotsk, assuming that its roots are located namely within Byzantium provinces.13 But we still had the question how these Southern features could physically penetrate Polotsk lands, reaching the distance of around 2 thousand km, and also the borders of Hungary, Poland or Hungary and Kievan Rus, or Germany and Poland.

In our opinion, the most significant date here is 1018. This is the year of a final Fall of the Bulgarian empire, occupation of Bulgaria and Macedonia by Byzantium. The exile of Svyatopolk of Kiev and Turov together with his family to Poland in 1018 is just a coincidence. But mass breakouts of Bulgarian people out of borders of their country – is the fact, because Byzantines had the politics of "burnt land", which can be called today as a holocaust politics. The intention of Svyatopolk to go to Czech was also not accidental. Despite he died at the middle of his trip, it's possible that his wife and the unknown descendant got there. And there is also high probability that Predslava Vladimirovna – the daughter of Ragneda and the aunt of Brachislav Izyaslavovich from Polotsk – was with them. She didn't return to Kiev, but she also couldn't stay in Poland as a hetaera of Boleslav I anymore. Namely to Czech through Serbia, Hungary and Moravia Bulgarian refugees could go. After 1042 – marriage of Cazimir I and Dobranega Yaroslavovna, there was no place left for descendants of Svyatopolk Yaropolkovich in Western Europe. There was no place also within the borders of Kievan Rus: in Kiev, Turov and Novgorod.   To say it shortly, nowhere on the lands of Yaroslav's ruling. And the only place where they could find a refuge and relatives as well was Polotsk land under the reign of Brachislav Izyaslavovich. So they decided to come there.

It's impossible to say exactly now, whether the carriers of specific Balkan architectural culture have come with these Svyatopolkaviches or not. Currently it seems to be true to reality. At least they could have the same language, and make a "corridor" which could be the first step or continuation of close interconnections of Polotsk with Bulgaria and Macedonia, and then with Constantinople, which were observed during the time of Euphrosyne from Polotsk and, though not explained, but stated by researchers.

Coming back to the plinth with Svyatopolkovich's tamga, two things can be admitted. The first one: it identifies the specialists who came to build Sofia in Polotsk together with unknown Svyatopolkovich, and were subdued by him. The second one: Svyatopolkovich was one of the church wardens of Cathedral in Polotsk, and he was probably present during its building. One or the other, but the unknown for a world history descendant of Svyatopolk Yaropolkovich was in Polotsk! And it proves our idea that Sofia in Polotsk could be built not after Sofia in Novgorod, but simultaneously with it. Probably the foundation of the temple was made by Bratchislav. And his son Vseslav (the Magician) continued its building. We can even hypothetically state the bottom chronological border – 1042.

The Balkan prints in the history of our state can be traced also on low social levels. For example, in border scenes on the pot bottoms.

Border scenes on the bottoms of crockery, as well as scenes (signs) on the ceramics of X--XII till now stay one of the unopened secrets not only in Belarusian, but in European archeology as well. There are a lot of publications concerning this theme, as well as there are a lot of publications of artifacts themselves. According to the main theories, these scenes represent: magic signs, coming from pre-Christian tradition; special trademarks of craftsmen; signs which testify feudal dependence of craftsmen on the owner; ritual signs connected with funeral procedures; signs which identified metrological characteristics of dishes; signs like elements of Christian religion.

The research of Bulgarian archeologist Stancho Stanchev "Грънчарски знаци от Плиска, Мадара и Преслав" made historians pay attention to it.14

According to S. Stanchev, Bulgarian typology of signs include some categories of signs on pot bottoms: circle, circle with a smaller circle, cross and other signs inside, signs in the form of swastika, signs-"grids", signs-"forks", signs-stars and tamga-like signs in the form of letters and "tamga". According to the author, all of them are absolutely identical in their size and shape in different cities throughout Bulgaria. Archeologically they date back to IX--X c.

Pic.7. Bulgarian pottery stamps according to S.Stanchev.

Our analysis of the border scenes culture in European scope gave the following chronology. The oldest ones originate from the territory of Bulgaria from the time of the First Empire (IX--X c.). Then – Kiev, Vyshgorod and Gdansk – the second half of X--XI c. Then – East of Kievan Rus (Osovik) and Kiev itself – XII--XIII c. And farther to the East (Vologda, Plyos) – XII--XIV c. What place in this chronology is occupied by Belarusian lands?

The earliest dates of the dishes with border scenes (judging by the monuments investigated) are given by A.M.Plavinsky: mound cemetery Nogovka, Medelsky district – X--XI c.[15] G.V. Shtyhov in monography "Krivichi" writes XI--XII c. for mound complexes, where the dishes with border scenes were found.[16] In monograph "The cities of Polotsk land" the border scenes date back to the end of X--XII c.[17] V.M. Levko mentions XI c.as the date of the dishes with border scenes from the monument of Drozdov (Tolochinsky district).[18] Y. G. Zveruga gives the date of XI--XII c. for Kostitsky cemetery in Wilamina, where the crockery with border scenes was found.[19] Similarly, but wider dated is the archeological complex in Drisvyaty – XI--XIII c.[20] and in Minsk by Y.A. Zaiets– the second half of XI—XIII c.[21]

Furthermore there is the whole row of archeological monuments, where dishes with border scenes on the bottoms date back to XII--XIII c.: Losk [22], Maskovichi [23], Kaplantsy [24], Vitebsk [25], Polotsk [26], Oshmyanets (Smorgon area) [27]. The dishes of latest chronological date were found in Orsha – XII--XIV c. [28]

Therefore it is evident that, not excluding X and XI c., crockery usually dates back to XII--XIII c., and in XIV c. it disappears.
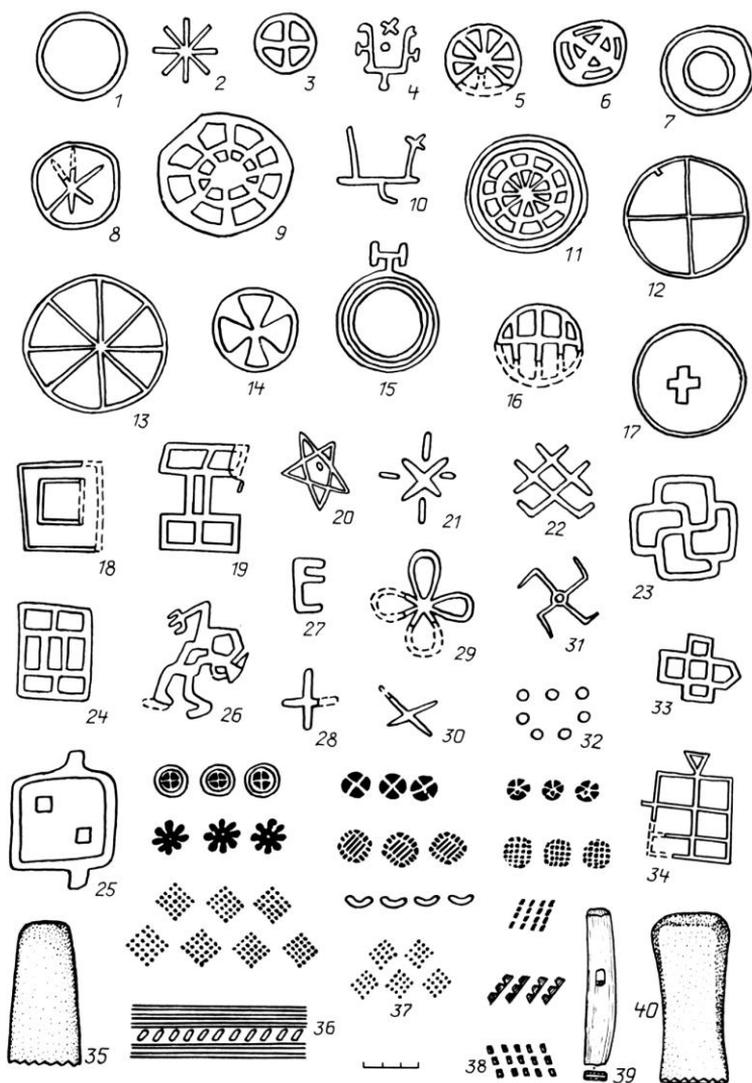
Мал. 118. Клеймы і прыстасаванні арнаментацыі ганчарнага посуду: 1—34 — ганчарныя клеймы; 35, 40 — касцяныя грабянькі для арнаментацыі посуду; 36—38 — штампы; 39 — касцяны малаточак са штампамі на байках (1, 2, 27, 35, 36, 39, 40 — Гродна; 3—7, 9—11, 15, 16, 19, 21—26, 28—30, 32, 33, 37, 38 — Ваўкавыск; 8 — Лукомль; 12, 14, 17, 20 — Полацк; 13, 31, 34 — Заслаўе; 18 — Старабарысаў)

Pic. 8. Belarusian pottery stamps of XI-XIII cc.

The picture of spreading of crockery on above-mentioned monuments has the following general view. The first border scenes appear on the territories of modern

Bulgaria and Macedonia in IX (probably at the end of VIII) c. and spread widely in X c. In X c. (probably at the second half of X c.) and until XI c. crockery appears on the territory of Poland, on the territory of Kiev lands. At the end of X – beginning of XI c. crockery appeared on the territory of Belarus and gain ground in XII-XIII c. In the same centuries (XII-XIII) crockery scenes appear in the East from Belarusian and Kiev lands, where they will exist until XIV c. Therefore, we can definitely trace Bulgarian origin of scenes on the territory of Belarus as well.

Among different kinds of scenes Bulgarian researchers put the scenes in the form of a circle, or some circles inside each other, at the first place. These scenes were widely spread on the territory of Belarus and also of bordering countries. They are found at archeological complex near Minsk (river Menka), in Grodno, Volkovytsk, Vitebsk (according to V.Levko and T.Bubenka), Drozdovo (Tolochinsky district of Vitebsk region), Tcherkasovo (Orsha district of Vitebsk region), in Kaplantsy. On the bordering territories: ancient settlement Osovik, Klonivskie mounds in Chernigov land (V. Motya), in Vologda, Plesk, and Ryazan.

The other widely spread group of signs is represented by the crosses inside of circles. In Belarus: Volkovyssk, Polotsk, Vitebsk, Gotovina, Kaplantsy, Tcherkasovo. These signs can be met on bordering territories as well. Their shape absolutely coincides with Bulgarian ones.
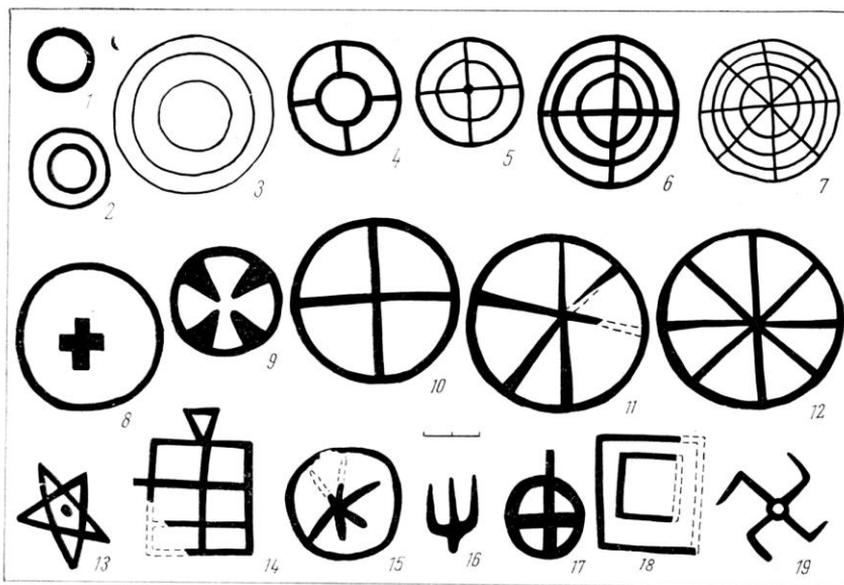
Рис. 53. Гончарные клейма на днищах сосудов конца X—XII в. *1—7, 11* — с поселения на Менке; *8—10, 13* — из Полоцка; *12, 14, 19* — из Заславля; *15* — из Лукомля; *16* — с Менского городища; *17* — из Копыси; *18* — из Старо-Борисова

Pic. 9. Pottery stamps from Polotsk cities of the end of 10 – 12 cc.

The same picture is observed with other shapes of scenes as well, where a circle is the base (it's typical of lamella dishes). The analogues of Bulgarian ones are those with the cross with diagonals inside the circle (cross with six-eight ends), segmented cross (thicker lines), crosses inside of few circles. Not to deepen in the semantics of these signs, it can be said that the images of solar symbols is quite an ordinary thing for every nation (especially Indo-European nations) and could appear independently practically in any place of Eurasia and not only there. But above-stated chronology let us consider them as a cultural borrowing.

Almost the same can be said about the appearance of swastika with four ends on the pots bottom. However, there is no simple swastika in the form of thin lines in Bulgarian and Ukrainian scenes, at the same time it's present on Belarusian, Polish and Russian monuments (there are around 13 patterns counted). It should be mentioned that the shape and size of these signs can be different, despite they have the same semantical meaning.

At the same time there is one type of swastika which is very unusual in its shape. Its appearance in different geographical places is hardly accidental. This is swastika in the form of squares which are put at each other in the form of a circle with jutting edges. This sign was found only in Volkovyssk, Drisvyaty and Bulgaria. And nowhere else.

One more interesting and unique Bulgaro-Macedonian sign is a five-point star with crossed lines inside. This sign is found on the pot bottom in Polotsk, in ancient settlement Osovik, and nowhere else.

The sign in the form of rhombus is of the same interest and frequency of appearance. It was found on the monument of Drozdov (Tolochinsky district) and in the mound Nogovka (Medelsky district). In the last case the four-pointed cross is inside of rhombus. Rhombus is not met in other places.

Three-pointed cross inside a circle is a rare Bulgarian sign. We met it only twice: among scenes of Polotsk (Excavation 1, 1988) and in the ancient settlement Osovik.

Bulgarians scenes in the form of grids are also interesting. Their different variants were met in Gdansk, Volkovyssk, Zaslavye, Drisvyaty, and also in Osovik. During the excavations made by the author these scenes in the form of grids were also found (5 pieces). But they are similar to a rectangular divided into segments, at the same time Bulgarian ones have "open" edges.

Therefore there are the signs, the spread of which is very limited geographically: Bulgaria – Belarus (swastika in the form of squares put at each other, rhombus); Bulgaria – Belarus – Osovik (five-pointed star); Bulgaria – Poland – Belarus – Osovik (grids). Chronologically it looks in the following way: Bulgaria – IX--X c.; Poland – the second half of X-XI c.; Belarus – XI--XII c; Russia (Osovik) – XII-XIII c. Chronological succession is more than evident.

What preliminary conclusions can be made?

First of all, the earliest above-mentioned scenes appear in Bulgaria and Macedonia. Secondly, like on other territories, in Bulgaria scenes appear simultaneously with the beginning of pottery wheel. And not earlier. Thirdly, the usage of scenes on the territories outside Bulgaria, is a borrowing. Fourthly, a borrowing can use a Balkan matrix (star, swastika-squares, rhombus, grids, rings and crosses), or can take the form of local processing of Bulgarian matrix (circles and crosses). Furthermore, the appearance of scenes on pot bottoms leads to the usage of original signs of local tradition (bident (maybe trident), other signs, which are not investigated by us in this research).

But the scenery on the dishes gains ground on our lands, on the lands of Kiev and on bordering lands in XII--XIII c. It can be even said that the peak was in XII c., and in XIII it starts to descend gradually . It's interesting that this chronology correlates with the history of the First Balkan empire, when Bulgarians, escaping from Emperor Ian Tsymishy, ran out of the borders of their country. Talking about Bulgarians-emigrants we mostly mean the carriers of tradition, and not import of foreign pots from Bulgaria, for example. First of all, because the minimal possible difference between original Bulgarian dishes and the dishes with scenes on our lands is one hundred fifty years. A clay pot cannot survive during one hundred fifty years only if it's Chinese emperor's vase.

Some information about signs themselves and their possible usage.

Mostly the signs have solar-agrarian symbols: the Sun, fire, cosmogonic connection of the sky and the Earth, "processed" by Christianity. They are the majority. Others can be included in conventional category of "local creativity". There are also a lot of them, but they seldom repeat. Among the latest different lines, signs in the form of letters, squares, crosses of different sizes, even the images of dogs, lizards or Mother-Mokash, like from Moskovichy, can be distinguished.

Within this signs category we should separately distinguish those evidently connected with Christian religion. Among them there is a simple equal-pointed thickened cross which is situated in the center of the bottom and doesn't touch the edges of the circle-dish. Definitely during pre-Christian times it also had "solar" sense: earth, fire, water, air. It is the earliest used by the first Christians. We don't see it in Bulgarian scenes. But it was found in Polotsk (excavations of G. Shtihov and the author), Drisvyaty, Volkovyssk, mound near village Oshmyanets, in Gdansk and in the ancient settlement Osovik.
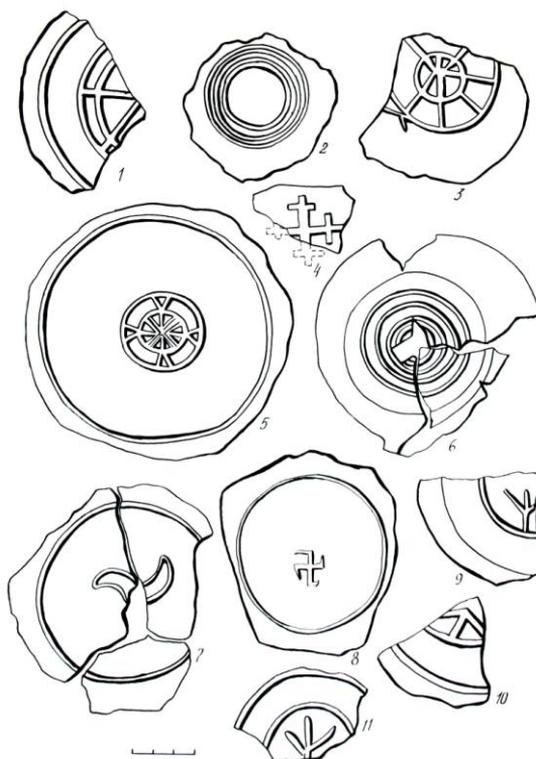
Pic. 10. Pottery stamps of 11--12 centuries according to excavations by S.Tarasova in Polotsk in 1988

Among the items which surely belong to Christian symbols is the scene found in Polotsk in 1988 on Veliky Posad. It is the image of criss crossed cross which was called before as Christ's Cross, its other name is Teutonic Cross. 4 small crosses at its ends are the symbols of 4 New Testaments. These scenes were found only in Polotsk. But it's interesting that absolute analogues of this cross are decorating the domes of churches of Zemensky (built in XII c.) and Muldavsky (the end of the second Bulgarian empire (1185—1396) monasteries in Bulgaria until now. 29

The image of five-pointed star can be also included in the category of Christian symbols. Like it was said before it was found among the scenes in Bulgaria, Polotsk, and in ancient settlement Osovik. The star has another name "Pentalfa" and it's the symbol of Christ sufferings in Christian tradition – his five wounds on the cross.

The third category is represented by the images of ducal signs: bidents and tridents. A direct connection between them and dependence of craftsmen on dukes can be traced. In our opinion this concerns only bidents.

Therefore, only considering the first and the third categories can we tell about scenes application.

The scenes on the bottoms of round pots are surely connected with the scenes on ceramics used for building. One and the others have common chronology. The scenes on a plinth were also not considered to be "the find". There are reasons to assume that their appearance on our lands is also connected with Bulgarian-Balkan tradition of IX--X c. The examples are – scenes on the bricks of cathedral of St. Sofia in Ohrid and in other Balkan temples.

Except pot scenes, religious architecture has become the brightest proof of connection between Polotsk and Balkan in XII c. The historiography of this phenomenon is quite big, and it's not necessary to repeat conclusions made by researchers. But let us make some comments.

Firstly. So called "constant" Polotsk-Balkan connections can be traced minimally during two centuries: XI—XII. Besides, in XII c. they are on the one hand the continuation of earlier established (through architecture and Christian traditions which took shape in cathedral of Sofia); on the other hand – a result of migration of tradition carriers together with scenes on pots at the middle of the century. Architectural school in Polotsk of XII c., which influenced the architecture of Smolensk, Pskov and Grodno – is not a building innovation, but the attempt to keep and transmit acquired and developed traditions of Balkan architecture to other lands .

Secondly. At the end of XII—beginning of XIII c. these connections are broken and we can't see their prints, even in crockery. It's possible that they were kept somewhere at the level of cultural influence. But the practice of putting bishops from Kiev to Polotsk, starting from 1105, is quite meaningful. This also meant the refocusing of ideological vector to Constantinople, which led to quite close connections during the time of Euphrosyne, where Kiev could be the intermediate.

Thirdly. In XII—XIII c. European church is actively struggling with heresies, among which most popular was bogomilism, which was born and widely spread namely in the Balkans. The followers of bogomilism were not just simple Bulgarians, but also the highest hierarchs of Bulgarian church. It can be possible that Christianization on Polotsk lands of that time (monasteries, temples, Boris stones) was activated not only against pagans, but "schismats-bogomilists" as well.

At the end of our investigation we'd like to mention one more ethno-toponymic fact. There is the village called Navlitsy near Polotsk in the direction of Vetryno. S.M. Glushakov, the historian from Polotsk, paid attention to it, because according to the stories of local people there was a stone cross near that village.30 Local people had the tradition to celebrate dedication day on May, 2, in accordance with old style "on Boris day". Not on the "day of Boris and Gleb", but namely on "Boris day". And among canonized people with the name Boris the best known is Bulgarian tsar (1half of IX c.—907), whose memory day is exactly on the second of May.

The name of the village is also interesting. NAULITSY (NAVLICHI) – the word of Bulgarian origin, used in oral speech, it has the following meaning: carry, bring (everybody or quite a few), turn up, come (about everybody or quite a few). The Belarusian analogues are – NAVALATCH, NABRYDZ', NAHODNIKI. Amazing

phonetic and lexical coincidence! But the most interesting is that this word is mentioned in "The Tale of Bygone Years" under 1092: "yako NAVYE byut' polotchany". And they are not "demons", who are mentioned thrice in this article, but just "NAUE".
According to translation of D.S. Lihatchev, which is considered to be classical and canonic, "Navye" is the synonym to "the dead", but there is no explanation. The translation may have been taken from the dictionary by U. Dal':

"NAV', navye, navya, naviy, navey m. Old and South. orl. kaluzhsk., etc.corpse, decedent, departed, dead, novg. being dead. Even out of navey arising is possible. Naviy adj. connected with navye. Navya bone, dead bone, one of the ossicles of foot or metacarpus, emerging sometimes under the skin; | bone near the butt of a finger, through which chorda goes through a muscle, for finger flexura. There is the belief that it can cause trouble, death, that it never putrefies and it appears when somebody will get over a fence on Naviy day. Naviy day, navyi farewell ceremony, navsky day, Tuesday after Quasimodo, Quasimodo, funeral feast; the day of commemoration of the dead, in Southern Rus it's on Black Monday, in the middle part and in the North it's on Black Tuesday. Navid', deadly wound." [31]

According to Dal' himself, he has borrowed the definition of this word from Southern-Russian, orlovsky and kaluzhsky dialects of the end of XIX c., most probably that M.V. Gogol was also inspired by these dialects in his "(na)VIY". All this represents the late transformation of initial sense, which closer correlates between "NAVYA" and "NAVLITSY", i.e. intruders, aliens, like Bulgarians were for people from Polotsk. The following things happened before the events with "navyem" in 1091: "This same year there was a token on the Sun, as if it must die and very little of it was left, as if it became like a Moon, at 2 a.m., on the 21 day of May. This same year ... a huge snake has fallen from the sky, and all the people were in panic. At the same time the earth banged and many heard it." And in 1092 itself: "...it was a token in the sky – as if there is a huge circle at the middle of the sky. This year it was such a drought that the earth was burning and a lot of forests and swamps were spontaneously fired; and tokens were everywhere…During that time huge number of people was dying from numerous illnesses, even coffin sellers told that "they have sold 7 thousand coffins from Philip day till Shrovetide". It all happened because of our sins and our lies have doubled. God did it for us to repent and refrain from sins, envy and all other evil things coming from devil."[32]

We can see that two years one after another were very extreme. There were draughts, hunger and heavy mortality; people were frightened by earthquakes, meteorites fallings, solar halos and eclipses. It's natural that in these conditions people can easily shift the blame not only to the sins but to the intruders, aliens, cattle, naulitsy, navye. This is so typical of psychology of Middle Ages, and even today it still exists! And only the people from far away could become intruders, kind of enemies, described there by Nestor the Chronicler: "The Varangians in these cities are intruders, and indigenous population of Novgorod is Slovenians, in Polotsk – Krivichi, in Rostov –

Merya, in Beloozer – ves', in Murom – Muroma, and Rurik had the power above all of them."[33] Therefore Bulgarians, coming from far away, belong fully to this category. Belarusian-European, and in particular Belarusian-Balkan connections during the Middle Ages are still underinvestigated in our historiography. Partly it's coming from the Soviet time. However, the first state formations on our lands, the people who lived there were fully involved in common European life, that was convincingly demonstrated by M. Gusovsky, F. Skaryna, S. Polotsky and etc.

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Vuckov Dragan - Ethnologist
Pence Kralev - Archeologist
Independent researchers from Valandovo, Macedonia

Spring river bridge between the tower and our city

Abstract

The main topic of our exploration is related with local area known as „ Spring river ", landscape situated on the slopes of the hill Plaus which tie together us with leftovers:

- „ The Tower "- landmark from the middle age
- Remains from the old fortress (mosaics, wall basements) - some studies indicate that this fortress belong to the period of the late antique and early Byzantine empire
- Monastery „ St. George " (XIV century)
- „ The Spring " - natural spring of cold water, sacred place dedicated to Saints Petar ond Paul
- Remains from 13 watermills and aqueduct who was connection between them and the natural spring „ The Spring "
- Limestone made from the spring water. The limestone between the local population is known as „ Kafolj "

The desire is to create study which will explain precedents from our past, represent all sacred little springs around and retell all the legends related with this area.

Key words: The spring, watermills, limestone, the tower, old fortress, monastery

Introduction

Valandovo is a small township in southeast Macedonia, located on the elevation of 140 meters. The place is situated on the south slopes of the hill Plaus,

covering an area of 331 km2 and it is placed 100 km north from the Mediterranian and city Solun. This region is standing like a crossroad between Macedonia, Greece and Bulgaria with specific location characterized by the Mediterranean climate, which gives to this region warm summers, low level of annual precipitation and winds blowing from all sides. From the flora in our municipality the most dominant is oak (prnar), but it also has mapletree and a lot of mediterranean fruit trees (Pomegranate, Figtree, Mulberry, Motherwort and some other trees).

Pomegranate

This natural heritage is supplemented with great history starting from the bronze age period represented by the artifacts from the archeological site "Isar-Marvinci", Macedonian period indicated with the exploration on the south-west cemeteries of "Isar-Marvinci necropolis, Roman and Byzantine period discovered on the mosaics from the archeological sites "Stakina cesma" and "Isar-Valandovo" complex, Middle age fortifications settled north from the township Valandovo and bunkers and other leftovers remained from WW1 and WW2.

Isar Marvinci   Stakina cesma

It is a region full with a lot of water springs, outspread on the slopes of the mountains Belasica, Plaus and Pogana. The springs of the mountain Plaus will be limned in our paper.

The springs of the mountain Plaus

Water, sun and soil are the basics for every living society. The place that we are going to represent in this paper gave to our ancestors and gives us today all of these basics and the only thing that we can do to keep this place alive, is to return with consciousness and carefulness. In the past period our predecessors use these springs not only for drinking-water but also for producing flour and oils. Our subsistence today depend from this place fulfill with lot of natural beauties and sacred places.

The most famous springs are:

• The spring "St. Peter" and
• The springs around monastery "St. George"

The spring St Peter   Monastery St George

The spring "St. Peter"

Our exploration will start from the place known as "The spring" with his sacred name Peter dedicated to the orthodox saint. We can't approve from where and

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when sacred name of this spring came from, but we believe that belongs to the period of christening when Christianity was disseminated in Macedonia. Also the other sign that we will connect with the sacred name of this place is the stone settled in the middle. This stone is environed with secrets and mystique and in our opinion we believe that it was part from the period before christening, because of its configuration from the upside, where we can see a signs that related the stone with archaic rituals and cults. The tender side of the stone could bring us to the time when this place was a part of rituals fulfilled with sacrificing animals. In the near past we can notice the ritual that can be connected with that period, because here in the festival known as "Petrovden" were sacrificed lambs.

Peter in archaic period was identified with stone, maybe because of the meaning of his name. Every 12th of July, citizens from this region and outside came and celebrate the name of St. Peter dispensing bread saturated with red wine. They worship and hope that St. Peter will retain the water for them and they are going to have safe and clean drinking water. The legend says that: "Saint has the keys from the rock and he is unlocking the springs to give clean water for living".

St Peter and St Paul

The famous Turkish writer of travel books Evliya Celebi in the XVII century will write down for this spring: " When some Christian spinster with menstruation, and faithless male will come near to this rock(the place where the water welling out) and begin to bail from the water, then in the same time the water will redden. After all if the

water is taken by the devout creature then the water will became balmy. It's a miracle how god can give balm aroma to this water. The human that will drink from this water will smell same like when he is drinking oil from the roses. The nature of this water is to zip because every drop from the water affected 10 times more than medicine syrup. This aromatized water is spread by the priests all over the world".

The elderly peoples and part from the young generation which are religious still gave miraculous character to spring water. Repeatedly a lot of peoples today goes there and drink from the water believing that their headache and eyes diseases will disappear. There is no doubt that the spring water is sweet and comfort for drinking.
The spring was also utilized in the roman period when via "tubusi" (clayed tubes) the water was transported to the archeological site "Stakina Cesma "which present a roman grand palace, located in the south part of modern Valandovo.

Moving alongside the spring river where the road is safe and eventful we can see that the part from this water in the past was used for the work of 13 watermills. In some parts it is a visible a 1 km long aqueduct, which altitude distance from spring to the north part of the township is a 100 m. We can see here a lot of mill-ponds, bridges and waterfalls that were used for the work of the watermill turbines. And what to say but only that humankind in the past was very ingenious and witty for making that kind of extraordinary and fascinating structure for producing flour. This is the most eventful and attractive part from the spring because apart from the watermills it is appreciable a big limestone which is made by the spring water. One true story said that this lime rock is e a witness of element trouble that take possession in this area in the year 1931, narrated Elpida Stamenova, wife of the buried under rancher who pastured his she goats and sheep beneath this rock in the same time when the earthquake began to destroy it. Today we can see two big rocks divided there under the main rock.

This natural art between peoples known as "kafolj" has a lot of small holes and it is a habitat for a lot of reptiles, some of them endemic. The most represented reptile is snake (potskok) and scorpion known as "kundatrak". Here in the past also lived birds, with its patois name "kerkenez"but today they are removed because they can't protect their eggs from the reptiles. Approaching to the limestone you can see a lot of figures drawn from the nature and this picture is fascinating for the tourist in love with plastic art.
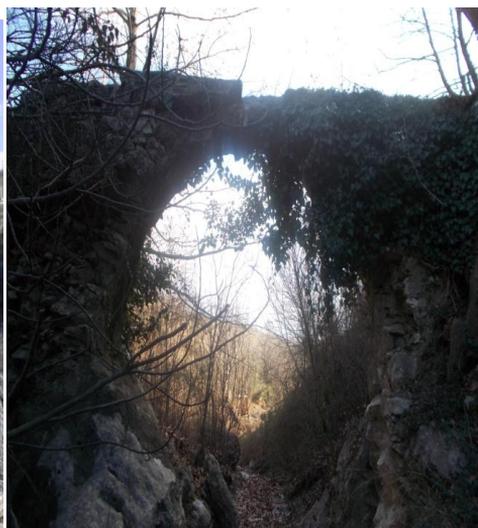
Limestone " Kafolj "   The watermill bridge

Mapletree, which is protect like a natural monument is also part from this preserve. Here we can found and see a mapletree with large trunk which approved the oldness of the tree. Some of these trees are old between 500 to 600 years. The humidity that has this ground allowed this tree to exist here. It is interesting because when you saw the line break of the mapletree you can see where the spring water passed.

Mapletree

This mysterious spring which is fulfill with natural beauties and cultural heritage around, in the past was a part from the old castle. The oldest remnant pottery is

found on the southeast side around the spring and date from the early antique period (6-4 century B.C). In the late antique (3-6 A.D) the place around the spring was walled again with stone and plaster (horosan). The castle covered 10 hectares space. The archeologists had found a lot of internal walls, numerically lot of coins (3-6 A.D) and graves. Southeast from the castle it is found necropolis which can be related with the city. In the 6th century the walls have been renewed and the southwest wall has been moved upward, in this way the acropolis has been abstracted and intensified with a few towers. On a top of the ridge, 200 m northwest from the acropolis was fortified isolated watch-tower with the ranged view. You can see a whole field and a nearest mountain tops from this tower. The tower is massive with cube aspect and height of 8 m. The dimensions are 10, 7 m length and 9, 2 m width. The main fencing material is stone and plaster. You can appreciate this tower from every point of the valley.
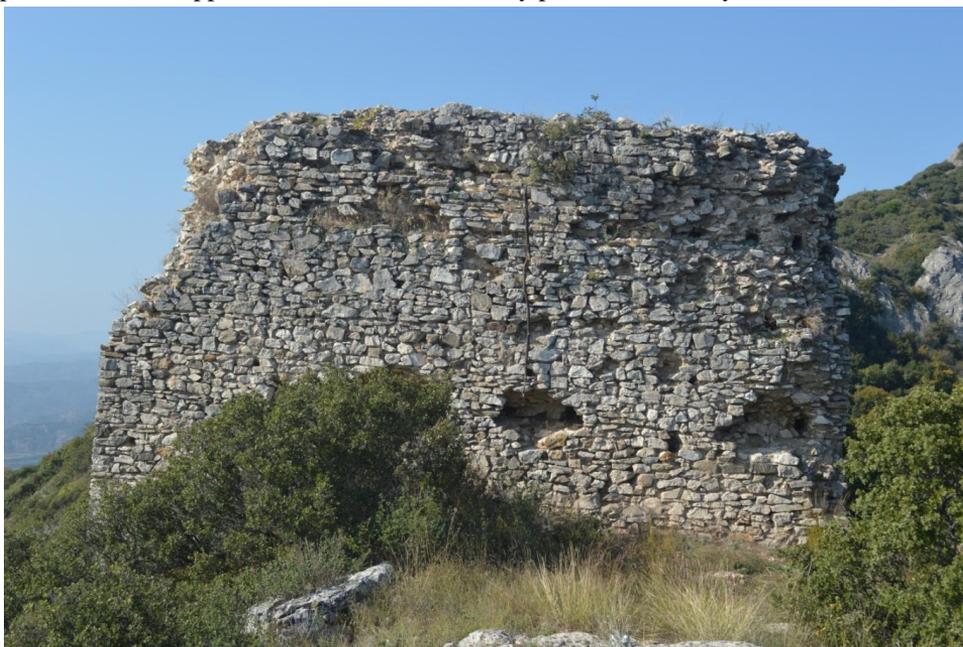
The tower

The springs around monastery "St George"

Half kilometer west from the spring "St. Peter" it is settled a monastery environed with a lot of natural springs around. From the inscriptions and legends it is established opinion between scientists that this monastery is built from king Dusan in 1344 year. From a lots of earthquakes end other natural inconveniences this monastery overcrowded a lot of changes and the last restoration is made in 1931. The presence of some archeological artifacts from the roman period also gives a lot of spiritual and cult values to this place. Today we can see object named "fronton" on the east entry of existing monastery. The monastery is settled under the tower that we mentioned before in the paper so we don't know for sure, but we suppose that the castle or the fortress

which is situated between the monastery "St. George" and the spring "St. Peter" connected these springs together and in the past they possibly were used by the population that lived here.

The monastery St George and the tower behind

The name George obviously comes from the period when orthodox Christianity was disseminated in this region maybe in the same period when other spring which we mentioned before getting its name. George is orthodox saint who slaying the dragon to save humankind from the satan and evil monsters. The peoples believed that St. George keep their fields healthy and richness so they can have a peaceful and well-living life.

All round the monastery and inside it have a lot of water-drinking springs which are supplement with some beautiful architecture buildings and they have the names of orthodox saints. Moving toward the monastery from east to west we meet these springs:

- St. Mary – also known as the spring which medicate you from diseases of the eye
- St. Ilija
- St. Nedela
- St. Dimitrija
- St. Arhangel Mihail
- St. George
- St. Petka
- St. Nikola and
- St. George

These springs take the names of the orthodox saints because peoples believe that this water is so clear and potable so they can purify their souls and lives drinking from this water. For gratefulness and belief they christen these springs with names of their orthodox saints.

The monastery is most visited in 5th May, day dedicated to the saint George known as "Gurgovden". On this day in this sacred place a lot of Christians came and achieved their rituals and habits. They enjoy in nature and clear water and sing a lot of songs with patriotically contents.

Inspired from this place the famous Turkish writer of the travel books will notice the place like a very interesting touristic destination and will write: "For uniqueness of this monastery I have heard even in the land Erdelj, faithless land Alemania and in the Sweden vilaet. I haven't seen this place before until now. I walked inside to see the sights and inquiringly looked. It looks like art architecture between a lot of trees, enclosure with height and big walls, connected with ferric door, like big castle. All domes of this monastery church are roofed with sinker. When someone who knows architecture looked beautiful this cloister will be left without words. The celebrating vessels are with art decorations and wall-paintings are very interesting. The young monks are very beautiful and respected boys that I haven't seen the same in the other patriarchate." He also wrote:" Climate, Water and Air here are very therapeutic, so maybe that is the reason why peoples here are so beautiful. I walked very long time between the Christians but I didn't saw anywhere so clean and beautiful houses like I saw here. The clean black twisters on the hairs of the young ladies that lived in this area are decorated with golden coins (dinars from Dubrovnik) and Turkish lit. The chests are decorated with multiform and motley talismans, and they also wear necklaces and eardrops."

When you are going to visit this place you are going to feel warmth and stillness in your body and your sensation will be so great so you will want to visit this place again and again.

Conclusion

The protection and presentation of natural and cultural heritage should be one of the priorities of every municipality. With this paper we would like to wake up the institutions that have to work on this and we would like to put part of our heritage on the tourist map of our country. We believed that our paper will be interesting for readers and we'll bring some new tourists and investments in our region full with treasures. The place that we tried to represent to you in this paper served a lot of beautiful characteristics that should have been seen by the reader. Cultural and natural heritage should be involved in the decision-making process of various issues as urban planning and economic development and should become part of destination's marketing framework. We are convinced that with using the authoritative persons and correct work of the public institutions these heritages will be more protected and promoted to the public and that will provide some new employment opportunities. We were glad to go

through this book and in some other paper we are going to represent some other natural and cultural heritage from our countryside.

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Arbër Shahu

Cultural Heritage, Local Economy and the Law

Abstract

Cultural heritage is something that we all care about. We all want to be connected to our ancestor and preserve the amazing cultural heritage that they inherited to us. On the other hand, the local economy is as much important but in another context. If you ever wonder what connects the cultural heritage, the local economy and the law, than this paper reveals the answer.

How law can help to preserve cultural heritage? Should it be the same as the other fields that are regulated by law? Which is the importance of law in cultural heritage? How does cultural heritage affect local economy? These question I tried to answer in this paper with examples, case-law and suggestions about lawmaking techniques.

Key words: law; case law; cultural heritage; local economy

Definition

It is a cliché to give definitions and etymology of the main terms used in a paper as a prologue. In this case, we are going to define the terms like "cultural heritage" and "local economy". Cultural heritage is the legacy of physical artifacts and intangible attributes of a group or society that are inherited from past generations, maintained in the present and bestowed for the benefit of future generations. Cultural heritage includes tangible culture (such as buildings, monuments, landscapes, books, works of art, and artifacts), intangible culture (such as folklore, traditions, language, and knowledge), and natural heritage (including culturally significant landscapes, and biodiversity).The deliberate act of keeping cultural heritage from the present for the future is known as preservation (American English) or conservation (British English), though these terms may have more specific or technical meaning in the same contexts in the other dialect[1].On the other hand, the definition of cultural heritage according to the Convention of UNESCO (which is a legal source) is as follows: "For the purposes of this Convention, the following shall be considered as "cultural heritage":

monuments: architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science;

groups of buildings: groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science;

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[1] http://en.wikipedia.org/wiki/Cultural_heritage ; visited in 12/11/2014

sites: works of man or the combined works of nature and man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological point of view[2].

About the local economic development, we can define it as an approach to economic development, particularly in the developing world that, as its name implies, places importance on activities in and by cities, districts and regions. This involves added micro-economic measures at the local level to complement macro-economic measures at the national level. LED (local economic development) encompasses a range of disciplines including physical planning, economics and marketing, all with the goal of building up the economic capacity of a local area to improve its economic future and the quality of life for all[3].

Cultural heritage and Local economy

The link between these two concepts is obvious, every country should take advantages of its own cultural heritage in order to boost its local economy. This practice is followed worldwide. All the countries that possess cultural heritage take advantage of them by generating money in order to preserve these sites and also to help the local economy grow. Cultural heritage can be a tourism attraction, which means more income for the country. Tourism impacts the community in many ways. It impacts an economy by bringing an influx of cash to the region. Tourists stay at hotels, eat at restaurants, visit sights, rent cars, etc. All of this results in jobs for the locals, and more cash income to the businesses. The more tourists that come, the more income and jobs will follow them. The money invested into local economy by tourists circulates throughout domestic economy several times over, providing an ongoing economic impact that would disappear entirely without tourism. Tourists also pay taxes. Transaction taxes collected from tourists include sales tax, hospitality fees, fuel tax, accommodations tax and education tax. Some tourists decide to relocate and purchase a home. Other tourists invest in investment properties.

Another source of income are the funds that are given from international entities that operates in this field. For example UNESCO or similar entities which have the scope to protect and preserve the cultural heritage from all around the world. Equally important are the donation from various organizations or peoples who are generous and interested in preserving cultural heritage. Creating a site online, to make possible the donation from people around the world, is another idea of generating money from cultural heritage.[4] Another benefit might be the good image created from the tourist. This fact, may increase even more the interest of people to visit the country. A good image also means that foreign company can consider the country as a potential place to operate with their business or invest in new ones. All things considered, we can

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[2] UNESCO, Article 1 of "Convention concerning the Protection of the World Cultural and Natural Heritage 1972", Paris

[3] http://en.wikipedia.org/wiki/Local_economic_development ; visited in 12/11/2014

[4] http://culturalheritageimaging.org/Make_a_Difference/Donate/ ; visited in 12/11/2014

say that a cultural heritage it's not just a cultural treasure but also a valuable treasure that has an economic potential.

Cultural heritage and the Law

The law that regulates the cultural heritage is not so widespread as other fields of law. Anyway, this does not mean that law is not necessary in cultural heritage. The field of art and cultural heritage law has expanded greatly since John Henry Merryman and Albert E. Elsen first published their ground-breaking treatise based on the first course in art law at Stanford University, entitled "Law, ethics and the visual arts". The field of art law and cultural heritage law at that time was a specialty the contours of which were amorphous and not adequately defined. Since that time, international protection of cultural heritage has become a common topic in legal literature, conferences, and international fora, with several international conventions having been negotiated and ratified. In addition, a specialized body of law is developing as it relates to artworks and cultural resources. At every level, from international conventions to national and local legislation, works of art and cultural resources are being singled out for special treatment[5].

But how law, can help to preserve cultural heritage? Should it be the same as the other fields that are regulated by law? Which is the importance of law in cultural heritage?

Cultural heritage is and must be always regulated by law. Preserving them is a moral obligation and it must be a legal obligation too. To regulate cultural heritage by law, means to create specialized entities that take care about them. For instance, in my country Albania, there are three laws[6] which regulate this field. Each of them creates entities that have a specific role in registration, discovery and preserving cultural heritage. With the registration of every item that is classified in movable cultural heritage, the law provides information about the item in order to not get lost. On the other hand, if the owner of this kind of item wants to sell it, he has the obligation to notice the authorities, which have the right to valuate and buy it if they want. By doing so, the law protects these item that have cultural value and makes it almost impossible to lose or to circulate in black market. These days, the problem of trading cultural heritage item in black market is growing. For traders, it is a fast way to make money, but the damage that they make to the items itself are irreversible. This is the reason way the law punish every one that damage cultural heritage or does not respect the law that regulates them. In my country, the punishment for the intentional damage made to the cultural heritage objects starts from a fee as a minimum punishment and the maximum up to eight years imprisonment.

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[5] Barbara T. Hoffman, 2006, "Art and Cultural Heritage: Law, Policy, and Practice"; page 14.

[6] 1.Ligji nr. 90 48, dt. 07.04.2003 "Per trashegimine kulturore" ; 2.Ligji "Per mbrojtjen e pronesise kulturore te luajtshme e te paluajtshme" 1992; 3."Akti i planifikimit dhe zhvillimit" , amenduar 2010.

Obviously, these provisions given by the law, really protect cultural heritage but law itself is a field which require a careful interpretation and written language. In my opinion, the legislators must be very careful in creating the texts of laws regarding cultural heritage. In order to do that, the lawmaking commissions must be assisted by specialist in cultural heritage field. As I said ut supra, the damage made to these kind of object is irreversible, so the caution in the language used in laws that regulates this field must be maximal. Legal framework must be adapted to the specific needs required to protect cultural heritage. Due to this characteristic of these object, lawmakers cannot afford themselves the luxury of creating a gap in cultural heritage legal framework. Every possible situation must be included and regulated by law.

As the other fields, even the cultural heritage needs law. Law regulates every possible field in life. It is indispensable. As I said, the number one priority to the cultural heritage is preserving, it is a moral obligation, and the preservation of the object can be made by the power of law. Law has a primary importance.

Right to the Protection of Cultural and Natural Heritage in the case-law of the European Court of Human Rights

According to Research Division of ECHR the Court has never recognized the right to the protection of cultural and natural heritage as such, but it has accepted that the protection of that heritage is a legitimate aim that the State may pursue when interfering with individual rights, especially with the right to property enshrined in Article 1 of Protocol No. 1. For instance, in the case of Beyeler v. Italy ([GC], no. 33202/96, ECHR 2000-I), the applicant complained of the exercise by the Italian Ministry of Cultural Heritage of its right of pre-emption over a Van Gogh painting that he had bought through an antiques dealer in Rome. Although the Court found a violation of the right to property for the lack of fair balance in the way in which the right of pre-emption was exercised (much later than the invalid sale and creating a situation of uncertainty), the Court considered that the control by the State of the market in works of art is a "legitimate aim" for the purposes of protecting a country's cultural and artistic heritage (§ 112). As regards works of art of foreign artists, the Court recognized that, in relation to works of art lawfully on its territory and belonging to the cultural heritage of all nations, it is legitimate for a State to take measures designed to facilitate, in the most effective way, wide public access to them, in the general interest of universal culture (§ 113). The Court referred to the concept of "universal culture" and "cultural heritage of all nations" and linked it to the right of the public to have access to it (see above, Access to culture, II).In Debelianovi v. Bulgaria (no. 61951/00, 29 March 2007), the applicants had obtained a court order for the return of a house that had belonged to their father and had been turned into a museum in 1956 after expropriation. The building in question was regarded as the most important historic and ethnographical monument in the town. The National Assembly introduced a moratorium on restitution laws with regard to properties classified as national cultural monuments. On the basis of this moratorium, the courts dismissed an appeal by the applicants seeking to secure effective possession

of the property. Although the Court found a violation of Article 1 of Protocol No. 1, on the ground that the situation had lasted for more than 12 years and the applicants had obtained no compensation, it held that the purpose of the moratorium was to ensure the preservation of protected national heritage sites, which was a legitimate aim in the context of protecting a country's cultural heritage. The Court referred to the Council of Europe's Framework Convention on the Value of Cultural Heritage for Society. In its Grand Chamber judgment Kozacıoğlu v. Turkey ([GC], no. 2334/03, 19 February 2009), the Court held that the failure to take special architectural or historical characteristics of a listed building into account when assessing the compensation for its expropriation amounted to a violation of Article 1 of Protocol No. 1, in so far as it had imposed an excessive and disproportionate burden on the applicant. The Grand Chamber took the opportunity to outline the importance of the protection of cultural heritage, when assessing the legitimate aim of the interference. The Court also considers that the protection of a country's cultural heritage is a legitimate aim capable of justifying the expropriation by the State of a building listed as "cultural property". It reiterates that the decision to enact laws expropriating property will commonly involve consideration of political, economic and social issues. Finding it natural that the margin of appreciation available to the legislature in implementing social and economic policies should be a wide one, the Court will respect the legislature's judgment as to what is "in the public interest" unless that judgment is manifestly without reasonable foundation (see James and Others, cited above, § 46, and Beyeler, cited above, § 112). This is equally true, mutatis mutandis, for the protection of the environment or of a country's historical or cultural heritage. The Court points out in this respect that the conservation of the cultural heritage and, where appropriate, its sustainable use, have as their aim, in addition to the maintenance of a certain quality of life, the preservation of the historical, cultural and artistic roots of a region and its inhabitants. As such, they are an essential value, the protection and promotion of which are incumbent on the public authorities (see, mutatis mutandis, Beyeler, cited above, § 112; SCEA Ferme de Fresnoy v. France (dec.), no. 61093/00, ECHR 2005-XIII; and Debelianovi v. Bulgaria, no. 61951/00, § 54, 29 March 2007; see also, mutatis mutandis, Hamer v. Belgium, no. 21861/03, § 79, ECHR 2007-...). In this connection the Court refers to the Convention for the Protection of the Architectural Heritage of Europe, which sets out tangible measures, specifically with regard to the architectural heritage (see paragraph 30 above). Furthermore, concerning the level of compensation required, the Court recalled that legitimate objectives of "public interest" may call for less than reimbursement of the full market value of the expropriated property. The Court took the view that the protection of the historical and cultural heritage is one such objective (§§ 64 and 82).The Court has stressed a number of times the importance of the protection of natural heritage in cases of property rights, while referring to the larger notion of environment (see, for instance, the protection of forests in Hamer v. Belgium , no. 21861/03, ECHR 2007-V, and Turgut and Others v. Turkey, no. 1411/03, § 90, 8 July 2008; or the protection of coastal areas in Depalle v. France [GC], no. 34044/02, § 81, 29 March 2010). In all these cases,

the protection of the environment or natural heritage was considered to be a legitimate aim for the interference with the right to property. However, the Court can also be confronted with the protection of natural heritage and resources as a right vindicated by persons belonging to national minorities or indigenous peoples as part of their right to peaceful enjoyment of their possessions. For instance, in Hingitaq 53 and Others v. Denmark ((Dec.), no. 18584/04, ECHR 2006-I), the applicants, members of the Inughuit tribe in Greenland, complained that they had been deprived of their homeland and hunting territories and denied the opportunity to use, enjoy and control their land, as a consequence of their forced relocation following the establishment of a US Air Base. Taking into account the compensation given by the Danish courts for the eviction and loss of hunting rights, the Court declared the complaint manifestly ill-founded[7].

Local economic development and the Law

Cultural heritage and the local economy cannot be apart. Each of them can benefit from each other. But local economy can benefit more from cultural heritage than vice versa.Nowdays we have a lot of example that shows the benefits of local economy from tourists that comes to visit cultural heritage from different countries. For example, in Rome, near Vatican walls, there are a lot of "bancarelle" (in Italian) or stalls (in English). These stalls are a possible profit for a hundred family in Rome, or they may be a hundred part-time work positions for students. Another example is the BunkArt, it consist in an anti-atomic bunker created many years ago from dictatorial government in Albania that nowadays is open as an exhibition for people. In a few days, a lot of people has shown interest for this structure. Also, a lot of tourist come from around the world just to visit this object. But, as I said in the beginning, tourism impacts the community in many ways. It impacts an economy by bringing an influx of cash to the region. Tourists stay at hotels, eat at restaurants, visit sights, rent cars, etc. All of this results in jobs for the locals, and more cash income to the businesses. The more tourists that come, the more income and jobs will follow them. The money invested into local economy by tourists circulates throughout domestic economy several times over, providing an ongoing economic impact that would disappear entirely without tourism. Tourists also pay taxes. Transaction taxes collected from tourists include sales tax, hospitality fees, fuel tax, accommodations tax and education tax. Some tourists decide to relocate and purchase a home. Other tourists invest in investment properties.

Said that, the law must have a significant role in this situation. The local administration should make laws that takes taxes from the stalls. Not high taxes but enough to make the owner of the stall to continue his activity without damaging him. From the example of BunkArt, the Albanian government is thinking to open even more similar sites, because the interest of the people and tourist was high. For this purpose, laws should make possible that other old military object and materials must be converted in museum. Another option that can help to boost local economy is giving

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[7] Research Division of ECHR, 2011, "Cultural rights in the case-law of the European Court of Human Rights"

cultural heritage object in concession. But in this case, the law and the agreement must be very carefully detailed in order to keep the cultural heritage object safe from the use. It should never be damaged. In these circumstances, local authority and the government must create laws that makes possible the efficient use of cultural heritage object, in order to benefit from them but is indispensable that these object must not be damaged for any reason.

Conclusion

In this paper, I tried to give a description about how the law affect and might affect the cultural heritage and the local economy development. In the beginning tried to identify the terms and give them a definition.in order to understand better the object of this paper.

Then I tried to give a description of the relation between law and cultural heritage. In fact, most of the legal framework that regulates cultural heritage is created in the recent years and it is not as popular as other fields of law. I highlighted the need that cultural heritage have for legal regulation in order to be safe from damage, to be preserved and not get lost. Law also punish them who makes illicit trading with this kind of items. Another important fact about law and cultural heritage is the language used in legal text that regulates cultural heritage. It should be different because of its characteristics. Any word interpreted in a wrong way, may lead to an irreversible damage. Cultural heritage needs law, as much as they need other sciences related to it. To demonstrate the growing interest of cultural heritage law, I listed a number of cases regarding the right to the protection of cultural and natural heritage in the case-law of the European Court of Human Rights. Although the Court has never recognized the right to the protection of cultural and natural heritage as such, it has accepted that the protection of that heritage is a legitimate aim that the State may pursue when interfering with individual rights, especially with the right to property enshrined in Article 1 of Protocol No. 1.

In the third Chapter, I gave concrete examples of how local economy has benefitted from cultural heritages. I also illustrated the methods of law that regulates certain situation in order to make the local economy develop with the benefits. Another point in this chapter is the creation of law and economic politics that stimulate the trader to continue his activity or the tourist to come and spend their money.

In conclusion, these two terms, cultural heritage and local economy, cannot be divided because they are always connected to each other. They both benefit from each other. The message that I wanted to give is that the law must be created in a way that protects and preserve the cultural heritage but also to make possible for the local economy to benefit from them. The lawmakers, in collaboration with cultural heritage and economic experts should be able to find a right balance between these two terms that are connected to each other.

Appendix: "List of judgments and decisions of ECHR regarding cultural rights"

- Ahmet Arslan and Others v. Turkey, no. 41135/98, 23 February 2010
- Akdas v. Turkey, no. 41056/04, 16 February 2010
- Alinak v. Turkey, no. 40287/98, 29 March 2005
- Appel-Irrgang v. Germany (dec.), no. 45216/07, 6 October 2009
- Aydin and Others v. Turkey, nos. 49197/06 and others (case communicated on 9 March 2010)
- Baybasin v. the Netherlands(dec.), no. 13600/02, 6 October 2005
- Baylac-Ferrer and Suarez v. France(dec.), no. 27977/04, 25 September 2008
- Beyeler v. Italy[GC], no. 33202/96, ECHR 2000-I
- Birk-Levy v. France(dec.), no. 39426/06, 21 September 2010
- Boulois v. Luxembourg, no. 37575/04, § 64, 14 December 2010(case referred to the Grand Chamber)
- Bulgakov v. Ukraine, no. 59894/00, §§ 43-44, 11 September 2007
- Campbell and Cosans v. the United Kingdom, 25 February 1982, § 33, Series A no. 48
- Case relating to certain aspects of the laws on the use of languages in education in Belgium(merits), 23 July 1968, Series A no. 6
- Catan and Others v. Moldova and Russia, nos. 43770/04 and others, 15 June 2010, hearing on 9 June 2009
- Cha'are Shalom Ve Tsedek v. France[GC], no. 27417/95, ECHR 2000-VII
- Chapman v. the United Kingdom[GC], no. 27238/95, ECHR 2001-I
- Chauvy and Others v. France, no. 64915/01, § 69, ECHR 2004-VI
- Ciubotaru v. Moldova, no. 27138/04, 27 April 2010
- Cox v. Turkey, no. 2933/03, 20 May 2010
- Cyprus v. Turkey[GC], no. 25781/94, §§ 241-247, ECHR 2001-IV
- Debelianovi v. Bulgaria, no. 61951/00, 29 March 2007
- Demirbas and Others v. Turkey(dec.), nos. 1093/08 and others, 9 November 2010
- Depalle v. France[GC], no. 34044/02, § 81, 29 March 2010
- Dink v. Turkey, nos. 2668/07, 6102/08, 30079/08, 7072/09 and 7124/09, 14 September 2010
- Dogru v. France, no. 27058/05, § 72, 4 December 2008
- Enea v. Italy[GC], no. 74912/01, § 106, 17 September 2009
- Folgerø and Others v. Norway[GC], no. 15472/02, ECHR 2007-III
- Garaudy v. France(dec.), no. 65831/01, ECHR 2003-IX
- Gorzelik and Others v. Poland[GC], no. 44158/98, § 92, 17 February 2004
- Grzelak v. Poland, no. 7710/02, § 105, 15 June 2010
- Güzel Erdagöz v. Turkey, no. 37483/02, 21 October 2008
- Hamer v. Belgium, no. 21861/03, ECHR 2007-V
- Hasan and Eylem Zengin v. Turkey, no. 1448/04, 9 October 2007

- Hingitaq 53 and Others v. Denmark(dec.), no. 18584/04, ECHR 2006-I
- Irfan Temel and Others v. Turkey, no. 36458/02, 3 March 2009
- Jankovskis v. Lithuania, no. 21575/08 (case communicated 21 September 2010)
- Karatas v. Turkey [GC], no. 23168/94, ECHR 1999-IV, judgment of 8 July 1999
- Karsai v. Hungary, no. 5380/07, 1 December 2009
- Kenedi v. Hungary, no. 31475/05, § 43, 26 May 2009
- Kemal Taskin and Others v. Turkey, nos. 30206/04, 37038/04, 43681/04, 45376/0412881/05, 28697/05,32797/05 and 45609/05, 2 February 2010
- Khurshid Mustafa and Tarzibachi v. Sweden, no. 23883/06, 16 December 2008
- Kjeldsen, Busk Madsen and Pedersen v. Denmark, judgment of 7 December 1976, Series A no. 23
- Konrad and Others v. Germany(dec.), no. 35504/03, 11 September 2006
- Kozacioglu v. Turkey[GC], no. 2334/03, 19 February 2009
- Lehideux and Isorni v. France, judgment of 23 September 1998, § 51, Reports 1998-VII
- Leyla Sahin v. Turkey [GC], no. 44774/98, § 116, ECHR 2005-XI
- Lindon, Otchakovsky-Laurens and July v. France[GC], nos. 21279/02 and 36448/02, ECHR 2007-IV
- Lombardi Vallauri v. Italy, no. 39128/05, 20 October 2010
- Mehmet Nuri Özen and Others v. Turkey, nos. 15672/08, 24462/08, 27559/08, 28302/08, 28312/08,34823/08, 40738/08, 41124/08, 43197/08, 51938/08 and 58170/08, 11 January 2011(not final)
- Mentzen v. Latvia(dec.), no. 71074/01, ECHR 2004-XII
- Monnat v. Switzerland, no. 73604/01, § 64, ECHR 2006-X
- Müller and Others v. Switzerland, 24 May 1988, Series A no. 133
- Muñoz Díaz v. Spain, no. 49151/07, 8 December 2009
- Orban and Others v. France, no. 20985/05, 15 January 2009
- Otto-Preminger-Institut v. Austria, 20 September 1994, Series A no. 295-A
- Podkolzina v. Latvia, no. 46726/99, ECHR 2002-II
- Sapan v. Turkey, no. 44102/04, 8 June 2010
- Sejdic and Finci v. Bosnia and Herzegovina[GC], nos. 27996/06 and 34836/06, § 43, 22 December 2009
- Senger v. Germany(dec.), no. 32524/05, 3 February 2009
- Sidiropoulos and Others v. Greece, 10 July 1998,Reports of Judgments and Decisions 1998-IV
- Sinan Isık v. Turkey,no. 21924/05, 2 February 2010
- Sorguç v. Turkey, no. 17089/03, § 35, 23 June 2009
- Stankov and the United Macedonian Organisation Ilinden v. Bulgaria, nos. 29221/95 and 29225/95,ECHR 2001-IX
- Tourkiki Enosi Xanthis and Others v. Greece, no. 26698/05, § 56, 27 March 2008
- Turgut and Others v. Turkey, no. 1411/03, § 90, 8 July 2008

- Ulusoy and Others v. Turkey, no. 34797/03, 3 May 2007
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Fariz Khalilli,
Arzu Soltan,
Gulshan Huseynova
MIRAS Social Organization in Support of Studying of Cultural Heritage, Azerbaijan

Project: "Clean Village-Protection of Ecological and Ethnographic Identity with Participation of Local Communes and Sustainable Development"

Abstract

There is very little in the literature on ethnographic approaches to the history of sanitation and the protection of ecological and biological identity. This is especially true of rural areas of Azerbaijan. Unfortunately, though problems are investigated, reports written, and studies are underway, there remains a great need to educate the villagers in this area. The villages - the true locus of ancient and rich national traditions - remain ignorant of modern ecological and ethnographic approaches, and are often unaware of the achievements of their country in this regard. In rural areas no special spaces are allocated for household waste or recycling, and almost nothing is done for the transportation of waste. Thus, villagers throw household waste gathered in their homes and yards wherever they want in a chaotic manner, put litter in the wrong places, and allow toxic gases to be absorbed into the air. As a result, there is the threat of dangerous epidemics due to the risk of inclusion of hazardous and toxic waste at almost every stage of the food chain, the contamination of drinking water sources, as well as environmental pollution that can cause serious harm to flora and fauna. In addition, agricultural products are not produced under clean and sanitary conditions, exposing the populace to danger.

Finally, the failure to collect solid waste in rural areas in a timely and organized manner, hinders the discovery and exploration of historical and cultural monuments while posing challenges to the attempt to attract tourists to the region.

Taking this into consideration, MIRAS Social Organization in Support of Studying of Cultural Heritage has undertaken the "Clean village-protection of ecological and ethnographic identity with participation of local communes and sustainable development" project, financed by the Council of State Support to Non-Governmental Organizations under the Auspices of the President of the Republic of Azerbaijan.
Keywords: ecology; ethnography; local communes; NGO, sustainable.

Introduction

The purpose of the project is to create an environmentally friendly urban environment, attractive in ethnographical terms, using the examples of the Chiyni, Ulguj and Gagali villages of the Agsu region, three different locales with different social, economic and cultural levels, and to recognize them as exemplary villages. Toward this end, monitoring was held in collaboration with those villages' municipalities, attended

by experts in April of 2014 year to study the present ecological and ethnographic situation.

The project manager, Fariz Khalilli, project coordinator Arzu Soltan, ecologist-experts Elmira Abasova and Gulshan Huseynova, photographer Mammad Rahimov and volunteers of MIRAS members all participated in the monitoring and surveys.

67 people of different age groups and various professions were surveyed. 20 people responded to the questions in Chiyni Village, 22 in Gagali and 23 people in the Ulguj villages of Agsu.

Fig. 1: Chiyni Village, Monitoring

20 of the respondents were women (6 in Chiyni and Gagali Villages respectively and eight in Ulguj Village.) 47 were men.

As regards occupation, in Chiyni Village there were 3 retired people, 2 teachers, 2 accountants, 2 municipality chiefs, an engineer, a master, a chief of kindergarten, a locksmith, a waiter, and a farm worker. There was 1 unemployed person who participated in the survey. 4 people did not indicate their vocation.

In Gagali Village, 5 retired people, 3 teachers, 1 accountant, 1 municipality chief, 1 economist, 2 traders, 1 driver, and 4 house-wives participated in the survey. Four people did not indicate their vocation.

In Ulguj Village, 1 retired person, 1 teacher, 3 house-wives, 1 operator, 1 waiter, 1 auto maker, 1 business manager, 4 workers, 2 students, and one unemployed were surveyed. 7 people did not indicate their vocation.

Questions and responses.

"In your opinion, what is the ecological and ethnographic difference between Aghsu village where you live and other villages?

18 people in Chiyni Village provided the following response: "The beauty and comfort of the village; a certain infrastructure".

Fig. 2: Gagali Village, Monitoring

In Gagali Village, 13 people replied "The lack of clean water and the gas problem." 1 person noted: "The spread of diseases, lack of doctors," while another person mentioned: "dirty drinking water, dust, and the non-management of waste". The others stressed cuisine and the different way they celebrate Novruz.

6 people in Ulguj Village replied: "it is near the center of the district." 3 people wrote: "fresh and beautiful air." 2 people: "close to the center"; 2 people: "putting garbage in bins" and "laying out fence on the edge of the road area"; 7 people answered: "archaeological excavation".

People in all three villages answered the question: "Which historical, cultural, natural monuments, mausoleums, mosques, and others exist in your village?". Among those cited were: Shrines "Ram", "Rooster"; Torpaggala or Mountain of Treasury" (Khazine dagi), "Zeyva Grandmother" Tomb, Incandescent Flame" Sanctuary, "Snake", "Uzun Ata" Shrine, Demrov shrine, ancient Nargizava settlement, as well as the medieval Agsu Town Archaeological Tourism Complex.

The question: "Which traditional economic sectors have been more developed in your village? Are there forgotten industries?" elicited the following replies: Developed traditional sectors: "granary, horticulture, livestock, pomegranate orchards, viticulture". Forgotten activities: sericulture, cotton-growing, viticulture, sugar beet, corn, rice, paddy-growing, onions, carpet-making. Similar answers were given to this question in the villages of Gagali and Ulguj. "

Fig. 3: Ulguj Village, Monitoring

The questions: "What rare kinds of flora and fauna are available in the villages where you live?" and What sources of drinking water, such as rivers or channels, do you use? Is artesian water in use in the village? elicited the following responses: Flora: curcuma, pomegranates, persimmons, grapes, melon, harmal, cornel." Fauna: wolves, jackals, partridge, rabbits, and lynx." Water was sourced from: "river and canal water".

The answers to the question "What can you say about the land resources of the village where you live?" show the residents of Chiyni are not knowledgeable about the concept of land resources. The results of the survey in Gagali village prove that there are many chestnut tree dominated lands and fertile areas in the village, as well as in the region as a whole, but because of the water problem they are not used appropriately. At the same time another serious problem is the groundwater that makes land unsuitable. However, in Uljug Village, according to the residents, there was arable and fertile black soil, but resources and grazing areas had not been allocated.

One of the key questions was: "What waste is generated at your home and what

is the approximate quantity?" Unfortunately, only 14 participants in the survey (over three villages) could indicate the approximate amount of household waste they generated, making it impossible to to speak about the total amount of waste. The survey showed that some farm waste was of animal origin; some food waste was given to the animals (bread, fruit, vegetable shells, etc.). and the rest was burned in the yard or thrown in the valley. This is an indication of the failure to manage waste in the area.

Fig. 4: Chiyni Village, Training

One resident of Chiyni Village answered the question: "Where do you throw household waste?" by replying: "Deli River" (where the water currently doesn't flow); 7 people answered "Gobular", while another person explained they: " drill a hole in the yard, collect the waste there, and then carry it outside by car"; 11 people "throw it down in the yard, then burn it"; 1 person answered: "waste suitable for use is applied". 11 people from Gagali Village gave responses such as: "river"; 1 person said: "process parts for industry"; 6 people said: "fence bottoms, ditch"; 1 person mentioned: "use in the backyards,"; 1 person said: "industrial wastes are used. Paper, plastic and so on are burnt"; 1 person said "livestock wastes are applied as fuel and fertilizer"; 1 person said: "buried in the yard"; 7 people said: "throw in the courtyard, and then light on fire".

In response to the same question, one of the residents of Ulguj Village replied: "trash bins"; 4 said: "special bins"; 1 person "the processing parts and the industry"; 14 people said: "dump on the edges of the road because of non- allocation of space"; 1 person said: "there are no garbage cans, pick up beside the house and burn"; 1 person said: "environmental cleaning is managed by cleaning brigade on agriculture and cleaning driver"; 1 person answered: "with garbage trucks".

The survey showed that people of rural areas have very little information about waste sorting. As for re-use waste traditions, it was emphasized that manure is basically used as fuel and fertilizer.

Fig. 5: Gagali Village, Training

The inhabitants of the villages surveyed have some information about global climate changes and stressed that they have felt its effect in their daily lives.

Although the majority of respondents admitted the possibility of gaining money from waste, they indicated they had not have such an experience as of the time of the survey.

It should be noted that the survey showed a lack of vists by tourists in the cited villages. The respondents linked this to the lack of adequate infrastructure in rural areas, environmental protection, and a lack of clean water sources.

The questions, "In your opinion, what should be done to convert the area where you live to an environmentally clean village and model village?" and "What is your, and other rural residents, contribution to this work? were answered in the following ways: 1 person said: "It would be perfect if a sewage system existed"; 1 person said: "I have no suggestion"; 3 people replied: increase the number of garbage bins for waste"; 1 person said:"increase forests, plant trees on the roadside, plant and water flowers with the children in the kindergarten"; 2 people said: "If everyone focuses on cleanliness and orderliness our village can be clean"; 1 person said: "it is associated with financing"; 1 person said: "our stadium and kindergarten are different"; 3 people said: "village renovation and greening"; 3 people said: "urgency of enlightenment work in the village, inviting residents to protect the environment, the necessity of fulfillment of subbotniks"; 1 person said: "to clear the cemetery"; 1 person: "existence of the garbage truck, waste collection in a timely manner"; 1 person: "work is already being done in this regard, accomplishments have been achieved"; 1 person: "the pupils are involved in the protection of nature".

In Gagali Village 4 people responded by suggesting: "separation of landfill site"; 13 people: "green zones, water resources management"; 4 people: "strengthening the work of local organizations, conducting educational activities, assisting local structures in this case"; 1 person: "if artesian wells existed, ecology and clearliness would be restored"; 1 person: "need for promotion"; 2 people: "roads, control over planting roadside trees"; 4 people: "laying up gas lines"; 1 person: "calling for help as municipality chief "; 1 person: "putting waste in a proper place, not littering the village".

Fig. 6: Gagali Village, Training

In Ulguj Village 7 people suggested: "putting bins, garbage trucks' management"; 3 people: "monitoring cleanliness", 4 people: "separating landfill site "; 5 people: "cleaning up illegal dumps"; 2 people: "repairing roads, illuminating sidewalks"; 1 person "fencing the edges of the way"; 2 people: "planting trees"; 1 person " burning";

1 person: "strengthening of supervision; having performance requirements"; 1 person: "organizing warning boards"; 1 person: "if we are supported, we would participate"; 1 person: "we must protect our village and never make it dirty"; 1 person: "water withdrawal"; 1 person: "need to work together with the rural people"; 1 person: "if there were upper organization support, the situation would be positive"; 2 people: "there is a need for awareness".

Generalization

The results of the survey and visual monitoring showed that serious problems are present in the field of environmental protection in Chiyni, Gagali and Ulguj Villages of the Agsu region. Also, residents of different ages and educational levels were not interested in the ethnographic history of the area that they populate. In addition, refusal of intellectuals, especially teachers in all three villages to raise issues and answer questions on concepts such as "global climate change", "natural monuments", and "alternative energy sources" are the main reasons for the lack of awareness of teenagers and young people. In general, after acquainting residents of all three of the villages with the project, it is clear that there is a serious need for awareness-raising of environmental protection, continued study of global environmental problems, and the inculcation of a desire to learn more about our environmental policy. Finally, there is also a need for the organization of seminars on the application of alternative energy sources. In Chiyni, the village library stressed that it needs environmental literature, citing the demand for the books in this area, and asked for help.

In the twenty-first century, the continued existence of water and gas problems and the prevalence of illegal pits is deplorable. Tragically, one problem faced by all of the respondents, and in particular residents of the villages Gagali and Ulguj, is the increase in cancer and other diseases among the population. There is also a deplorable level of road dust and fumes. As a result of the disappearance of the villages original source of drinking water, 4.5 km from the village of Gagali, mainly due to lack of financial resources, the older residents of the village use water out of ditch flowing from Aghsuchay where they throw all kinds of waste. Visual monitoring of the ditch and channel show that medical waste, as well as food, and animal origin waste, has been thrown there. All of these make it possible to detect organoleptic, as well as invisible contaminants in the water and determine when biogenic and bacteriological contamination has overtaken allowable concentration limits.

In all three villages, waste management is practically non-existant. Metal and leather are sold on a small scale to specific people; food wastes are given to large and small horned animals, as well as chickens; plastic, rubber and other wastes are burned in backyard wells. This causes emission of greenhouse gases, which may not pose a great theat to the atmosphere of the republic, but is dangerous enough for the village and, in any event, is limited by The International Convention on "Global Climate Change". Note that local pollution can lead to global levels that ultimately have a negative impact on human health.

Fig. 7: Expert meetings and Media

Local village residents have little awarenes of natural, architectural, historical and cultural monuments, creating a need for training in this direction and the organization of ethnographic expeditions.

Only 10 out of the 67 respondents offered suggestions. These included: establishing a museum in Chiyni Village, holding an event with children in kindergarten on ecological themes, planting flowers in pots and taking care of them; restoring of carpet-making and pottery in Ulguj Village, opening a cultural house, creating green parks in Gagali Village, collecting information on alternative energy sources and solving water and gas problems.

Difficult challenges include: serious gender issues, such as poor involvement of women in work; absence of new working places for youth, their consequent departure for work in far off places, and their lack of sustained relations with their home town.
Also, the inhabitants of all three villages exhibit a lack of knowledge and interest in local environmental organizations. In general, rural residents do not engage with local institutions and elected MPs. This is the main reason the releavant authorities do not consider their claims.

Suggestions:
1. In each of the three villages organization of trainings entitled: "Environmental Protection", "State Programs", "Global Climate Changes", "Alternative Energy Sources", "Natural Monuments", "Cultural Heritage" and the involvement of relevant government agencies;
2. Together with the Ministry of Ecology and Natural Resources of the Republic of Azerbaijan, develop and implement greenery work. In conjunction with the Ministry of Youth and Sports, offer this work as fulfillment of subbotnik program;
3. Together with the Ministry of Environment of the Republic of Azerbaijan, organize expeditions for registry of monuments of nature in the villages and pumping control boards of the relevant information;
4. Creation of eco public order squads of local residents;
5. Study of monuments and shrines located in the area of the village from a cultural heritage aspect; inclusion of ethnographic information about them; petition to Ministry of Culture and Tourism to register them in accordance with expert opinion.
6. Raise issues concerning the donation of books on the theme of ecology to the villages before corresponding bodies and prepare posters, small plaques and other

kinds of visual aids;
7. Raise issues regarding the creation of new working places in the villages and collect expert recommendations on the development of grape-growing, cotton-growing, and carpet-making in accordance with residents' wishes.

Result

It should be noted that experts have and will continue to evaluate the situation. The next phase of the project will include educational training for municipality officials of the villages, as well as representatives of local communities. The negative effects of household waste to the environment and human health, as well as its effect on the overall development of the region and ways to remove them will need to be addressed. Also, appropriate recommendations will be developed in this direction during the training. Volunteer groups consisting of representatives of the rural community will be created later. On the basis of the instructions of the experts, cleaning work will be carried out in the villages and ways of keeping the environment ecologically friendly will be found in the future.

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Marina Yurieva Vladimirova, PhD Student

University of Library Sciences and Information Technologies

Bulgarian Underwater Cultural Heritage in the Cultural Tourism Context as a Factor for Sustainable Development

Abstract.

Cultural heritage tourism is a branch of tourism which is often a blend of education, entertainment and preservation. It is experiential, it involves and engages the visitor. Cultural tourism and sustainable development are the best way through which cultural heritage can be best preserved. Conservation, protection and exploitation of the cultural and natural resources are a factor for sustainability, which can be gained by cultural tourism.

Cultural tourism is a broad term, which includes a wide range of cultural, historical and natural sites, artefacts, institutions, organizations etc. Underwater cultural heritage is part of the content of this concept. Coincidentally, UNESCO has said "The seabed is often called "the biggest museum of the world"[1]. The sea has many stories to tell, and there are a lot of stories that audience desires to discover. And the intersection of both is the cultural tourism.

There are a lot of submerged artefacts in the Bulgarian Black sea aquatory that are waiting to be displayed in situ[2] or by new multimedia technologies for the non-diving public. They are separated in three groups: submerged settlements, submerged shipwrecks, and harbor water areas. All these objects are sources of valuable information about the people inhabited Black sea coast millennia ago; about their life and culture, customs and traditions; about the relationships between West Black sea coast and the Mediterranean; about the international trade on sea. Effectively conserved, actively managed and attentively socialized the underwater cultural heritage will bring benefits to the local population as well as to the sustainability of the seaside region. An important part of the process of protection and management is the cooperation of the local people. These are the factors through which cultural tourism will build up the economic capacity of the local area.

When Bulgarian underwater cultural and historical heritage is preserved, managed, socialized and its value is appreciated by the local people, it will play an

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[1] http://www.unesco.org/new/en/culture/themes/underwater-cultural-heritage/the-underwater-heritage/ [17.12.2014]

[2] The UNESCO Convention on the Protection of the Underwater Cultural Heritage, adopted in 2001, recommends the *in situ* preservation of underwater cultural heritage (i.e. in its original location on the seafloor) as the first option before allowing or engaging in any further activities. http://www.unesco.org/new/en/culture/themes/underwater-cultural-heritage/2001-convention/official-text/ [17.12.2014]

important role in the cultural tourism, which will ensure the sustainable development of the region.

Key words: Bulgaria, Cultural Tourism, Underwater Cultural Heritage, Sustainable Development.

> *"We do not intend to analyse tourism, because tourism is useful to heritage*
> *just as heritages to tourism: they depend on each other."*
> *ICCROM (as cited in Barthel-Bouchier 2012, p. 162).*

Today the tourism is one of the biggest industries in the world, while cultural and educational tourism are accepted as one of the fastest growing segments in this industry. And this trend is expected to continue in the future (Лулански 2011). The future of tourism is clearly define – according to World Tourism Organization it is characterized by rapid growth of tourist flows and demand orientate towards more sustainable forms as cultural, rural and ecological tourism (Станкова 2003).

It is widely recognized that tourism can have positive as well as negative impacts on heritage, its sustainability and the life of local communities. Undoubtedly, cultural heritage and tourism are deeply and inextricably linked. According to Lulansky (2011) they can mutually benefit from each other (heritage becoming a major tourist attraction, and tourism as major financial sponsor of the heritage), but at the same time the heritage may suffer severe and irreparable harm in the absence of effective control, good planning and management that reflect the interests of both visitors and local residents. In this sense, sustainability in tourism is becoming a key category, which is actually already well established both in theory and in practice by the concept of sustainable tourism. The sustainable development requires a long term planning and policy for permanent preservation necessary for the qualitative experience of the visitor.

But how to achieve sustainable development through cultural tourism? This paper will answer the question. Here are the steps that should be followed so as to guarantee a sustainable cultural tourism:

a) Protection and conservation of the cultural heritage sites

Conservation of heritage assets is ongoing process as is the pursuit of sustainability (McKercher at al. 2002, p. 54).

- Conservation – Protection of the site and its environment, the high service quality and the tourist satisfaction are prerequisites for ensuring sustainable incomes from cultural objects (Лулански 2011). When the product development roles are integrated with conservation goals only then we could talk about sustainable cultural tourism (McKercher et al. 2002). For instance, "a heritage place under pressure from visitation with little attention to its conservation management suffer physical damage that will in turn affect its cultural value eventually compromise the visitor experience" (McKercher et al. 2002, p. 216).

- "Carrying capacity" – The purpose for sustainable development to tourists contains two parts: 1) maximizing the assessment and satisfaction of the visitor; and 2) minimizing the negative impacts from visitors. The instrument in this perspective is the conception for "carrying capacity", which means controlled access (to ensure the physical environment, ecological balance and tourism satisfaction) (Лулански 2011, p. 28).

b) Managing cultural heritage object

The resources of cultural heritage are irreplaceable and non-renewable. The correct and effective management is the key for their protection, development and sustainable economic results.

- The strategic framework of planning – the heritage and its sustainable use should include specific values, objects, goals and appropriate actions applied by the managers of the sites (Лулански 2011).

- The greater awareness of the value of the asset and of the need to conserve its unique attributes – it can be foster through exposure gained by presenting cultural heritage assets for tourism consumption (McKercher et al. 2002).

- Educational role of the object – educational programs for schools, special activities such as field schools and experiments with different modes of interpretation are great way for managing cultural heritage and presenting it to the young public (McKercher et al. 2002).

c) Cooperation

- The most serious challenge for cultural tourism is to integrate cultural heritage and tourism management needs in a process that will result in a product that is appealing to visitors. And at the same time cultural tourism should guarantee the conservation of the cultural and heritage values. The buzzword here is sustainable cultural tourism (McKercher et al. 2002, p. 171).

- Sustainable cultural tourism is a partnership that satisfies both tourism and cultural heritage management. Ideologically, McKercher and Cros (2002) acknowledge the mutual benefits that can accrue from the partnership between tourism and cultural heritage management stakeholders. For example, ICOMOS, in its second tourism charter (as cited in McKercher et al. 2002, p. 11), states "Tourism can capture the economic characteristics of heritage and harness these for conservation by generating funding, educating the community and influencing policy".

d) Engaging local community

"Tourism should bring benefits to host communities and provide important means and motivation for them to care for and maintain their heritage and cultural practices. The involvement and co-operation of local and/or indigenous community representatives, conservationists, tourism operators, property owners, policy makers, those preparing national development plans and site managers is necessary to achieve a

sustainable tourism industry and enhance the protection of heritage resources for future generations"3 (International Cultural Tourism Charter, 1999).

It is very important for the local population to participate in the management and maintenance and redistribution of benefits derived from tourism inheritance (Лулански 2011). The process of planning and developing cultural tourism should be subordinate to the idea of maximum satisfaction of the local people needs, increasing of its total wealth – employment, incomes, quality of the social and technical infrastructure etc. The purpose of engaging local community and other stakeholders in tourism development is to prevent possible conflicts between visitors, local community and environment.

e) Education

The educational and interpretative strategies used in public access programs support protecting the heritage by inspiring the public. People become guardians of the past as they learn about sites and their importance for historic research and tourism. There is an effective program for a direct participation of community in investigation and protection of maritime heritage – Shoreline Heritage Identification Partnerships Strategy (Mastone 2007). The Program stimulates public attention, approval and involvement of the community in maritime archaeological heritage by study and knowledge, and by promotion of interest to marine resources and heritage.

f) Reinvestment of revenue gleaned from tourism into the conservation process

"Tourism Revenue Reinvestment is an important goal for most cultural heritage managers" (McKercher et al. 2002, p. 62). ICOMOS Cultural Tourism Charter (1999, Article 5.3) has stated that "a significant proportion of the revenue specifically derived from tourism program to heritage places should be allotted to protection, conservation and presentation of those places, including their natural and cultural contexts".

For the purpose of this article we should answer one more question – how to achieve sustainable cultural tourism through underwater cultural and historical heritage? Here are some foreigner good practices that we can use as an example of effective implementation of underwater cultural heritage in sustainable tourism. As we will see the examples are based on the recommendations of UNESCO Convention on the Protection of the Underwater Cultural Heritage, adopted in 2001: "The preservation in situ of underwater cultural heritage shall be considered as the first option before allowing or engaging in any activities directed at this heritage"[4]. Maritime heritage trails, underwater archaeological preserves, and shipwreck parks are proven in situ

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[3] http://www.international.icomos.org/charters/tourism_e.pdf [15.01.2015]
[4] http://www.unesco.org/new/en/culture/themes/underwater-cultural-heritage/2001-convention/official-text/ [17.12.2014]

methods for promoting public access to maritime cultural sites, both on land and under water.

An example for successful realization of underwater cultural trails is Florida, USA (Smith 2007). Tourism is the biggest economic sector in Florida. The important meaning of eco-tourism and cultural tourism increases each year because of the fact that local community and the visitors are looking for alternative ways of vacation.

The maritime heritage trail takes advantage of an existing group of historic shipwrecks that have been designated as State Underwater Archaeological Preserves around the Florida coastline, and of those on a Shipwreck Trail devised by the Florida Keys National Marine Sanctuary. "The intent of Florida's Underwater Archaeological Preserve system is to promote education through recreation while encouraging protection of submerged cultural resources" (Scott-Ireton 2003, p. 102). According to Smith (2007) Florida's underwater archaeological preserve program has grown each year including new preserves. Communities work together with state and county officials to establish and maintain each preserve as an attraction for heritage, recreational, and ecological tourism. For the interpretation of all Florida's underwater preserves managers use a brochure that explains the history of the site, how to locate it, and what sea life may be observe there. A plastic laminated underwater guide was created for visitors, who want to take a tour of the preserve by their own. The underwater guide describes also the variety of maritime life that may be encounter on each shipwreck.

One more program connected to underwater cultural heritage started in Florida – Florida Keys National Marine Sanctuary Shipwreck Trail (Terrel 2003). The main goals of that project are to inform visitors and local community about the maritime history and material culture associated with the Florida Keys and to ease diver pressure on the natural environment. The managers use shipwreck preserves to make them accessible to the diving public, to guarantee their protection and to promote cultural tourism in the region. "Preserves have proven to be excellent ways to provide educational experiences to communities on topics ranging from regional history to historic preservation and on the importance of low-impact diving in protecting underwater resources" (Terrell 2003, p. 154).

These examples prove that maritime cultural trails, underwater preserves and underwater parks are effective way of promotion a public access to maritime cultural sites under water and on land. Popular maritime cultural resources implemented in a trial become cultural attractions for community gaining economical profits through tourism and visitations. In this context Cayman Islands also rely on trails as a way to manage the underwater cultural heritage. As Leshikar-Denton et al. (2007, p. 64-83) have mentioned in their paper "A Maritime Heritage Trail and Shipwreck Preserves for the Cayman Islands" shipwreck parks complemented and enhanced existing dive tourism, as well as helped to relieve pressure on fragile coral reef ecosystem that currently were heavily visited in one of the top diving and watersport destinations in the world. That's why cultural heritage managers have decided to protect, promote and

develop the underwater sites by Cayman Islands Maritime Heritage Trail. According to the paper managers and specialist in the fields of history and archaeology have established criteria for supporting the choice of sites to be included in a trial. The paper also indicate the three key factors for success that became apparent during development of the trial: building relationships with experts, government agencies and authorities, non-government organizations, and the public; using long-established, thriving trail and preserve models; recognizing that flexibility in all areas is essential.

I would like to give also an European example, because of the location of Bulgaria. The Lake Dwellings of the Stone and Bronze Age at Lake Constance5 in Unteruhldingen, Germany. The dwellings are dated IV-I millennium BC. According to UNESCO Convention the pile dwellings were investigated and conserved in situ on the place, they had been found. The managers of the site decided to reconstruct the submerged dwellings so as to make them accessible for non-diving public, which was interested in prehistory and history on the whole. Here the visitor can witness naturalistic activities illustrating the life of the lake dwellers 3000 years ago – with people, animals, and small and large models of artifacts that date back to the Late Bronze Age up to the end of the lake dwelling period. In typical houses with reed roofs, visitors learn about the world of the early farmers, fishermen, and tradesmen at Lake Constance. Visitors can also become part of the experience by handling the tools and artifacts themselves. Special „Stone Age projects" are conducted in the largest house of the Neolithical site. Students can experience daily life of the Stone Age in hands-on activities. In the Lake Dwellings, „Uhldi" the Stone Age man demonstrates how people actually lived during the Stone Age: how did they "strike-a-fire" with pyrite and tinder polypore, and razor-sharp flint blades, how did they produce tools, arrows, and handmade pots, and how did other important Stone Age techniques work. Interesting managers' decision is to allow 13 people to live eight weeks in these dwellings just as the people did during the Stone Age. The historic buildings of this open-air museum houses collections of the lake dwellings excavated in Unteruhldingen and Sipplingen. The exhibit room displays early museum presentations and collections.

As demonstrated by this brief review of the foreigner good practice all they have followed the steps, which guarantee sustainable tourism development, as adequate protection and conservation, effective management and cooperation, successful education and engaging of the community, reinvestment of revenue gleaned from tourism, etc. This is why all of them are proven effective and long-term.

The Bulgarian Black Sea water also offers good possibilities for sustainable tourism development, if managers benefit from all the underwater artefacts in Bulgarian aquatory. Conditionally, the cultural and historical heritage that lay on the Bulgarian sea bed can be divided into three groups: Submerged Settlements, Underwater Shipwrecks and Harbor Water Areas.

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[5] http://www.pfahlbauten.com/lake-dwelling-museum [20.02.2015]

Submerged settlements

In the Bulgarian Black sea water area were found evidences of settlement life from the Eneolith and Early Bronze Age (EBA). There are 18 submerged settlements in Bulgarian Black sea aquatory discovered up to now. 12 of them are localized in Varna and Beloslav Lakes. The settlements Strashimirovo 1 and Strashimirovo 2 are located at shallow depth – 3,50-4,50 m and of greatest depth are the settlements Varna 2 and Varna 3 – 8,5-9 m beneath the present-day sea level (Лазаров 2009, p. 16-19). The other settlements' remains are between these variables. During underwater researches many different types of evidence of human presence were found: fragments of pile settlements, pottery, tools from antler, stone tools, plaster fireplace, bones of wild and domestic animals etc. The shallow depth makes the settlements suitable for underwater visitations. Their history makes them attractive not only for historians, but for the diving tourists as well. EBA submerged settlement was located also in the aquatory of Atiya. Pottery, wooden piles, tools of bones were found at a depth of 7 to 9 m (Лазаров 2009, p. 18).

The best explored and researched underwater settlements in Bulgaria are the EBA settlement in Kiten and the Late Eneolithic and EBA settlement in the harbor of Sozopol. During the underwater excavations of Urdoviza settlement two cultural layers were registered (Angelova et al. 2003, p. 9-22). Urdoviza 2 is the upper one "which contains materials of antiquity and medieval ages and reflects the life in the region after considerable coastal changes had already occurred and the land where the settlement existed had already been flooded" (Angelova et al. 2003, p. 12). The lower cultural layer – Urdoviza 1 constitutes the cultural layer of the EBA settlement. According to Lazarov, Porozhanov and Popov (Лазаров и др. 1987, p. 285-287) during underwater excavation were found remains from an early Thracian settlement, in which millennium later a medieval ship crashed. The objects collected during the excavation process were located 2 m under the present-day sea level and Porozhanov (2003, p. 311-318) classified them in following groups: wooden dwelling piles, whole and fragmented pottery, tools, spiritual life, livelihood, sanctuary (or cult center). According to experts in maritime history, geology, geomorphology and paleogeography the analysis of climate change and the movement of sea level along the West Black Sea coast is a reason to place the existence of the early Bronze Age settlement at Urdoviza between the end of IV millennium BC and the middle of III millennium BC.

Two prehistoric settlements were investigated in the present-day harbor of Sozopol – Late Eneolithis and Early Bronze Age. Whole and fragmented pottery from the aquatory of Apollonia, dated in IV, III and II millennium BC, tools of antler and other artefacts indicate a presence of early Thracian settlement with very ancient origin (Порожанов 1989, p. 11). "The abrupt decrease of arboreal and the considerable presence of anthropogenic element testify to well-developed agriculture and stokebreeding during the final Eneolithic" (Angelova et al. 2003, p. 20).

One more settlement was located in Bulgarian water – in the Ropotamo river mouth. On the Cape St. Dimitar was situated a prehistoric settlement which was

subsequently buried from antique and medieval settlements (Лазаров 2009, p. 19). A pottery from I millennium BC found in the aquatory of Cape "St. Dimitar" to Ropotamo river mouth gave to Karajotov a reason to suggest that a significant settlement existed there in this period of time (Карайотов 1987, p. 284-284). The remains indicate an intensive settlement life on cape "St. Dimitar" in V-III century BC. The biggest part of the findings are amphorae most of which are fragmented. Many late antique artefacts were also found on this part of the sea bed. An interesting object is a fragmented tray decorated by sgraffito technique with an image of a sailboat, which is a direct testimony of the devotion of the late medieval Bulgarian to maritime themes.

Underwater Shipwrecks

• sailing-boat from Urdoviza – Porozhanov et al. (2002; 2004) reported for a sunken vessel in the region of Urdoviza, which starboard survived to the level of the deck. The shipwrecks could be date with some uncertainty around 17 century. The length of the ship that has survived since its sinking is 18,7 m. The bow of the vessel lies at a depth of 8 m, and the stern – more than 11 m under the present-day sea level. According to Porozhanov (2002; 2004) and his colleagues the significant size of the ship, its thoughtful and complex architecture and hull design suggest that this sailing-boat is not an exception in local navigation, but is a result of shipbuilding traditions. The diversity of the artefacts from the ship and their high quality prove that ship owners were people with significant economic power. These facts leads archaeologist to the conclusion that shipbuilding, maritime trade and shipping were important part of the life of people inhabited the Bulgarian Black Sea coast during the Renaissance.

• French cargo steamship Jacques Fressinet[6] – it was built in France in 1914. The ship sank in 1929 near Cape Maslen Nos after a hit into the ice cliffs. The wreckage lies at a distance 30 m into the sea and 18-24 m depth. The ship screw and steam boilers are visible. The shipwreck is covered with mussels.

• Cargo steamship Rodina[7] – it was travelling from Istanbul to Varna loaded with grain, when it came across two mines around Sozopol in 1941. Today the cargo steamship lies in good condition in 35-39 m depth. The empty superstructures and holds are available for access.

• American cargo steamship Mopang[8] – it was launched in 1920. Mopang sank in 1921, after it came across a mine in the region of Bourgas. It lies in a very good condition on its starboard at a depth of 24-32 m. The superstructures, parts of the chimney, the deck and part of the cargo (boots, boxes of spare parts and others) are clearly visible. There is free access to the holds and some of the cabins.

• Turkish cargo steamship Sefak[9] – it was launched in 1888. In 1942 Sefak was struck by two soviet torpedoes. Today the ship is located on 50 m from the coast at

6 http://www.bg-diving.com/bg?wreck_jaques fressinet [10.02.2013]

7 http://www.bg-diving.com/bg?wreck_rodina [10.02.2013]

8 http://www.bg-diving.com/bg?wreck_mopang [10.02.2013]

9 http://www.aqua-sub.com/?page_id=2212#6 [10. 02.2013]

a depth of 10-16 m. A part of the stern with screws and 3-meter helm, as well as many other ship fragments, are distinct in a hundred metres area.

• Fishing vessel Pioneer[10] – it was built in 1964 in Bourgas. The ship was first in its class for fishing in Black Sea. It was submerged for a diving purpose in the Island St. Ivan aquatory (near Sozopol) in 2008 at a depth of 16 m.

• Unexplored shipwrecks – there are some shipwrecks that have not been studied yet. A shipwreck near Varna, another one near Kaliakra, a submarine type UB series I of the First World War near Varna, etc.

- Harbour water areas

They are usually localized by the presence of anchor clusters. Stone anchor clusters were located under water near Cape Kaliakra, Cape "St. Atanas", Messambria, Apollonia, Cape Maslen Nos, Urdoviza, etc. (Лазаров 2009). The most numerous are the stone anchors from Apollonia (more than 50), followed by Cape Kaliakra (39) and Messambria (23). The clusters were found at a different depth – from 5 to 20 m. A synchronous material dated II-I millennium BC was found near some of the anchorages. Such anchorages are usually the bays, which later in antiquity would become known as harbors. This fact prove the succession between the II millennium BC and the time of Greek colonization.

As shown by the text above, the possibilities for effective implementation of Bulgarian underwater cultural and historical heritage in cultural tourism industry are really impressive. With its wealth of historically significant underwater artefacts Bulgaria can achieve sustainable development through tourism. In the recent years a lot of diving centres were opened along Bulgarian Black Sea coast. They assist divers in search for historical knowledge and adventures. Diving in Bulgaria becomes more and more popular each year. According to the increasing diving interest and foreigner good practices, Bulgarian managers can develop underwater thematic trails program, which cover themes based on the three groups of underwater cultural heritage in Bulgaria: Submerged Settlements, Underwater Shipwrecks and Harbour Water Areas. First of all, the protection of all the underwater cultural sites must be guarantee before engaging steps to their management and socialization. Secondly, a set of criteria need to be developed for classification of the underwater sites as a preserves, and criteria for their inclusion in an underwater trail. These actions will ensure the protection of the sites. The settlements that are not sustainable enough to resist increasing visitor interest can be reconstructed. This approach is beneficial also for the non-diving public even when all the sites are appropriate for in situ visitations. The reconstruction can contain examples of everyday life of the prehistoric people, demonstration of making tools and pottery, types of dwelling construction, types of animals that prehistoric people have bred. Some of the dwellings can be reconstructed so that they can be rent by individuals for their personal and professional events. Reconstructed settlements have to become a living organism, where public feels at home and lives the life of prehistoric people. Not

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10 http://moni-sub.com/pioner-bg.html [10.02.2013]

only settlements, but also some of the underwater shipwrecks are at a shallow depth, which makes them appropriate for in situ visits. Because of the shipwrecks' history, cultural significance and interesting visual characteristics they can become attractive place for diving public.

For the purpose of protection and promotion of stone anchors it is necessary to renew the initiative to create a Corpus of stone anchors from the Bulgarian Black Sea. Many of these artefacts were of foreign origin and belonged to the foreign ships that passed through or were shipwrecked in Bulgarian waters. The Corpus will be extremely useful for researchers and scientists from other countries. For a little more than a decade across the Bulgarian Black Sea coast were found more than 250 stone anchors, which make Bulgaria the richest country of such artefacts (Лазаров, 2004). An important part of the effective management that has to be taken into account is the cooperation between archaeologists, historians, managers, government agencies, NGOs, individuals and volunteers. If all they work together for protection and promotion of Bulgarian underwater cultural heritage, they will become a power force for the success of the program. Managers have to build very strong connections with schools and universities, have to educate public for the importance of maritime heritage. In this way public can take part in the protection of the heritage and can create new scientists dedicated to maritime culture, history, archaeology and management. All these actions will increase the interest to Bulgarian cultural and historical heritage and thus will facilitate the development of cultural tourism in Black Sea region.

According to everything written above it can be concluded that Bulgaria has the resource for a sustainable tourism development through its underwater cultural and historical heritage. And operative results can be gained, if this type of heritage is adequately protected and effectively managed and if all the steps for achieving sustainable development through cultural tourism are taken into account.

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Nazmin Jafarova, Ph.D. of Art Study

Cultural Tourism as an Important Component of Economic Development of the State

Abstract

Each city is famous for its tourist attractions. An important component of there are museums that turn into quite a successful commercial enterprise, living by the laws of the market economy and assesses the effectiveness of its activities based on economic indicators. This, in turn, allows museums closely introduced into everyday city life, to participate in the implementation of many important projects for the city, to make the feasible contribution to the development of urban infrastructure. At the same time, to carry out one of its main functions – function of education: information public about the cultural heritage, achievements, literature, art and science.

However, in Azerbaijan, this problem remains unsolved. With such a wide range of museums of different profiles could be achieved more interest to them. This – and the installation of billboards with addresses, with profiles of buildings, photographs of some museum exhibits, distribution of guide books with addresses and telephone numbers of museums and other cultural institutions, use of museums' logos on various food stamps, household items, school supplies, etc.

In addition, of course, in the age of information and computer technologies do not use the Internet would be unforgivable. Sites of the museums of republic is, in our view, just at unacceptable levels.

Today, cultural tourism, integral part of which are museums – the second on the yield and the first in terms of investment sector of the economy of the leading countries of the world.

Museums are an important component of urban infrastructure, designed to promote public awareness of tangible and intangible cultural heritage of the country. Only competent implementation of the rules of museum management and marketing will lead to the fact that the museum network will take its place in the urban infrastructure.

Key words: cultural tourism, museum, museum management and marketing.

One of the conditions for the implementation of socio-cultural potential of the museum is the integration of social and cultural space of the museum in the culture of the society, the positioning of the museum as a social institution, which serves an indicator of socio-cultural changes, corresponding to the modern context and meets the requirements of the time [2, p. 15].

Each city is famous for its tourist attractions. For the development of urban infrastructure, public awareness, not only the city but the whole country, as well as

coming to this or those city tourists, business development through the promotion of cultural and archaeological tourism requires the implementation of certain projects.

An important component of there are museums that turn into quite a successful commercial enterprise, living by the laws of the market economy and assesses the effectiveness of its activities based on economic indicators. This, in turn, allows museums closely introduced into everyday city life, to participate in the implementation of many important projects for the city, to make the feasible contribution to the development of urban infrastructure. At the same time, to carry out one of its main functions – function of education: information public about the cultural heritage, achievements, literature, art and science.

Museums in the world today are multifunctional institutions performing research, cultural, educational, recreational (leisure-time) and entertainment functions. Since the second half of the twentieth century, the trend of development of museums changing. Expanding the functions of museums. At present, the museum gradually become institutions open to the outside world and actively participating in society. Today, the main strategy of the museums aimed at specific visitor. The globalization of modern life makes museums to review and update its methods of work. Because of this, museums, starting from social demands, gradually become social and cultural center [6, p. 25].

At the article "The making of memory: the politics of archives, libraries and museums in the construction of national consciousness" R.Brown and B.Devis-Brown noted several major macro-functions performed by museums, archives, libraries. They cherish the collective national memory, create a national identity, contributing to the formation of national consciousness; store shared past, contributing to social stability and solidarity; create new knowledge, engaged in educational activities [1, p. 18].

O.S.Sapanja in her article "Modern Art Museum: in the service of humanity or a human?" wrote that there are several types of coordinates in which system should be create a modern museum: "political, which related to the "discovery" for a number of museums previously taboo topics; economic, which determine the functioning of the museum in the new market economy; legal, which aimed at design of legislative framework of museums, including the system of international museum law; cultural, which associated with the formation of an independent science, analyzing the museum as a cultural phenomenon"[5, p. 6].

In the museum field since the 80s. Twentieth century rooted concept of "fundraising", denoting a set of works to raise funds for the implementation of non-profit projects [9, p. 502]. For example, there are the publishing house, a tourism agency inside the museum, a hotel, catering facilities, production and sale of souvenirs, kindergarten at the museum Yasnaya Polyana. Profits from commercial projects spent on maintaining of kindergarten or publication of scientific literature. The hotel at the museum is also very beneficial, as it allows placing guests coming to conferences, symposia and other events.

Museum Yasnaya Polyana is a fine example for museums of the Republic of Azerbaijan, especially regional ones. After the creation of adequate infrastructure at museums would serve as a strong impetus for the development of tourism in Azerbaijan. There is, for example, the experience of cooperation and exchange between the three cultural centers of Europe "Stratford - Weimar - Yasnaya Polyana" (Shakespeare - Goethe - Tolstoy). It planned to create a network of European national museums geniuses' further cover the whole world [7, p. 4]. Azerbaijan as a member of the Council of Europe could take part in this project, given the huge number of museums throughout the country.

However, in Azerbaijan, this problem remains unsolved. With such a wide range of museums of different profiles could be achieved more interest to them. Museums should create projects to organize exhibitions, events for the public. This is true for museums in Azerbaijan.

İn the National Strategy of the Republic of Azerbaijan for 2009-2015 noted that the priority research areas adopted studies aimed at an objective and thorough study of national and moral values, national history, culture and language [8, p. 15]. This mainly concerns and museological research, which, unfortunately, is still clearly insufficient.

In Baku, there is a huge number of museums in various fields. This three national museums (history, literature and art), reserve museums, a number of museums of outstanding representatives of culture, literature, science and art, as well as museums of various universities, ministries and other institutions. We cannot say that museums do not develop with the times. In recent years, the museums' buildings are being restored, their material and technical bases improving. However, as in all areas, there are some problems to be resolved.

We note that the propaganda of the museum work in Azerbaijan is at a very low level, not to mention the promotion of development of tourism. Many people have no idea not only about the whereabouts of most museums, but sometimes do not even know about the existence of most museums. Naturally, if there is such a wide range of museums of different profiles could be achieved more interest to them. For example, in a prominent place in schools and universities of the country put the guides with addresses and telephone numbers of museums and other cultural institutions. We believe it necessarily would attract the attention of pupils and students. Alternatively, for example, in crowded areas of major cities and regional centers - squares, parks, etc. - install billboards again with museums' addresses, buildings, and photographs of some exhibits of museums. This would also facilitate attendance of museums.

Throughout the world, there is the practice of using logos museums in various food stamps, household items, etc. For example, in one series of bottles with «Coca-Cola» was depicted Hermitage, "El Prado" produces a collection of posters, which enjoys great popularity in the bars of Spain, the Louvre produces t-shirts, and a German museum produce entire sets depicting paintings from the museum's collections. This has led not only to an increase in interest to these museums. Money from the sale of these products go to fund numerous projects undertaken by museums [3].

Museum of Azerbaijan could follow suit, the benefit of domestic manufacturers of various products in abundance. We must select popular product among the population, especially among children and youth. Logos museums and vivid eye-catching exhibits can be portrayed on school supplies (notebooks, albums, even portfolios). This contributed to the popularization of museums among young people.

A special responsibility in promoting cultural recreation among pupils and students lies on the teachers. If history teacher will lead students in museums of historical profile, a teacher of literature - in literary museums, music teacher - in museums of musical profile, etc., the problem will be solved. In the curriculum of schools and universities need to enter visiting of museums, theaters, exhibitions at least a few times a year.

In addition, of course, in the age of information and computer technologies do not use the Internet would be unforgivable. Sites of the museums of republic is, in our view, just at unacceptable levels. They are not updated, and some just are not active. We emphasize that the computerization of museum activities, connecting all the museums without exception, to the World Wide Web - a prerequisite for the successful development of museums in Azerbaijan, for the country's public awareness and calling in our country tourists who interested in getting acquainted with the culture of the region.

Today, cultural tourism, integral part of which are museums – the second on the yield and the first in terms of investment sector of the economy of the leading countries of the world. Wide popularity in the world acquired museum management, which should take up the museum and Azerbaijan. It is also necessary to build a museum display, choose topics and staging of exhibits that they were interesting people. It is necessary that museums of Azerbaijan, and the former Soviet Union abandoned the concept of "museum for museum workers" and became available to the public in the broadest sense of the word. This information space with the use of computer technology, the construction of exposure so that you can not only see but also touch some of the exhibits (this is very important today); advertising (posters, banners, billboards in public places), exhibitions and shows for children and adults and sparing economic policy.

Museums are an important component of urban infrastructure, designed to promote public awareness of tangible and intangible cultural heritage of the country. Only competent implementation of the rules of museum management and marketing will lead to the fact that the museum network will take its place in the urban infrastructure.

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Sabina Veseli, Ph.D.
Institute of Archaeology, Tirana
Center of Albanian Studies, Albania

Archaeology and local community interactions in Butrint, Albania

Abstract

Archaeology is the study of the past and usually has been considered as a privileged discipline of an elite society, without paying any interest of the local population whose heritage was being dug up, explored and studied. In fact the new theories of archaeological community has underlined that involving the local population in the archaeological process is an ethical responsibility of the archaeologist and the discipline of archaeology and is a tool to develop tourism strategies for archaeological sites.

Albanian school of archaeology has just started to implement new strategies to strengthen the links of the local community with archaeological sites. There are some successful approaches such as those implemented in Butrint with the involvement of the local communities into the politics of site management. The local communities are engaged with different activities such as producing handicraft to be sold on sites and objects inspired by archaeology motives which held the logo of the sites, tourism activities within the site ect.

This integrated approach has created a favorable environment for the setting up of small business and in the same time at creating a favorable tourist environment. These approaches has resulted successful in the engagement of the community to protect the sites, in building a common space with the past and the present and producing local communities with the sense of a shared past.

Keywords: archaeology, community, heritage management, Butrint, Albania

Cultural heritage management and public/community archaeology[1]

Cultural heritage management is often defined as a process in which experts such as archaeologists, anthropologists, historians, and architects evaluate the importance of heritage places, developing and implementing management and strategies plans; it is in a certain way the public side of archaeology (Darvill1987; Hunter & Ralston 1993; Pearson & Sullivan1995; King1998). While, public or community archaeology is that branch of archaeology that aims to engage and involve local communities in the heritage management process, for the benefit of both parts.

According to CHM and CA the involvement of the community in the management of their heritage is the optimal way to protect this one through creating a sense of shared history, cultural identity and cultural awareness. Anyhow people have

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[1] Below in the text Cultural Heritage Management will be referred as CHM, community archaeology as CA, and public archaeology as PA.

always been part of the landscapes and consciously or unconsciously have always taken part in the site interpretation and in wider management issues (Bradley &Williams 1998; Stebbins 1980). The people in PA/CA can be defined as the state and its institutions who arrange the governing practice of archaeology and the community who in theory should benefit from the archaeologist's research (Merriman 2004, pp. 1-2). It is considered that PA, developed in the last years of 20th century, when it was object of discussion among the archaeologists (Merriman 2004). Its meaning and structure is continuously evolving as demonstrated by the use of multiple terms to describe it, such as: public archaeology (Schadla-Hall 1999; Merriman 2004), community archaeology (Marshall 2002) and sometimes native archaeologies (Davidson et ali 1995).

The concept of engagement of the community is a practice well spread in Europe, America and less in the Balkans and especially in Albania. It is indeed very strong related with the post processual archaeology and its interpretation theories which gave different meanings and perspective of artifacts and landscapes, and the history after the artifacts (Simpson & Williams 2008). This approach has helped in knowing the role of local communities in the preservation and a better understating of the cultural heritage while being involved with its management.

This paper will take in consideration one case study of local community involvements in the CHM through different projects in one of the most important sites of Albania, Butrint. As it is mentioned above CHM and PA are "concerned with any area of archaeological activity that interacted or had the potential to interact with the public" (Schadla-Hall 1999, p. 4), based on this statement community programs were developed for the first time in Butrint, which have been followed and developed later on in other cultural heritage sites in Albania.

Butrint short description

Butrint is one of the most important archaeological sites and parks in Albania and internationally the best known (fig. 1, 2). The ancient city is situated in southern Albania on the eastern shore of the Straits of Corfu. The site has been occupied for 3000 years without any significant hiatus since the 8th century BC until the Venetian Period (Hodges 2006). Butrint was inscribed as a World Heritage Site in 1992 and due to the marvelous nature and the landscape was designed as a Ramsar site in 2003. Since 1930, Butrint has been subject of a series of programs of excavation and conservation work. Today the rediscovered city of Butrint, one of the more important Archaeological National Parks, endowed with archaeological remains representing various phases of Mediterranean history, is one of Albania's most cherished treasures.

Butrint and its communities

Butrint is not an isolated place; actually it is located in the heart of a very populated region for centuries. The site is located in proximity of 30 km from the touristic town of Saranda, and is surrounded by many villages such as Xarra, Mursia, Shen Delli, Konispol and the commune of Ksamili (fig. 4).

It has to be highlighted that the relationship between the villages and the park is not homogeneous. The villages of Mursia and Konispol have stronger economic liaisons with Greece due to the proximity with the national borders, while the villages of Vrina, Xarra, Shen Delli and the commune of Ksamil have more interests in the land and the marine area of the Butrint Park. They actually use the Vrina plain, the Butrint lake and the Vivary channel, conducting therefore some agricultural, fishing and tourism activities within the park territory. These communities are in fact aggregations of people who have come together for all kinds of planned and contingent reasons.

As mentioned above, one of the main solutions to protect and develop archaeological sites is the involvement of local communities in their management. The growth of an international heritage in Butrint has resulted in the archaeological site being valued not only for the meaning they hold for local communities, but also as potential resources for their economic development. In the management plan for the Butrint Park, the potential public benefits of the site were strongly considered (Hodges & Martin 2000; Hodges 2012; Martin 2001; 2002), because according to Watkins et al (1995, p. 34): "a responsible archaeologist should identify potentially affected groups and should make every effort to establish contact with these people."

Therefore, CHM in Butrint had as one of the main priorities the engagement of the local community in this process. Initially, this was the initiative of private foundations, such as Butrint Foundation and Nando Peretti Foundation, which tried to develop community based tourism and related products, which resulted in benefits for the communities and protection of the site. The aim was to unite the local communities around the Park as a central body, in this order strengthening their links with the Park and building local community awareness for the heritage.

Participation in the excavations and organized visits on the site

There are many ways in which the community interest to a particular archaeological project may emerge. Initially, the villagers were aware of the site as participators in the excavation as labors, as it is the practice in the Mediterranean archaeology (fig. 5). They were also engaged in different projects of preventive conservation and restoration at the site and the women were working with the washing of the ceramics obtained from the excavations (fig. 6). The hired labors on site and off site, interested by the wage took also interest in the ancient ruins, taking back information to the villages.

Moreover visits from school groups and from villagers to the site were organized bearing in mind that archaeology and excavations especially in rural places are more appealing than a book and a museum, generating a lot of local interest, becoming though social activities (Hamilakis, Theou 2013, p. 181).

Furthermore, monthly educational tours for residents of the area, focusing on women, children, and local employees of the project were regular and profitable, bearing in mind the fact that "universal role that the material cultural environment plays

in providing cultural continuity and perspective, and hence in linking past, present and future within the experience of any given human generation" (Lipe 1984, p. 2).

Also, to engage a larger audience of the community as a whole, were organized the open days of Butrint (fig. 7). The entrance to the site was free, further more exhibitions and guiding tours were provided by the archaeologists and members of the national park of Butrint; also popular games where arranged within the park territory. These open days which resulted very successful in the engagement of local community has underlined the idea that the community benefits of archaeology are tied to the fact that archaeological sites are real places where real events took place (McManamon 2002, p. 32).

All these activities had the ambition for local community to better appreciate the rich history of their region and to build greater understanding of what archaeologists do and why.

Tourism activities managed by local community

Once the community was aware of the importance of the site, the projects were followed further by different foundations and Butrint Park in regular basis and with regular programs for benefits of both parts.

Therefore, different possibilities for the involvement of the community in the tourism management of the site were planned. One of the main programs is the touring boat service in the National Park of Butrint, provided by the local fishermen from Xarra (fig. 8). The park is surrounded by water areas such as the Vivari Channel, the Bufi and Butrint Lakes, which are at real tourism naval routes in order to visit the castle of Ali Pasha, the site of Diaporit ect (fig. 3).

To the local fishermen were provided boats, the donation had the main purpose to link the boats with touristic purpose. The itineraries to be followed were identified by Butrint Park, and an explanation and show of the traditional fishing system was also provided for the tourists.

The local fisherman received training which consisted of appropriated behavior with the tourists, environmental knowledge, historical aspects about the area, and the archaeological heritage background of places which were to be visited. The training was done with several practical tours preceded by theoretical sessions.

This initiative contributed to the fact that the tourists at Butrint had a more complete visit of the site and its surrounding, and to a profitable management of the costal resources which were organized by the local fisherman whom had also their financial gain and a better understanding of the background of the site.

Establishments of Bed and breakfast in the villages

A pilot program was developed to provide tourism facilities such as bed and breakfast in the villages of Xarra and Mursi, for the tourists visiting Butrint and the area around. The aim was to have tourists to spend more time and resources in the area, in order to gain a thorough visit of the archaeological site but also to promote more widely

the traditions and customs of the region by making them reside in the bed and breakfasts of the area. Some houses in these villages were acquainted to return to bed and breakfast, and the owners got training for tourists' behavior, and historical knowledge about the area of Butrint. Also the food provided was that of the culinary tradition of the region.

The project established stronger links of the villagers with the Butrint Park, as they were profiting reciprocally from each other resources.

The handicraft training of the women of the villages

This project was focused in the support of the local women to improve their handicraft production and to create a selling area for these productions within the Butrint Park.

Raw material and machineries were distributed to them such as wool, cotton, tissues, embroidering thread and jars, tailoring kits, package bags and also machines-sew. The women received technical training in embroidering and knitting techniques, control of the quality of packaging, management and monitoring elements (fig. 9, 10), prices definition, experiences in other Parks of promotion of local products. The women also received training in the management and selling system, techniques of selling and relation with tourists, characteristics and history of the products. Therefore the quality of handicrafts was improved, the quantity was bigger and diversified, and the number of producers has increased (fig. 11).

Another project was the production of objects which theme was inspired from the archaeological site of Butrint. Artifacts, or relics as Lowenthal (1985, p. 238) refers to them, are the primary building blocks of the archaeologist's trade; they are the surviving natural features and human castoffs left behind by people.

Initially the project started with painted stones collected in the area, with motives from the flora and fauna of the region, and it followed with painted motives inspired by the mosaics of Butrint, and the production of small scale mosaics (fig. 12, 14). Technical training in mosaic production was given to the villagers by foreign experts and archaeologists (fig. 13). It has to be highlighted that the training was given to different generations, explaining though the symbolic of the images and the history of the site, accompanied with visits in the site which increased the importance of the artifacts and ancient buildings to the local community, as Lowenthal (1985, p. 238) states that the awareness of these relics enhances the knowledge gained through memory and history.

The objects produced were sold in the hut at Butrint, but also were part of different fairies organized inside and outside the country, increasing though the visibility of the site and of the handicrafts produced by the local community (fig. 15).

These projects have strengthen the links between site and community but have also helped to decrease unemployment in the area. Actually that is how a local speaks now about the mosaic project: I am in love with the mosaic motives and its fabula. Every piece produced seems original and speaks with an ancient language. This is

appealing to tourists. When the project of the artisanal trade started the point was that the trade would be a linking point between the park of Butrint and its community. We live close to Butrint and our living has improved serving to tourism at the site and on the other hand the tourism has been a benefit to us.

The hut: showing and selling area

An area was appointed in the site for 'showing and selling', it was organized in a form of a hut or as a traditional kasolle (fig. 16). The kasolle serves primarily for the sell of local products manufactured by the women of the villages, agricultural products manufactured in the villages but also as an information point about activities in the site managed or not by the communities such as for the boat service tour. The hut is managed by the local women who also produce many of the products sold there, whom have been trained to deal with tourists. The local products all bear the logo of the Park, in order to strength the link between the community and the park. Also a brochure regarding the handicrafts has been produced and distributed in the Park and in the touristic venues of the region, as well as a catalogue which has been distributed even outside the regions such as to touristic agencies and international agencies and donors.

Conclusions

The different projects of CHM which have been undertaken in Butrint have contributed a lot to strength the links between the local community and the Butrint Park, developing though a stronger economic liaison, helping the inhabitants to economic benefits; developing tourism strategies and setting up local communities' small businesses. The community has understood how important the Park to them is as an economic focal point, and they have learned how to use and not abuse culture in economic development.

The projects at Butrint have attested that informing the communities and involving them directly in the CHM, generates a positive interest, and increase considerably the awareness for the site, helping though in its preservation and conservation in the future. They have also integrated the site in the daily life and the collective memory of the community; strengthen the sense of belonging, and educating a new generation with new values which helps to foster a healthier community. They have also contributed in the revival of the craft traditions of the recent past and the antiquity.

In conclusion it must be mentioned that working with the local community is an ongoing challenge while trying to accommodate the interests of both parties, however, this may bring a better workability of archaeology and heritage management sectors in Albania. Engaging the various stakeholders in site preservation and interpretation is the best way to educate and inform the public about their archaeological heritage.

Finally, as in the case of Butrint, the archaeologists must always keep in mind: doing archaeology and managing it not only in public but with the public (Chambers 2004, p. 207).

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Illustrations

Fig. 1. Panoramic view of Butrint

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Fig. 3. The Vivari Channel at Butrint

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Fig. 5. Workman in excavation

Fig. 6. Local women cleaning ceramics

Fig. 7. Open days at Butrint

Fig. 8. Boating tours at Butrint

Fig. 9. Training for traditional handicrafts

Fig. 10. Training for traditional handicrafts

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Fig. 12. Embroidery with ancient mosaic

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Fig. 14. Painted stones with ancient motives

Fig. 15. Mosaics in a fairy

Fig. 16. The hut, the selling area

Elena Petreska, Ph.D.
Ljubica Topuzoska, Ph.D.

The impact of the social media on learning, communication and ethical behaviour of youth: Case study of Macedonia

Abstract:

Online social websites have achieved a phenomenal global growth over the last decade, attracting attention by millions of people worldwide. Using social media web sites, such as Facebook and Twitter is among the most common activity of today's children and adolescents. Such sites have grown exponentially and offer today's youth a gateway for entertainment and communication. Researchers have explored the consequences of such overuse, defining the positive and the negative impacts of the social media usage. However, there is limited research about the direct impact of these new trends on the daily activities of the young people, such as learning, mutual communication as well as their ethical behaviour. This paper, throughout research among more than 300 scholars aging from 9 to 14 years provides an insight of the social networking influence on the behaviour and the lifestyle of the youngsters in Macedonia. The findings show that the majority of the Macedonian youngsters use social media on a large scale, mainly for communication purposes. Beside the positive effects, like faster and easier communication, the results of the research show that there are several negative impacts. Namely, many young people place too much emphasis on the virtual interaction and ignore the real world, which leads to introversions and influences on their learning process. Moreover, the findings show that most of the young people are not aware that the social media usage can diminish their privacy and thus make them vulnerable to various negative virtual impacts. The results show that habitual social media use is the single biggest predictor of individual victimization in such influence. Thus, this paper suggests that frequent social media use among young people shall be monitored by the parents and the teachers in order to avoid negative impacts like cyber bullying, "social media depression" and exposure to inappropriate content.
Key words: social media, youngsters, influence

Introduction

Social networking has become part of the daily life experiences of large number of people. Social network sites, such as Facebook, Twitter and Youtube are becoming extremely popular among all generations, specifically among young people and scholars. Social network sites include a variety of web-based tools and services that are designed to promote community development through collaboration and information sharing (Arnold & Paulus, 2010; Junco, Helbergert, & Loken, 2011). Besides social networking, young people are used to other virtual communication tools, for instance blogs, wikis, instant messaging, chat rooms, or combination of these (Collin et al., 2010; Lenhart & Madden, 2007, Lefebvre, 2009) in order to share online ideas, documents,

photos and videos. Given the fact that more and more young people are taking part in the social networking, the question that arises is how these daily activities influence on their daily life, specifically on their learning process, communication with others as well as on their moral behavior? Whether the positive effects prevail over the negative effects? Since such specific research has not been done in Macedonia, the authors of this article examine the social networking influence on three specific aspects: learning, communication and moral behavior of the young people. Moreover, a comparative research has been done in terms of social media influence on the young people living in urban and rural areas of the country.

Methodology

A survey among over 300 Macedonian scholars in four primary schools (out of which 2 from Skopje urban areas and 2 from rural areas near the capital) was conducted in the period of September 2014- December 2014. The young people asked to response to our questionnaire were at age 9-14. In the same period, semi structure interviews were carried out with 168 adults (parents, teachers, psychologists and others) in order to provide their opinion on the social media influence among youth. The daily experience of working with scholars and adolescents as well as the opportunity to observe their daily activities and lifestyle was of great support to conduct this research. The authors understand that this sample size does not yield results that can be generalized to a broader young population in Macedonia. However, they believe that the interviewees provided insights that could be useful when considering social media impact towards the above mentioned aspects.

Table no. 1. Profile of the respondents

Respondents (adults)	
Parents	121
Teachers	35
Other relevant professionals	12

Respondents (age 9-14)		Respondent region	
		Urban	Rural
Male	183	120	63
Female	141	106	35

Characteristics of the social networking phenomenon in Macedonia

According to the recent Eurobarometar report on cyber security (Special Eurobarometer 423, 2015), a substantial minority of EU citizens (24%) do not access the Internet at all (this includes 18% who never access the Internet and 6% who do not have any Internet access). 63% of EU citizens use the Internet every day (or almost every day), while a smaller proportion (13%) uses the Internet less often. Macedonia, as

a candidate country in EU, was not included in the Eurobarometar survey. However, the available statistics illustrates that 51% of the Macedonian population were using internet in 2010, which is significant increase comparing to 1,5% of internet users in the country in 2000. Although the internet is popular among all generations in the country, the focus on this research was given to the young population, who mostly uses social networking sites. The rapid acceptance of social networking sites by young people raises important questions: Why do young people gather to these sites and what do they articulate? Do those changes in communication affect the global changes and how it influences their daily life? Penuel and Riel (2007) define social networking as "a set of people and the relationships between them", definition that is found today in the social networking services that promote the development of online communities of people. According to the available data, social media networking in Macedonia is primarily used for personal communications as well as a tool for disseminating news (Macedonia Facebook page statistics, http://www.socialbakers.com/facebook-statistics/macedonia). The most used social networks, according to the same source, are: Facebook, Google (including Google+), YouTube, Twitter and LinkedIn.

Table no. 2. Number of internet users in Macedonia, ITU World Telecommunications (2010), http://www.itu.int/ITU-D/ict/publications/idi/material/2010/MIS_2010_without_annex_4-e.pdf

Year	Users	Population	% Pop.	Usage Source
2000	30,000	2,016,060	1.5 %	ITU
2002	100,000	2,016,060	5.0 %	ITU
2006	392,671	2,056,894	19.1 %	SSO
2010	1,057,400	2,056,894	51.0 %	ITU

For the purpose of this research, the authors conducted the survey among 324 scholars. Most of the children (more than 90%) answered that they use social media every day. Facebook is their most popular site (see Table 3 below), as well as Youtube, although more than half of the respondents stated that they use skype as a popular social tool. Twitter is slowly becoming popular between the pre-adolescents, although most of the children answered that they usually do not tweet, but rather follow interesting twitter users or read jokes. However, the research has shown that most of the children from both rural and urban areas (91,9%) answered that they use social media every day.

Table no. 3. Social networking among scholars

Respondents (age 9-14)					
	Yes, always	Yes, often	Occasionally	Rare	Never
Do you use social media?	298	15	11	0	0
	Facebook	Twitter	Skype	You Tube	Hangouts
Which social media do you use?	96,2%	20,1%	55,6%	92,3%	10,4%

Boyd (2007) notices that the community status does not have particular role in the usage of the social media sites. Similar results have been obtained from this survey. It was observed that there is no particular difference between the time spent on social networks between children living in urban and children living in rural areas of Macedonia. This is due to the fact that the internet access is affordable and accessible to people in many sectors of the Macedonian society (specifically in schools, as a learning tool). Moreover, the survey results showed that the gender does have an impact in the use of social media sites.

Table no. 4. Internet usage in the urban and rural areas of the country

		Urban areas (226 respondents)	Rural areas (98 respondents)
How often do you use social media?	Every day	92,3%	91,4%
	Occasionally	7,5%	5,2%
	Never	1,2%	4,4%
What is your favourite social network?	Facebook	97,2%	95,2%
	Twitter	21,1%	19.1%
	Skype	27.3%	28.3%
	Youtube	45.1%	47,2%
	Hangouts	6,5%	3,9%

As a main outcome of the interviews conducted with adults is their opinion that the social media usage has enormous influence on learning, communication and moral behaviour of the children (100% of the answers). Most of the interviewees (70, 83%) have the opinion that the social media usage has much more negative rather than positive impact towards children. Although many parents today use technology incredibly well and follow the social media activities of their children, some of them

may find it difficult to understand the new forms of socialization. Some of them lack the basic understanding of the new technology, which leads to lack of parental control and negative virtual impacts toward children.

Table no. 5. Adult`s opinion about the influence of the social networking towards scholars

Respondents (adults)				
	A lot	Occasionally	Rare	
Usage of social media between youth (your opinion)	168	0	0	
	Strong	Week	No opinion	
Influence of the social media on youth	151	0	17	
	Positive	Negative	No opinion	
Kind of influence of the social media on youth	37	119	12	

The influence of social media networking

Because of their limited capacity for self-regulation, children are at some risk as they navigate and experiment with social media without proper parental control. Recent research indicates that there are frequent online expressions of offline behaviours, which leads to problems such as cyber bullying and privacy issues. Other problems that merit awareness include Internet addiction, which reflects on the learning process, mutual communication and moral behaviour among pre-adolescents. However, the conducted research showed that beside the negative prevalence, the social media sites usage has some positive impacts. To illustrate this, Fiedler (2007:1356) stated that users "make use of these networked tools and services to establish new relationships and to construct extended social networks to support their own educational process". The conducted research by the authors as well as their daily observance of the way the children interact and learn while they are in school, demonstrated that there are several educational advantages. Namely, using social media can be beneficial in multiple ways: fast and easy access to information, learning how to collaborate, prompt exchange of information and learning material, better interaction and share of ideas, on – line teaching and courses, educational applications, technology in classroom, as well as

improved cooperation between the teachers and the parents. (Annetta et al., 2009; Heafner & Friedman, 2008; Hrastinski, 2009; Jackson, 2011; Liu et al., 2011; Tomai et al., 2010) conclude that social media usage enhances peer interactions, which can bridge diversity in the classroom and establish open lines of communication between children and teachers. Another learning advantage from the social networking is that these interactive tools facilitate discussion and knowledge transfer between the children, "creating a deeper sense of understanding of the course material" (Carini et al., 2006; Chen & Bryer, 2012; Fewkes & McCabe, 2012). Consequently, overall learning process among children can be amplified in terms of the dynamics of learning and access to information. However, the results of the survey conducted by the authors showed that the daily social media usage results with several negative implications towards the learning process, like lack of concentration, absence of personal opinion, deficiency of criteria for non-relevant and false information. Moreover, the observance of the daily school activities showed that pre-adolescent children have lack of literature expression as well as deprived grammar skills.

Table no. 6. Influence of the social networking towards learning process

Respondents (adults)						
Influence of the social networking towards learning						
Positive experiences	Fast and easy access to information (92%)	Prompt exchange of information and learning material (89%)	Better interaction and share of ideas (80%)	On line teaching (56%)	Improved cooperation between teachers and parents (72%)	Other (53%)
Negative experiences	Lack of concentration (57%)	Absence of personal opinion (79%)	Deficiency of criteria for false and non-relevant information (85%)	Lack of literature expression (67%)	Deprived grammar skills (64%)	Other (35%)

Many positive and negative effects can be identified also as regards to the social networking influence on the mutual communication between the children. The social networks have provided a platform whereby the youngsters can create groups, pages and build connections by initiating various topics to discuss. Penuel and Riel (2007) describe how relationships and a network is developed among members as they

work together to identify issues and solve problems through negotiation and collaboration. Relationships are developed based on the use of tools, not on the psychical presence of face-to face groups. Most of the children involved in the survey stated that social media has become their lifestyle and it makes their lives easier and efficient. Among other advantages of social networking, they mentioned that this type of communication helps them to stay updated with the daily events. Furthermore, they stated that the social networking helps them to stay connected and interact with each other, regardless if they communicate on short distance or they are many kilometres apart.

However, although the research has shown that the social media provide faster and easier communication as well as networking anytime and anyplace, many negative effects have been identified, like: false sense of connection which leads to isolation, diminishing the privacy, lack of age-limitations in communication as well as exposure to false identities. As the school children tend to spend many hours on these sites, they rarely have face-to-face interaction (mostly while they are in school). According various studies, this can lead to social isolation as well as emotional and psychological problems. The indicating number that came out as a result of the survey is that most of the respondents consider social media info relevant (78%) and never verify the info published on the social networks (46.6%), which make them vulnerable on the negative virtual impacts.

Table no. 7. Social networking perception among the scholars in Macedonia

Respondents (age 9-14)					
Do you consider the social media info relevant?	253	46	22	3	
	Yes, always	Yes, often	Occasionally	Rare	Never
Do you verify the info on social media?	0	32	23	118	151

According to the ASA compliance survey (2013) "Compliance survey on children and advertising on social media websites", over 80% of children aged between 11 and 15 have lied about their age when using social media sites such as Facebook. This means that under aged children are viewing unsuitable adverts, including ones for gambling, slimming aids, alcohol, and sexually explicit dating websites, because, in most of the cases, they have claimed to be older than they are. This is also confirmed with the survey conducted in the Macedonian schools. An alerting number of respondents in the survey (32%) answered that they had negative experience on the

social media sites. Beside the exposure on an inappropriate content (75 respondents), some of the children testified that they had an attempted contact by unknown person, requesting private information (15 respondents). 13 respondents said that they managed to access sexually explicit dating websites.

Regarding the social networking influence towards the moral behaviour of the children, it is very important to provide appropriate guidance in order the children can develop their moral properly. At the very beginning, they do not have their own moral values, so they follow the moral values of the people in their immediate vicinity (family, teachers and friends). According to Piaget (1997:396) this is a period of moral heteronomy. For proper moral development, it is crucial to guide the child in order to gain the next phase- phase of moral autonomy which means to create a person with high moral principles. (Trevino et al., 2006, p. 952) defines the behavioural ethics as "subject to or judged according to generally accepted moral norms of behaviour". Rest & Barnett (1986 cited by Brass et al., 1998) defined an ethical situation as: "one where the consequence of an individual decision affects the interests, welfare, or expectations of others". Because this definition takes "others" into account, Brass et al.(1998) claim that it is likely that relationships and social networks are involved in behavioural ethics. The authors of this paper intended to explore how the social networks influence the moral behaviour of the school children in Macedonia. The results of the survey in the Macedonian schools showed that social networks are capable of influencing moral cognition and thus ethical behaviour of the scholars. The main advantage in this sense is that social media can be basis for sharing positive experiences and realising the negative occurrences by the children. However, since in this age the children are in the egocentric stadium of development, they are not aware of the needs of others and they are directed towards themselves, which does not leave enough capacity for them to form their own objective opinion. Therefore, the negative influence to the moral behaviour of the children prevail the positive one. The fact that children spend too much time in the virtual world without parental control leads to several negative occurrences, like ignoring the real world (which often leads to an aggressive attitude). Furthermore, the parents and the teachers testify that many of the school children are obsessed with virtual idols, which affect their individuality and leads to distortion of their values.

Table no. 8. Influence of the social networking towards moral behaviour of the scholars

Respondents (adults)					
Influence of the social networking towards moral behaviour of the scholars					
Positive experiences	Sharing positive experiences (64%)	Realising negative occurrences (35%)			Other
Negative experiences	Ignoring the real world (77%)	Aggressive attitude (43%)	Obsession with idols (81%)	Distorted values (12%)	Other

Conclusion

This paper offers an assessment of the implications of the social network usage among pre-adolescent children in Macedonia. Social networking influence is an interesting platform for research, since the technology has became an integral part of children`s life. The key questions that have been initiated were how the social networking influences the emotional, social, and cognitive effects of the scholars. More specifically, this research focused on the implications of the social networking on their learning process, communication and moral behaviour.

Given the popularity of the social networking sites, the parents and the teachers in Macedonia that took part in the survey expressed great concerns about the implications of this kind of communication between the school children. The concerns range from privacy of the scholars, their safety, psychological well-being, social and moral development as well as learning process. The research shows that social networking clearly portrays both positive and negative effects. Namely, most of the young people are not aware that the social media usage can diminish their privacy and thus make them vulnerable to various negative virtual impacts. While there is evidence that social networking enhances scholar learning (Carini et al., 2006; Heafner & Friedman, 2008; Junco, 2012b; Junco et al., 2011), future research needs to build on this findings, specifically addressing assessments of social media usage in particular classrooms (i.e. science, math, and language arts).

Regarding the prevention of negative effects of the social networking, it needs to be stressed that the introduction and implementation of safety precautions, like obligatory parental monitoring and high level privacy settings is very important precaution measure. This includes limited access to social media at school or at home (by filtering the sites). Moreover, the cyber bullying should be part of the education process in the schools in order scholars to recognize the content that does not correspond to their age.

Moreover, it should be taken into consideration that the adolescents bring already existing social, psychological, and emotional characteristics into the online community. These human factors interact with the respective social networks in order to influence how individuals network and communicate. From the ethical point of view, this research clearly shows that the habitual social networking impacts the moral behaviour of the scholars. Therefore, the parents should be aware of the importance of the permanent moral and ethical education while the child is in the period of "heteronomy" moral (following the other's values), which would then lead to the period of moral autonomy (creating own values and proper and effective norms).

Future causal studies shall attempt to model these interactions to develop finer theories of communication and youth development in social network site environments.

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Kamil Lipiński, Adam Mickiewicz University in Poznań

Constellation. Béla Balázs Studio in the horizon media arts.

Abstract

This essay offers a broad overview of transformations undertaken in of Béla Balázs studio from the beginning of the 60's until its twilight forty years later. It also sketches an archeological insight into possible horizons of medium that became widespread within different genres and directions launched by BBS. An essay moves from an experimental approach of film practice, which is concerned with specificity of medium and linguistics, to the documentary orientation focused on participant observation and sphere of realism. In this it mirrors a shift of emphasis to two-fold expression that paved the way to the emergence of new approaches and directions including other arts. The article also traces the consequences of dissemination the works within exhibition system as a result of instituting the works. In the following I will present some constitutive procedures which allow us both to recapture the new relationship between them and to critically analyze bringing into present the facts from the past and inversely.
Key Words: Béla Balázs Studio, medium specificity, experimental film, documentary, exhibition, constellation

Introduction

The following essay is an introduction to a history of twentieth-century Balázs Béla Studio, which occupies a peculiar position: firstly, it became a mecca of innovative approaches to the cinema and video and stimulated digital transformations in Hungary and in Central Europe from the 1960's. Secondly, it paved the way for alternative directions and genres of visual art. In Hungary there has emerged some specific groups aiming at elaborating the film medium itself via various techniques to provide epistemological insight into the nature of current social reality, often in metaphorical or symbolic manner. When some decades ago experimental filmmakers began exploring the domain of scientific practice, this resulted in a turn towards new practices of inquiry. As a consequence, taking a front line in the documentary and in the feature film BBS was the source in the 60's of experimental films, which from the 1970's blurred the boundaries between the genres of film, media and art. This studio was looking an attempt to locate the pertinence of modernist approach in its exclusive relation to a given medium and its capacity to reveal the specificity of that medium. BBS provided a panorama of different activities „linked to the integration of cinema as a formative element of the artistic culture of the late 60's in Europe and United States where generations of experimental filmmakers emerged after Second World War"[1]. I wish to stress that the crystallization of circle formations contributed to develop "a horizon of

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1 Jean Christophe Royaux, *Towards a Post-Cinematic Space-Time*, [in:]Brillo Box Iluminated, ed. Sarra Arrhenius, Magdalena Malm, Christophe Ricupero, IASPIS, Stockholm 2003, p. 107

potentialities […] sensitive to the historical variability of [the automatisms'] technological elements and to the responsiveness of those elements to often-unforeseen aesthetic purposes'[2]. My aim is not only to analyze the process of emergence, transformation and development of the studio unfolding in the course of Hungarian history, but also to focus on the post-structural method of interpretation, from the point of which we can shed a new light in the mentioned issues. I wish to confront it with theoretical statements and findings presented by Jean-Christophe Royaux, Erkki Huhtamo, Rosalind Krauss.

Methodological premises

Let us now investigate the ways in which the methodological concept of constellation facilitates the access to a model. It highlights an interplay between media image transformations and unfolding chain of traces eclipsed by political restrictions. With respect to the concept coined by Walter Benjamin, Jean-Christophe Royaux claimed that the "constellation" "involves a 'horizontal' textual organization of the objects which brings into play a different definition of cinema, one that is minimal but sufficient, as the set of passing from one (any) element to another. […] we can find forms of cinema after cinema in most of significant works of the post-minimalist generation"[3] . In this respect, It is clear to notice that it shows a specific "nomadicism" of ideas drawn on the "matching its goals and working methods, allowing it to roam across the landscape of the humanities and social sciences and occasionally to leap into the arts"[4]. Adopting this perspective builds a particular "travelling theory" between new historicism, derived from relative disciplines such as symbolic anthropology, cultural studies stimulating the development of double focus"[5]. Further insight into the joining perspectives across disciplines of knowledge can be gained as a result of adopting transcultural optics. Following Mieke Bal's concept of "preposterous history" the proposed model aims "at immersing in the past looking in the eyes contemporary world. It refers to observing their consequences in present with all entailed ideological implications"[6]. It presents a complex range of ideas, which "rummages textual, visual, and auditory archives as well as collections of artifacts, emphasizing both the discursive and the material manifestations of culture"[7]. In consequence, it is based on the fact that, „its explorations move fluidly between disciplines, although it does not have a permanent home within any of them. These two references operate within an area of formed constellation between the past and the subjectivity of observer. As a result of

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[2] D.W. Rodowick, *The Virtual Life of Film*, Harvard University Press, Cambridge 2007, p. 84.

[3] Jean Christophe Royaux, *Towards a Post-Cinematic Space-Time*, [in:]Brillo Box Iluminated, ed. Sarra Arrhenius, Magdalena Malm, Christophe Ricupero, IASPIS, Stockholm 2003, p. 111

[4] Ibidem.

[5] Ibidem

[6] Ibidem.

[7] Errki Huhtamo, *An Archeology of Media Archeology*, University of California Press, London 2011, p. 3

embracing the remnants of the past the proposed methodology presented the point of view, which helped us to "assess the material and the technological through their discursive manifestations"[8]. This research offers a double-bind perspective, according to which "the past is brought to present and the present to the past; both inform and explain each other"[9]. In order to fulfill this aim, I would like stress that interpretation relies upon previously experienced knowledge and images in the passage of disciplines, but in a way that leaves their meaning partially open.

Golden Generation

Undoubtedly, the most influential experimental central European film studio has became Béla Balázs Studio founded in 1961 by the students graduating from the Hungarian Film Academy Budapest. Namely, the „golden generation" of Hungarian Film included Pal Gabor, Sandor Sara and Academy Award Winner Istvan Szabo[10]. Particularly, in 1961 the film club grew out of the association of young film professionals in 1959 and granted official status by the cultural policy makers (chief among them György Aczél) of the Kádár regime, in an attempt to both support and keep under observation the fresh graduates of the College of Film. Namely, at first BBS was conceived as a workshop for young professionals to make their entree into the film production system. Later, however, it also attracted a wide range of artists, writers, musicians from the very lively underground scene and political opposition, mostly because of the relations autonomy they could enjoy within an organization – a mixture of representational and direct democracy – which remained unaltered during most of the time of the Studio's existence"[11]. The studio operated outside the organizational boundaries as a result of private initiative undertaken by "independent" montage group, including Boglár Louis, Bulgarian Kalman, Paul Nicholas, Ferenc Horvath. In other words, Béla Balázs Studio as a source of experimental film in Hungary had been providing facilities and discursive space, not only to most of artists but also to political projects, notably a political video cassette magazine, *The Black Box*. Video magazine witnessed and documented the decade of dynamic change of the country and the region, often taking a risk of arrest and abuse. As it was a product of an era of new television distribution, it had "taken advantage of cable TV stations that had spread mostly in the suburbian social housing area, the cassettes delivered to these stations by bicycle"[12]. Showing in the closer light a video magazine, people acquired news that had hardly been seen in the official media. This film video series of films was again the Hungarian

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[8] Ibidem, p. 9

[9] Ibidem, p. 15

[10] Miklós Erhardt, *Balázs Béla Studio*, [in:] "!Revolution?", Műcsarnok, Budapest 2008, p. 25

[11] Miklós Paternak, *F.I.L.M. A MAGYAR AVANT-GARDE FILM TÖRTÉNETE ÉS DOKUMENTUMAI*, ed. Miklós Peternák, KÉPZŐMŰVÉSZETI KIADÓ, BUDAPEST 1991, p. 23

[12]Ibidem, p. 24

experimental journal distributed on the international scale[13], available in the libraries where they could have been purchased. Miklos Erkhardt stressed that „Early production by young professional filmmakers shows the influence of nouvelle vague and cinema verité, with a strong feeling for a documentary. Alongside the documentary character that has been a kind of guiding line for analyzing and understanding also the experimental film production initiated and animated for years by Gábor Bódy was constantly present, event in dominant fiction films. Its program launches, not merely the work and ideas, but also due to the fact that the first time was creative, a member is not carried out in the studio, no precedents. In other words, the BBS openness subsequent constant strengthening allowed "outsiders", amateurs and representatives of professional arts co-sponsored cost to test the technology, thus facilitating international volume works was born"[14].   The breakthrough moment in the history of the studio has emerged in the fiction film prepared in BBS by Zoltan Huszárik entitled *Elegy* (1965). Considering the visual and formal innovations Gábor Bódy defined this film as an "unprecedented in Hungary" and "Hungary's first film[15],. Consequently, the film has been perceived as an attraction of the "new left"- culminating in 1968 more "accessible than the current 'Western' operations in sectional movements, or independent films including the underground"[16]. The section of BBS was socially involved group of Film sociology established in 1969[17]. In the second half of 1970's it became a subject of theoretical debate. It consists of more known ironic, politics, and the "participant observation" (if the subject for a long time) dealing with the drama-documentary series like to develop[18].

In addition to the new directions in film practice formed at the outset of 1970's, the other artists created their own line of production of independent films, such as Lakner László, Endre Toth[19] and Land Art Workshop Pécs film documentation, or George Tough pop-art-influenced films, which at the time was in Hungary also made in 8 mm material, and was later slightly used in Gabor Toth's plastic works[20]. In 1971 certain of these private initiatives encouraged the Béla Balázs Studio program expedition group and displayed the efforts at the beginning of the 1970s"[21]. As I

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[13] Ibidem, p. 26

14 Miklos Erhardt, Balázs Béla Studio, op. cit., p. 47

15 Gabor Body, Elegia, [in:] Balázs Béla Stúdió 1961-1981, Dokumentumok a 20 éves Balázs Béla Stúdió Történetéböl, Pécs, Ifjúsági Ház-BBS, 1982, p. 9

16 Ibidem.

17 Szociologiai filmcsoportot! [in:], Balázs Béla Stúdió 1961-1981, Dokumentumok a 20 éves Balázs Béla Stúdió Történetéböl, Pécs, Ifjúsági Ház-BBS, 1982, p. 10-11

18 The other source of theoretical findings emerged in Transylvania was issued in 1969 as the first important film theoretical study of reality entitled LYET. Considering their impact into culture it „triggered power-like boot binding effect and the end of the workshop sixties".

19 Andrea Bordacs, Jozsef Kollar, Peter Sikovits, Endre TÓT, Új Művészet Kiadó, Budapeszt 2003, s. 36

20 Ibidem.

21 Ibidem.

mentioned earlier, the Hungarian experimental film in the international scale was not obvious and not promoted. It was until 1975 even dragged on, essentially successful poorly interpreted within the studio. In the framework of BBS Gábor Bódy was one of most influential people in the group who established in 1973 the section K3, which aimed to form a new scenario tenders, films[22]. It was both perceived as a "public education complex research" or "cinematographic testing center"[23]. The main task of *Film Language Series* was an ambition to make audio-visual research and to develop in Bauhaus-like center. The main aim of these movies was not to show some kind of a similar character, homogeneous cohesion: "just the diversity, the consistent, innovative individual voice, not previously knew as mindset cinematic vision of what we experience"[24]. In other words, this group has developed a sophisticated critical apparatus to bridge a gap between the remnants at hand and the experiments that once took place. Following Krauss, in this point one might say that "modernist theory found itself defeated by such heterogeneity – which prevented it from conceptualizing video as a medium – modernist, structuralist film was routed by video's instant success as a practice. Even if video had a distinct technical support – its own apparatus, so to speak – it occupied a kind a discursive chaos, a heterogeneity of activities that could not have been theorized as coherent or conceived as having something like an essence or unifying core"[25]. From the start, "Film Language Series" was perceived as the check-writing contest - serious theoretical preparation phase preceded not only lectures and debates, but also academic seminars, organized retrospectively by the BBS ongoing studies by John Zsilka within most linguistic performances. The most fashionable - although not widely known - was semiotics, and above all, the film director scientist[26]- as mentioned Péter Dobai. With respect to the theoretical debate there were some notable manifests created within K/3 studio entitled K/3 Csoporttervezet[27]. In the light of the main premises of the studio there has been created Dora Maurer's idea of consistent structuralism in *Triolo* (1970), *Relative Vibrations* (1972)[28], Janos Toth inimitable technique, studies and private wealth (*Study I-IL*), including the works of Laszlo Najmányi, Gabor Dobos, Peter Brez, Sándor *Bortnyik*, not to mention the plasticine animation films produced by Agnes Hay[29]. On the whole, this theoretical panorama of

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22 Ibidem

23 Ibidem.

24 Ibidem.

25 Rosalind Krauss, A Voyage on the North Sea: Art. In the Age of the Post-Medium, Thames& Hudson, New York 1999, p. 31

26 Ibidem.

27 K/3 Csoporttervezet, Balázs Béla Stúdió 1961-1981, Dokumentumok a 20 éves Balázs Béla Stúdió Történetéböl, Pécs, Ifjúsági Ház-BBS, 1982, p. 19-22

28 A closer look to Dora Maurer's works can be found in: Maria Radomska, Opresyjna figura Maurer, [w:] Polityka Kierunków Neoawangardy węgierskiej (1966-1980), Universitas, Kraków 2013, s. 132-134

29 The second project of fiction film directed by Gábor Bódy entitled Americai Anxis focused especially on the American Civil War (1975). The most memorable works of the second half of

artists presented multifarious range of concepts that stimulated the expansion of form into news directions covering innovations and inquiry into the medium specificity itself.

Towards visual rhythm

In the following section I will develop the notion of visual rhythm and the particular kind of instrumentality that characterizes such practices. The most notable experimental works were focused on the aspect of medium specificity and an idea of mobile figures. According to Steve Neale "Art films tended to be marked by a stress on visual style (an engagement of the look in terms of marked individual point of view rather than in terms of institutionalized spectacle"[30]. In particular, *Gábor Bódy* and Andrew Bird prepared the *Psychocosmos* (*Pszichokozmoszokja*) in 1975 as the eight-minute "visual rhythm study" drawn on the writing by computer in the colors black and white on the type 35 mm. The film was a result of Bódy's cooperation with an atomist physicist Sándor Szalay, who calculated the program. The programs assumed that "The Rules of the game decide on the motion of a forms components, the rise of new forms or the ceasing of old ones, according to numerical proportions"[31]. The experiment drawn on the electronic algorithms was described as "an experimental model for the use of a computer of a story. In planning a story it's not necessary to see through all the happenings that forms the subject of the story. It's sufficient to define the characters nature and the rules of the plot, the happening is calculated by the computer. If war is unsatisfied with the story we can modify the characters' nature or the rules of the plot"[32]. In particular, this experimental film, a computer-generated movie was based on different algorithms struggling against each other in an evolutionary framework. The signs were moving according to three different algorithms, as follows: (1.) defensive, (2.) offensive and (3.) neutral. Accordingly, it corresponds to: firstly (1.): offensive majority in *The Dog's Night Song*, secondly (2): defensive majority in The Garden of Flight and thirdly (3): neutral majority in the High Noon[33]. In other words, the whole algorithm presents the "rules" of J.N.Conway's LIFE program and the film accentuates the program's progression, which "continues until the situation is either complete and stable (and therefore repeats itself), or until it reaches a state of disorder (randomness), where, in comparison to previous conditions, no new information is offered"[34]. This

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the 70's present the works of Nagy Laszlo (Pas de chance, Wagner) or Stephen Jelenczki (Beharren) and Gábor Rokob Magdalene (Missouri) works29. In other words, this section aimed not only at reflecting qualities, but also at representing special destiny in creating a new experimental and visual language

[30] Steve Neale, *Art Cinema as Institution*, [w:] The European Reader, ed. Catherine Fowler, Routledge 2002, p. 103-104.

[31] Gabor Bachman. VIth International Architecture exhibition. The Biennial of Venice, Mucsarmok, Budapest 1996, s. 155

[32] Ibidem.

[33] Ibidem.

[34] http://www.c3.hu/collection/videomuveszet/chronology.html (available. 20.12. 2014)

model is closely related to Stanley Cavell's claim regarding the ontology of film as an image that "does not consist solely of the counterfactual reliance upon its referent: film, he argues, is a 'composite' medium insofar as its technical elements are interdependently stitched together by its 'automatisms' – transcription, succession and projection[35]. That serial device appears in the film itself, in its material. It seems to be more complex and the linear subdivision is no coincidence. In comparison to the previous decades defining the opening of cinematic work, this film was well represented outside the BBS and significantly changed an approach to the independent piece. It is clear that this period represents the diversity, the consistent, innovative individual voice, not previously known as cinematic vision of what we experience. Subsequently, K/3 section provided in the second part of the 80's a support for this work occasionally (a program or student test work). From 1987 there were launched (lectures, screenings composed) Alternative Film School series. Film- and video and lately computer animation made new avenues of research as a main task of the K/3 section. Since 1987 it has been organized more than 30 shows. Furthermore, the BBS took shape of a yearbook, which also published periodical (The Black Box). Finally, in autumn 1989 there was arranged the Island Petersburg Studio Retina International Experimental Film Festival exploring experimental works created in the past and in the contemporary days. Finally, in the 1990' s the studio has been transformed into foundation and their last co-productions films has been made in 2002[36], which ended its operation.

Between fiction and social documentary

Returning to the question of beginning of BBS circles that it has been established a documentary movement called „Budapest school" that mixed fiction with social documentary. In the framework of Balázs Béla Studio there has started some filmmakers internationally acclaimed like Bela Tarr. In 1961-64 there were some exciting developments initiated between by renewable documentary and experimental in direct contact with the film form, such as Mark and John Toth Novák's *Still Life paragraph* (1962). The main feature of good works and pictorial shaping of "lyrical documentary" relied upon the associations of the montage structure produced by such materials and other professional studios or amateur filmmakers as well. In particular, there should be mentioned Istvan Gaal - Sarah *Alexander: Track Workers* and Miklós Jancsó: *The wheel of time* (both 196l), while the BBS films of Sarah Alexander: *Gypsie*s (1962), Backa Lauren' s *Stephen: Charm* (1963) and Ventilla Stephen's *Strand* (1963). The yield of these activities undertaken in BBS was a seria of documentaries launched by Gulyás Gyula and Gulyás János in *There are changes* (1968-1978). In particular, it should be mentioned Pedagogy Series within BBS documentaries that gained notoriety

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35 Ji-Hoon Kim, The Post-Medium condition and the explosion of Cinema, „Screen", 50, nr. 1. Spring 2009, p. 115

36 Dora Maurer, History of the Balázs Béla Studio, [in:]
http://www.dominikprojects.org/attachments/project_events_documents_en/curatorial-text---history-of-balazs-bela-studio-balazs-bela-studio-14112011.pdf (access: 22.12. 2014)

in the cases of Pál Schiffer's (*Cséplő Gyuri*, 1979) or Judit Ember's *Right of Asylum* (*Menedékjog*, 1988)[37]. In the field of documentary research Gábor Bódy prepared also a documentary entitled *Four Bagatelles* (1975), which presented implicitly a 'film based on "theme arrangements" and the combination of social documentary with experimental form[38].

Looked upon from the straight different angle, the subject of arrangements became a part of amateur film festivals *Jesus*. It pursued to grow in terms of that actuality, it is the only public forum where Hungarian alternative or independent - is presentation mode option allowed alcohol, clubs or working alone[39]. It should be noted that the most important debut was a *Familly fest* (1979) directed by Bella Tarr. Although it was a movie prepared without any specific film education it gained an international success. Tarr in this movie initiated realistic tendency in the development of cinema, as a one of founders of a newly formed studio, called Társulás Studió. András Bálint Kovács highlighted the fact that "It was formed by people belonging to a certain 'cinema direct' current, who were joined by some others who had ideas about filmmaking outside of the then- mainstream politically correct realist norm of Hungarian cinema. It aims at creating and promoting the semi-documentary, semi-fictional style the founders of the studio initiated five years earlier. However, filmmakers with clearly avant-garde ambitions could also come and make films in the studio"[40]. In turn, Budapest became a subject of a novel film telling the story of the city (1985), in which two segments has been directed by Gábor Bódy just before his sudden death. In parallel, there has emerged two nonprofessional studios: (1) Bánfalvi studio launched by Nicholas Carpenter, Andrew Blonde in 1987 and (2) Közgáz Vizuális Brigádról, independent film collective essentially referring to the tradition of Dziga Vertov group. The latter created by Czabán George, Ganczer Alexander, Gabor Kövesd aimed to reflect "real socialism" together with 8 mm camera, showing in the new perspective the images of historical value, such as Walter Ruttmann's *Berlin*).

New image of electronic era

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37 The alternative approach was presented in film documentation founded in Pécs by Lakner László, Endre Toth and accompanied by Land Art Workshop. Outside the amateur film movement, barely worth mentioning fiction was musical composition prepared by Vidovszky Laszlo and Zoltan Jeney who formed subsequently Budapest New Music Studio.
38 Miklos Paternak, F.I.L.M. A MAGYAR AVANT-GARDE FILM TÖRTÉNETE ÉS DOKUMENTUMAI, ed. Miklós Peternák, KÉPZŐMŰVÉSZETI KIADÓ, BUDAPEST 1991, p. 25
39 I describe the issue of innovations and specific phases in motion in: Kamil Lipiński, On phases in motion and innovations in Gábor Bódy's intermedia experiments, „Journal of Aesthetics & Culture", vol. 7, 2015,
40 Andras Balint Kovacs, The cinema of BÉLA TARR, The circle closes, Wallflower Press, New York 2013, s. 9-10

At the beginning of 80's there should be mentioned a transition in the history of media images which took a form of fulfillment of vacuum stimulated by post-conceptualist „new image" emphasizing its international character; all the national varieties shared an opposition to the conceptual and minimalist formal reductionism of the Seventies"[41]. In this respect, Katalin Keserü claimed that this period aimed to restore to its dominant position, particularly „the classical pictorial totality in the spirit of subjectivity"[42]. Although BBS movement was as a well-established project bringing together talented filmmakers, was leading to the disintegration or a radical alternative, torn at the end of the 80's. Starting from 1980's Lóránd Hegyi coined an art manifesto called "New Sensibility". In this article Hegyi advocated the ongoing cultural phenomenon described as "a collective term to include all those manifestations that, contrary to those trends of the 70's were analytic, reductive, conceptualist, expansionist, structural technological, and produced abstract models and focused on media studies, instead base the artistic act of aesthetic self-liberation and self-creation, on a dialogue with cultural history, on concrete, vivid, sensory intensity, on the personification of the "cultural metaphor" and the intensity of the individual life-experience (…) The category of new sensibility' is not a stylistic category"[43]. Let me conclude this fragment of the discussion with the following remark. Although the new experience of art presented an ontological category that covered several other cultural manifestos, described above all the utopian project of aesthetical change.

Following the advent of electronic devices, Gábor Body prepared several works dealing particularly with the medium of video in several experimental shorts prepared in video format. Alongside movement studies (*Hommage to Eadweard Muybridge*, (1980) regarding Muybridge photo experiments, there should be mentioned video-clip triptych "*Der Dämon in Berlin*" (*The Demon in Berlin* (1982), *De Occulta philosophia* (1983). In parallel, Gábor Bódy was preoccupied with teaching and theoretical activity also had a considerable significance. One of his video entitled "Theory of Cosmetics" made in the 80's, won the prize of the city MARL[44]. Subsequently, Bódy prepared "*Either/Or in Chinatown*" (1984-85), as well as *Waltzer* (1985). Dancing *Euronyme [Mytho-clip]* (1985)[45]. In the field of animation the most productive in Hungary was „Pannonia Studio", in which Andrew Kisfaludy initiated in the 1980 experimental series of works entitled "Experanima" of animated film. In 1980 the program and also in the shootings began - but during the Pannonia Studio changed

41 Gábor Andrási, The History of Hungarian Art in the Twentieth Century, Corvina, Budapest 1999, p. 212

42 Katalin Keserü, Hungarian Art of the Eighties, Budapest: Ernst Museum, 1994. Gábor Andrási, The History of Hungarian Art in the Twentieth Century, Corvina, Budapest 1999, p. 212

43 Ibidem, p. 218

44 Peter Gyorgy, Architects of Transcience, [in:] Gabor Bachman. VIth. International Architecture Exhibition. The Biennial of Venice, Műcsarnok, Budapest 1996. p. 16

45 Ryszard W. Kluszczyński, Gábor Bódy – niedokończony projekt. [in:] Katalog V Festiwalu Filmowego Era Nowe Horyzonty 2005, Cieszyn 2005, p. 226-227

his mind, as Béla Balázs Studio support was required. In Hungary summary manner will be presented for the first time in 1982 at ELTE Visual Workshop organized by Eötvos University club stage where BBS organized "Language Film Series" exhibition[46]. In 1982-83 there was followed by an exhibition in Gallery in Budapest composed of a detailed catalog, data pictures"[47]. The question then arises whether the electronic-character of experiments can be linked with particular mainstream productions. Consequently, turning towards symbolic language of visual expression, Gábor Bódy, Laszlo Rajk and Gabor Bachman established Plusz Stúdió, which prepared *Narcissus and and Psyche* and *Dog Night's Song. Especially using* symbolic layer as result of the joint working of Bódy and Bachman became very productive and imaginative. Péter György claimed that „architects appeared in the world of the partly realistically inspired and unimaginative, partly over-aesthesized Hungarian film with completely new set of mind, with new links in the history of film itself"[48]. As regards *Narcissus and Psyche* Péter György emphasized that „The strangeness and mannerism of the pictures of the film formed with an artistically high level of standard and it's light eclectics showed clearly the new level of reflection that Body wished to express"[49]. In his view, drawing on the aesthetical sphere *Narcissus and Psyche* presented „a very forceful reaction to both legacy of abstract, insensible Conceptualism and the sad moral vacuum of everyday Hungarian Life. This film was a Gesamtkunstwerk and represented a monument to and catalogue of the dreams of a generation"[50]. Returning to the avant-garde idea of correspondence of arts the second project of the studio presented Hamlet's actualized version, subtitled „The Armed Philosopher"[51]. Not only it was performed in the theatre in Győr, but also it was also video-recorded for television in 1981. Thus, György highlighted that „The stage design was a concave cerebrum with passages, blood vessels, and outer protective walls"[52]. It was not only fulfilled with symbols of abject in Kristevian sense, but also brought about biological connotations created by Gabor Bachman, which, as follows:

"was also engendered in the sign of seeking for organic interrelations. The building filling the whole space, with full of tunnels, and articulated by soft, by soft modelten forms recalls Finsterlin and Kiesler, the greater foreshadow of fantastic architecture. The Construction resembling the inside of a human brain, the ancient natural world was

46 Miklos Paternak, F.I.L.M. A MAGYAR AVANT-GARDE FILM TÖRTÉNETE ÉS DOKUMENTUMAI, op.cit. p. 29
47 Ibidem.
48 Péter György, Architects of Transcience, [in:] Gabor Bachman. VI th International Architecture Exhibition. The Biennial of Venice, Műcsarnok, 1996 Budapest,op. cit. p. 16.
49 Ibidem, p. 19
50 Péter György, Hungarian Marginal Art in the late period of State Socialism, [w;] Postmodernism and Postsocialist condition. Politicized Art. Under Late Socialism, ed. Aleš Erjavec, University of California Press, Berkley & Los Angeles, London 2003, p. 192
51 Ibidem, s. 193
52 Ibidem, s. 193

difficult for the actors in the theatre, but was perfect in the television version"[53]. This was particularly the case of recording theatrical play, which shows the "heterogeneity of activities that could not be theorized as coherent or conceived as having something like an essence or unifying core […] it proclaimed the end of medium/specificity. In the age of television, so it broadcast, we inhabit a post/medium condition"[54].

This conceptual transition can be particularly observed Hamlet's version that was interpreted as a „one of best keys to the spiritual and intellectual environment of late socialism"[55]. The houses where the scenery took place, were knocked down or even destroyed, as it has happened with the scenery of Hamlet, which was burnt. This version seemed to reflect a metaphor of social criticism within the twilight of some period in the history of Central Europe. Providing a peculiar antidotum for it, turned the gaze into the social life and the reality in Hungary. The third project, consequently, prepared by Pulsz Studio has been the new movie entitled *Dog's Night Song*. The main purpose of this film was to raise the question of underground groups and to shed a new light into two music bands. As György stated that „*The Bizottság* (*Commitee*) and the *Vágtázó Halottkémek* (*Galloping Coroners*) draw an accurate picture of a subculture, sometimes even contrary to their wish"[56]. There was prepared specific pre-design for the movie. In particular, „in *Eskimo women is cold* by Xantu, we can see the group trabant, formed for the film, in their concert scenery serving as a background for their performance. The small castle built from the black and white was at least so ironical as impressive"[57].

As a most notable consequence of video dynamic changes, may be considered the issue of "videocassetes of International magazine" entitled INFERMENTAL (1980). Similarly to "Film Language Series", this video journal drew linkages between common and magazine-like distribution and the imaginary product that gained a reputation of "no localized Bauhaus" or „annual encyclopedia of tendencies in art and culture[58]. Between 1980-1991 there were issued eleven numerous of this magazine and distributed internationally initiated i.e. by Gábor Bódy who led the whole project until his sudden death in 1985. The main concept assumed to distribute the local and national videos by the editors of subsequent issues from various European countries, which disseminated video heritage of each country gaining recognition worldwide. This section was rebuilt in 1984, but never stopped: the reason was not a new program, but rather the image of

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53 Ibidem,p. 19-24

54 Rosalind Krauss, A Voyage on the North Sea: Art. In the Age of the Post-Medium, Thames& Hudson, New York 1999. p. 31-32

55 Péter György, Hungarian Marginal Art in the late period of State Socialism, [w;] Postmodernism and Postsocialist condition. Politicized Art. Under Late Socialism, ed. Aleš Erjavec, University of California Press, Berkley & Los Angeles, London 2003, s. 193

56 Ibidem.

57 Ibidem.

58 Keiko Sei, Solidity in Flux. Video Installation, Media Art. And Media Landscape in Eastern Europe during the, [in:]"Transitland. Video art from Central and Eastern Europe 1989-2009", Ludwig Museum, Budapest 2009, p. 95

the activity, where experimental research movie- makers continued their work. In this light, summarizing the video world can be compared to "hydra-headed" form "existing in endlessly diverse forms, spaces, and temporalities for which no single instance seems to provide a formal unity for the whole"[59].

Recollection and reconstruction

As I have argued elsewhere, the specific insight into private movies in Hungary was build upon film video "studies". One of them was initiated by the duo Gábor Bódy - Peter Tamár in the film study *Private History* (1978) based on the adopting strategy of found footage archives of amateur movies from interwar period. As Christina Bluminger defines this strategy as the "pre existantes materials in black and white, coming largely from trailers of fiction films and stock shots, mounted and classed following the plastics principles (figures varied speed) or in terms of elements they illustrate"[60] A decade later this idea of reconstruction found footage movies was undertaken by Péter Forgács who has prepared in the beginning of 1988 in a seria of 13 pieces. This collection of found, separate stories of Hungary between 1930-1960's, included i.e. a record of life under Stalin *The Bartos Familly*, using footage shot by Zoltan Bartos, the oldest son (1988), *Dusi and* Jeno (1989), *Mr. N. journal* [1938-1967] (1990). From 1989 the new task of the BBS was to gain more and more regular educational support both form Applied Arts Main school and ELTE University of the Hungarian Academy of Fine Arts. Apart from education the BBS also started the production of video works, and motion picture arts. The cultural transformations in Central Europe at the end of the 80's and at the beginning of 90's presented the transition in the other domains of knowledge and in the area of commemorative practices. According to Miklos Erkhardt "After the political changes in the 1990's", as a consequence of introducing the new cultural policies, "BBS as a collective film workshop/ production studio became unsustainable and the focus has gradually shifted towards maintenance and dissemination of the archive"[61]. BBS Studio underwent a decisive change in the general situation of outset of the 1990's from the moment of foundation to the evolution. Thanks to this change BBS gained a stronger independence (form and other rights, including the right to recover hundreds of movies produced by the studio so far). In the framework of a co-operation with Műcsarnok and the Soros Center for Contemporary Arts BBS engaged in the program the 20th to 22th January 1991 called *The Media are with us* and dealt with the role of television in the Romanian Revolution. The transformations of media that took place in the Hungary included the lectures given by the leading international media theoreticians (Villem Flusser, Peter Weibel, Margaret Morse, Ingo Gunther, etc.), and the presence of the staff

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59 Rosalind Krauss, A Voyage on the North Sea: Art. In the Age of the Post-Medium, Thames& Hudson, New York 1999, p. 31

60 Christa Blümlinger, Modes de projection, dispositifs de mémoire :

à propos de Bruce Conner et de quelques gestes conceptuels avant et après , [in:] La projection, ed. Véronique Campan, Presses Universitaires de Rennes, Rennes 2014, p. 103

61 Miklos Erkhardt, Balázs Béla Studio,[in:] !Revolution?, Műcsarnok, Budapest 2008, p. 47

of the Romanian television. Furthermore, in a cooperation with Béla Balázs film studio, The Media Research Foundation produced a video Mediology composed of interviews with the five of the conference media speakers, and later in a cooperation with the Merve Verlag, Berlin, published Von Burokratie zur Telekratie, a collection of the lecturers presented during this event[62]. In other words, these facts also indicate the need for a historical summary ultimately being almost always a sign of closing period, in this case, not a cessation of experimental film, but the "pioneering breakthrough establishing phase has been completed, as this film wider spread and reagent preparation method - which involves"[63]. As stated above, BBS section provided support for this work occasionally (a program or student test work). It served as a model and an example of experimental tradition. This serves as a model and an example of experimental tradition, in response to interest - perhaps that's why - is growing. All in all, in consequence of the political changes in the 90's there were established new cultural policies and the new collective film workshop/production studio. Nevertheless, it "became unsustainable and the focus has gradually shifted towards maintenance and dissemination of the archive"[64].

The first step to reconstruct the heritage of BBS has been started in 2006 with the collaboration between BBS and Műcsarnok /Kunshalle Budapest in which the archive will be made accessible for the professional public in form of a DVD-library, encouraging further professional research"[65]. In other words, there has emerged various new medium-formations and the works from generated from the computer- space interactive, virtual reality and simulation. In 1991 that the three dimensions of space and uttered directly attached to our senses not only the exterior ways where a specific action it is possible, like sensory experiences. This innovative process of instituting the artwork Bruno Latour defines as a process that "accommodates, reaps, prepares, explores, or discovers – the way you discover a treasure – the form of the work"[66]. We can hear the echoes of numerous critics and theorists who have announced the 'death of cinema' in the consequence of its hundredth anniversary and the rapid proliferation of the digital at all stages of cinematic practice, from production to exhibition[67]. Put more simply, Ryszard W. Kluszczyński persuaded that "The so-called digital revolution is transforming nearly all areas of human activity"[68]. In a nutshell, the genres and various film circles promoted by BBS covered the entire spectrum of shorts, features,

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62 Ibidem.
63 Ibidem.
64 Miklos Erkhardt, Balázs Béla Studio,[in:] !Revolution?, Műcsarnok, Budapest 2008, p. 47
65 Ibidem.
66 Bruno Latour, Instituting Artworks, [in:] Residence 2003-2007, Éditions du Panama, Paris 2007, p. 13
67 Ji-Hoon Kim, The Post-Medium condition and the explosion of Cinema, „Screen", 50, nr. 1. Spring 2009, p. 114
68 Ryszard W. Kluszczyński, From Film to Interactive Art: Transformations in Media Arts, [in:] Media Art Histories, ed. Oliver Grau, The MIT Press, 2007, p. 209

documentaries, animations, experimental films, video, artistic documentations, etc. From the start, the young artists of BBS used the framework defined by politics to experiment with, and to reform the language of film. As the years went by, the Studio became the head of films aesthetically and politically more and more daring, thanks to their choice of the subject matter and experimentalism. Several directors of modern Hungarian cinema started their career in BBS, including among them István Szabó, Sándor Sára, Judit Elek, Gyula Gazdag, Zoltán Huszárik, János Rózsa, Elemér Ragályi, Béla Tarr, János Xantus, Ildikó Enyedi and Gábor Bódy. An intellectual openness made BBS developing, as the filmmakers kept the door open for creative minds from other arts and fields of knowledge, and visual artists, theatre professionals, writers, musicians and sociologists were welcomed to make their own films or make valuable contributions to those of others.

Constellation as a strategy of reconstruction

A final point must be mentioned. Considering the most impressive forms of reconstruction and strategies of the BBS heritage was the celebration of 50th anniversary celebration taking place in Műcsarnok in December 2009. Large-scale exhibition has been opened, accompanied by film screenings and other collateral events. According to Royaux pointed out that "hypothetical guiding thread of the exhibition as a medium it may be then possible […] to begin to draw up an inventory of the recurrent elements, the characteristic types, of a common form constantly transformed and reactualized by the artists"[69]. This transcultural insight allowed the exhibition to "show specific cases of the cultural climate of the Kádár era, primarily through selecting archive photographs, daily newspapers, essays, and in relation to the contexts of BBS, Hungarian Neo-avant-garde art and the history of exhibits at Műcsarnok / Kunsthalle Budapest"[70]. This exhibition, as it is underlined by the title, proposed a "constellation" out of the numerous possible approaches and reconstructions of the functioning of a unique Studio, which, until now, has only been displayed in parts[71]. In particular, the display evoked the past 50 years of BBS in a way that enabled younger generations to appreciate the previous era, the atmosphere in which these films were made, and to know who the emblematic figures of the Studio's history were. The exhibition presenting Béla Balázs Stúdió naturally offered a chronological approach. The layout of the exhibition was partly determined by a temporally based periodization. Putting into display the history of BBS highlighted certain events. It became a stimulus for the formulation the "constellation" of different installation spaces, the selection of films, film groups, supplementary information, work around such defining concepts as creativity, community, documentation, predilection, and censure. In other words, this transcultural optics permitted to present in a new light various projects from the last

69 Jean Christophe Royaux, Towards a Post-Cinematic Space-Time, [in:]Brillo Box Iluminated, ed. Sarra Arrhenius, Magdalena Malm, Christophe Ricupero, IASPIS, Stockholm 2003, p. 109
70 http://www.mucsarnok.hu/new_site/index.php?lang=en&t=515 (available: 20.12. 2014
71 Ibidem

decade (exhibitions, conferences, critical readers and monographs), exploring the interrelations between the social history and art of the 1960's, 1970's, and 1980's.

Conclusion

In summary, it has been suggested that an insight in the history of development of art cinematography yield the following conclusions. The BBS was a center of filmmaking unparalleled in this part of Europe including together 271 directors, 50 years, 511 films. Regardless the fact how various the reasons for the interest in the specificity of medium was and how different presented directions in Hungary were, the majority of above mentioned filmmakers and visual artists treated a medium as a kind of mirror, in which the Hungary could see itself in more detailed and more accurate way. At this point, offering a horizon of potentialities BBS attempted to meet the demands of time with its fascinating impetus and its gradual twilight, gaining its life post-mortem. It should have become clear that due to the fact that the variety of cultural production of art cinema was a central virtue in BBS, "Within more then 40 year of intense presence in the cultural scene and rich archives preserving at least one work by virtually all active Hungarian filmmakers"[72], writes Miklos Erkhardt. With respect to the crucial point of my argument - „BBS is the oldest and arguably the most peculiar artist run film studio in Central-Eastern Europe"[73].

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[72] Miklos Erkhardt, *Balázs Béla Studio*, [in:] !Revolution?, Műcsarnok, Budapest 2008, p. 25

[73] Ibidem

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Sei Keiko, *Solidity in Flux. Video Installation, Media Art. And Media Landscape in Eastern Europe during the*, [in:]"Transitland. Video art from Central and Eastern Europe 1989-2009", Ludwig Museum, Budapest 2009

Zilieta Dimova
Student, FON University, postgraduate
Marija Ivanovska
Student, FON University
Vlatko Dimitrioski
Student, FON University, postgraduate
Milena Dimitrioska
Student, FON University, postgraduate

Education – important part in the fight against the modern criminal

Abstract.

Technology and science are continuously improving and this improvement is also abused by the delinquents to realize their criminal purposes and to flow into the dark figure of crime. So, the fight against security risks and threats in a society is lead by the security services. Their main goal is to have a quick response and to find the reasons, to be able to prevent the negative consequences as result from the crime.

Education is very important in all walks of life and one of them is the fight against the criminal. Without soundly knowledge of criminology like a science and its three subsystems, we can't talk about fighting against some kind of crime, in particular the fight against the modern crime such as terrorism and organized crime. Today we are witness that safety like sphere includes many incompetent people who don't have a basic knowledge of the field of criminology. The authorities think for police officers only one year of training is sufficient to deal with security risks and threats, but is it true?

In this labor we will try to show how the education is very important factor in operations of the security services. Day by day, modern crime is more complicated. In that situation people who work in a security service must have criminal education in order to be one step ahead of delinquents and they always must be prepared to answer. Also in this labor we will present our explore for functionality of security system and the importance of the education in fight against modern crime.

Key words: education, criminal education, modern crime, modern society.

Education and modern society

Education is an important segment of any developed society. Through educational process individuals acquire knowledge, abilities and skills necessary for social development. Common educational process produces healthy societies, able to cope with the challenges of modern times. According to renowned sociologist Emil Dirken, education is coupling between the individual and society, whose function is to transmit the norms and values of society from generations to generation. He goes as far as saying that in order to survive, there must be a degree of homogeneity among people, which is acquired through education. Bekon, in the time of the Enlightenment, by his

phrase "knowledge is power, knowledge is strength" made it clear how important education is. If knowledge is power and strength, this means strong and powerful nation is one whose individuals themselves have accumulated adequate knowledge gained in the educational process. Education is not only monotonous learning, learning from a book, but education is learning every day, on the street, in the home, in the community, in the club in which they are being trained, through practical activities, through their own and others' mistakes, learning from experience and so on.

Modern society has brought with it the globalization process which penetrated into all walks of life ranging from the economy, politics, social life and culture. The world is connected, so we can no longer talk about local issues, but we are already talking about global issues. For everything that's new, nice or bad knows the whole world already and everyone's enjoying the goods of the novelties, or everyone's shocked by the catastrophes and unpleasant events. Because of the global connections there seem to be no borders, small businesses and etnicums, and as opposed to that, corporations and dominant cultures and languages are being promoted. They are just using the benefits of globalization, by acting organized in many countries, there are no physical barriers for them, use the newest modern technologies to achieve their goals, invest little, while the effects are terrifying, they are connecting with organized crime groups so that they would get to finances. The locations which include critical substructures and where most people get along, are very exposed to attacks. Such locations where human life is put in great danger as well as the value of the places are: financial institutions, transport industry, malls, restaurants, hotels and resorts, schools and army and safety forces.

Modern types of criminal

Modern society brings new safety threats, which are in accordance with the newest world trends, technological achievements and scientific development. New happenings have enforced extension of the safety concepts (L. Georgieva, 2009, pg. 24-26). It means that the theory of safety today, comprises other dimensions except traditional care for war sector which recently have been the center for safety problems. The newest events have extended the object of interest of safety with the political, economical, societal and ecological dimension.

Humanity today faces new forms of criminal behavior that make safety corps powerless when dealing with them. The globalization process made the events that have shaken the world and their consequences reflect fast everywhere, even a thousand kilometers further than the crisis fire. Physical barriers are no longer a threat for the criminals, and globalization is their associate. Maybe the threats by traditional wars have been forgotten, but now the unconventional trials to attack the enemy have emerged even faster, as well as to paralyze the corps for fast reaction and grow fear and panic. Classic and cyber terrorism, cyber criminal, organized crime, money laundering, the weapon for massive deconstruction, identity crises and economic falls, ecological crime are only a part of the new challenges of modern times.

Organized crime is a serious threat for the national safety and democratic constitution. It exceeds strong organization of the members in a group, trans-nationality, meaning transfer of the activities outside the national borders, achieving high acquisitions and other activities by which the acquired profit illegally is put in legal extent. According to professor Kambovski, organized crime is "doing retributive acts because of profit and (or) power, by using violence and using the special societal position by reducing risk through including in legal economical, political and other activities and in advance created system for protection". This definition is filled by adding a few elements in the second part, where despite use of violence are added use of other forces and pressure, using corruption, involvement in the little economical and political activities and influencing politics, business, the media and judging because of easier achievement of profit, power and protection from retributive victimization."

It is manifested through the following forms of modus operandi: crime of "the white _", economic corporations, organized crime of powerful people, organized narcotic-crime, organized crime about munition and weapon, jewelry, culturally historical goods, radioactive substances, counterfeiting money, illegal car commerce, organized prostitution and white people trafficking, about shaking downs, hazardous games, and similar. (Z. Ivanoski and M. Angeleski, 2005, 69-70).

Terrorism is knowingly, politically motivated violence by sub-national groups and secret agents, towards civil aims, with the goal of influencing the public and the authorities (A. Donchev, 2007, pg. 100). New terroristic organizations are acting without the need of a state which will protect them, be their warehouse or source for finances. They only use the benefits of globalization, so they performed organized on the territory of many countries that means there aren't barrier obstacles for them, using the latest technologies and advancements to achieve their goals, many invest, but the effects are tremendous, linked to organized criminal groups to come to finance. Locations that include critical infrastructures and where most people gathering, are vulnerable to attacks. Such locations where an attack could be brought on danger the people's life there and the value of objects are: financial institutions, the distributive industry, shopping malls, restaurants, hotels and resorts, schools, military and security forces. Attacks on schools are especially characteristic and they attract a lot of attention, where especially on Islamic fundamentalists children are the target. Such events carry disgust and crude criticism directed at the offender, but unfortunately examples of such attacks are well known to the world. In the last years of all events that broads across the world, the most important are: the September 11 attacks, Tokyo subway, Nord - Ost theatre, Beslan school attack…

A weapon of mass destruction, which features with easy and cheap availability and great potential is a tool that is well studied by terrorist. So the terrorism acquires new dimensions, a lot of direct victims and more indirect victims, into who planted fear and panic in the repetition of such activities to the same place or somewhere else. They often reach for microorganism and the toxins as a means to carry out a terroristic act, but also abused the technology, so despite the examples in subways where they use

sarin, the world also knows about hijacking of planes to achieve the terroristic goals. The same goal, today the terrorists achieved in another way. In the name of religion and ideology, a lot of innocent victims, become suicide bombers, that beside themselves they directly bring to death a lot of innocent victims. Actually that use of innocent victims is the different between the actions of the religious sects in the past and today. Although the world knows about the sermons of the new religion a lot of time, today they are a security risk to the new time because otherwise to the ethical and religious teachings, people become a tool to carry out the criminal activities. The terrorists another way realize their ideas through the misuse of communication systems, so computers and computer networks are subject to attack or means to carry out the activities.

It is undeniable that the progress of computers and communication systems, facilitate the way of communication and transmission of data and information of vase distances in a short time, but at the same time there is the danger of their interception and their abuse, alteration and copying from unauthorized users, taking the information from the owner to those that had been intended. Not only the terrorist use the advantages of these opportunity, but there are also many hackers that attack the Government systems, systems, organizations, the companies… located in third countries, which intend is destroying the database or network, modify the data information, sending threatening messages, blocking the systems, theft the information etc.

The cyber crime grown quickly into the one of the major threats, to the national and international safety. The security environment that is create by the new types of threats and risks, concerning the new types of modern crime, requires a serious approach to its resolution, that on global plan will involve the international community and on global level to find solutions to deal with it. But certainly the successful handling incurred situation will require staff to have a good theoretical base and opportunities for practical implementation of the theoretical knowledge.

Criminal education

The main goal of the criminal operation is finding the truth. The criminalists are looking for the truth in their activities. To get to the truth about the crime, to discover, clarify, proof and prevent, requires police personnel with appropriate criminal knowledge gained in relevant institutions of higher education, and passed by the high-crime expert staff. To deal with the more rigid forms of crime requires continuous upgrading and improving the once acquired knowledge.

The idea of university forensic education attributed to the founder, or as it is known as a father of forensic science. Hans Gross at the beginning of the 20th century believed that the forensic science has the right to be studied on university and it should be abandoned the practice, only lawyers with a second quality to work like forensic. (M. Angeleski, 2007).

In regard to the subjects that are studied, central place takes the criminalistic trichotomy: criminalistic tactics, criminalistic technique and methodology. These three

units greatly contribute for knowledge about tactical ways and technical resources for dealing with specific groups of crime. The criminalistic tactic presents the ways, how to be treated in pre – trial and in the investigation, also taking operational and procedural actions. The tactic 1 process operational activities such as: questioning, checking and setting alibi, raid, ambush, secret observation, trap, arrest, using a police dog, using the polygraph, procuring a place of criminal event, examination of vehicles, passengers and luggage. The tactic of implement procedural actions is covered in Tactic 2, which includes the following actions: identification, temporary confiscation of objects and providing temporary objects and property expertise, insight, criminal and forensic reconstruction experiment etc. The methodology provides an appropriate theoretical knowledge for specific groups crimes, concerning the way to find out, clarifying and proving the crime types (general, property, organized crime, economic, environmental…)

The security items give full image for security such as national and international level. It includes risks and threats against the good of the individual and the state, give recommendation dealing with it, it shows the relation between the states and the international instruments dealing with security challenges, it shows analytics tools for timely predictions to the future potential destructive forms etc.

Dealing and preventing with the criminal requires knowing the legal issues. So, subjects like criminal Law and criminal procedural Law, are integral part of the criminalistics study. The well knowledge of legal entity means that the police officer while doing his duty will not have any problems to recognize a crime or a criminal behavior.

Integral part of criminal behavior are martial arts, they can be very useful when it comes to self-defense, because during the work it's likely the police officers to encounter different characters, part of them are impulsive and intrusive in a pinch endangering of his life or the life of another. So dealing with it causes a lot of difficulties.

Practical training and training for using weapons along with the theory make the whole part of criminalistics education. And providing practical training, whose training will help the police officers to meet closely with the challenges on field, will mean easily learning the theoretical knowledge.

Organization on criminal education

Organized action for dealing with all forms of crime requires a scientific approach in order to progress to the consolidated criminal practice. Necessary is the need of the police and security services of appropriate criminal education, a firmly educational system that produces professional staff able to deal with all the challenges of modern life and to respond to citizens' demands. Maintaining the security, enforcement and rule of law in accordance with national legislation can only provide professional security and defense services, and actually this is the goal of the reforms in the security sector (M. Gjurovski, 2011).

Manner of organizing a criminal education or functioning of departments or police academies is primarily depending on the current strategy of the State concerned. The world knows seniors police schools, Forensics schools and institutes, Faculty of police, Police-security studies, Faculty of Forensic Sciences, Faculty of Security, Police Academy (M. Angeleski, 2007). Although there is a wide range of names of educational institutions in countries around the world, what common to them all is that through the criminal theory is an integral part of their study programs produce staff who will be able to deal with all the challenges that brings his profession at the same time to respect the rules of ethics and professional standards, to inject himself into what matters knowing the dangers and challenges posed by fighting crime. Study programs whose will be an integral part of criminalities programs must not suffer experiments. The study of systematic (tactic, technique and methodology) of criminal science among other subjects does not relate to preparation for uniformed police personnel, but it is critical in producing and criminal investigators, public prosecutors, judges, lawyers.

In our country criminal education is accomplished through three cycles of study, namely: the first cycle or graduate, second cycle or postgraduate and third cycle – doctoral studies. Graduates are organized at the Faculty of Security "Ss. Cyril and Methodius" for a period of four years of study, on private university FON, European University Republic of Macedonia and MIT – Faculty of Detectives and Security, Faculty of Detectives and Criminology and Faculty of Security, Criminology and Financial control, respectively for a period of three academic years as well as studies in Criminology at the Faculty of Low at the University of South Eastern Europe for a period of three years. Second cycle takes place at the Faculty of Security, FON, EURM and MIT, while doctoral studies are organized at the Faculty of Security.

As for the curriculum of the educational institutions, we can conclude that they comply with the security situation, and subjects, whose object of study is how to deal with terrorism, organized crime, computer, economic, environmental crime, etc., are an integral part of criminal education. At the Faculty of Security, Faculty of Detectives and Security and Faculty of Detectives and Criminalistics at large is scheduled to be taught criminalistics, and its three systems: tactics, techniques and methodology. Criminalistics is studying at the Law Faculty of the study program in Criminalistics, except that the tactics and techniques are taught together as one subject, which is not the case in the aforementioned universities. Criminalistics as a whole is planned to be studied at the Institute for security, defense and peace of Philosophy at the University "Ss. Cyril and Methodius ", the sub-program for security. The teaching of this institute is realized through four academic years. In the first two years of study through the 20 subjects studied security, peace and defense in general, and in the last two years, students choose one of the three sub-programs. For us the security interest is a sub-program, because the two remaining years through 20 subjects provided is studying the criminalistic science as a whole with that remark unless Introduction to Criminalistics as a compulsory subject, the criminalistic tactics, techniques and methodology are elective subjects. The Faculties Security, Faculty for Detectives and Security and Faculty for Detectives and

Criminlistics students as subjects learn martial arts or special physical education, which is not the case for the Criminalistics and Security Studies at SEE University or the Faculty of Security, Criminology and financial control at MIT. Throughout the four years of study at the Faculty of Security are taught a total of 59 subjects including practical work in every odd semester and graduation paper on the last eighth semester. Faculty for Detectives and Security provides 31 subject studies including two practical training and preparation of the Bachelor Thesis through six semesters, with items such as an introduction to criminalistics, criminalistics tactic 1, criminalistics tactic 2, criminalistics technique and criminalistics methodology are taught as obligatory subjects. Accredited program at the Faculty of Detectives and Criminalistics study provides a total of 32 subjects across the four-year study, plus practical classes in the second semester. Characteristic of this program is that subjects like criminalistics technique and methodology, so criminal procedure law are among the optional subjects. With the three-year study program accredited in 2008, the number of subjects who provided is 30, including the preparation of the Bachelor Thesis. Characteristic of studies of both private universities is that students acquire knowledge of private security, tactics and techniques for securing people and property, and despite criminalistics and legal subjects and physical, security subjects in place just take subjects such as private safety and security of people and property. Criminalistics and Security Studies at the Faculty of SEE University published curriculum is planned to be implemented over 32 subjects, primarily legal subjects, and then criminalistics.

Conclusion

The criminal behavior like the other human behaviors is related to normal, expected trends and forms. Even the most serious violent criminal is quite frequently characterized, categorized, expected, predicted. After all if the criminal wasn't predictive nowadays, the work of the security services would not be able to brace the criminal profiling. Regardless of the education or the training everyone has their own opinion about the criminal and the criminals. But, dealing with new visible altered threats in the security environment requires the role of the actors who will skillfully bring their knowledge and skills. The professionals and the most qualified police officers are to the head of the organized action to fight against the criminal. The criminals are always one or two steps ahead of the criminalists. So, to catch the criminals, you should do some effort. The power of knowledge and accumulated knowledge along with the lessons learned from practice are powerful tool to fight against the criminal. When in question is the modern criminal which characteristics are transnational or doing some actions from one to one another physical distance place, actions without too much effort and achieved great results, dealing with it brings a lot of difficulties. Dealing with modern forms of criminal behavior is possible only with well organized educational criminalistics system attached in the university educations whose work is based on the study program which can prepare the person deal with the criminal

behavior at any time in the modern world. The successfully dealing with it requires a well trained staff to use the newest technology for the needs of the criminalistics.

From the above we can take a conclusion how important is if we want the crime to be solved, we need the qualified people to do the work at its best. The qualified people must have high education, university degree and practical work. The actual politics in our country does not take the people with university degree with skills to do the work, but instead gives the job to people who have one year course of police officer whose work will be dealing with modern crime.

Problems occur repeatedly, the security condition is not stable with the new forms of the criminal. They cause mistrust in the institutions and bring in question the function of the security services. In order to overcome these opinions, the security services need to dispose with staff who have high education whose job will be done with professional and ethical manners. And finally to summarize, the problems are here, they're happening, and dealing with them depends from the staff the security services dispose, which can help dealing in time with the further criminal behaviors, or minimize the consequences from incurred risks and threats.

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Agasalim Azizov, Ph.D.
Azerbaijan University of Architecture and Construction Department of "Bases of Architecture"

Architecture of recreation and tourism environment

One of the main development problems of recreation and tourism environment is functionally formulated territorial and architectural planning structure of the space. General picture of the recreation organization is that building types, their structural and architectural art feature is not sufficiently clear. Lack of clear future prospects in this area of life makes it difficult.

Native theorists of architecture have made notable successes in the field of dwellings forecast and city as a whole, but problem of recreation in a big city as a social phenomenon is not fully illuminate yet. Vacation mainly seen as a problem of suburban recreation, often differentiated into narrow typological task of creating a single least-developed type of complex (boarding house, motel) or as its independent aspect (tourism, sport, prevention and ex.)

Such problems as country house construction, some aspects of the formation of departmental recreation facilities, also principles of organization spatial leisure environment in the city or the type of facilities for the physical element recreation framework of a unified system of rest have not yet received a final decision.

Relaxation and leisure of townsman in the system; city -non-urban recreation system satisfying the needs not only of its population, but also of people from other places still not regarded as an independent task. More promising and progressive is complex solution – integration of human recreation.

Urgent problem of recreation have not long be solved, or in reducing the gap between needs and possibilities of their satisfaction will always appear new demands of human applicable to other types of recreation and so on indefinitely. Needs will always exceed real possibilities of their satisfaction.

As existing ideas about the spatial environment for relaxation will undergo changes, it is necessary to identify the main directions of "bundle of ideas" about the nature of the recreational environment. Of which as the distance from 2000 will go to infinity and becomes compared to modern concepts, more and more fantastic.

Free time is the category that will become more significant in the future. What place will it occupy in human and society life in the future? How the architecture will form this side of human life?

Recreation – (recreatio - restoration, recreate) human activity, aimed at restoring their physical and mental strength, personality development, not connected with the performance of job duties and satisfaction of mandatory everyday needs. Recreation means relaxation, tourism, entertainment and amateur sports (partially resort treatment) in the sphere of architectural designing.

Yu. Khromov defines recreation as all types of human leisure in a closed room and at open space in the natural or urban environment. Recreational activity is a human activity during the leisure-time.

V Stauskae and Yu. Khromov are identifying the concept of recreation with the concept of leisure, although the latter is less capacious.

It is better to begin analyzing of relaxation processes with the biggest phenomenon that uniting multiple processes. It is "Досуг", designated by the term "liosir" – in French, "leisure" – in USA, "recreation" – in England.

Famous French sociologist Dz. Dumazadye defines general concept of leisure as follows: "It is aggregate of occupation, which the individual can be transmitted willingly to rest, for entertainment, for development of their knowledge, also voluntary participation in society life and free time from profession, family and public responsibilities".

Existence of big cities is not only a characteristic feature of urbanization, but also indication of the country's industrialization scale.

Urbanization and technological revolution are two inextricably interconnected the process. One of the urbanization features is development of big cities, concentration of industrialization, housing and services in it. It is a global and irreversible process. Comparative data on urban population is an evidence about growth intense of cities.
In 1800 big cities population were only accounted 50 that amounts to 2 % of the world population. After hundred and fifty years, urban population had reached 30%. Expected that by 2020 at least 75% of the total population of globe will live in cities, which will make 7 billion of residents.

Recreation at the countryside, urban leisure, tourism have emerged as a universal need.

There were appeared separate buildings, ensembles, cities and districts for relaxation, established recreational architecture guided by a certain channel of state. At the same time has appeared commodities mostly spontaneous transformed into a lightly managed phenomenon as a second housing and rent from the local population. Reorganization of formulated recreation system, activities on each areas of emerging problem have become necessary.

The Earth has entered the era of recreation civilization. Emerged a century ago, in 1960-s, recreation finally became a massive phenomenon. People have told about it. Human have invaded into the sphere of nature, learn natural areas, forests, waters, destroying the unique landscapes. Human became travel more actively, disport himself, to go in for amateur occupations, in short -to have a rest. Masses of tourists like a stream battled through dam have spread over the territories, which were not prepared for their reception. Where specialists had not even been yet, moreover to provide all necessary things for them.

In solving of set tasks architect is occupying not only the role of scientist, artist or technical specialist, but also the role of active participant of social, economic and cultural policy of society. Recreation problem cannot be fully resolved via one science

individually, becoming an interdisciplinary problem, in solution of which the architect is occupying one of the leading positions.

Key words: Recreation, architecture, relaxation and tourism spheres, countryside environment of recreation, urbanization.

Theses

One of the main development problems of recreation and tourism environment is functionally formulated territorial and architectural planning structure of the space.

Relaxation and leisure of townsman in the system; city -non-urban recreation system satisfying the needs not only of its population, but also of people from other places still not regarded as an independent task. More promising and progressive is complex solution – integration of human recreation.

In solving of set tasks architect is occupying not only the role of scientist, artist or technical specialist, but also the role of active participant of social, economic and cultural policy of society. Recreation problem cannot be fully resolved via one science individually, becoming an interdisciplinary problem, in solution of which the architect is occupying one of the leading positions.

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Amelia Tomašević, Ph.D.
Vern University of Applied Sciences, Zagreb, Croatia

Zagreb Time Machine
Culture and history in popular manner for tourists

Croatia is a tourist country which has been positioned as one of the important Mediterranean destinations. It is largely known as the holiday destination with beautiful nature, beaches and islands, outstanding gastronomy and culture. Zagreb is the capital of Croatia, the administrative, business, political, cultural, university and gastronomic centre. However the tourist potentials have not been valorised in an appropriate manner for a long time and the local media and citizens did not see Zagreb as tourist destination. In order to change that, the Zagreb Tourist Board decided to organize events which would be attractive both for local population and tourist and would be based on the history and culture. The aim of those attractions was to present to foreign visitors the historical characters that marked the past of the city, the urban and rural images of Zagreb how once it was – with authentic peasants in national costumes, horse carriages, street organ, and antique market. The project with few events started in 2000, due to various reasons it almost ended in 2005, mostly because of lack of motivation among responsible persons. In 2008 it was given the name "Zagreb Time Machine", several new programs have been added and it was decided that it had to grow into a major tourist attraction. Additional financing was planned and today Zagreb Time Machine includes more than 14 programs, based mostly on presentation of Zagreb culture and history.

The analysis proved that the initial goal has been fully reached and that Zagreb has become actually an open theatre or living museum which enables interaction with spectators.

Key words: Zagreb Time Machine, culture, history, tourists

Introduction

Croatia has been known as the holiday destination with beautiful nature, beaches and islands, outstanding gastronomy and culture. Dubrovnik is the best known city and very often the only city that foreigners have heard about in Croatia. The slogans determined by The Croatian National Tourist Board ("A small country for a big holiday", "Mediterranean as it once was") are holiday and seaside oriented. Only few weeks ago the new slogan was presented which could refer to the entire county, "Croatia, full of life", but it was not very welcomed by the Croatian public and media, who consider it old fashioned and already in use for different products. The continental part of the country have been only sporadically mentioned in the national tourist promotion, and it is only to be seen if major emphasis would be given to the continental tourism.

Tourism in Zagreb

Zagreb is the capital of Croatia, the administrative, business, political, cultural, university and gastronomic centre of the country. It is a Central European city (with Austro-Hungarian influence since it was the third centre of the Austro-Hungarian Empire) with the strong Mediterranean flavour due to the mentality and mixed cultures. It offers relaxing atmosphere, friendly and warm environment.

In the past years a constant increase of arrivals and nights has been registered. As per statistics of the Zagreb Tourist Board (2014) the visitors of South Korea were on the first place in number of arrivals (68.555) followed by Germans (52.057), Italians (45.439), North Americans (43.891) and Japanese visitors (33.597). Germans were on the first place in nights (90.447), Americans (89.443), Italians (86.281), Koreans (78.819) and British (64.712).

Table 1. Statistics of visitors arrivals and nights

	2008	2009	2010	2011	2012	2013	2014
Arrivals	638.151	577.135	602.248	664.284	700.534	808.208	910.720
Nights	1,137.353	1,013.631	1,041.841	1,144.483	1,242.540	1,392.772	1,573.432

Source: Statistics – Arrivals and Nights (2008-14), Zagreb Tourist Board, Zagreb

However the tourist potentials have not been valorised in an appropriate manner. The perception of the local media and citizens about Zagreb as tourist destination was almost non existing. Only recently after many years of efforts the general idea about tourist aspect of the capital started to give results.

The Zagreb Tourist Board financed the Tomas survey done by the Institute for Tourism for several years. The results of the survey showed the level of satisfaction of visitors, the weaknesses and strengths of the Zagreb tourist offer. The Zagreb Tourist Board was particularly interested in learning about the activities of tourists in Zagreb, because based on those information new added values could have been created. Analysing thoroughly the results of the survey and the existing tourist offer of the capital, Zagreb Tourist Board initiated and created for tourists and citizens a new interactive presentation of history, culture and customs on Saturdays and Sundays from April to the end of September. It was named "Zagreb Time Machine". The project has been fully financed by the Zagreb Tourist Board. The Tomas survey (2012) determined also the most interesting places in Zagreb for tourists, which helped to decide where the new attractions should be located.

Table 2. Tomas survey – Activities in Zagreb

results	trends
Most visited locations Ban Jelačić square, Cathedral, open market, Upper Town, Centre Jarun, Maksimir, botanical garden Most active – tourists from Japan, Spain, USA	Visits to surrounding area drops Not interested in museums Shopping centres

It was decided that the Zagreb Time Machine should be a project consisting of several street programs, free of charge, which would present the urban and rural past of Zagreb in a new way. It was designed for both tourists and citizens, with the purpose to enhance the awareness about tourist values of Zagreb among local residents.

The project

The Zrinjevac park is centrally located and very close to the main city square. At the beginning of the past century it used to be the favourite place of citizens where they liked to spend their free time. The Music pavilion of the Zrinjevac park was donated to Zagreb in 1891 by the citizen and estate owner Eduard Priester. For almost a century the people of Zagreb have enjoyed listening to the music which was regularly performed on Saturdays but then in the former Yugoslavia the tradition was interrupted for many years.

Herein is the chronology which shows how the project initially called "Promenade Concerts" grew into the "Zagreb Time Machine", following the opinion and feed back from the visitors.

2000

The Zagreb Tourist Board started the project "Promenade concerts" on 27 May 2000 with very modest concept: it included only the music program, only one bench with tourist information and souvenirs and one peasant who was selling flowers. The promenades took place from May till the end of September on Saturdays from 11 am-1 pm. Various ensembles played classical, pop and folklore music. The main goal was to revive the urban atmosphere of old Zagreb and to give life to the park.

2003

In 2003 the organization was entrusted to "Kings of Street", a famous street singers, very popular in Croatia who successfully organize several other street festivals. They represented Croatia at the Eurosong 2008 contest, and they regularly open and close the Promenade concerts.

Additional programs were added:

- Sales of antiques, books, souvenirs, painting exhibition
- Quick photo - a photographer was making photos on the spot in an old fashion style, in costumes from the beginning of the century (those who wanted to take photo could chose from several costumes)
- Children workshops and play area – children could draw under the guidance of an educator
- The presenter and staff at the tourist information bench were dressed in costumes from the beginning of the century.

2005

In 2004 the chairs were bought in order to make more comfortable attending the concert. The number of chairs at the beginning was small, and with years it was increased to 120 today.

The horse carriage was introduced – people could ride in a coach, at the opening and closing promenade concert (free of charge).

2006

A   prize competition for best costume from 19th or 20th century was introduced for all visitors of the promenade concerts.

At the end of the series of concerts the person who was dressed in the most imaginative costume was awarded with a free week-end in Opatija.

That award turned to be a great motivator for people to come dressed in costumes from the beginning of the century. Some of them designed and made costumes specifically to take part in the contest.

A new program was also initiated under the title "Folklore Performances on Saturday": the authentic folklore groups from the surroundings of Zagreb come to the centre of the city, walk through streets where usually tourists go, and sing songs of the old days. Those peasants in beautiful original costumes offer to tourists homemade sweets or apples and other fruits from their gardens.

2007

A new prize competition was introduced: Best dancers. At the end of the series of concerts the best dancers were awarded with a week-end in Opatija, and it motivated people to dance at the music in front of the Music Pavilion. Today it is a large dancing hall on the open air.

A new program was added under the title "Upper Town Musical Panorama". Street musicians ("Zagrebački cinkuši" and Potepuhi quarter") play and sing ballads and love songs in the streets of the Upper Town, near the historical Lotrščak tower. The Upper Town is the historical part of Zagreb, with numerous important buildings of historical and tourist interest, obligatory place to visit for all tourists. It is also the location of the Croatian parliament and government offices. Since 2007 the World Tourism Day is celebrated at the Music Pavilion.

2008

Another program was introduced: "Upper Town in the Past" – characters from legends or heroes from chronicles of old Zagreb – postman, city guard, newsboy, street organ, lamplighter, Manda (a character from the legend of Zagreb about the origins of the name Zagreb), Marija Jurić Zagorka (the first Croatian lady journalists) – they walk around the centre, meet tourists and tell them in several languages the stories from the history of Zagreb. The lamplighter lights the gas street lights in the Upper Town. An agency was hired to choose and train young people to act as those characters. The Zagreb City Museum was engaged to give the design of the costumes and description of each. The Zagreb City Museum has an inspiring event "Living Pictures in Zagreb City Museum" which introduced a museologic interpretation and presentation by the living history method.

A character Ivana Brlić Mažuranić, named after the famous Croatian writer for children, was introduced to entertain children during the promenade concerts.
Because of great interest, horse carriages were introduced to ride every Saturday and not only for the opening or closing concert.

All of those programs (Promenade Concerts, Upper Town in the Past, Upper Town Musical Panorama and Folklore Performances on Saturday) got one name: "Zagreb Time Machine."

2009

Another historical character was added – viceroy Jelačić who tells the story about the history and the name of Zagreb together with young girl Manda.

A group of Zagreb medieval Knights of the Silver Dragon perform fights and romantic story from the history in the Upper Town.

2010

"Changing of the Guard of Honour of the Cravat Regiment" (Croatia is a homeland of necktie – cravat) was introduce. The program of changing the guard lasts about one hour and it begins in front of the Cathedral, then then regiment marches to the main square and ends the ceremony in front of the St.Mark's church in the Upper Town. It consists of 12 soldiers and three horses.

2011

Since the Dolac, open market, with benches on which peasants sell their fresh products, is considered the major tourist attraction, it was decided to organize one bench where peasants in national costumes would sell organic products from their farms, and occasionally folklore groups would sing old songs from villages around Zagreb. Another location was given to a new Promenade concerts in the Maksimir park.

2012

Dancing evenings are organized at the Zrinjevac park on Fridays evening in summer. A large number of tourists and citizens come to dance until midnight.
A pony horse for children was introduced during the Promenade concerts.

2013

New characters have been added to the program Upper Town in the past - Marija Jurić Zagorka (the first Croatian lady journalists), Anton Gustav Matoš, a poet and writer, Sidonija Rubido Erdödy, the first opera singer, Vatroslav Lisinski, opera composer, Roža Aranjoš, first brothel owner, Ljudevit Gaj, politician and writer, leader of pan-slavist Illyrian movement, Dora and Pavle, Zagreb's Romeo and Juliet, Miškec – street vendor of white sand. The actors are actually students from the Academy in Zagreb and they are specially trained to present their characters. Today 20 different characters participate in this program.

2014

Zagreb Time Machine consists of 14 different programs. The costumes are the property of the Zagreb Tourist Board and are kept on the entire floor of the office building. More than 120 persons, 20 folklore groups and 75 bands participated in the Zagreb Time Machine in 2014.

A brochure with the full program and routes is published every two months and distributed at all hotels, hostels, travel agencies and tourist information centres in Zagreb. Numerous billboards are also placed in the town and along the main roads of the country and there is a special web site for "Zagreb Time Machine".
The attendance has been measured regularly since the first year of promenade concerts. At the beginning 500-800 citizens attended the event, but in the last two years the number rose to 1500 persons per concert. At least 150 seated visitors are registered every Saturday. It is the result of enriched program, with better financial support and continuous publicity.

Zagreb Time Machine won the first prize for the best tourism offer of the continental Croatia in 2010, assigned by The Croatian National Tourist Board.

Conclusion

One of the roles of Zagreb Tourist Board, as the strictly non profit organisation is to create non commercial attractions. The results of the Tomas research (2012) proved that the average tourist in Zagreb is not interested much in visiting museums, but prefers to visit the most important locations. In order to offer the experience of living museum, the Zagreb Tourist Board planned and organized a series of events which have in common the atmosphere of old Zagreb from the beginning of century. A part of events is interactive and requires the active participation of visitors. Since everything (except the Promenade concerts in Maksimir park) is located in the centre within the

walking distance, it is easy to walk from one attraction to another and enjoy various programmes almost all day.

The analysis proved that the goal has been fully reached and that Zagreb has become actually an open theatre which enables interaction with spectators, who can even dance at the sounds of music in the Music Pavilion and win awards.

The feedback has been very positive, both from tourists and citizens. The history and culture are presented in an unusual and unforgettable interactive way. Hotels and agencies use the programs to increase the value of their own product and many citizens became regular visitors.

However the Zagreb Time Machine should continue to be strongly promoted and new attractions should be added every year in order to make vivid and interesting the project.

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Dejan Metodijeski, Ph.D., University of "Goce Delcev", Krste Misirkov, Shtip
Nako Taskov, Ph.D., University of "Goce Delcev", Krste Misirkov, Shtip
Nikola Dimitrov, Ph.D., University of "Goce Delcev", Krste Misirkov, Shtip

Comparative Analysis of the Hostel Sector in Macedonia and Bulgaria

Abstract

This article aims to present a comparative analysis of the hostel sector in Macedonia and Bulgaria. For the purposes of the present study an exploratory (qualitative) research was made to analyze the current condition of the hostel sector in both countries. Secondary data sources were used, by consulting the relevant literature from the hostel sector and Internet. Furthermore, several informal interviews with hostel owners in Skopje and Sofia were conducted to obtain first-hand information related to different aspects of the operation and the development of the hostels. Moreover, a comparative analysis of the tourism sector and the hostel tourism is graphically presented in a table.

The research is divided to several parts that cover definition of the hostel sector; its historical development; the trends in the hostel business; the profile of the tourists that chose hostels for accommodation; and recommendations for the development of the sector in Bulgaria and Macedonia.

Key words: tourism, hostel, Macedonia, Bulgaria

Definition and historical development of hostels

The hostel can be defined as a facility that provides clean, neat, affordable accommodation for young people who travel in their own country or abroad, individually or in groups, for educational purposes or vacation (Bhatia, 2002). These are places where young people from a different social status and nationality meet, places for recreation and friendship. In the hostel, guests often pay for a single bed rather than a room, share a common bathroom, living room and kitchen. It is intended for particular segments of the tourism market, such as young people (Medlik, 2003). Hostels can offer additional services such as food, information, etc. They are mainly located in city centers or near train stations and public transport facilities (Heyns et.al, 2000).

The hostel industry, as we know it today, began to develop in 1907, when Richard Schirrmann, a teacher from the small town of Altena in Germany, decided to adapt one of the empty classrooms for an accommodation and overnight stay for students. This idea was not entirely unique, as inns and taverns in Austria already offered accommodation at reduced prices for students since 1885. But Schirrmann had even bigger plans; he managed to develop a movement (Karr, 2014). His idea was to attract students from industrial towns to rural areas. Schirrmann was deeply convinced that walking and cycling in the fresh air is of great importance for the development of youth and their learning. But these trips would not be possible without a place in which

one can reside. His logic was simple because rural schools were empty on weekends and holidays, he decided to use them as accommodation facilities. For this purpose he chose a school where ground rules for accommodation were set. Students were responsible for displacing the benches and chairs in classrooms and setting up straw mats on the floor, and again early in the morning would return them to the previous position. Male and female students were located in separate rooms but were treated equally. The experiment was successful and Altena became a haven for students' excursions in rural areas, but the accommodation in other places became a problem. Therefore, Schirrmann in 1909 decided it was time to expand his movement outside of Altena. His goal was to create and establish a network of hostels that are not too distant from each other.

After the First World War his movement really began to expand. By 1928 there were already more than 2,000 hostels worldwide. International Hostel Federation (now Hostelling International) was founded in Amsterdam in 1932, by representatives of several countries like Switzerland, Czechoslovakia, Germany, Poland, Netherlands, Norway, Denmark, England, Ireland, France and Belgium. In the period after the Second World War the number of hostels have increased constantly, and today there are over 90 Hostel associations with more than 4,500 hostels in over 80 countries worldwide (Staerman, 2010).

Trends in the hostel sector

There are several trends in the modern hostel work and we will focus on the information systems for reservation, hostel chains and their management, increase in the level of service quality and development of hostel product. Currently there are few effective information systems that specialize in the hostel offer worldwide. These systems provide reviewing, booking and renting overnight stays and additional services in hostels. Of course, these systems work for a particular commission, and most known are to be hostels.com, hostelworld.com, hostelbookers.com and hostelz.com. The success of the operation and the free movement of capital and investment lead to the opening of hostel chains, the biggest of which are presented in Table 1. The ranking is done according to the number of beds in hostels as accommodation in hostels mostly is in rooms with 4, 6, 8 or more beds. The increase in the minimum servicing standards (welcoming, comfort, cleanliness, security and privacy) aimed at young tourists led to trend in hostel opening towards new markets such as family and business travelers. Hostel product offered on the market contains the following elements:

- Collective and animation rooms in a hostel offer a relaxed atmosphere that allows guests (individual or group) to meet and socialize. Organized events, bars and use of social networks and technologies create new types of social interaction;
- Private rooms with toilet and bathroom, separate rooms for women and high quality facilities, rooms, interior and equipment;
- Attractive prices and
- Location in city centers, close to public transport and city attractions.

Table 1. Hostel chains in Europe

No.	Hostel chain	Number of hostels	Total Number of beds
1.	A&O	22	14000
2.	Meininger	17	7000
3.	Generator	11	5000
4.	St Christopher's Inns	17	2000
5.	Wombats	6	1900
6.	Equity Point	9	1800
7.	Plus Hostels	3	1100
8.	Hip Hop Hostels, Paris	12	1000
9.	Euro Hostels, UK	3	900

Source: HVS (2013). The sharing market commercial hostels in Europe.

Profile of tourists staying in hostels

Latest research (HVS, 2013) provide the following information about the profile of tourists staying in hostels: 5% of the guests are business tourists, 12% are couples, 18% are family guests, 20% are individual guests and 45% are groups of young tourists. These groups of young tourists are called backpackers.

Although the meaning of the term backpacker is widespread and well known, there is still no single definition that is accepted by the academic staff and the hospitality industry (Hampton, 2013). Approaches in research related to backpacking tourism can be divided into two basic types: Anthropological and market-oriented (Hannam & Ataljevic, 2008).

Backpacking or backpacker tourists is a form of low budget, individual international travel. It involves use of a backpack or other type of baggage that is easy to carry on long distances and for long periods, use of public transportation, accommodation facilities that are relatively cheap (as hostels are), longer average length of stay compared to other types of tourism (up to 60 days), visit to several countries during travel, interest in learning about the local people and its culture, visit to attractive places in the destination point and a number of activities. These tourists inform themselves intensively (mostly from the Internet and handbooks) before planning and undertaking travel. It is most often associated with young people who have fewer responsibilities and more free time to travel. Also, they have fewer resources to spend on accommodation of higher category and vehicles. Very important to backpacking tourists is the sense of authenticity. This kind of tourism tends more towards educational motives for travel rather than leisure or recreation. Backpackers want to feel the real atmosphere that exists in the destination and therefore they don't participate in the package arrangements intended for mass tourism. This segment of tourists is very important for international tourism and in recent decades it is constantly growing. Studies on backpacking tourists show that although relatively young, these tourists have made an average of six inter-continental travels. Most of the tourists visit Europe, over

50%, followed by North America and other continents (Richards & Wilson, 2004). A survey on backpackers in Europe showed that the majority of the survey participants (52%), travel more than four times a year (Majstorović et. al, 2013). On the other hand, hostels aimed for backpackers represent a rapidly growing segment of the tourism industry with an evident growth in the recent decades (Berger & Paris, 2013).

Table 2. The proportion of backpackers from the total number of tourists for the selected destinations

No.	Destination	Proportion of backpackers from the total number of tourists
1.	Australia	49.5
2.	Canada	26.7
3.	France	35.4
4.	India	66.7
5.	New Zealand	65.0
6.	Thailnad	75.4
7.	Turkey	40.7
8.	Great Britain	30.8
9.	USA	22.8
10.	Vietnam	87.5

Source: Richards, G., Wilson, J. (2004). The Global Nomad: Backpacker Travel in Theory and Practice. Channel View Publications.

Considering the table, we can draw the conclusion that backpackers represent a great percentage of the total number of tourists. This percentage is highest in Vietnam 87.5 %, Thailand 75.4 % and India 66.7 %.

One of the key moments in the development of backpacker tourism in recent years has been the introduction of the term "flashpacker". The so-called flashpacker is a new kind of modern travel and reflects demographic changes in western societies such as marrying later, having children later, the development of new technologies, increased revenue and free time for leisure and more. Flashpacker can be defined as twenty or thirty-something-year old backpacker traveling with expensive backpack, accommodating in different types of facilities depending on their location, having higher income available, carrying a laptop and a mobile phone and identifying with the mainstream backpacker culture (Hannam & Diekmann, 2010).

Comparative analysis of the hostel sector in Macedonia and Bulgaria

For the comparative analysis we use certain criteria and parameters. In our case, as the parameters of the research we have used territory, population, the number of foreign tourists in both countries, properties in the UNESCO World heritage list and the number of hostels (shown in Table 3 below). According to these data, we can observe

that Bulgaria as a territory and population is almost four times bigger than Macedonia and has 17 times bigger number of international tourists and eight more properties included in the UNESCO World heritage list. It is interesting that the number of hostels in Bulgaria as a highly developed tourist country is 41, compared to 23 who are in Macedonia, so in both countries together we have 64 hostels. The data suggest that both countries need a larger number of these type of facilities. Although hostels carry relatively "low" income the barriers for entering and exiting the hostel business are not large for entrepreneurs who want to work in the field of hospitality and tourism. In this way, on one hand, hostel sector reduces unemployment and increases the economic position of these entrepreneurs, on the other hand accommodation facilities are opened for the large number of tourists mostly backpackers.

Table 3 Comparative analysis of international tourism, UNESCO World heritage list properties and number of hostels in Macedonia and Bulgaria

Country	Population (000)	Area in km2 (000)	International tourist arrivals (000) in 2013	UNESCO World heritage list properties	Number of hostels
Macedonia	2,054	25,713	400	1	23
Bulgaria	7,517	110,994	6,897	9	41

Source: UNWTO Tourism highlights, 2014 Edition. UNESCO World Heritage List. www.hostelworld.com

Table 3 provides an overview of hostels in Macedonia and Bulgaria (hostelworld.com), and according to the data we can conclude that Macedonia has 23 hostels, most of which are located in Skopje 17, three are located in Bitola and three are located in Ohrid. There are hostels missing in other major cities, such as Kumanovo, Prilep, Tetovo, Strumica, Stip and other cities, but we anticipate that such facilities may be opened in these cities in the near future. It is understood that the positioning of most hostels is in the capital Skopje, which is statistically visited by most of the foreign tourists and is located on the backpackers' route (main hostel market). In Bulgaria there are 41 hostels, most of which are located in Sofia 21, 8 are located in Plovdiv, 4 in Varna, three are located in Veliko Trnovo, two in Burgas, Bansko, Ruse and Sozopol with one hostel. There are hostels missing in other major cities, such as Blagoevgrad, Stara Zagora, Kyustendil, Vidin and other cities, but we anticipate that such facilities may be opened in these cities in the near future. It is understood that the positioning of most hostels is in the capital Sofia and Plovdiv and is located on the backpackers' route (starting from Istanbul finishing in western European countires).

Recommendations for development of the hostel sector in Macedonia and Bulgaria

In order to improve the hostel sector in the Macedonia and Bulgaria, it is desirable that the following recommendations are taken into account (Taskov; Dimitrov; Metodijeski, 2014):

- Introduction of hostel operations in formal education through curricula and teaching practice in secondary hospitality-tourism schools and Faculties of Tourism and Hospitality;
- Change of legislation and categorization of hostels;
- Implementation of international standards for quality in hostel operations;
- Consolidation of the hostels in the Republic of Macedonia into a national association;
- Establishment of service provider for the needs of tourists staying in hostels (networking of taxi companies, transporters, hospitality facilities, tour guides, agencies, museums, galleries, public sector, tourist information centers, artisans etc.);
- Organization and participation in international conferences and representation of best practices from hotel business;
- Development of hostel product;
- Development of hostel network between two countries;
- Support to environmental campaigns provided by hostels and
- Conduct of research related to hostels as a hostel profile in the Republic of Macedonia and a profile of tourists staying in hostels etc.

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Galina Wood, PhD candidate, CU Prague/AUL Baku

Revitalizing the Lahij Heritage

Abstract.

The Lahij case study is based on the field research through participant observation. The prosperous coppersmith past of Lahij shifted into the present challenges of reversing the identity erosion. This means fighting assimilation, industrialization, globalization and economic crisis. The key narrative character "resilient cobbler" represents the personality of Lahij community. The master craftsmen find creative ways to keep old trades alive. They adjust daily to new demands. The people kept Southwest Iranian Tat language, ancient craftsmanship, oral literature and ancient festivals like Zoroastrian Novruz. Lahij is a living museum.

Tourism is a new way to generate some income. It still has many hurdles to overcome in order to become well known, profitable and self- sustainable. Specialized training and better infrastructure is needed. The local men envision some solutions to their current dilemmas. The re-opening of school of training coppersmiths could restore Lahij as a center of craftsmanship.

Azerbaijan in 1980 recognized the Middle Eastern Medieval architectural style of Lahij by giving it a status of historical preserve. This is beneficial for saving of the town buildings, however, the community with its unique and endangered culture urgently needs safekeeping. This article hopes to raise awareness and encourage international and interdisciplinary synergy to empower the local initiative. One of the first steps in the direction of revitalizing the intangible heritage of Lahij would be the recommendation to UNESCO to protect it as a world heritage site.

Key words: intangible heritage, living museum, identity erosion, safe keeping

The fortress of Lahij

The settlement of Lahij is nestled high in the Caucasus Mountains of Niyal Dağ in the end of a steep, rocky road. For centuries past until 1970, when the first dirt road was built, Lahij was only accessible by a narrow and dangerous path. Those who were riding horses or camels were at times forced to dismount and lean toward a rock formation to be able to proceed… Today Lahij is only a four-hour drive by motor vehicle northeast of Baku in the direction of the regional center of Ismayilli. Behind the fortification walls, however, different legendary world awaits to be discovered. After entering the medieval town, walking on the cobbled streets, visitor feels as if he has traveled a few hundred years back in time.

The mountainous fortress stood up high to guard the country from enemy attacks. The white two story homes were built out of stones carried from the Girdiman River. Lahij builders handled each one to fit within the desired design. Sturdy wood beam layers support the buildings against frequent earthquakes. The fortress served as a shelter from the wars raging in the lowlands. Lahij was built to withstand destructive

forces. In a similar way it stands out as a home to traditions, values and a mindset resistant to the sweeping changes of globalization. The Lahij people kept unique culture, ancient crafts and trades, several layers of religion, oral wisdom and relict Southwest Iranian language. The buildings, however, are only a shell for the real pearl – the Lahijans and their creativity.

The lush, green mountains sheltering the town from winds, plentiful water sources, and pleasant, sunny climate evoke images of paradise. Recreation area near town was named Gennet Bag (Paradise). The flocks and herds graze on grassy slopes. Lahijans make most of their natural resources. They heat their homes with logs brought by horses, donkeys and mules. During summer, winter supply of hay and fodder is prepared. Ladies work the gardens near river and harvest potatoes, buroni (green string beans), garlic, onions, cucumbers, tomatoes…The orchards bring abundance of apples, pears, cherries, plums, quince, walnut, hazelnut … Fruit is either stored fresh, dried in pieces, made into fruit leather or canned for the long winter. Some people are beekeepers; alpine meadows contribute to the clearness and fine taste of honey. The children climb the mountainside and pick wild rose leafs in June, blackberries, hawthorn berries and rosehip in September. Mothers and grandmothers make tasty jams out of them, and perhaps children can sell some to visitors. Gulab (rose-water) is a perfume stored in a slender ornamented copper vase with a lid, and is poured to comfort the mourners. A special brew out of pussy willow buds is prepared in a huge copper pot. This folk remedy relieves rheumatism and headache. A story of "Mint pillow" is popular in Lahij. One old man got very sick, so he asked to take one more trip to the mountains. His oldest son laid him comfortably on top of sheep skins on a wooden cart and made him a huge pillow out of freshly picked mint. While the green herbs propped up his white head, the refreshing smell of mint brought him back to life. Perking up, he sat up looking around at mountains. He went on living and enjoyed his grandchildren. Since there is no drugstore in Lahij, people mostly use herbal medicines picked in the alpine meadows and dried in the sun.

Mattresses, pillows and warm woolen blankets are still made in each household. The ladies knit bright colored socks, slippers, knee-highs and mittens for families, gifts or sale. They decorate them with cosmic ornaments of sun, moon and stars. People can partially live off the land, but the trades and crafts of masters' hands are the heartbeat of Lahij.

Lahij acquired a town mentality because it became a popular center surrounded by satellite villages. The villagers would come to town, to purchase or barter for anything they might possibly need. Lahijans express their superior attitude by looking down on the "hillbillies" from the surrounding villages. For they have to spend their lives following herds and flocks. The Lahij masters, on the other hand, create masterpieces instead. The particular use of town versus village homes illustrates this point as well. The two story town houses are built typically with a workshop combined with store on the ground floor leading to the cobbled street. The doors stay open so anyone passing by can browse and hopefully make a purchase. The peasants instead

provide room for the cattle and sheep living with them. The downstairs serves as a barn, chicken coop or a stable. This keeps their livestock warm in winter. The country folk even now depend on town for all kinds of services such as having their horses shod. They travel to Lahij to buy horse gear such as saddles, straps, bridles, and whips; instruments and hardware for housework and work in the fields and gardens. In the past they exchanged food and produce for boots and clothes made out of hide, winter hats, pots and pans, copper water jugs and oil lamps, pottery, knives, bowls, eating utensils, carpets for their walls… All of those were, and to some extent still are, being made by the hands of the Lahij masters.

Lahij people have likely arrived from Iranian Lahijan. The Sasanian dynasty caused re-settlement of Iranian speakers to protect the northern frontier. That is the reason why one of their first specializations was zirehgar, maker of armor, weapons and firearms. However, this war equipment became obsolete with the conquest of the Caucasus. During the Middle Ages, Lahij became a cultural hub for the coppersmith trade and various other arts, crafts and cottage industries. In the 19th century Lahij was the main producer of armory, arms, firearms and kitchen copperware for the Caucasus and Persia (Alizade, 2010, p. 95). The ancient trade of coppersmiths became a synonym for Lahij. The masters earned a reputation of excellence along the Silk Road. Lahij was a crossroad and a market place on the path from Berde to Derbent. The camel caravans would bring supplies of raw copper to Lahij and leave loaded with finished masterpieces. They produced cooking copperware and other kitchen supplies, various instruments and high-quality handmade valuables. Demand for their craftsmanship extended beyond Russia, Turkey, Georgia, Iran and India. The ornamented masterpieces are a part of prized possessions of European museums like Hermitage, Louvre and Bern. In the Middle Ages Lahij master coppersmiths used the methods from Achaemenid time and continue even today. The trade reached its "Golden Age" in the middle of the 19th century. Lahij became the professional school of coppersmith trade in the north Caucasus. While thousand Lahij inhabitants worked as coppersmith, Baku had only two masters. Although other towns in Azerbaijan practiced copper smithing, they likely had Lahij training (Alizade, 2010, p. 96-99, p.393). The coppersmiths kept busy making everything needed for cooking and dining such as tripod, pots and pans, ladles, cutlery, samovars (old tea makers, which were fuelled by charcoal) and large water jugs. The nailbendhon (blacksmiths) and ahengerhon (iron-workers) made everything, from nails and horseshoes to instruments for jewelers, leather workers, tailors, carpet weavers, cobblers, butchers, builders, farmers… They also provided all the hardware items up to the copper oil lamps to light up their homes. A wide range of other crafts and trades supplied all the other goods for daily life. The second most popular trade was leather working. Lahij became renowned for the buck hide from game hunted in the Niyal Dag. The coloring of suede was done naturally: black with unripe walnut skins, dark green with horse manure... Cobblers created many kinds of boots and shoes.

The cottage industries kept Lahij thriving until the beginning of the twentieth century. Then it was flooded with Russian manufactured goods. People started to buy

cheap tin and plastic. The expensive, high quality, handcrafted copperware was being displaced. Town's people now fetch water from the wells with besti (traditional copper jugs) or with light plastic water jugs. Lahijans are in transition from using quality, heavy copperware made by master's hands, to using perishable manufactured items. The men have to be creative in finding ways to provide for their families. This is when the narrative from the time of Iranian shah Abbas, becomes salient:

 "The Resilient Cobbler"

Shah Abbas dressed in the simple clothes of a dervish to walk among his subjects unrecognized. One evening he heard happy singing and drumming in the courtyard and walked in to learn why. The cobbler and his family were singing and dancing for joy simply because the father had earned supper for them. The dervish asked what would happen, if the shah forbade the work of making and fixing of shoes. The cobbler answered: "God is more powerful than shah. It is God who provides." The next day the shah issued a decree forbidding cobbler's work. The wandering dervish returned to the same gate and heard a sound of happy drumming and singing again. The disguised Shah Abbas found out that the cobbler earned a meal for his family by sweeping the market instead of repairing shoes. The next morning shah's men broke the cobbler's broom, but the dervish returned and heard the singing around the supper meal once more. The cobbler instead of his customary trade served tea and scrubbed people's backs at the hamam (public bath house). And again he brought the bread home anyway. The next day all the hamams were shut down. The cobbler, however, helped to serve meals for the bereaved and brought home more cooked food, fresh fruit and nuts, than ever before. The dervish in the evening was astonished at the continuing celebration of daily provision. The next day mosques were closed. Shah's men captured the cobbler and forced him to be a gatekeeper. He had to guard the gate, with no pay, until the dark. Even that night, the grateful beat of the drum continued to sound. The dervish learned, that in order to feed his family, the cobbler sold his sword. The following day shah Abbas tried to finally trap and humiliate the seemingly invincible cobbler. The ruler ordered him to execute a criminal at the square, by cutting his head off, with the sword. The cobbler gathered all thoughts and courage and prayed, "God, if this man is guilty let his head be cut off, but if not, may this sword turn into wood." Then he drew the wooden sword, he carved out, and the people around him perceived it as a miracle! Truly God is far more powerful than the shah.

Like the resilient cobbler, fathers in Lahij diligently strive to keep providing for their families. The economic challenges shake their existence. They pick up where they left off, adjust and keep finding new ways to make a living. The six master coppersmiths left in Lahij today have almost no customers for their heavy, high quality copperware. They have switched to making lighter, cheaper, but still beautifully ornamented souvenirs. Besides, other people desperate to make some money, started to resell cheaper goods from the Baku airport market. They are "made in China". People are adjusting to the demands of Azerbaijani tourists, who rarely buy costly copperware, but might agree to spend a few Manat on a small keepsake. Tailors cannot survive by

sewing ordinary clothes so they design traditional costumes and hats. Visitors dress up using the medieval shields and helmets for memorable pictures. People of Lahij open their homes and provide delicious local meals like bih dolma (minced meat with spices and rice wrapped in quince leaf) and osh pilaw (rice with tender meat, fried onions, apricot, chestnut and raisin topping). Visitors, who stay over night, are able to experience the atmosphere of Lahij better. To learn cultural ways, it is best to celebrate Novruz, or to take a part in a wedding. Lahij settlement of craftsmen became the second most popular tourist destination. Income is however limited mostly to the one-day summer trip visits. There are two hotels in Lahij, taking away from the homespun hospitality.

Due to the challenges of economical crisis, little cash circulates in Lahij. Although the basic needs of food and shelter are provided, the young people desire more satisfying situation. There are few opportunities to earn living in their mountainous paradise. Therefore they keep leaving home in search for jobs. In the process of urbanization they tend to exchange old values, customs and trades for new opportunities and modern conveniences. Once the fortress of Lahij is left behind, the stability of the family, their mother tongue, crafts, skills and traditional ethics are threatened. Tat language has co-existed in a stable diglossia with Turkic tongue for many centuries past. The building of new Azerbaijani nation brought accelerated, all permeating spread of Azeri as a titular language. It invaded the domains belonging formerly to Tat, such as home and neighborhood. The titular Azeri became the official language of instruction and media. The parents consider Azeri language more prestigious, so they now speak Azeri already to preschoolers. Tat is decreasing even in Lahij, where it still has the highest vitality. It has been lost or severely endangered elsewhere. Another stigma Lahij vernacular carries is the lack of its literary form. Currently with the displacement of their mother tongue, their original identity is altered. The traditional ways are transformed.

Globalization brought another wave of instability to Lahij families. It seems to be tied to the man's search for work outside the town borders. The following examples are still exceptions. The teacher of English initiated divorce with his wife, who was accused of being too attractive. Her beauty was perceived as a threat while her husband was gone. In spite of the local sensitivities and suspicious attitude, there was no adultery or flirting. To surprise of the town, the divorced man remarried. Second time he chose a lady conforming to the traditional standard. She wears a head covering, no makeup and behaves according to the inner rules of modesty. The teacher's fluency in prestigious English caused his upward mobility in Baku. As a translator, he spends most of his time away, earning money. His former wife became a beautician in Istanbul; one profession missing in Lahij. Her adult son proclaimed: "I prefer to marry a Lahij girl, who works hard and cooks from scratch, unlike the modern Turkish girls." Some ladies, who followed their working husbands to Russia, were concerned about their husband's unfaithfulness. They blamed it on the shameless, provocative behavior of some Russian women. Wives remarked that Russian women were after Muslim men because they are

not given to alcohol and work hard. The Lahij men abroad seem to have enough Islamic conviction to resist alcohol, but not enough to escape the temptation of extra-marital relationships. Leaving the boundaries of traditional community causes the breakdown of the formerly strong family ties. The urban setting, Russian or not, lives by a different set of standards. As case studies show, this trend applies predominantly to men leaving home to search work abroad, especially in Russia. According to interviews, the "cheated on wives" still chose to respond with the customary ways of behavior acceptable within their community. The wives of Lahij men remained faithful, even outside the boundaries of their traditional society. They evaluated that Russian men are surprisingly appreciative of their wives and treat them as close friends. The Lahij ladies were perplexed by the unacceptable behavior of Lahij men, who willingly lost their honor outside of their community.

Lahij masters

Several Lahij masters still follow their former calling and trade. At the present time there remains one ahenger, master of ironworking, Khosrov Abbas. He is still able to make all the instruments for other trades and crafts, for common household use, building and farming. He works in the same workshop in Erekit that his father worked in, and his grandfather made the instruments and workbenches. Master Abbas promised his father that he would carry on their trade. He uses his father's tamga (seal). That is how the chefs from Moscow track him down to get his sharp, long-lasting knives. The Khosrov sisters weave carpets using his handmade hooks, much more suitable for artwork, than manufactured ones. Khosrov makes special scissors for goldsmiths and jewelers. Since his sons help only in the summer, it is uncertain that they will be able to take over the workshop. There are three more nailbend (blacksmith) masters Xamurad, Nasur and Zeynal. They make nails and horseshoes and can have horses shod. There are six misger (coppersmith) masters left in Lahij today. Ismail and his father Qurban state, that their trade is a gift from God so it ought to be practiced. They still make copper oil lamps, light them and gladly demonstrate how they work. Ceblemi Aliev is a seventh generation coppersmith and works in the workshop, which was built in the 17th century. Born into a family of ten children, his four sisters are carpet weavers, and six brothers coppersmiths. He is grateful that contrary to the infamous shah Abbas, President Heydar Aliev set coppersmiths free from taxes. Three coppersmith brothers: Rashad, Nezer and Rovshan Aliev share a workshop on the coppersmith street. Rashad studied engineering, but he is one of the few master coppersmiths still carving ornaments in the ancient Iranian oyma style. The decoration is very delicate and time-consuming. Finishing one bowl could take from four to six months. Rovshan is a teacher of physics and informatics and worked as a school director. He set up the Internet in town. Nezer muellim, teacher and master coppersmith, served as the director of the Lahij Historical Reserve. He has a large library and the goal to collect all the books ever written about Lahij. He gives the Lahij community gift of stone carving. As soon as he hears that someone has died, he drops whatever he is busy with to make the burial stone for any

departed inhabitant. He does it free of charge, since he feels it is his duty to care. Nezer muellim carries on his trade because he is aware of it being an art. Money comes and goes, but the creative energy and thought poured into each masterpiece is worth much more. He confided that due to a modest grant given to him, he was able to train two young apprentices in basic coppersmith skills. Currently they make their living as jewelers in Baku. He is a men of honor and progress, burdened for continuation of traditions and trades in Lahij. The last master personifies "the resilient cobbler" character best of all. Azade Mokadov, horse gear maker, is a blind master, who, in spite of losing his sight and being hard of hearing, faithfully persists working. He compensates for the disability by the heightened ability of his sensitive hands, trained to feel keenly. With the iron parts, provided for him, master Azade makes all horse gear from whips, bridles, stirrups, harnesses, and saddles to riding boots. He was born in 1924. Will anyone be able to follow by continuing his rare trade?

Recently Lahij started to benefit slightly from opening their homes to overnight guests providing the meals as well. Bih dolma is one of the local specialties. The rest of Azerbaijan makes grape leaf dolma instead. There are two hurdles to the furthering development of the tourist industry. One is the lack of modern infrastructure; another is the need for specialized guides. The head of the German-Azerbaijan Friendship Society, Helga Daub, was not optimistic about German tourist visiting the historical town. The Germans will not pay to go to places, which do not offer the basic comfort of indoor plumbing.

Another need is to train equestrian guides for wilderness adventure mountain trekking. The need for a training school for the wilderness tourism, including learning English as a foreign language, was expressed. This could improve the chance of developing international tourism. The answer came, that the regional center of Ismailli already trains youth in the tourism professions of receptionist and a bar tender.

Master coppersmiths suggested, that they would like to be able to pass on their skills. The coppersmith trade school could be reopened. The buildings, vacant in the winter, could be used for classes and dormitories. Other lost trades, such as pottery and jewelry making, could be added to the list of crafts taught at the Lahij professional training school. This would make the best use of the masters, and provide future jobs for the youth in Lahij and perhaps professions for others, who are interested in reviving the historical trades in Azerbaijan. Lahij is a historical and cultural complex. Europe reconstructs museums under open sky. They simulate real living situations and their historical context. The workers come to work, dress in the traditional clothes and perform the old way of life, including the old arts and crafts. Roznov pod Radhostem in Czech Republic is just one example. Lahij is a natural museum under open sky. In spite of Lahij community being an authentic living heritage, there is little local and international awareness of their uniqueness. Recognition worldwide could help to make Lahij better known, protected and developed. The goal of preparation of documentation to approach UNESCO to recognize the traditional bilingual community of Lahij as intangible cultural heritage site has been projected for the year 2015/2016.

Conclusions

The coppersmith trade of Lahij, the core identity of traditional bilingual community was presented. The economic crisis replaced prosperous past of Lahij mastery. Industrialization displaced or diminished many once vital trades. The resilient cobbler still expresses the character of Lahijans. They keep adjusting and striving for survival. Tourism became new source of income and the masters are trying to meet its demands by making souvenirs. Tourism is limited to summer, weakened by insufficient infrastructure and absence of specialized training. Low awareness of prospective international tourist needs to be overcome by effective advertising.

While jobs outside of Lahij bring cash, the former identity and ethics are transformed. The stability of family is shaken.

The Lahij grassroots initiative wants to secure future through a professional trade training school with a specialized training for eco-ethno tourism. This would employ youth and prevent loss of inhabitants through migration. The townsmen see that "the living museum of Lahij" would benefit from the worldwide recognition as UNESCO heritage site.

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Lorena Manaj

Tourism in Albania (Korca's Region)

Albania has great potential for the development of all forms of tourism and, together with a better promotion, investment plans and human resources to achieve , tourists will learn the pleasant unspoken truth for our country. Tourism can have proper weight in the economy making a balanced growth of all sectors of the economy. The large number of tourist assets Albania offers ,a range of different experiences for visitors ranging from 470 km of Mediterranean coastline , excellent beaches to mountains and lakes, and a rich and diverse cultural and distinguished history .The most visited areas in our country are a lot including the capital, Tirana, mostly as a gateway for Albania and for business purposes; coast beaches of Durres and Vlora near Tirana south; archaeological sites of Butrint and Apollonia and historical cities of Berat, 'City of 1000 windows ", and Gjirokastra, which are part of the networks UNESCO heritage. The north part of our country offers Tegra mountain landscapes and excellent environment for adventure tourism .

A considerable place in Albania tourist spectrum is occupied by domestic tourism, or called native. Mountain tourism in Albania will seek to position itself as an attractive destination for tourists seeking a unique experience that is characterized by high quality destinations cultural sites and nature, presented in a truly "authentic". Albania's strong point for the development of tourism in the future will be: Delivery-of a large number of products; Creation of spaces for diverse local culture to express themselves ., Creation of databases for geographic linking of tourism - allowing the development of complementary specialty markets for tourism (such as the movement of animals (trekking), etc., with existing infrastructure and proposed central products of tourism. Tourism growth will be driven and supported by conscientious marketing, by a creative design of products, from an appropriate infrastructure, human resources quality high and a "business climate" of tourism with clear rules game and appropriate structures to ensure its long term sustainability. Travel and Tourism including transport, accommodation, catering, and other services visitors are the largest industries in the world with a very large percentage increase of employers and employees. According a report of the World Council of Travel and Tourism published recently, the Travel and Tourism Industry in Albania is presented with figures like the following:

Tourism product in Korca Region.

Korça is the main city in South-eastern Albania. It is an interesting historical city with rich cultural traditions and fascinating buildings from the Ottoman period. The region has been inhabited from ancient times and has played a significant part in the expansion of Byzantine Christianity in Albania. Archaeological remains from the Neolithic era suggest that the area has been inhabited continually in the past 6,000 years, with significant cultural advancement from one period to the next.

The present territory of the city is situated on the site of a former Illyrian settlement thought to be related to the Barçi culture (an area close to Korça where Illyrian period tombs have been found).

Today Korça represents one of the most delightful and pristine cities in Albania with a unique tradition of its own.

Places of interest to the visitor are the Orthodox Cathedral and the neighborhoods between "Shën Gjergj" and "Republika" boulevards, with their characteristic cobble-stoned alleys.

The city is particularly known for its characteristic songs, otherwise known as "Korça serenades" which are commonly sung to guitar accompaniment. Among the most attractive events in Korça are the Carnival Days. The Carnival festival is one of the biggest of its kind in the country and is usually celebrated right before Easter.

Cultural attractions include the Museum of Medieval Art, the National Museum of Education, the Museum of Prehistory, Oriental Art Museum in Bratko, Museum House of painter Vangjush Mio, the Meadow of Tears (Lëndina e Lotëve) and the World War I French Soldiers Cemetery.

Natural attractions include the villages of Voskopoja, Dardha, Vithkuqi as well as the National Park "Bredhi i Drenovës".

Voskopoja

Voskopoja is an important tourist attraction and a veritable gem in the crown of the Albanian landscape. The village is situated 20 kilometres away from Korça, 1,150 metres above the sea level. What is now a village used to be a big town, believed to have been founded around 1338. With time it flourished and reached its zenith around 1750, with a population of almost 20 thousand inhabitants. In the past Voskopoja had 24 churches adorned with many exquisite frescoes of which only seven survive today. It was also known for its secondary school, Academy of Learning, and library, and as an important centre of craftsmen and textile artisans, blacksmith masters, tin workers, stonemasons, stone and wood carvers, carpet weavers, etc.

Voskopoja is an important centre due to its history of civilization and culture. The first mention of its importance appears in medieval chronicles of 14th century. At that time the town was known by the Greek name of Moschopolis. In the 15th century

Voskopoja was occupied by the Ottomans who expanded it as a trade centre. It quickly grew and reached unprecedented prosperity after the expansion of the Venetians in the Balkans, at which time it served as a place of intermediary storehouses en route from Venice to Istanbul.

By the mid 1850s it population is thought to have been circa 50 thousand inhabitants in the greater area and 30 thousand in the town of Voskopoja itself. At this time it was the second most important town in European Turkey after Istanbul. The first churches were constructed here in the 17th century. The first ever print shop in the Balkans was also built here in 1720 and books in the Greek script were being printed as early as 1760. Authors Teodor KAVALIOTI and Teodor HAXHIFILIPI lived in Voskopoja. At that time there were 22 churches in the town.

Among the best preserved religious buildings are the following: Monastery of Shën Prodhon (Saint Prodhon), partially damaged. Every 24th of June numerous visitors from Korça and other towns come here to attend a religious service on Saint Prodhon's day. Outside the monastery one can see magnificent views of Lënia and Ostrovica peaks, 2246 metres high. At the Church of Shën Koll (Saint Nicholas), built in 1721, there are frescoes and paintings of great iconographic value by David Selenica, Kostantin Jeromonaku and Anastasi. The church is well preserved and is a place of interest for a great number of tourists. The Churches of Shën Mëhill (Saint Michael) and Shën Athanasi (Saint Athanasius) also have important icons of great value painted by the same authors. The Church of Shën Ilia (Saint Ilia) also commands a magnificent view and is an object of extraordinary value.

The growth and prosperity of Voskopoja at the time stirred the greed and jealousy of Turkish and Greek beys, who carried out several military expeditions against the town from 1769 to 1789. As a result of these attacks many Christians were either killed or forcibly expelled from their homes and many houses were burned down. Even now Voskopoja is a living proof of the glamorous history of the region, as seen in its numerous religious sites, its building tradition, and the 400 year-old cobble stoned streets still in use today. Voskopoja has a hospitality infrastructure for people who want to rest or spend a few days' holiday there.

Dardha

It is a tourist attraction offering beautiful natural landscapes, hotels, restaurants and traditional cuisine. The village is situated 1,344 metres above sea level, in a depression between the hills of Shën Pjetër (Saint Peter) and Shkëmbi i Vjeshtës (The Autumn Rock), 20 kilometres to the southeast of

Korça. It was founded in the 1600s and was consolidated as a settlement in 1768 when the first Albanian school opened there. In the last decade of the 19th century a girls' school also started to operate. Dardha reached the zenith of its growth in 1913 when the village had as many as 500 houses. The village has a school and the Church of Shën Gjergj (Saint George) with its famous icons.

Two other churches, that of Shën Pjetër (Saint Peter) and Shën Athanasi (Saint Athanasius) are situated in two dominant points in Dardha. The village has many natural water springs, among which one with the strange name of Uji i Qelbur (Filthy Water) believed to help cure stomach and kidney conditions.

Heavy snows and natural ski tracks make the place suitable for the exercising of winter sports. The village has long been a favourite tourist destination. The colourful splendour of its natural landscape, the characteristic houses built in stone, the rich folklore, traditional cuisine, and folk costumes attract numerous local and foreign visitors. One simply must not leave Dardha without having tried some of its traditional dishes such as the famous lakror (a kind of a pie) baked in a traditional wood fire oven, or the snail and mushroom specialties.

The most commonly used drink in the area is raki (a kind of grappa) made from pears. A number of traditional events enliven the tourists' stay in the area such as: Saint Mary's Day which differently from other places is a festival celebrated on August 16th, to coincide with the Shpresa Association anniversary. In addition to the religious rites performed on the day, the villagers also celebrate by performing the traditional Dardha dance.

Vithkuqi

VithkuqiThis village is situated 25 kilometres from Korça. The highest peak here is the Rrungaja, 1,750 metres above the sea level. The main natural attractions of the area are the natural cold water springs of Bellovoda, rich in various minerals, also known as Uji i Bardhë (White Water).
Vithkuq is a mountainous village as old as Voskopoja. It is well-known for its old churches and monasteries. Worthy of mention is the Shën Pjetër (Saint Peter) Monastery with its iconographic values, of which the most renowned are frescoes by masters such as Zografi and Shpataraku. National Park Drenova Fir Bredhi i Drenovës. The park is situated 10 kilometres from Korça, on the side of the Morava Mountain. It has an area of 1,380 hectares, of which 750 hectares are covered by forests, 240 hectares of pastures, and the rest is rough country land. The area is largely frequented by visitors from Korça and the surrounding villages. The numerous natural springs with all-year drinkable water, such as those of Shën Gjergj, Plaka, Pllica, add to the attractiveness of the park. The most common trees growing in the Drenova National Park, also known as Bredhi i Drenovës

(Drenova Pine) National Park, are fir trees, beeches and black pines. The lower part of the park is covered in hazelnut trees. The Park has a rich fauna and includes the famous Bozdoveci Bear, a monument of culture.

Villages around Lake Prespa offer different experiences tourist visitors to the region of Korca . Municipality of Prespa composed of nine villages in total , seven of which are near the shores of lakes and two in mountainous areas . Villages are mostly populated by Macedonian minority which constitutes an added value to attract tourists, which has a rich cultural heritage of a community unlike the rest part of the region of Korca . Tourism is starting to develop in recent years and are being built several small hotels and guesthouses to accommodate visitors. There were also television programs which has talked about the area and have increased the number of tourists . This area boasts 10 km of coastlines , partly rocky and sandy part that had not yet been discovered and constitute a major tourist asset .

Italian project influenced in the adaptation of the coast for tourism. The area was declared a national park since 1994 and is not allowed to build new buildings in the length of 200 m from the shore of the lake. Interest to set up their businesses were also from investors from United States of America. The villages offer special culture, magnificent landscape, opportunities for enjoying nature around and a wonderful tradition in cooking, all these things so attractive for tourists. Cultural heritage of the area includes eight churches built inside the caves, the most important hat we can mention is St. Mary's Church, located on the island of Mount Grad, which belongs to the fourteenth century.

Other properties with religious origin can mention Byzantine churches, Roman roads, and bridges.

With the support of UNDP was planned to build a museum for the pre-historic period 7000 years BC. Visitors may take boats to rent for a walk, to fish in the lake but it is necessary to help any who knows the area. Hard to find fishing gear, so this aspect of tourism is not developed. The area is easily connected with Macedonia the recently constructed road between the two countries. There is an agreement with the Greek and Macedonian authorities to open the borders to move easily within the Prespa Park. The committee is committed to this and meets monthly to analyze various issues related to the improvement of conditions in the park.

Lini is another village near the shores of Ohrid Lake. The houses of this village are characteristic. Archaeological findings as mosaics prove to be created since the 6th century-7-th during the reign of Justinian Byzantine Emperor Justinian.To protect them, they are kept covered . Another problem is drinking water supply, which affects tourists visiting the village. Lin and Tushemisht are connected by 25 km lake shore after leaving behind Pogradec. Only 5 km from the Macedonian border village is located Tushemisht, consisting of 300 houses and a church of 19th century.

There are built several hotels and Guesthouse near the lake. Near Tushmeshit is Drilon known since 1990 . The area has a very nice outdoor vegetation and other sources. The paths, bridges, swans, ducks and doves increase the splendor of this

dreamy scene. Whispering leaves, bird songs, green fern seedlings and shoots, slow moving water, boats, ducks, swans groves of weeping willow trees and people's joyful voices make this place a preferred Albanian destination. Drilon offers endless choices to have a nice day.

Milos Nicic
Centre for cultural studies
Faculty of political science, University of Belgrade

Ideology as a Driving Force in Heritage Tourism

Abstract:

Heritage Tourism is one of the most significant type of tourism, engaging globally hundreds of millions of visitors per annum. Taking as its starting point Louise Althusser's concept of ideology and Ideological State Apparatus this paper aims to critically examine the notion of Heritage Tourism by interpolating the classic binary view of supply/demand sides of Heritage Tourism. By defining Heritage as a dynamic process rather than a finite set of artifacts and rituals, this paper offers an alternative view of the development of the concept of heritage, promoting its polymorphic aspects and advocating the unlimited scope of its resources. By supporting the stand that no object, process or space carries an inherent heritage character in itself, this paper contributes to the understanding of the complex processes through which certain contents are acquiring, maintaining and losing its heritage status. The inherently arbitrary nature of heritage is demonstrated through comparison between tourism often labeled as Cultural Heritage Tourism in former Yugoslavia and contemporary Cultural Heritage Tourism of Serbia. Using the examples of Orthodox Monasteries and WWII memorials in Serbia, this paper discusses the ways in which certain sites are obtaining and losing their heritage status in socialist and post-socialist contexts and offers potential new approaches to understanding of the relationship between cultural heritage and tourist industry.

Key words: ideology, heritage, supply/demand, tourism

Be it the legendary travels of Ancient Greeks Thales of Miletus and Herodotus to the Giza complex in Egypt, Roman explorations of the Asian continent, first guidebooks available in the manuscripts Pausanias' Description of Greece and Periplus of the Erythraean Sea, or medieval pilgrimages to the holy cities of Jerusalem and Mecca or, perhaps, the Grand-tours of the well-off Europeans of the XVII, XVIII and XIX century, the travelers have always regarded some places or spaces much more visit-worthy than others (Towner, 1996; Timothy and Boyd, 2006). Today, heritage Tourism is one of the most significant type of tourism, engaging globally hundreds of millions of visitors per annum, providing us with complex outcomes, financial and cultural. The significance of heritage tourism is primarily found in its monetary and economic advantages to the host communities, as well as in multi-directed cultural impacts.

The vast number of comparable definitions of heritage tourism prove that it is a concept not easily defined. Common ground for interpreting this type of tourism lies in the way one understands the notion of heritage. The sheer scale of heritage consumption through broad means of tourism brings us closer to the need of better understanding of

the complex nature of heritage and the complex network of symbols through which it is constructed. Surpassing the position of heritage tourism as "the forefront in the global tourism industry because it involves millions of visitors every year who travel to visit a variety of heritage attractions and sites" (Timothy and Boyd, 2006) and going further into understanding the complex nature of the notion of heritage, a brief insight will help in tackling various lairs of meaning. Whether defined as "anything that someone wishes to conserve or collect and to pass down to future generations" (Howard, 2003: 6), as "present day use of the past" (Ashworth, 2003) or as "inheritance to be passed down to current and future generations" (Timothy and Boyd, 2003), the pivotal concept crucial to understanding heritage is the past and its usage.

The links between the past, history and heritage are numerous, going deep into many different disciplines and far beyond the scope of this paper. What is necessary to highlight though is that the mentioned relationship is always very political (Hall, 1997), never firmly established and not resistant to different interpretations – as Smith (2006) in her definition argues: "Heritage is ultimately a cultural practice, involved in the construction and the regulation of a range of values and understandings".

Sourcing my views in the culturalist approach, I would like to examine Heritage as a dynamic process rather than a finite set of artifacts and rituals, ultimately challenging the definitions that stress the static nature of heritage in tourism consumption, as in Chhabra's (2010) "heritage resources are finite".

The fact that some excerpts from the vast pool of the content of the past are made to the level of heritage (in touristic sense commoditized as a manageable and marketable part of tourism supply) and some not, makes us wonder what are the forces that shape these processes. In another words, for understanding how heritage content is "consumed" for touristic purposes, we must initially grasp how certain contents are acquiring, maintaining and losing their heritage status, as suggested by Timothy and Boyd (2006) when claiming that there is a great need to understand "how resources are marked as heritage in different cultures". By supporting stance that no object, process or space carries an inherent heritage character by itself and in itself, I will promote polymorphic aspects of heritage and advocate the unlimited scope of its resources.

Multiple authors (Smith, 2006; Timothy and Boyd, 2003; Walsh, 1992) claim that heritage is a method of distorting the past in a sense that certain artefacts, processes or spaces from the past are spotlighted on the contemporary stage, while other are left in the dark. It is us, after all, who direct the reflector to certain contents, thus leaving other in the shadow. Another school of interpretations of heritage assert an even more constructivist stance when stating that heritage is "a distortion of the past" which promotes "fantasies of a world that never was" (Hewison, 1987: 10); that it is a "partisan perversion, the past manipulated for a present aim" (Lowenthal, 1998: 102-3) or as something deliberately invented during modernity (Hobsbawm and Ranger, 1983). Whether defined as the commodification of the past, deliberate use of some of it's narative or its misrepresentation, heritage is never straightforward in the ways it takes content from vast pool of the past. No matter which school we opt for, a common

ground must be firmly taken, and that is - history is written from a certain point of view and long before the influence of postmodernism and poststructuralism, historians have abandoned a pretense of objectivity (Davison, 2000).

Another significant notion associated with heritage in tourism supply/demand correlation is Authenticity and the nature of representation. Authenticity has been widely debated and it is one of the most relevant points when researching heritage in the framework of tourism. It is of equal importance to both consumers and suppliers of commoditized heritage to understand that Authenticity in heritage product can be conceptualized in several directions. Pioneering work in this field by MacCannel (1976) suggests that tourists are in the pursuit of pure, genuine and truthful representations, but always fail in achieving that goal. All tourist spaces are of constructed authenticity, as, once commoditized, they lose their authenticity and meaning for the locals, argues MacCannel. Travelers seem to fail to understand this and think they have gained the authentic experience. Namely, the assumption has been widely criticized by many authors, who take firm stand that tourists are able to distinguish between the staged and non-staged content (Halewood and Hallam, 2001) or that tourists are well aware that there are no authentic tourist experiences and thus "delight in inauthenticity" (Urry, 1995: 140). Continuing the pursuit in the development of authenticity surrounding the tourist product I would highlight the ideas of Negotiated authenticity. It is the notion where the tourists themselves are having different criteria for authenticity, depending on their abilities, interests and concerns (Cohen, 1988). Poststructuralist views suggest that authenticity is not an absolute concept, but remains in the state of constant flux (Chabra, 2010:34). Myriad viewpoints shape the polysemic meaning of Authenticity, reminding that, yet again, a single definition is not possible.

Having considered several interpretative frameworks for debating heritage and authenticity, I will proceed with understanding the concept of heritage tourism from a constructivist perspective. I am advocating that a meaning is not inherent in the property itself, but rather is dependent on the (often) opposed and temporary prevailing forces surrounding it. Retracing Appadurai (1986: 3), one should bare in mind that value is never an inherent property of an object itself, but rather found in judgment made about the object. Transposing these stances onto the level of heritage for tourism purposes, I wish to stress out that no object, process or space carries an inherent heritage character in itself and contribute to the understanding of the complex processes through which certain contents are acquiring, maintaining and losing its heritage status.

As pointed out by Frost (2006) heritage not only involves "what" from history, but "who" from the present. In other sense, it is us who choose to outline, preserve, display or take down certain aspects of the past; it is the human factor that is central to taking something from the vast pool of the past and labeling it as heritage, thus marking it as worthy of "special" attention and exploitation, in any of its given purposes. It is us who construct certain heritage contents and, in return, inscribe it in the meaning of heritage. However, it is necessary to dwell upon the question of what "us" means and how does certain content from the past get marked as heritage.

Frost (2006) seems to point in the right direction when offering community as the answer to the question at hand. It certainly is so - little in this world does escape the forces shaped by the society, but to leave it there would lead to a dead-end in terms of our pursuit of getting to the bottom of heritage labeling process. By making a due stopover at this stage, I would suggest an introspective shift into the theory of Ideology, as offered by Louis Althusser.

The notion of ideology by Althusser (1971) suggests an idea of an omnipresent social prism through which people observe the world and partake in the world. Ideology is an „organic" part of society, not false consciousness and presents the intermingled mix of Weltanschaungs, believes, motivations and actions. Based on the ubiquitous position of ideology, Althusser suggests that individuals become subjects when interpolated by dominant ideological forces throughout their lives. For the present purpose the most significant part of this theory is that ideology forms firm standpoints from which people experience the world around them. It does so, suggest Althusser, by employing capillary activities of "State (dominant) apparatuses" – predominantly religious, educational, family, juristical, communicational and cultural ideological apparatuses. The focal point of my research are the practices of ideology and these apparatuses in inscribing heritage value into certain artefacts, processes or spaces, while leaving other aside.

While the theory of ideology and Ideological state apparatuses has been widely and, to a certain extent, justifiably criticized, I would purpose that this framework is much more suiting to understanding the process of heritage labeling than any other available. It is essential though to state here that a significant shift from the Althusserian views of the hegemon is necessary, especially when one takes into account his firm class-based views on the structure of the society. Hegemon, dominant class or whatever we might call it today is no longer clearly definable as it was during the life and work of Althusser. The dynamics in the society is not perceived anymore as the dynamics between two classes (Williams, 1958; Laclau and Mouffe, 1985), hence the ways of identifying the hegemonic position from which the apparatuses are adorned with meaning has changed. Culture is the arena where the social dynamics is detectable and where the consent and resistance occur (Hall, 1981). However, bearing in mind the dully criticism and changes from the original idea of ideology, I will suggest that this concept is very much valid when trying to understand the nature of heritage tourism.

Althusser's theory goes beyond the binary opposition of negative and positive – ideology is beyond the judgments of value and it would be false to assume that being influenced by ideology is either positive or negative. Ideology is ubiquitous; it is a structure that exists alongside any hegemon organization and remains in existence regardless of the changes within the hegemon position. The combination of the meanings it helps constitute and convey change along with the hegemon, but the ways of ideology remain.. This particular property of this theory is crucial when it comes to understanding how certain contents are gaining and other losing its heritage character.

Precisely at this point and with this property the theory of ideology meets the polysemic notion of heritage, particularly in my oppositional view of the claim that "heritage resources and supply are limited" (Chabra, 2010). I find this claim to be highly challengeable and with all the presumptions expressed here, I would like to suggest the very opposite – that heritage resources are unlimited. If we ponder this in terms of material artefacts from the past, we might take into consideration the trend of growing focus to the content connected with the previously oppressed groups such as colonial heritage (Marschal, 2008), or extend that in the direction of shifts from grand to vernacular and every day heritage (Frost, 2006). The only Europe's Museum of contemporary Aboriginal art was opened in 2001. and the American Route 66 has been declared "state heritage tourism project" in the late 1990s. Taking the intangible heritage into consideration, one should have in mind the ways the traditions are invented in order to reflect the needs of a present time (Hobsbawm and Ranger, 1983).

Starting from the assumption that tourism consumption is the meeting point of the supply activities of the destination and diverse forces of the travelers' demands, the most significant consequences of ideological heritage labeling rest upon the supply side of heritage tourism consumption. As we have already seen, the notion of heritage as common inheritance worthy of preserving and displaying is highly unstable and the common reasoning is that touristic commodification of some content from the past is always done to the detriment of other content. Considering this fact in conjunction with ideological labeling process will point that there are no fixed and intrinsic heritage characteristics found in any artefact, process or spaces, nothing that radiates the heritage appeal by itself. All that we chose to mark as heritage and exploit is as such in many diverse ways, comes from external forces that codify them as such. Understanding this phenomena will shed lights on the fact that there are no fixed amounts of heritage "things", hence no sort of finite heritage supply in tourism.

Another most interesting effect of the ideological in heritage tourism is that it operates most effectively on the demand side of heritage tourism consumption as well. As we have already established that the ideological prism provides us with the set of world-views, it is correct to pose a question how it reflects the ways the very travelers see and experience certain contents labeled as heritage. Moscardo (2001) argues that the experiences which travelers get from consuming the products of heritage tourism are best understood when researching the interaction "of the visitor with the resource" (2001: 117). By including education, explanation, understanding and enjoyment as the key factors that determine the experience of the heritage resource, the author is explaining some of the exclamated ideological state apparatuses. Enjoyment caused by the interaction with the heritage resource can also be interpreted using the Bourdieu's theory of class distinction (1984), but the very amalgam of the effects causing the final travelers experience at the heritage site is best understood when researched through the ideological spyglass. Further developing the idea that touristic site is understood and perceived differently according to the individual's background (Gruffud, Herbert and Piccini, 1999) and that a location can have a different meaning to different people

(Cheung, 1999), I will display the role of ideology through the demand side of heritage tourism.

In their empirical work Poria, Butler and Airey (2003) described how the perception of the visit to the major touristic site defined the very heritage character of the site. As they suggest, culture is the arena where the values are inserted, values which are then used to declare certain content as heritage. Taking the Western wall in Jerusalem as their site of research, authors thoroughly interviewed 398 participants and recorded their perceptions of the site. The findings were on the opposing ends of a range where cca 30% of respondents did not perceive the site in question as carrying any heritage character, while 30% strongly identified it as heritage. These differences could make us acknowledge that heritage value of the site, artifact, space or process is never to be found in the very resource, or exclusively in the perception of the audience. The main factor in explaining these differences is the acknowledgement of unique and individual experience at the interaction point of the visitor and the resource labeled as heritage. The results of this research indicate that those travelers who had the site as part of their own culture indeed recognized the heritage character of the resource and had heritage experience while visiting the site. Those who did not have the Western wall as part of their own set of world-views did not perceive it as heritage, or did to a limited extent. Factors these authors recognize as influencing to the perception of the site, such as religious affiliation, educational and emotional background and other, are matching with those described by Althusser as Ideological state apparatuses. Again emphasizing the necessary shift from the class-based structure of this approach, ideology still offers remarkably accurate framework for understanding these processes. As I will elaborate later, several ideological standpoints can be identified in contemporary heritage tourism labeling and consumption processes.

The basis of heritage tourism are those travelers that recognize the site as heritage (2003), not all visitors. Although we have previously established that heritage labeling process is deeply ideologically conditioned, the mentioned research in the demand side of heritage consumption shows that this is not enough. It's not sufficient that experts or credible bodies have labeled resource as heritage, for that resource to be omnirecognised as one. Understanding of this phenomena is crucial to the practical implications of heritage site management and marketing. I would like to propose that a heritage resource will be made and recognized as such only when labeled and experienced by the subjects of the same or similar ideological formation. This findings coupled with the theoretical framework of Althusser shed new light into the ways heritage sites are managed, marketed and recognized and in the difference between heritage visitors and visitors at heritage places (2003).

Illustrations for these elaborate theoretical frameworks are easily found among the Balkan countries, namely countries of former SFR Yugoslavia and revolve around the fluctuating state and values of World War II memorials and Orthodox monasteries in Serbia in both socialist and postsocialist contexts.

Grand monuments commemorating World War II battles and perishing grounds were designed, built and very much used by then dominant ideology of Yugoslav communism. The very artistic expression of these monuments is ideologically conditioned, and epitomizes the Althusser's (1971: 222) views of the art, as a compass directing towards the "ideology from which it is born". Researches encompassing the life of those monuments suggest they were of reminiscent and scenographical character – they were used by the dominant ideology as indicators of "new holy places" and as emitters of revolutionary spirit (Burghart and Kirn, 2012). Intended for the age groups born well after WWII, these monuments were to bear witness and remind the new generations of the great sacrifices given by their predecessors. They had quite diverse use – ranging from being visited and admired by constant school trips to giving its surroundings to other ideologically inspired processions and contents – plays, rallies and similar group gatherings.

The changes of the dominant in ideology during the last decade of 20th century saw the changes in Heritage character of these grand monuments. The present state of the monuments is the sheer contradiction to the magnificence of their past lifes. After the breakup of Yugoslavia, the monuments were either destroyed in vast numbers or have been enlisted among the new ideological landscape. Croatia saw the destruction of 3000 of these post-WWII memorials (Ramet, 2006: 589), with many more in desperate state, while the iconic example of their new life is Kadinjaca site above Serbian town of Uzice where the commemoration site of World War II battle was adorned with the Museum on 1999 Serbia Nato bombing. Figures in visits to these sites are in line with described ideological shifts – Sutjeska site in Bosnia and Herzegovina used to welcome around one million visitors each year, in 2007 that figure is around 6000. Today, only visitors who experience the heritage character of these monuments are the ones who share the same set of ideological values as those inscribing these monuments with heritage character in the first place. Other visitors see it simply as a piece of local history.

On the other hand Serbian Orthodox monasteries are witnessing a reversed process. Being acclaimed almost exclusively and only by professionals (architects and art historians), medieval and XVII and XVIII century monasteries in Serbia were not on the usual route of the Serbian tourist during the ex-Yugoslavia. The official ideological view of the Yugoslav state then was to certain extent disapproving of active participation of religious practices in everyday life, hence the domestic tourism consumption of these sites was minimal. Tourists were welcome to take interest in Monasteries, but the foreign ones were in much higher numbers than domestic. Once again, with the ideological shift during the 1990s, Monasteries gained new attention that is still present.

Good illustration of the fate of both World War II monuments and Monasteries can be seen thorough the investigation of school trip patterns. Pupils' and students' school trips during the Yugoslav times were concentrated around the visits to World War II monuments along the way to Yugoslav Adriatic coast. Obligatory stops were

made at the places labeled as Heritage by the dominant ideology – be it the birthplace of the Leader in Kumrovec, Monument to the great World War II victories or other content related to newly formed and acclaimed communist pantheon. Nowadays, such obligatory activities are concentrated around Monasteries and to some extent places of more distant national history. Careful investigations of Serbia's 2006 Tourism development strategy suggests that orthodox monasteries are highly valued as sources and inspiration for Serbia's statehood. Monasteries are valuable historical and cultural heritage and are strategic asset to Serbia's tourism development. Moreover, it is stated that monasteries are "a living organism" of Serbian spiritual culture (TDSRS, 2006: 8). Final remarks on these great examples of ideology-heritage connections will bring forward one of the observations from the "School trips itinerary for 2013/2014" – an official school advisory-board adopted plan of yearly activities by a Serbian primary school from Belgrade. In this report it is stated that Kadinjaca (WWII battle site and the venue of the 1999 Nato bombing Museum) will be visited as a "historical site", while certain monasteries as "heritage site" (ASP, 2013: 25).

Closing notes on this topic will suggest once again that Cultural heritage practitioners must have in mind very strong ideological currents shaping the boundless field of heritage tourism. Ideology and its set of values will intertwine both supply and demand side of tourism consumption. As a retrospective division of the dominant ideological sets shaping current Heritage tourism world, I would suggest the following three: Socialist & Postsocialist (bordered by the ideological sets based on the acceptance and resistance of the achievements during the socialist/communist and transitional times, respectively), Post-colonial (introduction of Thanatourism, and focus on previously oppressed groups, e.g. Aborigines, American natives, etc.) and Postmodern (Invention of personal heritage as reflection to the ideology of particularism and individualism).

The open question for further development of the ideology-heritage tourism bond will unquestionably lead to the globalising processes in the border-blurring world of the present. Will galloping globalisation affect heritage tourism business in a way which would ideologically codify the supply and demand sides, making even more destinations and travelers operating in the same pool of values? If so, the key consequence of this assumption would be the enlargement of the common heritage market, the enlargement of common ground where artefacts, processes and spaces are marked as heritage in the same way travelers are reading their heritage label. If globalization connects the heterogeneous supply and demand through unifying ideological ground, only then could we speak of global heritage and investigate the applications and consequences of such a phenomena.

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Dph. Valbona Kalemi Gjirokaster

Protection and presentation of cultural heritage of the region that Kardhiqi (Gjirokastra), tourism and economic purposes

Abstract

Economic and social processes that have been developed recently have ignored some of the carrying value predecessors have left us. Care for rural areas almost absent. Province of Kardhiqi is a labe province that extends north-west of Gjirokastra which has enough historical and cultural value.

The object of this paper will be the presentation of the cultural heritage of the region that Kardhiqi protection and preservation for the tourist sector and its development through her media. The reflectation multimedial is very important. The culture of this region is displayed through historical monuments it has as: Castle of Kardhiqi, Zhulatit, for cults of confidence associated with onomatology such as Rock Hill, for the large number of churches, mosques, mekameve (pagoda) that it has had, historical sites that are developed assemblies as Taronines Assembly which is approved Laberia Precept, we Monastery Cepos assembly. It is worth mentioning Song polyphonic ison labe with its characteristic and traditional dress white kilts etc. Disclosure of labe song where Oration for the sister, son, brother, weight raises the hearts of listeners hurt, shepherd's cula where we grazed cattle heard, where the dancer throws dance alive with strong gust of internal heroic melody recitals which highlight manly temper. An aide for her presentation is best done through radio invisible flows, and where the internet be seen in the extremity that human memory. Collection of this heritage from older generation, but also the provincial books make very real and fascinating the human memory.

Keywords: Cultural Heritage, social conversion, folklor, Flukes invisible, tourist image.

I feel privileged to introduce the cultural heritage of the region that Kardhiqi (Gjirokastra). This region is known of foreigners since herwet, data to give us, the English scholar B.Hajden book "Chronic around the country", Turkish chronicler Evliya Celebi, Poukvili, Byron, data from the Albanian famous linguist E.Cabej.[1] A portion of the data is found in the ground evident through onomastic and residents and part affected closely by my side,[2] Province of Kardhiqi lies in the north-west of the city of Gjirokastra is composed of Village: Kardhiq, Prongji, slime, Plesat, Taronine (Kakodhiq), Fushebardhe, Masculine, Cepune, Hill (Zenelaj). Separated from the rest of Kurveleshit through Kardhiqi river was once called the White River. Life in this region

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1 (Cabej OF 1958, B.Sh.Sh., Autochthony Albanian problem in the light of names of countries
2 Te data B.Gerxholli residents 73 years old, 78 years old Xh.Gerxholli (, slime) H.Matushi 68 years old (Male) Sh.Bistri 84vjec (male), T.Miho 65 Taronine (Kakodhiq).

labe is not interrupted early on by highlighting a considerable fortune Albanian cultural heritage and its occupant which evidenced through onomastikes.[3]

This region is called early on Arberi name to Cabej states: "The other side in the southern part of the country, Arberi different provinces called Treves Laberia mountain between the cities of Vlora and Gjirokastra of Delvina and Arbereshe and their residents Arberor [4] , nowadays. Precociousness and material and spiritual culture are somewhat faithfully shaved by a resident of the area.

In this region we see clear traces the life of the former tribal[5] . Once this region was part of the bins in the composition of Himara and Himara tribes mentioned the "tribes, grisejte, plesejte, and korvesejte the, latter Chirilei are also called the Churlisey.[6] The names mainly in the villages are tribes as Plesati of the tribe of plesejve, but also of different labels that are associated with natural features that were characteristic for the Albanians in general. This early settlement kaon is a rare treasure that finds early evidence not only for language, but for the entire history of life in different eras and up to this day [7]. For the role of onomastics in evidence that it reflects affirmation takes place in ancient traces are recorded in onomastic in denominations of faith cult leisurely archaeological excavations that were carried out. Prof. K. Shkurtaj says: "Onomastics has been the cornerstone of the raw material of primary importance in all research and historical reviews about Illyrian-Albanian language primarily from foreign Albanologies even for Albanian researchers" [8] this paper is divided into several issues:

1) Presentation of material culture through historical monuments and events associated with it.

Facilities in the region have raised seal glorious histories and civilization of their early. Their number is large and diverse historical consideration of events, such as the castle of Zhulatit, Kardhiqi, Plane Tree of faith which relate promise to freedom men against foreign invaders. Manastiri province of Cepos, Plane Tree of masculinity where recoup assembly C . Topulli is known famous song, Qerqiz has called his çeta, against the Turks.

Re: The plane in Male / The plane in male / Speak Cecua oral / would be ashamed to do with ink / mylazim take off believers and unbelievers ... also known by locals hauri (stone fortresses) of masculinity which ran squad war that Qerqiz against the Turks. Qerqiz cave shelter where Qerqiz and his Band of Prongji. Castle mentioned Kardhiqi under Turkish register be rebuilt in 1417 and works have started in 1150-1180. In the fifteenth century was part of the Vilayet Kardhiqi Delvina then becomes

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3 Kalemi V, 2013 OutRun Research, Tirana, II, names of places and people going concern and impacts of the province of Kardhiqi, pp 417-418

4 Cabej E, Language Studies, V, f69

5 Cabej E, linguistic studies, f111

6 Shuflay M, 1967, Serbs and Albanians, Pristina, f158

7 Kalemi V, names of places and people, going concern and impacts of the province of Kardhiqi, Research OutRun, II, f416-417,

8 Shkurtaj Gj, 2001, Onomastics and Ethnolinguistics, f 7

pashallek (district) with them. According to the document in 1692 inside the castle inhabitants lived. A legend by it's residents allege that built us a time to the fortress of Gjirokastra. Its establishment has stamped its history. Kardhiqi Castle lies to the east of Kardhiqi a magnificent castle that still continues to maintain its identity, but needs restoration. A part of it was destroyed during the age of the ages, homes that were once shaped tower with small windows for a period of time disappeared being replaced with new construction of time.

The Castle of Kardhiqi

Anyway older residents labels stored in memory as a pride for antiquity and the old name of the Albanians, but also the neighborhood that Arberenjeve and Neck Arberit today named Gropstane. Kardhiqi there were 500 home after a laberishte old song says:

Kardhiqi 500 home / what to pat Arberi envy [9]

Kardhiqi well known for fame that has taken the massacre that Ali has committed to its residents. Cabej claims "Residents of Upper Kurveleshit mountain's Arber name consider the special name of their region. When once a woman from this part of the repeat Kurveleshit something a woman from Kardhiqi that he fixes his son lamented that has taken place fame bitter wars with Ali Pasha, the latter replied: Arbereshe kukureshe / U (I) son robber that I had / Yes I had the boy's deli guy / my riding Bey (on) horse! Ali once we Kardhiq has performed a great sacrifice, in honor of his mother and sister. He massacred 640 men with the help of his loyal fighters of Valarese Stani trickery by once disarmed as, to forgive "bese. " This massacre bears the stamp of its own magnificent castle that still stands. There can also leave without mentioning the fortress of archaeological excavations Zhulatit you mentioned that belongs to both the ancient historical periods. We XVII-XVIII century is rekindling war in this castle. Majestic castle lay on a hill top in the neighborhood Kaur. She collapsed only a few remaining bulwarks you can to note its existence and has remained in our kujtimine that are great generation says one of the inhabitants[10]. This reminder that

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9 Cabej, language studies, the old name of the Albanian national, p 64

10 Data from Xh.Gerxholli by Zhulati 78 years old

generations will enjoy not stuck with, but there remained in some provincial books that some children write memories for a homeland. [11] There may not mention is Zhulatin where we put the stamp of " canon Laberia ". This canon is attributed pap Julie a wise priest who has lived in the XI. He has been a leader in the fight against the Normans in 1081. Some historians say: The figure of Julie Pap as to the timeliness of Byzantium, to Eqerem Vlora has also written the book "Shejzat" Julie said that pap before crossing the Normans in these parts begged the Rock Hill Hill (slime) three times. We slime of the plane tree of faith held assemblies. Canon of Laberia known for his laws and the structure of society then as loyalty, honor, blood, hospitality, friend, divorce, revenge, division of property laws that apply throughout Labëria in terms of a society without the authority of the state. A historical figure who was a prince and reviewed "Canon of Laberia" is Idriz Sully who was born in 1710 organized the uprising against the Venetian conquerors. Here's how it mentioned in the song:

Listen O captains / And you Beys of aghas / great you do rixhane (prayer) / To connect better inxhane (reconciliation) .We still shaved slime of 9 centuries old song:

Happy son Petro Zhulati / red horse than half the slope / zu In Byzantium to rage / With horses like lightning / brandishing sabers ... ..Sot in slime in honor of Idriz Sully in sponsoring the former Nazi -ushtarakut Selfo is performed in trunk 500-year-old plane a new sculpture of talented craftsmen guy zhulatas a sculpture carved in dru.Te impressed Labëria husband kilts, white Qylafi, vest embroidered with traditional motifs, belt with gun (pistol), hose (socks) and Labi decorated moccasins. Was conducted in July 2013 [12] an artwork, the symbol history. Idris monument Sully as descendants of Julie Pope ilumunist priest. This symbol reminds residents assemblies,, place of Christianity and place the sheet lightning at the time of the Communist regime

Idriz Sula Monument

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11 Nora L, Nora Q, Red Horse as half slope, Issue Argjiro

12 www.gazeta shqip.com / News 2013/07/12, a sculpture for the son of the Canon of Laberia

Plesati.Plesati has been a focus of war and historical site. At the gathered assembly, shooting the spear peal here's the thing we mean an old song: We CEPO monastery / wobbly horn blares rifle / Sulo Sokellin Beqiri / As heard by Erindi ... In this village was built early on Cepos Monastery such a holy place where Christianity tells Laberia this area, instead of forgiveness and prayer, but also the place of assembly to develop warriors as Matohiti M., R. Veipi etc. 2 July 1911 the assembly met to establish autonomy against the Ottoman invaders. In 1912 -1914 became çeta organization in Bitola to Cepos and there are also developed fighting against Greek forces. We have developed action during World War II Boterore.Ne monastery was burned and kallogreje last place once we Ksenoja.Ky kallogre time totalitarian regime has served as a public that was served to passers by were split as: church, trapeze, porch The animals, the field (where seen wheat). Today is just the type basilica church with dome and one of dozens Konak (place eaten) table. Also surviving cultures in terms of an occupation like Greek, Italian-German, but even under the pressure of the cultural world of the Orient without reaching to stamp out indigenous culture. Every village carries a story with you. We can not leave without mentioning Prongjine a village which has received from numerous streams that separated them in the form of breasts. This village is mentioned for the cult of the Christian faith as Llutroit monastery which is believed to be dissolved at the time of the war, now defunct, so in memory of the oldest inhabitant still preserved and historic sites, but the buildings are plagued by historical transformations social.

Cults of faith (monastery church, mosque, Maqam, chapel,) ...

In this area we find traces of beliefs which we find also in onomastic,[13] in toponyms and Anthroponomy. In the period of paganism everywhere in this area was done in honor of the constituent elements of nature such as sun, moon, earth, sky. The sun was believed to be one of the first gods, that of the Illyrians and of them went to the Greeks. Finding the graves surrounded by white stones smaller shows us once again to the cult of the Sun [14]. In this region the main indicators of early pagan religion are: designation of the Rock of the Sun, as Julie in Pap and "Pray" of data from provincial books. There are also facilities such as fire hearth in the form of the sun as a sign of lighting and heating. Also mention oaths like "for this land!", "For this bread! "

"For the sun!". Forms of Christianity are followed by large number of churches in Male where I found some Church of St. Cosmas, Shen Thanas, Saint Mary. In times of totalitarian regime were completely ruined. This church was restored after 1990 where the resident performs all the rites. Other churches in the early time we had Fushebardhe as: Church of Saint Mary, but we Prongji in Lower Village neighborhood. The barbarian invasions of the early Middle Ages, the Turkish invasion was a plague

13 Kalemi V, 2014, names of places and people going concern and impacts, Linguistic Research , II, Tirana, pp 416-417

14 Tirtja M, 1974, Elements of sun worship of Albanians, Albanian ethnography, No. 5, pp 36

population of these countries change of faith, change of religion, abandonment of land change of names and surnames losing somehow a part of the identity of the region.

Islamization brought about changes in the replacement of the objects of cult and religion, but also the names of people.[15] A portion of names throughout Arberi "Old Fund Christian names in South Arberi, especially in inland areas it's Kurveleshi, is stored in full and partially toponomy surnames of today's families by serving as one evidence of Illyrian origin and ethnic unit arberve...[16] Faith was unable to return for part of the Orthodox population who lived in the neighborhood christian in Masculine and slime. A portion of these residents fled taking as surname the name of their tribe village that Zhulati in Gjirokastra and a part of the male mashkulloriteve fled to Greece there is still urging "Maskulore". Instead of the Church Saint Mary rose Mosque which was rebuilt after 90 years as a result of the collapse of the dictatorship government also, as a faith found the Zenelajve Mekami (a place to pray) which today has taken the appearance of former residents protect believers.

Cultural Heritage conveyed through song and dances. The folkloric of this area is very interesting. The song is a rare legacy for the residents of this area, as a mirror of the cultural heritage of a nation where tradition is expressed through its customs and language of the people mistress with shaved story yesterday, Plotting of today, carries ethical and social values rather large . All that engenders the ideo-emotional content derived from uplifting songs of their legendary appearance. In this area worth mentioning glee as Laberia tradition. The song sung (receiver-turner) from doublevoice and fills the rest of the iso. Labe song is expose color, spiritual expression, harmonious voices that rarely or so pretty can be harmonized by musical instruments. Once plotting verses for the children killed in the war for the freedom of the motherland, wedding songs, various celebrations, but a special place and voice in songs of death " oil " as called in Lab is the song that flows from the hearts of hurt the loss of life loving, crying mother to son, brother, sister, spouse. Together with twisted melody strings tle which reflects the creative spirit and noble sense of its residents. Here's what does a song dedicated warriors of Zhulatit (1) . The song for Sadedin Zhulatin kilt Pampas / weapons who stir up, / testament an entire mountain /.Nuk are saved songs for the children and brave fighters.

Petro Zhulatit song

His horse as frenetic / Quits as north / glittering sword in the hands of Petro Zhulati-etc.

The song the captain cullet Zhulatkes

Cull captain Zhulatka / pants ears as boats / rain and disparaging thing Vrakë / 300 brave had back / we Janine uphill / nam put much loved himself / O, my daughter zhulaqote / you for the many dropped. Sequence epic feeling combined with the natural

15 Kalemi.V vendevedhe names of people ..., Research OutRun, Tirana, 2013, pp 416-417
16 Memushaj R, History Kurveleshit, Toena publications, Tirana, 2004

pattern of Treves lyricism that was distinguished as the basis of the fight for freedom, knowledge and transformation.

Elegy for brother sister.

Trim brother, the good brother, beloved brother '... ../ O baxhul (word/name dialect), Astrit the item / The best brother / without Awaken that day came, / brave brother, the best brother / flower, best brother… etc.
Trim Mother's full o boy o (A mother's elegy for a son)

I went into squad, / Trim o boy o mother / Jump In revenge himself, / Trim, my boy mother -o..etj

Re: An ocean full of blood

A historian speaks for itself / for warriors masculine, / derives song and for Ceco (Cerciz Topulli) / Our song as snow ujt. / For those who remain stars / .Tere life will be flags, / That they makes history / We s 'will never forget. Shaving of this tradition is worth more coverage of this invaluable asset.

Costums label

Dressing: Dressing is an aspect of the lifestyle that is closely related to historical fortunes people every level of life it expresses its ethnic features. In the field of popular costumes this region maintains a tradition of previous full color, white color prevails as an Albanian national color of the dress is white with wool headgear feature as a pastoral area. Laberia outfits have captivated quite foreign scholars and albenian Cabej says: "The color is white flowing white wool of sheep, with the pastoral population who own end her clothes" [17] can not leave without mentioning Kardhiqi folk outfits. More kilts side, the middle generation, colored vest A special place in this area takes the use of gunes. In the field of clothing as claimed by the researcher R.Memushaj[18] "by Albanian very old wardrobe is guna " it comes in different variants in different provinces, but cloaks the Laberia which is almost identical to what Poukvilit seen on sketch represents the simplest version and primitive, without sleeves and the type of cloak ...... held from goat and sheep known as berruci or Sharku (shepherd's

17 Cabej.E, language studies, folklore, language, history, p 114
18 Memushaj R, History in Kurveleshit, Toena publications, Tirana, 2004, p 99

clothing) of Laberia "Pukëvili is captivated by labe wardrobe. Men's clothing is doublet, peshli, jacket, felt, poture.One other assertion is A.Gjergji researchers "Llabania (clothe) you also use this day shepherds of the Laberia Kurveleshit is very similar to that seen in the bust llabanen a woman discovered Dimal Illyrian city" [19] This wealth of clothing and all this tradition can not be described.

The role of the media in presenting images

An ancillary to preserve the heritage of this area, but also the entire culture of rural areas can provide media in collaboration with researchers, local and central rulers. Communication technologies and the Internet through multimdias, called differently and 'new media', not only have stimulated new practices, but also have interesting promote good attitudes to human memory. This heritage conveyed through the new instrument becomes more attentive generations. The role of the media in multimedies helps to convey that rare fortune generations to come after, not lost anything. The language of the media associated with the image and likeness is good conductor of this culture. A tourist image more for the beauty of the place and the material and spiritual culture aims to promote value, recognize and tradition shave.

Conclusions

In this paper has become a summary of that property because not enough a few lines of some pages to promote this culture. Meeting with media attention and cooperation appears as a duty to archived image and the print media have wealth that has left us. It is good to come to an older generation of intellectuals of the region contribute to the preservation and revival of the values being revamped monuments, but simultaneously is alarm bell for local and central government to invest in rural areas. These rural areas that bear a historical culture, are part of Albanian heritage together with our city protected by UNESCO.

Albania through diversity that is going more and more are uniformizohet in several cultures. This diversity is an important element and is necessary for many countries of the world, but there own risks in the culture of nations. Indentitetei national cultural heritage through every corner of the country is an added value to be passed from generation and to make this heritage present throughout the civilized world cultural heritage. This is a priceless value of every indigenous should be proud to present. This heritage influences: 1) strengthening the sense of identity. 2) to increase respect and presentation of values. 3) we integrate our heritage inside and outside and contemporary life of Albanians and Albania. This paper is an added value to the heritage of this region in the wake of several works that I've started early to promote its history by touching and made an analysis of historical, cultural and linguistic.

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19 Gjergji, 1969 Illyrian and genesis of the Albanians, similarities Illyrian-Albanian dresses, Tirana, f156-159

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Aurela Basha, Ph.D. Candidate
Department of Linguistics
Faculty of Human Sciences, University "Aleksander Xhuvani" Elbasan, Albania
Prof. Dr. Abdulla Ballhysa
Department of Linguistics
Faculty of Human Sciences, University "Aleksander Xhuvani" Elbasan, Albania

For a Democratic Linguistic Formation

Abstract

It is necessary to clarify once again the vast army of people who deal with democratic and civil education issues, the development of linguistic abilities has a paramount importance in the educational and political terms.

By the way how are linguistically formed (formation of language skills in general and communication in particular) the members of a society, depends not only the presentation of their ideas and opinions, but the formation and conception of the society where they belong, too.

In this paper we will present in depth a part of a study on the language of nowday's politicians, about the characteristics and features of their discourse, in our opinion there are expression of an earlier formation, which have their origin in the earlier years of childhood and concrete work that schools have done and continue to do in all cycles of education.

In that paper will be used quantitative research methods, ranging from the analysis of synthethic in comparison to create a suitable environment for the scientific debate on the various opinions on this process.
In this paper it is mentioned our experience as teachers of language and linguistic lecturer, too.

The expected outcome is not only the discovery of the causes for the lack that are appeared in language training, but also the attempt to give opinions about the techniques to improve the situation in the pre-university and university education.
Key words: democratic education, language education, language suppression, democratic communication.

Greet! Stand up! Say the magic words: "please, thank you, excuse me"! , and further: 'Respect your mate", "Don't offend the other person", "Love your family", "Love your country" "Respect and abide by the law" etc. Such linguistic expressions, apart from the motivating function, also have an educative function, which is realized during the acquisition and application of the schemes and elaborate linguistic and communicative models in a wide range of social interactions, from the members of a family to those of the community in which they live, and further. These and similar expressions and knowledge serve to equip each individual with concepts, knowledge and practices that have real social, moral, ethical and civil values, supported on

principles, norms, rules and laws, which guide and regulate these interactions and consequently give form to the civil consciousness, to the feeling of belongingness in a society or community.

Therefore, to be a citizen of a certain society and citizen of the world you should know and apply in a conscious way this set of concepts, values and practices which are layered and transmitted linguistically in the multidimensional process of human communication. These models that are being offered to us, from which we learn to communicate, provide evidence of anthropological, socio-cultural, ethical and philosophical nature, historically delineated by our respective cultural and linguistic community.

As a result of the correlations of this knowledge by different fields of study: philosophy, psychology, linguistics, anthropology, sociology, ethics, etc., and mainly of the knowledge in the native language and civil education, is delineated the concept of civility and democratic linguistic education.

The school institution takes a primary importance in this process, because the content that it offers, reflected in the curriculum, syllabus and textbooks, etc., conditions the process of linguistic and civil education of the individual. And especially, the subjects of native language and civil education, in interaction with each other, should offer and cultivate authentic linguistic and communicative competencies for a qualitative and democratic linguistic education.

How is the issue of democratic linguistic education conceived and reflected in the school curriculum, syllabuses, objectives, goals and theme? Do the native language and civic education textbooks offer vocabulary and expressions that nurture linguistic and communicative competences, and civil ones as a result? Is this content compiled and reflected in accordance with psycholinguistic criteria (linguistic repertoire and intellectual capacities of students) and does this content meet the demands of Albanian socio-cultural and political reality?

In such problematic issues we shall direct our research which aims to bring to light and interpret certain aspects of democratic linguistic education of primary grade students.

The basic competencies for a democratic linguistic education that take place in the curriculum and syllabus of native language.

The '90s in Albania marked new political, social, cultural and historical developmental milestones, which were reflected in all domains of life and which delineated new concepts and notions in school knowledge that also took place in the school curriculum and syllabus. The problem of language-civility relationship became one of the main issues for discussion in the debates of the versatile reform, and especially of the education reform. Indeed in our days, to a certain extent of national values, there is a change even in the concept of civilization: it is not enclosed only and exclusively by the feeling of nationalization, but is closely related to the possibility of

active engagement of the individual in the national and international social and cultural life.

There are superadded values to this new conception of civilization that imply democracy, such as: human dignity, freedom, respect for human rights, equality, tolerance. Further on, respect for the law: social justice, solidarity, responsibility, cooperation, participation etc., including cultural development. This is reflected in the objectives of the Curriculum Framework for Pre-University Education: …to acquire the basics of civilization, by ensuring the understanding of lawfulness, of political, economic, social and cultural processes and the issues that are related to them, through the study of all human experience, as well as…to acquire the necessary knowledge and skills for taking part in a responsible way in continuous democratic developments (Korniza Kurrikulare (Curriculum Framework, of Undergraduate Education, Draft), 2012:14).[1]

In a more focused way, in the domain of social sciences (History, Geography, Civic Education, Sociology, Economics, Psychology, Philosophy, etc) the intention is that two objectives should be achieved during the pre-university education, in terms of the development of an education driven by human and moral values, which are the fundamental European competencies (Korniza Kurrikulare (Curriculum Framework, of Undergraduate Education, Draft), 2012:6): communication in the native language and interpersonal, intercultural, social and civic competencies[2]. But in the main place remains the principle that the necessary competencies for the complete exercise of civility are developed through the linguistic education (Korniza Kurrikulare (Curriculum Framework, of Undergraduate Education, Draft), 2012:14): "The Albanian language and literature are the foundation for the learning and communication process, of personal and cultural identity formation, as well as of human relations.[3]" These competencies are based on eight core competencies of active civility at all levels (Commissione Europea / EACEA / Eurydice , 2012:9-13), as it is given in the Declaration of Human and Civic Rights of 1789, and further on underlined in the Universal Declaration of Human Rights in 1948[4]. By researching the content of the native language syllabus, goals, objectives, theme, etc., it is noted that the above competencies are reflected in different ways.

This communicative approach and new findings mainly in the field of linguistics, sociolinguistics and psycholinguistics changed the viewpoint for the language,

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1 Korniza Kurrikulare, e Arsimit Parauniversitar, Draft, Tiranë, 2012, p. 14.

2 Korniza Kurrikulare, e Arsimit Parauniversitar, Draft, Tiranë, 2012, p. 6.

3 Korniza Kurrikulare, e Arsimit Parauniversitar, Draft, Tiranë, 2012, p. 11.

4At the European level are defined eight key competences , which represent a combination of knowledge, competencies and attitudes considered necessary for the realization and personal development, active citizenship, social inclusion and employment (based on document Commissione Europea / EACEA / Eurydice, 2012. Sviluppo delle competenze chiave a scuola inEuropa: Challenge ed opportunità delle educational politiche. Rapporto Eurydice. Lussemburgo: Ufficio delle pubblicazioni dell'Unione europea, p. 9-13).

concentrating on different profiles of its study and on different aspects of usage, in an interactive social dimension, articulated on typologies and registers, and thanks to semiological studies, in a wider scenario, not only a linguistic one (Programet e gjuhës amtare (Albanian language curriculums): 2004-2010): the Albanian language in these levels of compulsory education serves as a groundwork for the general formation of the student from the linguistic point in his intellectual, ethical, aesthetical and civic development and formation…Through this stable triangle: knowledge, skills and viewpoints, he will be able to know, to give opinions not only in the subject of native language…Seen from this angle, that makes up an inter-subject[5].

By comparing the defined objectives, in the above-mentioned documentation is noted the insufficient stress on personal abilities, which refer to the student's ability to cope with various communicative situations, various speech acts, in which they exchange ideas, information, thoughts, opinions and attitudes that convey and express their own personal viewpoints. These goals and objectives shouldn't simply describe the useful instruments of the construction and formation of these personal abilities, but to aim at their stable and functional formation (personal skills and attitudes), based on concrete lesson entities. As a result, it is acquired another important competence, the strategic competence, which serves for determining and defining a civic right and the dynamics of a continuous teaching process.

From the content aspect, the native language and civic education textbooks are characterized by a pragmatic schematization that is noted mainly in the ready-made schemes and models of certain speech acts, which to a certain extent limit the linguistic and communicative competencies of students, and as a results their personal abilities. For example, (Edukata shoqërore, 2014:40) "…….the European Parliament voted in a plenary session the resolution for ratification of Stabilization and Association Agreement between Albania and the 25 EU member states, which paves the way for the ratification of SAA by these 25 countries. Likewise, the European Parliament proposed an Agreement for visa facilitation between EU and Albania. On November 8th 2010, The EU Council of Internal Affairs and Justice approved the visa liberalization for Albania. This decision led to the free movement of Albanian citizens in the 'Schengen' zone[6]".

As it can be seen from a superficial overview, in these texts there is a predominance of ready-made discourses, which often do not offer semantic clarity of the text, and thus even of the topic, terms and the general meaning of the text.

On the other hand, in the native language textbooks there are few selections of examples that illustrate the different types of speech acts/discourses, particularly of political, social and juridical discourse. For instance, in the Albanian language textbook for 8th grades (Gjuha shqipe 8 (Albanian language 8), 2014:230-234), under the topic "Speech acts in Albanian language[7]", are given only their linguistic features and the

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5 Programet e gjuhës amtare (klasa, 1-9), Tiranë, 2004-2010.
6 Edukata shoqërore 8, Grup autorësh, Albas. Tiranë 2014, p. 40.
7 Gjuha shqipe 8, grup autorësh, Albas, Tiranë 2014, p. 230-234.

illustrating models of these features are missing. Even though the Civil Education topics are present, particularly in rubrics such as: "Speaking", "Writing", "Compile and compose" etc., they are in low numbers and in a variety of example models. In this aspect, the inter-subject function of native language is accomplished more than formally, and the formation of linguistic and communicative competencies is obtained through a technicism which emanates exactly from the exercise questions for the rubrics on language skills.

Apart from the learning technicism, learning and the usage of language constitutes an urgent call toward native language teachers, who draw more attention to "language mastery" (lexical and grammatical knowledge) by neglecting the development of communicative skills and competencies. In this aspect, we can claim that that which links these texts (native language-civic education) is the difficulty to link the technical dimension of the discipline with the expected competencies, for the reason that they shouldn't be limited simply by the "language mastery" objective, but they should be a real and special profile of civility in the lifelong learning perspective.

If we go deeper in the texts we can note that the study of text rubric is focused in three lines: comprehension, interpretation and language (grade 5,6,7) and in two lines: comprehensible reflection and linguistic and stylistic reflection (grade 8,9), and meanwhile it is expected and should be stressed the predominance of the meta-linguistic function, which is evidenced exactly in the splitting of the text in two parts: literary knowledge (reading, writing, speaking) and Knowledge about language (Morphology, syntax, spelling, lexicology, language culture).

These knowledge and skills have a principle-based construction, but in practice they are more handy to the professional skills of teachers and less handy to the linguistic and communicative skills of students. These rubrics and exercises are still being influenced in certain aspects of their compilation by the repertoire of the classical school: from oral narration based on the criteria "the essential and the clear way", by delineating the construction of an artificial communication, as a rhetorical game "knowledge, application and the observance of grammatical rules". We should eventually get out from this schematization, technicism and artificiality of teaching, learning and the usage of linguistic knowledge, so long as the process of education, and particularly that of the democratic linguistic education should aim the construction of functional linguistic and communicative competencies rather than the formal ones. This would enable and facilitate the overfulfillment of the so-called linguistic suppression phenomena, as well as linguistic cramps, as a result of the insufficiency of these competencies formation or of the vulnerable and unstable formation, evidenced in different speech acts and especially in the discourse of politicians nowadays. Therefore, the linguistic education process should be realized with the main goal: the formation of linguistic and communicative competencies based on the real and not artificial communication, and consequently the formation of stable communicative and civic competencies.

The formation of linguistic and communicative competencies through the lexis of civic education subject

In accordance with the intellectual capacities of the group-age, it is noted that the lexis of the civic education subjects of grades 1-9 offers an entire set of concepts, terms, syntagmas and expressions that enable the formation of linguistic and communicative competencies, and therefore of civic competencies.

We note the hierarchical relationships of notions such as: group, community, society, nation, humanity; rule, norms, law; individuals, groups, institutions (6th grade), local and central government (9th grade); European Union (EU), free market, customs duty, standard (8th grade), High Council of Justice, Supreme Court, Constitutional Court, Court of Appeal (9th grade), juridical state, parliament, government, separation of powers, legislative power, executive power, judicial power (8th grade), state, municipality, parish, citizen, employee, (4th grade).

Synonymic relationship: member-individual-person-participant, expenses-expenditures, customer, user and consummator, management-administration, etc. Explanation through paraphrasing: Watch out when you cross the street and see the traffic lights, i.e. respect the road traffic rules (2nd grade. In the street), Explanation through synonyms: the punishment or sentence is not only the way to show that you have made a mistake or that you are guilty, but through punishment is given the chance to correct your mistake or fault and thus you are being given a second chance. (3rd grade. When rules are not followed), Explanation through description: Each human being is an individual. He has his own qualities that distinguish him from others. He is distinguished from the other members of his family and society. Although people are different, they should respect each-other. Manners make man. It makes him good or bad, beautiful or ugly. This is called individual manners (3rd grade, topic: Individual manners), Explanation through definitions: The democracy is the governing of the people, for the people. (7th grade. topic: Understanding in the democratic society).

Lexical and semantic fields which mark notional or conceptual fields and networks: family, member, generations, grandfather, grandmother, mother and father, sister, brother, cousin, relatives, etc.; product, food product, consumer, consume, quality (5th grade), chairman, mini-municipality, parish (4th grade), game, interaction, understanding (3rd grade), production, entrepreneur, businessman, enterprise, factory, business, raw material, large-scale business, low-scale business (5th grade), community, neighborhood, village, town, inhabitant (2nd grade), traffic lights, signs, rule, stop, watch out, cross (1st grade), family, love, security (2nd grade), job, career, tendency, responsibility, skill, interest, technology (6th grade), trafficking, prostitution, recruitment, obligation, deception, exploitation, unemployment, conflict (7th grade), management, resource, budget, revenues, needs, desires, attraction (6th grade), Road Traffic Code, pedestrian, driver, legislation, sentence (8th grade), court, sentence, civil case, penal case, court of appeal (9th grade), political party, political program, partisanship, single-party system, two-party system, multi-party-system, monitoring (9th grade), citizen, civility, civil value, love, humanity, trust, courage (5th grade), crime,

criminal conduct, penal offence, pressure, Penal Code (6th grade), feeling, problem-solving, mockery, violence, respect (6th grade), citizen, civility, civil value love, humanity, trust, courage (8th grade), interdependence, mutual gain, economic consequences (8th grade), advertisement, consumer, advertising, competition (7th grade), etc.

Extension of word meanings which in some cases implies hyponymic relationships: family members group, group of male and female friends, group of musicians, group of painters; road traffic rules, school rules, family rules, society rules, (4th grade), global problems, long-term influence, cross-border problems, interrelated problems (8th grade), natural resources, renewable resources, non-renewable resources, conservation of natural resources, human resources (8th grade), function, reproductive, social, emotional economic function (5th grade), emotional pressure, social pressure, group pressure, state pressure, (8th grade), community, member of community (6th grade), etc.

Extension of notional field for specific terms (that are retrieved), such as: Individual development and identity (5th, 6th, 7th grade); Production and distribution (5th, 7th, 8th, 9th grade); Power, authority, government, individual, groups, institutions (5th, 8th, 9th grade), road education (grades 1-9), Democracy, organization and function of democratic state (6th, 7th, 8th, 9th grade), etc.

Correlative relationships (conditional, causative, intentional, consecutive etc): group-individual (6th grade), referendum-procedures (9th grade), rules-respect, production and distribution, (7th, 8th, 9th grade), (6th grade), offence-sentence, demand, supply, price (7th grade), crime – punishment (6th grade) etc.

Antonymic relations: distinction-similarity, common-specific, respect-offence, love-hate, solidarity-indifference, obligations-rights, freedom-restriction, violence-tolerance, secret ballot-open ballot, democracy-dictatorship, centralization-decentralization, single-party – multi-party or pluralism, poverty-wealth, expenditure-saving, participation - non-participation, right – restriction, monarchy – democratic system – anti-democratic system – dictatorship, etc.

Concepts that mark values, virtues, attitudes, behaviors and reactions, sensations or anti-values, bad habits, etc., such as: love, security, understanding, joy, respect, rules, observance, give culture, acquire culture, get rich, responsibility, progress, learn, educate, task, cooperation, relationship, sincerity, priority, need, importance, responsible, give help, useful, work, help, valuable, value, benefit, behavior, self-control, compromise, solution, help, service, think, listen to me, want, say, civility, tolerance, patience, freedom, win, contribution, right, equality, inequality, duty, passion, desire, dream, readiness, wish, congratulate, good behavior, prejudgment, mistake, distinction, voluntarism, citizen, honor, education, culture, promise, usefulness, insecurity, upbringing, fear, avoidance, participation, non-participation, entertainment, preserve, critical attitude, decision-making, understanding, justice, feature, interests, talent, experience, personal taste, quality, identity, diversity, essential, necessary, discrimination, determines, defends, restricts, free initiative, corruption, civility, civil

responsibility, patriotism, the common good, harmful, illegitimate, critical judgment, mockery, violence, obligations, active listening, attention, comprehension, progress, service, explanation, disagreement, interaction, deception, exploitation, etc.

There is a dominance of concepts and terms:

In the field of politics and jurisprudence: chairman, mini-municipality, parish, municipality, citizen, employee, court, judge, lawyer, disagreement, conflict, elections, vote, voting, electoral system, electoral code, deputy, human rights convention, legislation, offence, freedom, rights, responsibility, legal obligation, state, municipal/parish council, citizen, relationship, service, explanation, local authorities, parish, prefecture, district, mayor, bill, deputy, official gazette, parliamentary commission, power, authority, government, central government, local government, executive body, democracy, equality, participation, majority rule, isolation, region, local gain, national gain, community, rules, laws, functions, cooperation, crime, criminal conduct, penal offence, pressure, Penal Code, constitution, assembly, freedom, responsibility, convention, endorsement, separation of powers, majority principle, majority, opposition, multi-party system, utilitarianism, ratification, sanction, legislation, article, electoral code, democracy principles, etc.

In the field of economics: management, resource, budget, revenues, unpaid work, paid work, labor market, employer, employee, production, profession, market, quality, incomes, resource income, saving, cost, price, expenditures, food product, consumer, consume, gain production, entrepreneur, businessman, enterprise, factory, business, raw material, large-scale business, low-scale business, tax etc.

In the vehicular communication: cycling, pedestrian, rules, road signs, turnover, traffic, care, road user, safe street, unsafe road, distance, pedestrian crossing, bus stop, intersection, circulation, passerby, etc.

In the social sciences (sociology & psychology, etc): family functions: reproductive, social, emotional, economic, public setting, critical attitude, trafficking, prostitution, recruitment, obligation, unemployment, conflict, culture, traditions, customs, social group, marriage, family, couple, open family, closed family, tribal family, patriarchal family, social group, collective behavior, social change, development, member, role, individual growth, identity, social group, collective behavior, group leader, volunteer group, information, diffusion, communication means, minority, national minority, linguistic minority, discrimination, citizen, civility, civil value, love, humanism, trust, courage, formation, innate, learnt, heritage, feature, spiritual, overpopulation, birth number, ecologic traces, carrying capacity, conviction, attitude, stereotype, prejudgment, awareness, etc.

In conclusion, we can state that the lexicon of civic education textbooks of grades 1-9 in elementary education enables a stable and a democratic linguistic formation.

1. The conceptual field of words and terms in the civic education domain is quite rich, and also with corresponding counterparts in Albanian language and not pure neologisms. In few cases, there are phraseological calques and a certain part (mainly terms) are internationalisms.

2. The conceptual field is matched by a relevant lexical field and a very specific semantic field, clear and diverse not only in linguistic signs (lexemes) but also in meanings (semantic components).

3. Concepts and notions in the first three years of elementary school are marked with nouns and syntagmas with concrete meaning and with abstract meaning from the 6th and the 7th grade up to the 9th grade, in which there is a usage of terms in the field of politics, economics, jurisprudence, ethics and morality.

4. The relationships between words and syntagmas are: 63% word-concepts, 37% syntagmas-concepts) in grades 1-5, and 53% words-concepts, 47% syntagmas-concepts) in grades 6-9. From approximately 70% of words, according to the lexical-grammatical relevance, 60% of them are nouns and 40 % are verbs.

5. Moreover, it is noted that the correlative relationships among concepts, phenomena, processes and activities, individuals, fields and subfields and their certain aspects (political – economic – juristic etc) are named through lexical categories , such as: synonymy, antonymy, hiperonymy, etc. The explanation of meanings on concepts and phenomena, concepts are given through different kinds of lexical explanations: through paraphrasing and description (1st, 2nd, 3rd, 4th grade), through synonymy and definitions (5th, 6th, 7th, 8th, 9th grade).

These data take us to the conclusion that these texts are compiled based on clear scientific, methodical and psycholinguistic criteria. They match the mental and intellectual capacities of age groups, their interest and requirements that present the new political, economic and socio-cultural developments.

However, form the research carried out during the teaching practices of civic education, in the testing done for specific topics in these subjects, we notice a low level of the mastery of this knowledge, concepts, terms and phenomena. Naturally a question is raised: Is the democratic linguistic education functionally realized in the 9-grade elementary education. As a result of this, do we acquire individuals who carry real civil values from this process?

Although this issue requires a special approach, we consider presenting more deeply some aspects that condition this low level of their knowledge, resting on the methodical and pragmalinguistic one. In the methodical aspect, teachers apply inappropriate and non-functional methods and techniques that do not qualitatively accomplish the teaching objectives and their expectations in relation to the learning of knowledge on civic education; concepts and terms are not illustrated with examples and the illustrating tools are missing (Human Rights Convention, Constitution, Legislation for the family, employment contract template etc); there is a congestion of notions and terms for specific topics which require more time for explanation and discussion; the questions of teachers for this knowledge, be it orally or in written form (tests), do not lead to correct, clear and functional answers and interpretations on the part of the student. They limit their critical and independent thinking and the communicative and civil competencies as a result.

In the pragmalinguistic aspect, there is a lack of a mutual relation between the knowledge, concepts and phenomena and the relevant activities and practices where they find reflection and application. For example: to understand the concept of law, execution or offence, freedom and obligations, offence and sentences, etc, students should attend a court trial, to make a conversation with a lawyer, jurist, judge; to understand the concepts of economic relationships, of production and consume, budget, business etc, should attend a production process to the launch of the product, etc. These practices and activities not only build the understanding on concepts, terms phenomena of civility knowledge, but they also breed and give form to functional communication samples and models, diverse linguistic speech acts and registers which feed and delineate basic communicative and civil competencies of students. Therefore, nowadays and in the future the school should aim the interrelation and concretizing of the knowledge of subject disciplines with relevant professional and human practices and activities, so that it brings about citizens and successful professional models in each section, field or activity of human and scientific knowledge. It should aim the formation of basic communication and civil competencies, to acquire decent and skilled individuals-citizens of this society and citizens of the world, regardless of national and international political, economic, cultural, social and historic changes.

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Msc. Entela Shingjergji Kazazi
 "Aleksandër Xhuvani" university, Elbasan, Albania

"Elbasan's contribution and legacy in education on the half of XX century"

Abstract

Elbasan, is called by researchers from various fields "Hearth education and the Albanian national culture". This article aims to present an overview of the history of the development of education in the Elbasan city on the half of XX century, as well as the valuable contribution of the Elbasan linguists in efforts to reform national education in extremely difficult conditions. Albanian school history in general and in Elbasan in particular, can not be divided separately from the war of the Albanian people for freedom and independence. Precisely, because of this specific, every effort in the field of education marks a milestone in educational and cultural heritage of the Elbasan city. The article aims to bring to the auditor heritage over 50 years from the efforts of rennaisance albanians patriots, the opening of "Normal School" (1909), the first national Albanian high school, or "Pedagogical school ", which served to prepare the first teachers , until the beganing of the second part of the XX century. A considerable place will have in this article language teaching and cultural heritage that Elbasani linguists left behind younger generations. This legacy is more important and beneficial, not only to the Elbasan education, but also for it nationwide.
Key words: education, language, linguists, heritage.

The end of XIX century and the beggining of the XX century mark for Albanian's history big politic,intelectual and cultural events. Albania wasn't still disconnected from Ottoman empire, from which would win the indipedence in 1912, but the efforts of rennaisance Albanians patriots and intelectuals had started earlier. The Albanian leage of Prizren since 1878, had expressed the interests of the nation to forming an indipedent democratic state. Albanian colonies in different countries of the world such as :Turkey , Egypt , Bulgaria , Romania and Italy were centers of activity in support of the nation. There exist many patriotic societies and were published notebooks, books , calendars , temporary journals that of course , before arriving in Albania , had strolled in other countries . The common goal of all this activity was to encourage Albanian insurgent spirit for freedom and independence , also the development and intellectual progress of the nation , through the language and its literature . It had to be renewed everything of the nation, ranging from the alphabet and literary language to the creation of a state .

The city of Elbasan , which geographically is situated in the center of Albania, was one of the main fronts of war and efforts on protecting and advancing the Albanian language. Elbasan citizens have witnessed a boundless will and desire for culture and education. In its notes , Miss Edith Durham says ' In Elbasan you get affected by the

efforts made from knowledge and culture . There are people that without any help deal with french grammar and even the german one. There is a fairly large number of wise and educated people' . (Durham E., 1997).

By the end of the nineteenth century , in Elbasan existed Turkish and Greek schools , but still to the children was taught the Albanian language in a secret way (Vogli H. , 2008: 29) .

The first Albanian school in Elbasan was " Teboja School " , which today bears the name "Naim Frashëri " which was opened on 2 August 1908 by Fejzullah Guranjaku .That followed by other primary schools " Ali Agjahbeu " , " Aqif Pasha" , " Zgjimi " , shkolla fillore e vajzave, (elementary girls school) shkolla foshnjore (infant school), shkolla ushtrimore (training school),etc. In Elbasan's Congress that was held in 2-9 September 1909 , were made extremely important decisions about opening new albanian schools, for albanisation of foreign schools at that time ,for the establishment of national education , for the unification of the literary language (placing its underlying dialect of Elbasan , as the better dialect understood by all Albanians) for the implementation of the national common alphabet , placed in the Monastery Congress that was held a year ago in the city of Korça , the first opening of a secondary school in the city of Elbasan , which would prepare the teachers and more other decisions with organizational character.(ÇelikuM.2009:30,37)

On December 1, 1909 , was opened 'Normalja School' of Elbasan . Its opening was implemented within a record time (only 3 months) of one of the decisions of the Congress of Elbasan . Initially it had 140 students , half of whom were from Kosovo and Cham . The opening of this school was a great event for education at national level . Normal is called by prof . M. Çeliku fairly" National Normal ", since it was opened by a decision of a national congress , was funded by the whole nation , because the contingent of students were from all over Albania , including Kosovo , Macedonia , Montenegro and Cham, its professors were Albanians, because teachers who graduated there served throughout the country (in Kosovo) . Elbasan 's 'Normalja school' became a symbol of national unity . (Çeliku M., 2009: 43) . Teachers who taught in 'Normalja' school were the yeast of Albanian intellectuals that were graduated abroad. They were known for excellent scientific and professional training such as: Aleksandër Xhuvani , Luigj Gurakuqi , Sotir Peci, Simon Shuteriqi , Dhimitër Paparisto , etc. 'Normalja' school of Elbasan was important not only for its national historic mission of education, but also for national didactic and pedagogical values . The staff of teachers drafted its own school programs and plans of the subjects taught in school , all according to Western models . "Normalja" School published and directed with the staff of teachers and students the magazine " Normalisti " (1929-1937) , which was the first magazine of a didactic pedagogical educational institution. The magazine articles treated theoretical and practical plans, many problems in the field of psychology , pedagogy , didactics , applied linguistics etc. (Plangarica T. , 1998 : 41) . This magazine represented national educational movement . There collaborated over 150 firms and was reflected academic and educational reality in Albania .

It should be noted that Albanian education, in the early of twentieth century , was open to foreign educational theories . In the above schools was widely used pedagogical methods of Pestaloc , Herbart , Piaget , Frobel etc . " It seemed that the Albanian society at the time was eager for any form of knowledge ' (ISP , EU , Save the Children, 2002: 57) . " Normalisti " reflected in a dignified manner the quality level of preparation of future teachers of the " Normalja" school. The Declaration of Independence of Albania , on 28 November 1912 , makes more serious the commitment of patriots and linguists Albanian to institutionalize national school in Albanian language. The government of that period issued instructions to open summer schools "Normal", functioning as short-term courses for teachers . (ISP , EU , Save the Children, 2002: 16) . Even more prefectures developed these summer school program based on programs designed by the teachers of the "Normalja " school of Elbasan . Elbasan's "Normalja" , even if it had occasional disconnects, survived to foreign austro-hungarian , fascists and nazis invasions. In October 1923, near the "Normal" school was opened " Ushtrimorja" (Normal Training School) , which would serve for the vocational of students. The first director of the " Ushtrimorja" has been Sulejman Harri and teachers: Fadil Gurmani, Ahmet Duhanxhiu, Ibrahim Berrania , Shaban Arra, Gani Daiu , Skwnder Sejdini , Sotir Papahristo and others , who with their contemporary thoughts brought experience of austrian , German, Swiss schools and the other western schools . Later , in the city of Elbasan started to increase the number of schools.

With the opening of albanian schools , naturally was felt the need for textbooks. The fundamentals of textology of albanian education werw thrown since 1844 with the publication of the first albanian primer of Naum Veqilharxhi. In 1867, Kostandin Kristoforidhi (1827 1895) published in gheg the Primer and 1868 published the primer in tosk . But this alone was not sufficient ; new schools needed textbooks and new teachers needed literature that would serve them for the full training as teachers .

Among the Elbasan linguists who contributed to the field of Albanian publications was Aleksandër Xhuvani (1880-1961) , who attended the opening of Elbasan 'Normalja' School and worked as a teacher and director of the school . He was a zealous follower of Kostandin Kristoforidhi , researcher and teacher for many generations of teachers and scholars of albanian language .He was the assosiate of Lef Nosi in the opening on "Tomorri" magazine (1910), chairman of the "Educational congress of Lushnja" (1920), senior officer of the Ministry of Education (1920-1922), under his care was designed " Dictionary of Albanian Language " (1954) . Among his academic character , we emphasize: "Libri i gjuhws shqipe" ("The Book of the Albanian language ", 1924) , "Njohuritw e para tw sintaksws shqipe", (" The first knowledge of Albanian syntax " ,1925) , "Fillimet e pedagogjisw didaktike" ("The beginnings of didactic pedagogy ", 1926) , for the "Normalja" schools elementary teachers , " Fillime tw stilistikws dhe tw letwrsisw sw pwrgjithshme", (" Early stylistic and general literature "), for secondary schools (1930) , in authorship with linguist another Kostaq Cipo . Extremely valuable is the work of the linguist after liberation , so after 1944 , when he dealt specifically with the objectives of the new Albanian linguistics , such as

aligning the Gheg and Tosk literary. Aleksandër Xhuvani studied closely the language of the people that was an inexhaustible treasury . He was a collector and researcher of it. The city of Elbasan has honored this famous linguist giving his name to the city university.

Kostaq Cipo (1892- 1952) was another linguist of Elbasan , grandson of Aleksandwr Xhuvani. He was a prominent activist and linguistic of science education . He made his philological studies at the University of Rome . Worked (1921-1939) as a teacher of Language and Literature at several high schools in Albania . Cipo was entitled as the Teacher of the People . He prepared texts of Phonetics of today 's and historical morphology . Was co-author and director of drafting Albanian Language Dictionary that was published in 1954 . Along with Aleksandër Xhuvani and Eqrem Çabej , he participated in drafting the first orthographic guidelines of Albania after liberation (1948-1950) and scientific terminology of basic school . He wrote a grammar of the Albanian in two volumes , of which the latter was awarded with the price of Republic .

Prof. Mahir Domi (1915- 2000), was another prominent linguist of Elbasan . He studied philology at the University of Grenoble in France . Prof.Mahir Domi has made a remarkable contribution to the field of education as director of the "Normalja" School of Elbasan and as leader of the lecturer in the Faculty of History and Philology in the University of Tirana . He worked with dedication and gave his valuable contribution as a teacher and lecturer in design plans and new programs to our school as well as language books and literature that developed for the needs of different levels of pre-university school . He stood with his work in the field of syntax , the history of the Albanian language and its relations with other Balkan languages , in literary language and culture of the language , in lexicography and terminology , the history of linguistics Albanian, Albanian thinking etc . He was the initiator of the organization and management of dialectological studies in Albania , which culminated in the drafting of the " Atlas dialectological of Albania" .

In the second part of the twentieth century , especially in the period immediately after the war , was felt the need to strengthen secondary education and laying the foundation of the Albanian higher education . Therefore the work in this period of linguists , all from Elbasan such as Aleksandër Xhuvani, Kostaq Cipo, Mahir Domi , Lirak Dodbiba , Qemal Haxhihasani and others, takes special value . CIPO collaborated with Çabej and Xhuvani in the field of ortography (spelling) ; He began work on the design of the first scientific Albanian grammar ; Simon Shuteriqi studied critically achievements in the field of spelling and grammar ; Lirak Dodbiba , his work became the founder of the Albanian terminology ; Qemal Haxhihasani dealt with the study of social dialects in Albania ; Mahir Domi contributed to the design of major works grammar , spelling , language history . So , as can be seen , the linguists of Elbasan , focusing on specific areas of science logy, gave an extraordinary contribution to contemporary Albanian linguistics . These well-known linguist , have fed with

language texts schools of all levels in Albania and beyond, and have affirmed the achievements of Albanian linguistics in the world . (Çeliku.M. , 2009: 125 , 126) .

In the closing , we must recognize that in a modest work like ours , it was impossible to mention all those who contributed to the development of the Albanian school . However , it must be said that judging from the difficult time when they developed their activity , and lack of previous models , we appreciate the very precious legacy they left us . These intellectuals , linguists , teachers , and above all patriots , were " milestones " in the history of the development of language and Albanian school . Work initiated by them , it is estimated , and further exploit dignity of young teachers and linguists , to actualize the saying of the philosopher and writer of the nineteenth century , Ernest Renan , A homeland consists of the dead who have established and the living that continue it . (Renan E., "What is a Nation?", 1996)

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Msc. Klodjana Kuqi
Ma. Iva Xhelo(Cungu)
Mp. Blerina Lamçja
Prof.as.dr. Meleq Shopi
University "A.Xhuvani" Elbasan

Greetings and congratulations in Spanish and Albanian (an ethnolinguistics comparative study)

As we can see from the title, this study will focus on the analysis of greetings and congratulations, as a linguistic problem in the two respective languages: in Spanish and in Albanian. This is an exploratory and comparative study, where emerge the ethnolinguistics values in both languages. It is a continuation of the previous studies in these fields about linguistic courtesy of Albanian exactly for the first time in the literature of academic language of prof.Gjovalin Shkurtaj, Kurt Stregmann (1927), the included works of Corrado's Gross Alberto Sobrero's Tullio's Telman (1997); Coulmas's Florian publications (1981), Carola's Otterstedt (1993) and Ervin's Goffsman (1981), which deal with various greeting and farewell forms in everyday life; Nino Arcuri with "La salute e i suoi rituali dall'antichita ad oggi" in " Quaderni di Semantica", june 2000 and then to prof.asoc.Meli Shopi regarding to "Greetings and congratulations in the Albanian language, onomastic and Ethnolinguistics in the district of Elbasan ", will make a comparasion with the Spanish language. This language which is spoken in many countries in the world, represent ethno-linguistic value not only in terms of grammatical and lexical structures, but also the cultural development. The history of the Spanish language is very ancient, it starts in the pre-roman times, and it's divided in three periods: medieval, middle and the modern Spanish. It is the language of romances, mixed with Vulgar Latin and it is the main language in Spain and 20 Latin American countries. Also it is the official language of Equatorial Guinea. This is one of the first languages of Earth according to the number of speakers, 500 million actually. It's the third more spoken language in the world, after Chinese and English and it occupies the second place in terms of its speakers like a native language. Concerning its spread is one of the most promising languages . According to some studies, in fact, there are 16,429 different publications, 254 tv stations and 5112 radio stations. These data are certainly a convincing argument showing that there exists a great involvement of Spanish around the world, as in the translation of documents, texts, international conferences etj. There exists a particular label of this language – the Castilian - whose origin is in the medieval Castilian kingdom. We made a summary of the Spanish language not without a purpose, because in our country it doesn't has a place as speaking activities, compared to other languages, and precisely: English, Italian, French etc. Even according to the research studies about it we find no space in other languages too.

However, the topic of this research, deals a special and understanind area of this language, as each set of speakers possesses such formulas, although the frequency

and their use may vary from one society to another, from one ethnic group to another, so even from one nation to another, as a result from one language to another, even when they are close to each other. It was interesting for us to compare the two different language systems, like Albanian and Spanish, different languages of both peoples, but with rare ethno-cultural values.

Although not in a close geographical position, the Albanian state language policy has made possible the study of this language and so it's being closer to Albanian. If we refer to the topic of our subject, the greetings and congratulation formulas have the function to express a message, where in a certain situation, each of the interlocutors wants to express something. These conventional formulas or rituals are present in our daily life. Some formulas express courtesy, while some others have the function to only comment what was said during the conversation. What comes from the sociolinguistics comparison between Spanish and Albanian is that some Albanian specific formulas can be translated into Spanish in a linguistic way, but can not be recognized as congratulations formula.

Referring to prof.Gj. Shkurtaj, among other things, he states:

Researchers believe that the first greetings between people were those with gestures, then are accompanied by word and in the course of the centuries have been enriched, renewed and changed so much that today, in any language, greetings and congratulations are countless and vary not only from one community to another, but even from one individual to another, not only in a authentically linguistic side (or regional dialect, etc.) but also the social side, cultural and ethnographic community.[1]

But the land on which they arise, develop and differentiate from one culture to another, from a social community to another, is common whenever and stems from the necessity to start communicating with others:[2]

In the Spanish-English vocabulary, in page 168 the term "cortesia" is explained:

1) courtesy "acto de cortesia: gesture of courtesy", "visita de cortesia- visit of courtesy", " la pide la cortesia- acquired by the education"

2) Closing (the letter)

3) Tribute (in honor)

So in other words courtesy marks that respect to others which constitutes the charming and humanizing behaviors model.

Between two persons or more interlocutors, whether in the spoken language, even in the written language, communications are directed only according to the courtesy. Any kind of positive relationships in society can't be understood without these greetings and common formulas which consist in a single word, from a sustainable phrase or an entire sentence and are conventional regarding their structure, context in

1 Shkurtaj, Gj., Onomastics and Ethnolinguistics, SHBLU, Tirana 2001, pg.195-196.
2 Ibidem.

which they are used and function, whether linguistic, or social. So, they are used in limited contexts, with a specific purpose, etc..

The term, courtesy formulas (English: politeness formula) is suggested by Charles Ferguson. To this group it belongs greetings, thanks, congratulations, condolences and congratulations.

Among other things, Ferguson notes that in all human societies there is a courtesy formulas verbal and non-verbal use (as p.sh .: gestures), but the character of their density varies greatly from one culture to another, being conditioned by the cultural history of each society. The greeting function should be researched in the past eras, when the meeting of two people was conducted by greetings in order to show to the other person the peaceful soul and to avoid conflict.3 The greeting can be considered as a kind of opening and closing of the conversation that occurs between two interlocutors. Among them apart the proper meeting, to express sympathy and respect towards the other person, the grreting shows a kind of relationships hierarchy between the members of the community. This combination creates a variety of forms of respect, as i.e .:

In Spanish:
-Hola (informal)! – Para cualquier hora del dia.
In English:
-Hi (Informal)! - For every hour of the day. And is typical the expression in Spanish.
Or in Spanish:
-Buenos Dias! (formal and informal)
-Que gusto de verlo! (Pleasure to meet you!)

While the Albanian language there is a difference between the synonymous forms according to the meaning, but which are not the same according to the style and function: miremengjes! / mgjes! / mjes! / gjes !. The greeting model chosen by an individual varies according to the time even a moment of the day or night when it is used.

If in other languages, as well as Albanian there is not a determination of the time, especially for the afternoon session and simultaneously any specific greetings, in Spanish we will have:
-Buenas Tardes! (From 12 am to 18 pm)
-Buenas Noches! (From evening until morning)

While the "Good morning!" greeting, which belongs to the time period from midday to 18, in various regions it is used by 10am and onwards.

The farewell greeting, in informal contexts in Spanish would be:
-Adios! (Good-bye!)
-Nos Vemos! (See you soon)

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3 Thomas Schurman, Tisch- und Grusstten im Zivilisationprozess, Munster/New York, Waxmann, 1994, pp.155-158.

So, they used when participants are being apart, unlike the meeting greetings, the use of which is conditioned by time of day when they are expressed, so it can be used throughout the day.

In Albanian the most used greeting "Mirupafshim, "Goodbye"!", but there are also synonymous other greetings: "Mirupjekshim "See you soon"!", "Mirutakofshim

"See you soon!", in different areas of the country. While in Spanish the most common one is "Adios!", "Nos vemos!", Which can be used in any situation, formal or not, and in any moment of the day until late evening.

Another important difference between Spanish and Albanian is differentiated use: "Buenas noches! "Good night"" and "Naten e mire. Good night"" Both are congratulatory farewell greetings, while in Spanish "Buenas noches!" applies only when we leave in late hours in the evening or before going to bed to sleep. In Albanian we can usually use "Good night!" from 20:00 pm.

Regarding to congratulations, in this study we looked at those forms of greeting that exist in Spanish and Albanian. We notice that those forms that are used regularly in Albanian find no equivalent in Spanish, because, probably do not belong to an ethnographic code of Spanish.

I.e .: in Albania the coffee greeting is "Per te mira "For good things"" and the answer is "Ju befte mire "Good appetite!". In Spanish this doesn't happened. As cited by the prof.Gj.Shkurtaj the coffee greeting has even different ethnographic value in northern and southern Albania.

In joy occasions, engagements and marriages in Albanian there exists specific formula: "Te trashegohesh "A happy and long marriage life"", "Te trashegoheni A happy and long marriage life as a couple"!", which is commonly used instead of the Spanish "Congratulacion!" formula. (Congratulations) or "congratular" (I congratulate, I wish), which, while in Spanish is used for different occasions, not only in case of engagement or marriage.

Here are included also the formulas: "E gezofsh "Enjoy it"!", "Me shendet" "Have a good health", "E mbajtsh me shendet "Keep it well"!", in cases when we buy something and it is used in these cases to make a compliment, etc. These are some of the formulas that have no kind of agreement between the Albanian and Spanish, and for these specific reasons:

Every nation has its own identity, which is reflected in customs, traditions, rituals, dress, behavior and popular traditions and language as a national feature plays its important role in this process. It is a living mirror of the displaying culture of a country that use it.

Phenomena can be a universal, the structure and the frequency of the courtesy formulas are specific and related to the cultural history of each social community, therefore their function should be seen as connected to such social, historical and ethnic and national functions

To conclude, the Spanish is becoming the language of the future and its development is visible in every corner of the country. So its study means an investment

for the future. Apart from other reasons related to the development of the country in terms of the economic sector, through the knowledge of this language we can better understand its and the Latin peoples culture.

Through the study of this language and the ethno-cultural traditions of the Hispanic people we can understand that the values of this nation are undeniable and inalienable.

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Msc Lediona Lumi
"Aleksander Xhuvani" University, Elbasan, Albania

The tendency of giving names in the past and present

Abstract

The great semiologist Barthes, when discussing the relationship between the code and the message refers to proper nouns. According to Barthes proper nouns should be conceived as a process, as a significant act that unites the speaker with the target. The name is the first choice which is done for us but without us. We live for a time and then cease to exit but our memory and our names are transmitted from generation to generation.

Anthroponomy as a branch of onomastics has raised the interest of many Albanian and foreign researchers and linguists. Hundreds of thousands of names exist among us, being pronounced by us. Research in this field has been carried out and continue to be carried out. This is a rich field that expands every day more and more and brings something new to the lexicon of Albanian anthroponomy. Every man will certainly be given his name by others. Albanian anthroponomy has a wide variety, history and secrets about its origin and scientific roots.

Keywords: personal names, etymologies, past, present, trendy.

The anthroponomical material researched for this paper is enriched by the names of children aged 1-4 years who go to kindergartens and schools of the city of Elbasan. We will try to display in a synchronous plan all the tectonic movements this lexical group has undergone over the years in order to highlight the substantial changes and innovation that this branch of linguistic vocabulary has gone through. "The repertoire of (personal) names is infinite and depends not only on linguistic rules, but, primarily on other factors - sociolinguistic, cultural, ideological, fashion etc. The act of choosing is always individual, psychological "[1]. The name is a symbolic element for each of us. Apart from being a reflection of (an age) a generation's culture, the name expresses the personal consent of the parent. This means that the fashion of a name will be analyzed in a synchronous plan and the history of the name will be observed in a diachronic plan. The paper also examines other important issues such as the semantics of anthroponims, the tendency towards removing or using them more frequently. Many times we wonder where did our name come from and what is its meaning. "Onomastic lexicon and more specifically the anthroponomical one, despite being vague, carry a certain meaning through symbolism that the denomination gains in a particular time and

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1 Rexhep Ismajli, Onomastika e mbikëqyrur, Gjuha Shqipe, [Supervised Omanistics, Albanian Language] Instituti Albanologjik, Prishtinë, 1987/1 , f.65

space context ".[2] "Most of the time, being semantically meaningless as a result of the terms used and communicative circumstances, the name is granted a particular "semantics ", imagined or desired".[3] How important is the name in a man's destiny? Can a man's name be connected to his failure? For the lower social strata giving the name to a child does not acquire any great importance, but the high social strata act otherwise. They think that particular names will bring particular events in the personal life of an individual. Therefore, we want it or not, the name brings with it a genuine form of superstition. "As a result certain social groups are associated with certain anthroponomical groups".[4] Albanian anthroponyms would be limited to two major divisions: 1. Those originating from native culture, mythology, weather conditions, flora and fauna, from certain toponyms, from materials or qualities, political vocabulary, parts of the body, months and seasons, colors, the stellar spaces, human moral qualities etc. 2. Those originating from secular or religious life, muslim, orthodox, catholic religions, eastern or western, modified musical notes or parents initials etc. (Sidorela, Mirela, Mia = Marisa + Ina + Alexander). In anthroponyms we can find the joys and concerns of parents, for their hopes and desires that their children could become good, strong, capable, intelligent, proud, honest , famous, pure, bright, loving, just like some of those phenomena, objects , creatures and meanings after which they have baptized them".[5] With today's names we will need to take under consideration two processes: tradition and fashion. What is the tendency of names today? Preferences, customs, tastes conditioned by factors outside the language such as emigration, soap operas, the intelligence of social groups, the exposure to the world, constitute the fashion of names in a certain period of time. The fashion and its results is transitory, temporary, superficial and names should be chosen from the moral virtues "as new, as fresh".[6] I will mention a tendency for pragmatic pressure on the fashion of new names (for example the case of immigrants in Greece or Italy). The fashion would bring new tendencies such as: the fashion of American names (people who dream of America) which resulted in names such as: Kim, Ashley, Jonathan, Sindy, Grace etc; the TV and internet fashion, is reflected in names such as Gymysh, Celeste, Ruby or Paloma. Today we can talk about "a trend for names that do not have any sense, that are not explained by common words of Albanian."[7] Generalizing we would state that "it is known that the largest number of people's names in every language, are meaningful names, with direct or symbolic significance. They are somehow a way to tell the past or to describe the

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2 T. Plangarica, Emrat vetjakë në gjuhën shqipe dhe realitetet kalimtare, Aspekte të gjuhësisë së zbatuar, Sejko, Elbasan, 2002, f.209

3 Ibid. p. 212

4 A. Riska, Vlera Sociale e emrave të përveçëm në gjuhën shqipe, Trajtesa gjuhësore, Pegi, 2011, f.44

5 R. Qosja, Atentate mbi kulturën, Gjuha Shqipe, Instituti Albanologjik I Prishtinës, Prishtinë, 1987/ 1, f.15

6 A.Riska, Vlera sociale e emrave të përveçëm, Trajtesa gjuhësore, Pegi, Tiranë, 2011, f.45

7 XH. Lloshi, Emrat e modës, "Zëri I populit", 1973

present ... "[8] Since 2008 a list of 64 prohibited names is present in all registration offices across the country. Wouldn't it be more acceptable for parents to devise names with a contextual semantics of their own rather than "revive" names such as: Complaint, Orangeade, Imprisonment, Ballokume, Whatsup, Affliction, Bad, Enough, Prohibition , Unfortunate, Whycome, Peppers, Ferman, Bean, Nothing, Hassle, Cuts, Sorrow, Short, Exhausted, Wrench, Close, Mercy, Irony or Poison? As other important phenomena related to naming we can mention: - bifurcation, baptism, change of names, nicknames, reviving names or the use of two names, unisex anthroponomy, masculine names, stress or emphasis etc.

Language limitations or particularly those external to language will manifest themselves as beliefs or superstitions, as special commemorative forms of predecessors in the line of mother and father, as a pragmatic facility closely related to the so-called "language of bread" (Gj. Shkurtaj, in his works: Sociolinguistics, II edition, Tirana, 2009, p.215 and Onomastics, SHBLU, Tirana, 2001, p.242), as euphemistic means to escape illness, misfortune, as a linguistic need to gain social support, etc. towards superficial reactions. Abbreviations of names will be conditioned by factors such as the shortening of the starting forms, impositions since childhood; facility in expression, a traditional form of the name used within the family to show love for the child, to avoid the use of two same names among kins etc. Names are given arbitrarily, but they mark our lives and for us it is a kind of initial projection. This initial projection can be attributed to the time when this name was given: Anyone who hears the name Democrat can easily identify the year of its use: 1992 (birth of democracy). The strangest and most modern trend in anthropology, today, would be connected with the fact that every day more, foreign names such as (French) Chanel, Armani, Versace after popular fashion houses or car perfumes are given to children as if we want to dress them with a higher personality robe, connecting them to a prestigious brand. The modification of many famous actors and singers names has resulted to be the key to their career's success. Do you think Madona would have the same fame with Louise Veronica Ciccone? The name is a way to identify but also a possibility to become close to someone and at the same time avoid anonymity. Once Albanian women would call their husbands just man, deliberately concealing his real name because it was believed that through the use of the name one could be controlled.

A special Albanian tradition related to names is: the grandfather's name is used as the surname of the child as follows:

1. Gjergj Shllaku (grandfather)
2. Hil Gjergj Shllaku (son)
3. Florenc Gjergji (nephew)
(from a quarter in Shkodra)

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8 R. Qosja, vep. Cituar f.13

Inherited names in the family where the father's name is used for self-identification Florenc of Hila, Florenc of Mark. The today's tendency is to give the child a name that sounds nice, but with no real meaning, as Xh. Lloshi has defined, "sounds nice, but does not have a nice meaning". The names nowadays more and more tend to be in harmony with the surname and to be short. How would the name Vandam Ndoi, or Shumaker Shllaku sound?!

The trend of using anthroponyms created by meaningful words which semantically mark an aesthetically nice event like: Sibora, Arlind, Erlis, Zamira, Saimir, Ardit, Ermira. Numerous signs of the Albanian projection into the European future of the country will be reflected in morphophonematics alterations entirely foreign to Albanian as: Tommaso, Jessica, Coco Channel, etc. The new trend of using the ending i in new short names for boys and girls like: Rei, Eni, Sevi, Igli, Albi, Klevi, Elki, Enxhi etc.

The consonant - xh omnipresent today: Xhesika, Xhon, Xhim, Xhoes etc. A tendency to a grammatical cacophony to emphasize problematic names such as: Anxhela- Anxhela, Aleks – Aleks

In conclusion we can say that the Albanian anthroponomy today is going through a transitional phase. It would be impossible to guess what the future will bring. A number of them will disappear together with their predecessors. However, a man through his name conveys sensation, messages, everyday work, concerns and particular stories.
"Lexical onomastic, no doubt, is much more ingrained in the reality and from there have emerged its particular features. All the features of onomastic vocabulary are associated with specific language features, and with the specifics of local life - culture, nature, climate and contacts. ".9

The tendency to use native Albanian names, old and Illyrian names is observed today nationwide. Four of the most preferred Albanian names among children, are Arber, Albi, Rubini, Dea which occupy the highest percentage in use. Another trend in giving names is that they should be as short as possible, with few sounds, monosyllabic or disyllabic and today they are considered modern names: Rei, Mia, Ana, Eni (O), Fei, Igli, Albi, Luna, Luis, Ines, Irli, Enio.

Other trends are observed when the name must be in harmony with the surname, as a comfortable continuation of it, or the tendency of personal names that parents give to children to express or to congratulate something in their lives. In these cases arises an interesting relationship between the target and the act targeting, as a wishful meaningful event: Fatmir-a – Lucky person.

Another tendency observed is the use anthroponims created by subject words which semantically mark a pleasant aesthetic phenomenon such as: Sibora, Arlind. From our statistics about 80% of the names are Ajsi and Joel, as a phenomenon to have new names entirely understandable and as a result of the struggle against the

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[9] Rexhep Ismaili, Onomastika e mbikëqyrur, Gjuha Shqipe , Prishtinë 1987\1, fq.63

inappropriate old fashion. The desire not to repeat some names has increased, so names must be new and with regard to the moral consumption should be unused, to be short and sound beautiful. Aesthetic comes as a necessity for today's names. Finally, we distinguish also the new trend in anthroponomy with the use of unisex anthroponyms, where gender suffixes are not clear (Eraz, Semiramiz, Nikol, etc.), a masculine form for names such as Michele in French for girls, in Albanian comes adapted in its definite form Mishela, adding masculine suffixes and not feminine ones. The Albanian anthroponomy is in a transitional phase. This transitional phase highlights the fact that the Albanian anthroponomy does not suggest religious affiliation of individuals. It expresses a mentality and a certain vogue. It would be impossible to guess about the future of anthroponomy would be. Will they remain the same as today? At a certain time a number of anthroponyms will surely disappear together with their predecessors.

Assoc.Prof. Meleq Shopi
Ma. Kristo Kolçi
Msc. Denis Himçi

The beautiful Albanian language in the today's Arbëresh poetry (bilingualism and biculturalism)

In this presentation we will make an analysis of the beautiful Albanian language and the Arbëresh dialect, written and spoken, used in different contexts as "the language of heart" and "the language of bread" according to new Arbëresh sociolinguistics studies.

The article is a continuation of the articles about the Albanian language through the poetry of today Arbëresh poets of Italy in terms of bilingualism and biculturalism. The importance of the study lies precisely in the known values of the Albanian language detached earlier from the Albanian trunk and the impact the Italian language has had on it for five centuries, as well as the flow of current developments. Arbëresh settlements in Italy present enormous interest in the Albanian studies. In the study of the mechanism of a linguistic system we can design a knowledge and analytic presentation of the language in diasporas, hence the data from the Arbëresh diaspora in Italy are valuable, as well as the "diaspora of diaspora" found in many countries of the world, away from the ancient homeland "Arbëria", especially in America, Australia, etc. For five centuries, this genie, called also Arbëresh or Albanians of Italy, has been bilingual. The Albanian language was used in the family, while Italian was used with Italians. But slowly, for various reasons the young generations have used the Italian language densely which results in an impoverishment of the Arbëresh linguistic heritage that lies as the theoretical equilibrium between the community and individuals in the Arbëresh diaspora in Italy.

According to Labov: "The language is only one aspect of the social interaction, an aspect of behavior, closely linked with other aspects".

Even the discourse "la parola" as part of the social interaction in the Arbëresh environments: in the written literature and in folklore exists between the social conditioning. In the very beginning, facing such practice, they remained surprised and in their rustic Arbëresh environment, until a few years ago, they were called according to the Albanian custom: Luka Mahanga, Jul Variboba, Zef Serembe. Over time, necessarily in compliance with instituting, then as a new habit, is increasing the amount of cases that follow the Italian model:

Moccia Alfio, Mosciaro Camillo. However, as we have stated elsewhere, the Arbëresh of Italy, even in onomastic, particularly, in anthroponomy have witnessed a strong guardian spirit of the Albanian cultural and anthropological heritage. It must be considered the fact that, even today, in almost all Arbëresh settlements along the Italian official forms, exists and is used mainly the Albanian form.

> Eg. San Giorgio Albanese - Mbuzati;
> Macchia Albanese - Maqi;
> Rrascineto - Fransitë;
> Cerzeto - Qona; Piana degli Albanesi, Hora, etc.

"Language is one of the most important ways to present to others estimation your own personal image, whether for what is said, and what is not said. (Brown & Levinston, 1978).

When we consider the problem of estimation related to language we should take into consideration the fact that the language is used also as a symbol of the adhesion of the group. People use language to identify specific social groupings, which they belong to (or which they wished to belong to) and should be evaluated by others, according to the assessment that others give to the groups in question. Social psychologists, however, have claimed that people like to think that the group they are part of, at least for some aspects, is better than other groups, which can be compared to it.

According to sociolinguistics we are dealing with two conflicting opposed codes:

One code "We", which is intermediary and another code "They", which is divisional. It is not casual that among Arbëresh of Italy such expressions are so common:

We are happily Arberesh;
We have been separated, we are Arbëresh;
We have Arbëresh blood;
We have blood deriving from Albania; our village, language, gluha, our giljuha etc.

As an old Arbëresh lady from Cerzeto used to say:
"Kur dal nga bora ime, puru KRISHTI mi duket lëti" (When I go out of my village, even CHRIST seems Italian to me).

Certainly in terms of language, always according to the same opportunity of the group, the best is "our" language".

A living mirror of the fanatically storage of this language are the inexhaustible creations in the field of literature of the Arbëresh authors, which, being sequent of that literature which was called the Albanian National Renaissance has given an animation to the literary tradition in the Arbëresh settlements. This literature and the works of future authors who will come after will be an integral part of the Albanian literature. The today Arbëresh poetry follows Serembe approach, so therefore is primarily lyrical. Obviously, this lyric, is not romantic anymore. [1]

The pessimism or the feeling of desperation that we notice in these authors can be explained by the social and psychological state of Arbëresh as a group, as a community or ethno-linguistic minority.

These poets such as Pietro Napolitano, who harvest popular expression too, explore the language of their village, in order to give poems, to their own district reader's, but at the same time, in order to enable these treasures to poetize even to philosophy with them. We notice their huge interest for collecting their traditions, folklore and especially for publishing manuscripts of Arbëresh authors of the past. Regarding the language, forms and types of literary genres, the Arbëresh literature of this period deserves a little more attention because it highlights phenomena that have not happened before. This is and remains an issue that should be seen in a broader cultural context. In general, the today Arbëresh authors are fully involved in the mainstream of today's Albanian poetry, in terms of language use. They can not be called still dialect poets, and their publications do not require at all adjustments or translation in the actual Albanian language. These are: Kandreva, Vetmoja, Ujkoja, Zef Skiroi, Maggio, Paskuale Renda, etc.

With the richness of motifs, the rich and beautiful language, with sensitivity and with ideas, the importance of the situation where it is created, the today Arbëresh poetry and literature generally gains extraordinary value. It is not a dried branch of the Albanian literature, but it is a healthy branch of it.[2]

To create a modern and contemporary poetry these poets were supported not only by the Arbëresh traditional literature, but also by the modern and contemporary Italian, French, Spanish and Anglo – American poetry, which was read in original, whether through multiple translations, in Italian, which was and remains their education language. The fruits of such creative determination and commitment are noticed at some point in the summary of Dusko Vetmos "Wild buds" published in 1946 in Buenos Aires, which is rightly regarded as the initiative of the contemporary poetry of the Arbëresh of Italy and of the poetry that was published in the journal "Shejzat" founded by Ernest Koliqi. The main inspiration of contemporary Arbëresh poets is the concrete shared Arbëresh understanding and the historical reality which qualifies the creations of their predecessors.

These two realities, seen from different points of view are equivalent to the subjective world of poets and create a separate reality, which is reflected above all, through various language structures and poetic messages. The inner world inspires poets and creates close relations with the world of their people.

This happens because poets feel these elements more, agitate more our spirit through them and penetrate into the secrets of the world of their people. This results in a more authentic and creative work which has more in common with the real world and they reveal it before themselves and others "[3]

The tragic and pain are expressed: concrete and spiritual. The first is a consequence of everyday life, the difficulties and life surprises, *the risk of assimilation*

and disappearance of the Arbëresh world, including the human miserable fate in general.

The second is the result of the spiritual suffering, the inability to make a richer cultural and spiritual life, because of the lack of connections and communication with the country and the culture they belong to, the education in their mother tongue and other elements too. This form of poetic pronunciation outweighs because, as Kafka notes "Determinative is only the suffering, the effort".

So, the poet's creation is a result of discontent and inquietude. The artist, including poets, thinks in a special and deep way about the human world and his destiny.

In some poetry through the Albanian word, the mythic proportions verse about the birthplace of the Ancients and the Homeland is extremely bare.

Thus, the difficult reality of Albania under the communist regime, where violence was inflicted on people and where the freedom of thought and action was absent, influenced the Arbëresh poets to express their disagreement and discontent.

This emerges clearly in some Lluka Perrone poems and two early poetry of Ujkos Vora. It is again the sea (a symbol often used by the Arbëresh poets) that brings the grief echo of Arbëria, the homeland of his ancestors under the communist regime, which makes him suffer immensely.

From the sea, as the softness of the light, the waves bring me the Arbëria grief, the brotherhood hope, triggered a star and i......

The best talents of the today Arbëresh literature write in Albanian language, or as it is called by today sociolinguistics: in the standard Albanian language; there are some of them who try to implement this, but also some who mix a little of the Arbëresh dialect that gives a special weave, as well as them who do not speak the Albanian standard language and write mainly in the dialect of their village.

Among these talents Karmell Kandreva, the pride of our ethnic poets, and also of the social commitment, raised his voice to fight for the rights of minorities and social justice.

Along with Karmine Stamile he undertook many researches and wrote several interesting essays about bilingualism and the study of the Albanian language in the Arbëresh environment, which is more extensive and argumentative in the volume "A didactics venture in a bilingual Arbëresh environment ", published in Cosenza in 1979. [4]

Here's how it conveys to the reader the close connection with the land, the traditions of his people terribly poor and in the dark; in a place full of misery and pain:

"In a wide valley reigns the silver colored olive. And with black spots. That look at the farmer tears. Which are blackened by the life beauty ".

Lluka Perone will go further since when he was younger with the linguistic research work in his Ejanina folklore, as well as in Fransitë in the Arbëresh settlements in the province of Cosenza, with his diligence and his conspicuous love.

He will not reserve words and beautiful images in his poems about the loved freedom:

"Freedom, silver girl, cloudless sky Freedom, Freedom blackened flowers, linen source of pure,) ... .. (Freedom poem).

Agostino Giordano (Buzëdhelpri), poet and researcher of the folkloric culture, deriving from a family with cultural traditions in literature, brings in today Arbëresh poetry a voice of his own, but also a prominent self demanding personality.

The theme of his poetry is still the agricultural world, which sees the poet driven by a double incentive:

From a biographical memory of his childhood experience, as a compulsory route for every poet, even from a secret craving for a strong and pure life:

"I'm an olive branch / Which expects the air / To kiss the <u>freedom</u>."

Buzëdhelpri's lyricism has a strong and permanent relationship with nature, which is born and closely related with the work in the ploughed fields by human hands, that writhes between the past and the future.

The word is sensed, downright with such a space where there are interlaced the Arbëresh traditions lyric poetry with new genuine findings:

"Your kiss / nostalgia / on my lips / has embroidered a veil / where any girl
can't stitch dreams anymore......"

(Kiss me) [5]

While for Zef (Giuseppe) del Gaudio, whose voice comes from the remote settlements of Catanzaro, his poems have a diverse theme and have caught the Arbëresh environment, where we can notice beautiful motifs of love and the grief experienced by the poet, when he visits dear lands such as Albania and Kosovo, something he has done many times. The subject of his poetry is Arbëria.

He sings more to it, more beautiful, most dedicated, noting as a motif the string "I love, love, love you Arbëri"

"Though so many times I can hug you / How many stars are in the sky / I would not pour out all my nostalgia / That I have in my soul / Because I live the whole life for you / Just for you I am glad / Just for you, O beautiful Arbëri!

(Even to say)

In Del Gaudio poems the reader finds beautiful creations where the word derives in spontaneous figures in a lighting sequence and processed as stylish as it is natural and harmonious. We find a bright landscape motif in poems about the Albanian nature. In Albania his most noble thoughts are awake, his soul is renewed, melancholy and his moments of solitude go away. [6]

In the Italian Arbëresh diaspora there are plenty authors that act and are analyzed for the linguistic and literary value of this excellent generation of Arbëresh creators. Every day they keep working and creating new volumes and poems. But because of time and space, we can not involve them in this paper this time and hope to write about them in another article.

One thing should be understood through this article and publication in relation to the literature written by these poets with Albanian soul and feelings that "The Arbër language lives".

Endnotes:

1) See Gj, Shkurtaj, A.Berisha, Antology of contemporary Arbëresh poetry.
2) See, N.Jorgaqi, R.Ismaili, Rrënjë e forte (Strong root), (Arbëresh poetry of our days), p.30
3) See: A. Berisha, Antology of contemporary Arbëresh poetry.
4) See: Karmell Kandreva, "The arbër soul lives, selected and aquipped with notes and introduction by the prof. Gj. Shkurtaj", "Naim Frashëri" Publishing house, Tiranë, 1981.
5) See Buzëdhelpri (Agostino Giordano), The Arbëresh word, For you, Arbëresh, selected and prepare for publishing by prof. Gj. Shkurtaj, "Aferdita", publishing house, Tirana, 1997, p.93.
6) See Xhuzepe del Gaudio, Prepared heart, by N.Jorgaqi, Tirana. 1984

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Migena Shyti Kapllani, Ph.D. candidate in Linguistics, Albanian Research Center (QSA), Tirana

Impersonal verbs in the Albanian Language

(In our work we will be based on the valence theory of Tesnier, in the form that it has today, after uninterrupted developments.)

Abstract.

The grammar of verb and the theory of valences represent a special interest, especially when the language is learned as a foreign one. This is available in verbs that do not get a subject, which are not few as considered in this work. Acknowledging them, there is the opportunity to construct correct structures of sentences with impersonal verbs which don't get a subject, but not necessarily being zero valenced. The so called impersonal verbs are those verbs which appear to be zero valenced, valenced, but do not get a subject. There are more than thought (through a general traditional observation) verbs which do not require a subject which exist in sentence structures, even though the subject is not present. The examples taken from the "the Albanian language dictionary" with the respective sentence models explain better this thesis. To such a group we add the passive usage with a general meaning for the non transitive inergative verbs (further considered in the work). To distinguish ergative verbs from the in ergatives in the class of non transitive verbs we are based on the theory/tests developed in the works of Hans Petter Helland and David Dowty. Especially this last one with his well known theory of proto roles is more convenient and useful for our language. Thus the non transitive verbs, which contain as a semantic component agent, are inergative verbs that can appear in passive voice in their general meaning, not requiring a subject (work-worked- they work a lot here).

Key words: impersonal verb, the valence theory, typical inaccusative verbs, ergative/ inergative verbs.

The subject

The subject is a complementary part directed by the verb, unlikely the traditional grammar which considers the subject equal to the verb as a main part.

It is already known that the objects are SE that have to do with the verb and are directed by it, while the subjects seem not to have a director. But it can't be denied that the number and the person of the verb suffix relate to the number and person of the verb. According to Chomsky, the grammatical references of the verb are considered as nominal lexical category as a result it gets the verb as director of the subject. [Rami Memushaj, Gramatika gjenerative, Tiranë, 2008, p.163]

The traditional grammar is an important basis for the structuralistic grammar and any other type of grammar, as a result the separation from it becomes more difficult. In his book "The syntax of Albanian language" prof. M. Celiku, keeps the meaning of the connection subject-predicate as a separate connection in the sentence,

but he considers both of them as main syntactic components of a two-main-part [Mehmet Çeliku, Sintaksë e gjuhës shqipe (Përbërësit sintaksorë), Tiranë, 2012, p. 7] sentences, which construct the sentence, (this is why he calls them two important parts), although referring to the modern structuralistic syntax, especially to the two modern syntaxctologs like Lucien Tesniere and Noam Chomsky.

Based on the theory of the valences and especially on the principle of anaphorism of Engel, in the Albanian language the subject can be defined as:

The subject is a complementary part (1) that can be anaphoric through a pronoun in the nominative case (he, she, it, ….) [Sadiku, Emine: Kategoria e plotësave në gjuhën shqipe, „Hapa në universin e ligjërimit", Tiranë, 2010, p 19] Anaphorism is the process of re-taking, re-giving, and substituting:

At the beginning of October Lena set off for Fundine-> At the beginning of October she set off for Fundine. [Vepra 3"Pishtarët e natës„M. Camaj, Onufri, 2010, p. 37]

The complementary subject in relation to the other complementary parts is more useful. The most part of the verbs have the subject as their complementary part.

The verbs without a subject and their valences

In Albanian language just like in many other languages, there are verbs that don't need a subject. The subject, as said above, in relation to the other complements is more useful, but still there are verbs which don't have a subject. This brings another indicator in benefit of the theory of the valences which itself accepts that the subject is not a main part, but complementary, dependable part from the verb. The verbs without a subject are proofs of the fact that there are not two main parts of a sentence, but the cell which is completed by its complementary, one of which may be the subject. If there is an impersonal verb form, the subject does not exist. The verb in this case is in the third person singular, in the tenses and manners. [Giovanni Battista Moretti, L' Italiano come prima o seconda lingua, vol. 1, GUERRA, Perugia, 1996, p.304]

The verbs without a subject (that usually are verbs without valences, or zero valence) in the traditional grammar are called impersonal verbs. But even though being called like this, they have a precise personal form, e.g. rumbling is in the third person singular in the present tense of the declarative. For verbs with zero valences is used the term one-person as thought to resemble more to this types of verbs e.g. rains. [Gramatika e gjuhë shqipe 1, Akademia e Shkencave, Tiranë 2002, p 268]. Even for the one-person verbs like rains, blows etc. it is said to make a process and the notion subject is not active, but an indicator of the third person singular. From this point of view, the one-person and the impersonal verbs can appear as non valence rumble, or one-valence it became dark, two-valence I am asleep. So the classes of the impersonal and non-valence verbs do not resemble. [Giorgio Graffi, Sintaksa, Dituria, 2003, p. 67]

In the sense that Teniere gives it is possible that the animating of the primitive peoples of all nature animating it , made all the natural events and phenomena,(especially in Greek) , to be considered as alive creatures and   get

animated. In cases when there is a predicate, the verb is considered as derived from its previous meaning, the ancient rethorics when the expression (sky) rumbles is identically interpreted as, Zeus rumbles. It is thought that such verbs (stating natural events) to be old verbs. "The case of the origin of the verbs leads to the origin of the actants… if the glotogenesis suggest the hypothesis appearing in different languages of the verb valence degree…. According to the rank: non-valence (zero-valence), mono-valence (one-valence), two-valence, three-valence, can be considered that the actans have developed at the same time according to this rank: 1 actant, 2 actant, 3 actant in accordance with the ongoing complex valence structure development." [Lucien Tesnier: Elements de syntaxe structural, Paris, 1959, p 258]

So it is more accurate to consider verbs from the valences: non valence, one-valence etc. avoiding the term impersonal, which demonstrates clearly what these verbs are, differently from the term impersonal. [Lucien Tesnier: Elements de syntaxe structural, Paris, 1959, p.239]

The sentences without a subject

The sentences with an impersonal verb, prof. M.Celiku calls one-main part impersonal, differently from the term used by the traditional grammar, one-main-part sentence. [Mehmet Çeliku, Sintaksë e gjuhës shqipe (Përbërësit sintaksorë), Tiranë, 2012, p 13]

For this author, these sentences don't have a subject, even a predicate as a result we can't speak about their absence for the undisputable fact that they are completed and we can't talk about zero subject and equalize the sentence with the judgement and the subject of the sentence with the subject of the judgement, to equalize in Albanian language with other structures and different meanings. Such verbs prof. Celiku calls zero-valence, usually verbs which show natural metheorological events such as: rumbles, thunders, lightening, rains, snows, blows, cold, cool, hot etc.

Prof. Memushaj accepts that the zero subjects can be found in sentences like: Speak! He came! He wants to speak!], which leave traits through the syntax function even though not being phonetically achieved. [Rami Memushaj, Gramatika gjenerative, Tiranë, 2008,p.164] The same opinion has Prof. M.Celiku as well. [Mehmet Çeliku, Sintaksë e gjuhës shqipe (Përbërësit sintaksorë), Tiranë, 2012, p. 137]

According to our opinion the term zero subject is not correct for the verbs by R. Memushaj. Because zero means nothing, it means not existing, but in sentences such as SPEAK! (you), the subject exists.

Models of sentences without a subject

The Albanian language is rich in sentences, as prof. M.Celiku calls, one-main parted, as a result of the richness of the inflection system. The author counts up to 15 types of such verbal sentences, types clearly understandable meaningfully and structurally from each other. [Mehmet Çeliku, Sintaksë e gjuhës shqipe (Përbërësit sintaksorë), Tiranë, 2012, p. 14, p.305-311]

E.g. It is rumbling in Kavaja's rock. In the sea there are fish. I am hungry. etc. Types in which there can't be understood or applied any formal subject, so theoretically it can't be said that there is a zero subject and in one-main-part sentence we can talk about predicativness and not complementary. (Syntax 136). With the term zero subject he calls cases in which subjects is not phonologically expressed but understood. [Mehmet Çeliku, Sintaksë e gjuhës shqipe (Përbërësit sintaksorë), Tiranë, 2012,, p.137]

We find a few cases used in the text: "The torches of the night" by M.Camaj…[Vepra 3"Pishtarët e natës„M. Camaj, Onufri 2010]

1. There is no wife who arrives there without being noticed.
2. According to what my husband says, to enter Fundine there are at least three other hidden routes.
3. We can't speak like this for their power.
4. Nobody knows what the problem was.
5. It was afternoon.
6. There won't be any good spreading like my brothers do.

Which verbs do not get a subject

The so called impersonal verbs, like rains, snows, thunders, rumbles, etc, lacks the argument subject. The same thing happens with the expressions like: it's day, it's dark, it's cold, it's late etc, verbs according to prof. M.Celiku [M. Çeliku, Gramatika praktike e gjuhës shqipe, Toena, Tiranë, 1998, p. 134] "deprived from the grammatical subject, which are known as non-transitional verbs or expression in the traditional grammar. For these verbs, in relation to the valence theory, we can say that these are non valence verbs. Such verbs are rare and they present a special interest for the rigid structure that they have. They have to be learned quite well from the speakers of Albanian language as a foreign one.

Except from the non valence (zero valence) verbs, or "the constant non valence verbs" as prof. Celiku calls them, there are verbs which appear to be valenced and non valence. They appear to be non valence when they don't need neither a subject nor a complementary, whereas they appear valenced when they have another complement, but not a subject. In the Albanian practical grammar [M. Çeliku, Gramatika praktike e gjuhës shqipe, Toena, Tiranë, 1998 p. 134], there is the division of the other impersonal verbs which don't have a subject, but are not zero valence.

The group of non transitional verbs in the sense "resembles" as: happens, appears, occurs etc.

Verbal expressions with Be, come, go, get out as : (not) be good, (not) be bad, (not) be possible, (not) be necessary, (not) be sensible, be glad, be sorry, slip my mind,etc.

Here we include even the verbs (see the Academy Grammar)
Modals must, have to (must ask, must say openly, have to do the work in any way, have to go to work)

The verb have in the third person singular when it is used in the sense is (are), exist(s), there are a lot of people, there is a free place, there is no place).

We think that the verb have in the above mentioned examples has the meaning of verb is and not exist, because the verb exist resembles more to the verb be in semantics and they are in-accusative.

- Some non transitional verbs in the passive voice accompanied or not by a negative particle (not) be asleep, do not exaggerate with the meetings.

  So there is not always accordance with the term verb without a subject with the zero valence verbs, because there are impersonal verbs which do not get e subject, but another complement. E.g. I am sleepy, it is dark.

  Prof. Celiku calls zero valence even the verbs like e.g. read, when in the sentences related to the situation do not need a complement (how do you pass the time? – Reading.) or one valence when we say I read, and two- valence I read an interesting book, focusing on the fact that the verbs do not have a fixed valence, but it changes according to its meaning. (Syntax p 111), while Teniere thinks that the fixed valences, it represents a virtual quality of the verbs, used even in phrases like : Alfred beat, beat remains a two-valence verb even though on the context it requires a direct object as a second argument. So the verb itself specifies itself its valence, and not the context in which it appears, which means that, even in the case when it does not get all the necessary arguments (complements), its valence is defined. [Lucien Tesnier: Elements de syntaxe structural, Paris, 1959]

Which are the verbs that get an impersonal structure?

Those verbs which are deprived from having an explicit grammatical subject, the responsible referent that the speaker does not know, or keeps being in silence for any reason, have an impersonal structure. They are always in the third person singular. E.g. It will be ready on time. It isn't said.

The parts of the impersonal structure are: [Giovanni Battista Moretti, L' Italiano come prima o seconda lingua, vol. 1, GUERRA, Perugia, 1996, p.201]

a) Event verbs such as: happen, occur, etc… e.g. It occurs to argue quite often

b) The verbs which express a positive or negative, necessary, opportune sufficient, important, appearant judgement: I am happy/sorry…. I am sorry for not meeting him.

c) The verbs which express a motif or a reaction for a surprise, anger… with the help of verb have: surprises, worries, hates, I am surprised for his being late. I am glad for your success at school.

d) A lot of expressions formed with verb Be: it's time/day; it's good/bad. E.g. It's a shame to behave like this.

e) Transitive and non transitive verbs (that in their nature get a subject) such as it is said, it is claimed…

f) Passive voice verbs in the third person singular with the help of verb Be, come, go in which the speaker is separated and not involved affectively: e.g. it is decided… It is not said… he comes to say lies…. He goes and says things directly.

Verbs which take part in impersonal structures or impersonal verbs have attracted the attention of researchers of the theory of valences recently. So Hans Petter Helland in his work "L'impersonnel et la linguistique contrastive" come to the conclusion that inaccusative verbs appear as impersonal ones. He divides the non transitive verbs in two distinct categories: one is inaccusative (or ergative) like arrive (arriver), go out (sortir), bloom etc., and the other is inergative [inergative verbs, are non transitional verbs. they have an outer argument. Semantcallyt, inergative verbs have a subject that has the role of an agent, that starts actively the action, who is actively responsible.Such verbs are laugh, run, cough, work, sleep. (courir-run; travailler-work; dormer-sleep; marcher-wolk; tousser-cough; bailer-yawn; parler-talk). the agent subject doesn't have a monopole, the purpose of the action, as proved in the causative forms. Example: he failed making children laugh. Inerg ative verbs have an argument in the role of the agent with an active voice. They can be in impersonal forms and seem as passive..] like work, run, cough etc. this division is based on the semantic criteria as well as the sintagmatical one.

To distinguish the in accusative verbs from the in ergative ones proposed the test for the impersonal usage of the verb. So, verb *leave* is a typical in accusative, because it is part of the impersonal structure (1) whereas *run* in (2) is in ergative.

You can leave from this way.

You can run this way.

In Italian or French, this second division is clearer, because in the formation of the compound verb tenses instead of the auxiliary have we use auxiliary Be : Il est sortir un home dans la rue. (A man went out in the street.)

And we can't say * Il a couru un homme dans la rue. (A man ran out in the street).

So the inaccusative verbs can appear as parts of a sentence, expressed in a past participle or a participle adjective (3), which can't happen with an in ergative one.

Being out for several days, he hasn't got in touch.

*Run out for several days, he hasn't got in touch.

Among the traditionally inaccusative considered verbs there are the verbs of motion (come, go, leave, etc.) and the verbs of existence or state (Be, stay, exist etc.). The verbs of these two categories appear to be part of the impersonal structures without any problem:

It's not good to behave like this.

The bad doesn't get out.

It remains an essential problem.

There is a great number of illegal buildings.

Another indicator or another form of testing these two groups of non transitive verbs is their usage as parts of a sentence expressed with a participle. The (inaccusative) verbs, that express motion, appear like these(9):

Reaching the doorway, he knocked.

These verbs, in accusative of motion, (reach, go out, come, start) get a passive form in the impersonal structures, e.g.

Il est arrive un malheur. (something bad happened.)

Hier il est venu un Italien. (An Italian came yesterday.)

Or in Albanian:

You can leave from this door.

Can you come at school in such clothes?!

In the Albanian language, the situation is not similar for all the verbs. The verb *arrive*, does not appear in an impersonal structure even though being classified like this in the French tests.

According to Hans Petter Helland, in the ranking of the non transitive verbs set by Legenedre and Sorace (2003), the verbs such as *arrive, come, leave* etc. can be found in the highest position of the ranking. They make the main category of the inaccusative verbs, on one side from their syntactic position (the selection of the auxiliary, the existence of the participle constructions etc.) and their semantic coherence. In their inherent meaning, they express a change that has to do with a state result. They are inside like and dynamic. [An action is telik (the verbal group it represents as well) is telic, if its development is directed to natural end , that can't continue anymore. Jean a construit une maison en un mois. Jean a construit une maison pendant un mois. → *a construit* est télique. Jean a habité une maison en un mois. Jean a habité une maison pendant un mois. → *a habité* est atélique.

 (Bert CAPPELLE & Catherine CHAUVIN, *Interprétations aspectuelles des verbes à particule en anglais* dans *Approches de la scalarité*, 2010, pages. 249-281)]

Whereas the verb stay, stating the continuation of a previous state, is classified as non central among the ranking, but in a higher position compared to state verbs. This last division belongs to the state verb (Be) and the existence one (exist). In the system, the verb *stay* is an inaccusative, whereas the verb *Be* and *Exist* are inergative verbs. In both cases, we deal with atelic and non dynamic verbs. The ranking of Legendre and Sorace (2003) is simply illustrated in the example (11):

 (14)

a. The change of the position (main category of inaccusative): arrive, come, etc

b. the change of the state: die, appear, go down etc.

c. the continuing of the previous state, stay etc.

d. the existence of a state: be, exist etc.

e. the unconscious processes like tremble, sweat etc.

f. the conscious processes (motions): swim etc.

g. the conscious processes (without motion) (the Main category of inergatives) : work, etc.

The more you go down in the rank the more you get closer to the main category of the inergative verbs. The separating line between the inaccusative and inergative verbs is put among *stay* (inaccustave verb) and *be* and *exist* (inergative verbs).

If we refer to such a system, it appears that the *test of impersonal structures*, can be applied to the inaccusative verbs (arrive, come, leave) and for the inergative verbs (swim, sleep, work).

In this way we speak about the "inaccusative dissonance". The linguistic works offers examples like:

Work here.

Sleep better in the corner of the fireplace.

Work and sleep are typical inergative verbs. They choose the auxiliary verb have, (have worked- *be worked, have slept- *be slept) and can't appear as participle constructions.

*travaille, l'homme est rentre du travail. (worked, the man came home.)

* Dormi, le chat est sorti de la maison. (slept, the cat left home.)

In the hierarchy of Legendre and Sorace, the verbs like *work* represent "a controlled process without motions) and have the lowest position in the hierarchy of the system. It refers to the presentation "par excellence" of the inergative class. But it can be relative sand acceptable (10), (11), (12) and (13)and we can find examples like:

Swim here.

Swim represents "a consciuous motion process" and can be found next to the centre of the inergative verbs of the Legendre and Sorace system. In an impersonal usage can appear as in the example (17). It is difficult to admit that only the inergative verbs are acceptable for the impersonal constructions. According to Hans Petter Helland, the typical inaccusative verbs can be part of the impersonal constructions without any problem and in the compound verb tenses they choose the auxiliary verb be. For him, the criterium of the impersonal constructions is sufficient for the second division of the non transitional verbs.

All that we dealt with above is functional and proves successful for French, German and Norwegian languages in which comparing tests are possible. But for the Albanian language the mentioned tests are not always possible. For the Albanian (but not only) the theory of proto-roles of Dowty can be applied. Today this theory is considered as one of the most sensible findings to classify the so wide and important category of non-transitive verbs. David Dowty in his work "Thematic proto-roles and Argument Selection Language 67 [David Dowty"Thematic proto-roles and Argument selection. Language 67", 1991, p. 547- 619] in the chapter "Inaccusative Hypothesis" he proposes his theory of their proto-roles, to distinguish the ergative and inergative groups. The proto-roles are not restricted roles, but concepts for the thematic roles. The arguments can have the qualities of an agent or of a patient. The argument which has more qualities of an agent is arranged as a subject. For Dowty, the used tests to separate

the classes of ergative verbs from the inergative ones are problematic and not applicable in any language. He proposes his theory as a solution.

The inergative verbs are characterized by the role of the proto-agent, the ergative verbs by the proto-pacient. Because the distinction between the proto-roles is not quite clear, the distinction of the ergative and inergative verbs demonstrates this unclearance. For Dowty, the most important factor of proto-agent is the volicity that implies the characteristics "feeling". The verbs which have these two characteristics are inergative .

The most important characteristics of the ergative verbs are:

The lack of agent

Telicity

The inergative verbs in the division of the non transitional verbs mentioned above are the ones that take a subject agent which expresses feeling, drive or volicity as already said. They are atelic verbs and get impersonal constructions. Such verbs are *sing, work, dance* etc which appear as impersonal verbs too. *I laugh. I can't stand laughing when I see him. I work. Work here. Dance here*. Etc.

It doesn't happen the same thing with other non transitive verbs which are in accusative like bloom etc.

*The garden is blooming.

The inaccusative verb *bloom* does not appear in the passive in a general meaning.

*Bloom here/there.

Or the verb die does not appear in constructions like.

*can't be dead as a dog. (???)

Whereas the agent meaning considered as inergative appear in any form in passive, usually in the third person singular: pass-passed; start-started, finish-finished, swim-swum. But not: *sweat-sweaten; get cold- got cold,* etc.

To conclude this paragraph we are representing the definition for the ergative (and inergative verbs) in the German literature. In the dictionary of the linguistic terms (Buβmann, H.: Lexikon der Sprachwissenschaft, Stuttgart, 2002, p. 555) there is this definition: "recessive verbs (ergative) are those non transitive verbal forms which have the respective transitional verb form; or are one way of considering the transitional verbs as non transitional ones in précised situations/context, like: heat (heat the dish/ the dish is being heated), defrost (the sun defrosts the ice/ the ice gets defrosted) etc.

But nowadays studies and considerations mentioned above, as their object do not have only this group (in which inaccusative usage is controversial of the accusative usage), but all this group of non transitional verbs. Maybe for the ergative terms-inergative is worth discussing further. Anyway this field and topic represent an interest for our linguistics, because the non transitive verbs are not thoroughly studied. With reference to the valence theory it is interesting the fact that such verbs are one valence: *A woman passed. Dad died. Agim swims. Did he leave*?

Examples of verbs without a subject

From the Albanian Dictionary of 1984 I have found 108 cases of the verbs that don't take a subject called in the dictionary as impersonal verbs. Their consideration is important because it helps in the formulation of the rigid structure phrases made from them.

Some of them are:

Verbs representing natural phenomena

1. Is-have (for weather conditions, atmospheric conditions) there is a constant weather. Example it is freezing cold. It is cool. It is dry (humid, foggy, hot). It's windy and stormy. It is sunny.
2. Happen (bie) it happens to learn every day???
3. It hails outside.
4. To hail- the small flakes before snowing
5. To thunder- the long strong sound coming after the lightening. It thunders.
6. To hibernate- you can't hibernate here.
7. To get dark.- It is getting dark
8. To grow dim.
9. To flake.
10. Blows- It blows a lot.
11. There is a snowstorm outside.- there is strong wind with storm.
12. To dawn. – To grow light. Example: It's dawn.
13. Dawn- At daybreak.
14. To thunder – to roar
15. To slate, to flake
16. To dusk, dark – It is getting dark.
17. To twinkle- it becomes dark/dawn. Example: It started to twinkle.
18. To be darkened- become night.
19. To be overcast.
20. To grow dark.
21. To blacken, to darken.
22. To drizzle.
23. To trickle down, to drizzle
24. To look like- It looks like to rain, to snow.
25. To flash.
26. To drizzle.

Modal verbs must have to

1. Must –must say. Must go
2. Must (in front of a participle). Must be done. Must be seen. Must be asked.
3. Need - it is necessary, important. It is needed two weeks time for the grapes to be ripped.

4. Must- an auxiliary verb with the value of a modal in front of subjenctive and infinitive to represent it as obligatory, necessary. e.g. Must be finished early. Must be said that… must do that. Must arrive today.

5. It is used as an auxiliary verb with the value of a modal in front of subjenctive and infinitive to represent it as possible maybe e.g. it must be written a long time before. He must have been there. He must have understood.

Verb have in the third person singular in the sense of the verbs is /are

1. Have- 1. In the sense be, is/are. Example: There are a lot of people in the room. There are no chairs. There is a crowd. There is place. There are no places. There is no other. 2. Be exist example: there is wind, fog, rain. There are waves. There is time until tomorrow. There is too much noise. It is nice. There is resemblance/difference between the two.

Some non transitional verbs in the impersonal form accompanied or not by a negative particle.

1. Reach- zero valence verb, of the verb reach. Reach the amount, Reach an agreement. Reach a conclusion.

2. Advance- go forward, advance. Example. The plan/ duty advances.

3. Reside- people live in it, it is residential, people may live there, somebody may stay there, it is residential (for a building, house. example: you can't reside there.

4. Become-1. Seems, appears, Example: it seems as if… it appears in my dream. It seems like my brother. My mother's face appeared.2. Don't have the wish for something, don't like. Don't feel like. Example: I don't feel like to get up. I don't feel like to go. I don't feel like to start doing that. 3. Certain weather or environmental condition is present. Example it became hot (cool, cold, dry). It became day (night). It became dry (wet). It became foggy. It became dark. It became noisy (calm). It became gloomy. In an idiom when in Rome do as the Romans do.

5. Believe- think that something is true or it will be fulfilled, remembered. Example: I believe it was true. I am certain that something is true or will be fulfilled. (used usually in negative form) I can't believe he will come.

6. Leave- example you can't leave here. You can leave easily.

7. Know- it is understood, known, comprehensive. Example: it is well known that.., no one knows how it will go on. it isn't known …

8. Discuss- example: to discuss well (thoroughly, right). It can't be discussed like this.

9. Stand- zero valence verb of endure (usually with the negative not and the short form of the subject pronoun in the declarative case). Example he can't stand speaking. I can't stand seeing it.

10. Have doubts- Example: there are doubts for him to have cancer. You can't doubt for this.

11. Walk/go- Example: you can't go further.

12. Sleep- 1. (short form of the personal pronoun in the declarative case). I am asleep. I am awake. 2. You can sleep (figuratively) you sleep well, you can't sleep.

13. Speak- 1. something is told, referred to something. Example It spoken about the partisan's war. What is spoken about? It can be spoken. Example: you can't speak about it.

14. Start- Example: I don't feel like starting the work.

15. Cook- Example: you can't cook like this.

16. Swallow- (usually with negation) it is unbearable, can't stand (an offense, an order etc) Example: I can't swallow this offense.

17. Hit- happen, Example: Happens to come. It happened to be at home.

18. To live- Example: It is an impossible place to live in.

19. To be heard- Example: It isn't heard or seen before.

20. Judge- express or have the idea about something, evaluate something. Example: he is judged from his words.

21. Enter- Example: Enter the revolution. You can't enter there. You can leave where you entered.

22. Go- can't leave, don't have the wish to leave. Example: Can't go from here. Can't go from the village.

23. To be gifted, to be skillful in, to have the gift for something. Example: he is clumsy with everything. He isn't gifted for music.

24. Live- you can be alive, can live, fulfill the needs to live, have the necessary conditions for living, you can live your live or some days, have a certain relationship the longest of your life Example: You can't live without air or water. How well you can live in a village. You can't live thanks to the others. You can't live with that man (woman).

25. To read- seem, appear, express, comes up, understand. Example: You can read the joy in his face.

26. Dance- Example: I don't feel like dancing.

27. To be required- it is necessary. Example: it is required too much work (order, conscience)

28. To have a shooting pain.

29. Advise-Example: It is advisable to follow the instructions.

30. Play- Example: You can't play anymore.

31. Sail- Example: You can't sail in that river.

32. To be in demand, to be required- needed, required. Example: It is required a great job. (order, high conscience)

33. Keep- is (referring to the weather conditions) Example: It was good weather. It hasn't been a reliable weather. It has been winter (spring) this year.

34. To sow- Example: Can't sow in this weather.

35. Consider- Example: It is considered that the building will be finished by the end of the year. It is considered to be too much work. Can't be considered otherwise.
36. It is certain.
37. To be taught- Example: school is the place to be taught. You are not taught only in the school but even in life.
38. To emphasize, to stress- to emphasize this topic.
39. To suffice- it is enough Example: it is enough let's rest. 2. (used with a verb in subjenctive) it is enough with this. It is sufficient that something is done. Example: It is sufficient to know the essence of the issue. It is enough that only one comes. It is enough to settle down. It is enough to understand what's wrong and never do it again.
40. To be possible- it is probable Example: it is possible to have been in the class.
41. To feel sick, to have the nausea- Example I feel like throwing up. I feel sick.
42. To be prohibited- to be banned. Example: Smoking is prohibited. The circulation is prohibited. It is strictly prohibited.
43. to be implicit, to be implied – Example It is implied.
44. To appear to seem, to look – usually accompanied by the short form of the personal pronoun in the declarative case. Example: It seems that he has come. It seems to me. It doesn't look to be him. It appears so.
45. To parade, to march- Example: They parade in columns.
46. To predict- expected to happen, to be or come. Example: It is predicted a storm.
47. To fish- for the fish (using different tools) Example: To fish with a hook (net). To fish in the sea, river, or lake.
48. To have nausea- with the short form of the personal pronouns in the declarative case. Example: I have nausea because of the trip/ the smell of oil).
49. To have nausea- usually with a short form of the personal pronouns in the declarative case. Example: I have nausea.
50. To be thirsty, to thirst- usually with a short form of the personal pronoun in the declarative case. Example: I am thirsty
51. To consider carefully, to ponder- Example: You can't ponder with him.
52. To admit- Example: It can't be admitted or denied.
53. To hoe, to earth up- Example: It can be hoed even in dry.
54. To be pretended- It is always pretended for more.
55. To work- Example: How do they work, they work even on Sundays (even at night), you can't work in these conditions. School is the place to learn and work.
56. To cry- feel like crying. Example: I cry with joy.
57. To laugh- to feel like laughing. Example I don't feel like laughing.
58. To happen- happen by chance. Sometimes it happens. It happens to come. It happen to rain for long. How did it happen? It happened to see him.

59. To have no chance- usually with a short form of a personal pronoun in the declarative case. Have the ability to understand something quickly and correctly. Example: I had the chance, didn't have the chance.
60. To tell- to say, to speak, to narrate. Example: They say that he has done acts of bravery. They speak a lot.
61. To stay- to remain (usually with a short form of the personal pronoun in the declarative case) Can (not) stay without doing anything (usually with negation) Example: Can't help working. He can't help staying at home. Can't stay like this.
62. To live- To pass the life in a place in certain conditions or with somebody (usually with negation). Example: Can't live only with bread. Can't live alone. Can't live without working. How can we live like this?
63. To speculate- to use something not properly for specific purposes. Example: They speculate in name of novelty.
64. To be imagined- to consider. Example: this can't be imagined.
65. To go- Example: You can't go on foot there. Can't we go shorter? Can't go no -where. To go till the end of the problem.
66. To hope- Example: It is hoped that…
67. To fancy, to crave for- 1.to have a strong wish for something (usually for food) Example: I fancy some fish. He fancied some pumpkin pie. 2. to appear seeing somebody or something (dream), seem. Example: It appeared in my dream.
68. To exaggerate- pass the limit in behavior, action, words etc to make a mistake for doing or saying more than the limit. Example: Don't exaggerate in the meeting.
69. To fancy- usually after the short form of the personal pronoun in the declarative case) to like. Example: He fancied a coffee (something to drink).
70. To continue- Example: Can't be continued like this.
71. To act- Example: Can't act like this.
72. To appeal to charm- (usually with a short form of the personal pronoun in the declarative case), fancy something
73. To watch over, keep an eye on- Example: We work and watch over day and night.
74. To follow to chase-
75. To proceed- to continue everyday
76. To be worth – Example: we must say/ it is worth saying …
77. To vote- to vote for the parties.
78. To put up with- Example: He can't be put up with.

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Hans Petter Helland

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