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"Cultural Memory"

Конференция ЦКСИ  
«Культурная память»

Конференција на ЦККС  
„Културна меморија“

Book  
of Abstracts  
Тезиси  
Апстракти

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Centre for Culture and Cultural Studies  
Центр культуры и культурологических исследований  
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# Book of Abstracts

## Тезиси

## Апстракти

1st Annual CCCS Conference "Cultural Memory"  
Конференция «Культурная память»  
Прва Годишна Меѓународна конференција „Културна меморија“

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Скопје, 5-7 септември 2013



Individual Papers  
Тезисиы  
Апстракти



**Abadia Lilia; Cabecinhas Rosa & Macedo Isabel**, Communication and Society Research Centre, University of Minho

### **(De)constructing the Past: cross-cultural analysis of migrants accounts in Brazil, Mozambique and Portugal**

In this paper we will examine, through autobiographical accounts, the different interpretations of historical facts and the conflicts they entailed in the individual identity narratives of migrant people within the Portuguese-speaking countries. Aiming at understanding how historical references were used to support and reject national, ethnic and gender auto and hetero-representations, we conducted, under the scope of an ongoing research project, 50 autobiographical interviews and 12 focus groups in three different countries, namely: Brazil, Mozambique and Portugal. Aware of the great variety of life stories, with specific narrative structures, collected under different conditions (8 cities, 6 interviewers), we established our analysis focus on firstly, accounts of their migration experiences; secondly, acculturation and cultural consumption; thirdly, auto and hetero-social representations; and finally, intercultural encounters. In each of these thematic categories, we examined the presence of historical facts and characters, as well as their correlation with the individual experiences narrated. In order to articulate the ensemble of the multilayered memories collected by our research team, we leaned toward some current oral history perspectives that emphasise the role of narratives in the remembering process by combining various cultural symbol systems and integrating them within one symbolic space. Moreover, the content and discourse analyses that were conducted, based on contributions mainly brought from cultural and communication studies, allowed us to understand how the participants used language to (re)construct meanings, roles and identities. One of the main implications of this study is to challenge predefined migrants' hetero-representation and hegemonic interpretations of ethnic relations within our geographical scope. Furthermore, considering that social memory has been investigated in very fragmented paths, we believe that our research has the potential to contribute to the development of an integrative theoretical understanding of cross-cultural identitarian construction, taking the Portuguese-speaking 'space' as our geographical frame.

**Keywords:** autobiographical narratives, identities, social representations, migration, collective remembering

**Aceska Ana**, Humboldt University of Berlin

### **“Remembering the Joint Past of a Divided City: Reflections from Mostar, Bosnia-Herzegovina”**

In this paper I will give an insight to the interplay between memories and space in a post-war divided city. How are the collective and individual memories and forgetting related to mass violence taken into account when planning the post-war divided city? How do scholars, urban planners and policy makers describe and interpret these memories in their various professional responses to the post-war divided city? In most of the cases, the urban planning strategies in these cities are focused on the creation of “common” or “neutral” spaces which are planned as sites of “forgetting” rather than “remembering”. In scholarly works, moreover, these cities are being conceptualized as sites where the memories of mass violence are more present than elsewhere. On the bases of an ethnographic research conducted in Mostar, Bosnia-Herzegovina, in my paper I will challenge these taken-for-granted ways of conceptualizing and planning the divided city. I will argue that these approaches fail to recognize the extent to which spaces can be “neutral” in a city that is a locus of collective and individual memories and forgetting related to mass violence. I will moreover explore the way they fail to acknowledge that post-war ethnic identities and collective and individual memories and forgetting related to war-time mass violence are not what people “have”, but what people “negotiate” in their everyday lives. In the context of Mostar, they also fail to recognize that the various identity formations and “we/they” divides in the post-war times are not felt and mapped onto places on one side of the city only.

**Keywords:**

**Airinei Vasile, Irina**, National School for Political Studies and Public Administration, Bucharest, Romania

### **The toponymic heritage of Bucharest: Streets bearing Jewish names**

Regarding the protection of cultural heritage and its integration into greater projects of durable development, Romania has yet to implement efficient, consequent measures according to international conventions and public interest represented by cultural and natural heritage. Toponymic heritage is part of cultural heritage, however it has not been the object of systematic, synchronic and diachronic study. As can be observed, the consequence is a rapidly progressing loss of heritage. What Romania has lacked after 1989 was a coherent approach by the responsible authorities, which would have required judiciary acknowledgement of the fact that cultural and natural heritage is a national priority, as well as the necessary financial support and consideration. Architectural and toponymic heritage must become part of the curriculum of all higher schools of public administration, so that they can be known, preserved and protected by future civil servants. This would help configure a local spiritual identity and preserve the particularities of the respective areas. The present paper, regarding Bucharest streets named after people of Jewish origin, past and present, is a component of the interdisciplinary, comparative study of the toponymy of Bucharest streets. These streets, having survived the destructive fury of the Ceausescu era, situated in old quarters of the city, with historic houses and gardens, bear the names of notable figures in the local Jewish community. They are a definitory component of European identity, which must be known to the public in order to increase the respective areas' appeal and promote durable development and social cohesion. The toponymic heritage in Bucharest is proof of a natural cohabitation of Romanian and Jewish populations, thankfully without having been separated by the walls of a ghetto.

**Keywords:**

**Albu Mihaela**, University of Craiova

### **The Balkan Melos and the cultural (international) magazine Carmina Balcanica**

The concept of Balkanity allows the perception of those elements that impregnate the psychology, mentality and, interrelated, the artistic creation in the specific forms of Southeastern man's sensitivity of yesterday and of today. In this respect, the cultural magazine Carmina Balcanica is an attempt to give substance to that concept. Within a dispute of the elements, which are obviously different, there is still an essence that includes also us, the inhabitants of the Levant, with our mutual identity in the same old and harmonious original lands. The great Romanian historian Nicolae Iorga explained the numerous similarities that emphasize the unity of the Balkanic peoples by the old ethnic element of Thracian origin, previous to the Latin, Slavic, Turanian and even Hellenic expansion. Here, in the Balkans, the tragedy was born, as well as the endless tragedies of some unhappy histories. This is how, probably, beyond all differences, beyond our original Thracic, Hellenic, Latin or Slavic oldness, Poetry – as understood in our magazine – is our possible (re)-unifying element, above history and languages. This is another element for what Balkanism could mean. Or Balkanity! It was stated before, in different ways: Poetry can be considered also a reason for the History development in the past and, possibly, in the future. Therefore, we do not think it is a simple cultural phenomenon. The fundamental similarities through which it can reveal us to the world represents the profound truth of a spirit that visits us all, and, at the same time, the unique impress of an old civilization that still exists in us. An existing unity in the forms of expression can be found in Carmina Balcanica, an international cultural publication offers, by the help of essays, poetry, book-reviews, an identification of rhythms and trajectories of thinking and expressing that are essential for Southeastern spirituality as *forma mentis*.

**Keywords:** alcanism, Southeastern spirituality, unity and diversity, cultural expressions

**Albu Mihaela; Zabava Camelia**, University of Craiova

### **Anthroponomy and the Romanian popular beliefs**

In this article we intend to discuss an old Romanian popular belief regarding the name as a magic protective function for a human being. Particularly, we present a ritual that asks to change the name of a sick person having as a specific aim to avoid the bad fate. The tradition says that giving him/ her a new name, in fact a name as a camouflage, the sick person cheats fatality, so he can trick death. In the past, the change of a name consisted in a ritual of „selling” the ill baby to another mother who had healthy children. Then she bought him/ her back under a different name. The old name was forever forgotten and it was never pronounced by anyone. The new name became his/her real name, including for the descendents of the former child. Usually, the new names were Lupu (Wolf), Ursu (Bear), Vulpe (Fox), etc. They had a magic significance and the community believed the qualities of these animals could be transferred to a person. In this way, the new name could protect the human being for his/her entire life. Regarding the process of „selling” – it was like a serious act, the two persons – the two mothers - acted as in a real transaction. This custom of changing a name by the help of „selling” the baby has been preserved today too, especially in the rural society. So, in our paper, we analyze also if (and how) this old practice is relevant in Romanian modern society.

**Keywords:** popular beliefs, new name, magic function, rural society

**Ali Keleş**, Dokuz Eylül University

### **Bayrampasa Bektashi Community in the Transfer of Cultural Memory**

Despite the existence of written resources, Bektashism has essentially relied on oral tradition. Music/Nefes (spiritual songs), which is a part of this oral tradition and which accommodate various figures of memory, is the primary instrument used by the Bektashi communities in establishing their world of symbolic meanings. Nefes performance in Bektashi rituals provides three functions required for the fulfillment of the unifying and activity-oriented impulses of the cultural memory: storage (nefes), retrieval (performance), communication (listening, accompanying). From the perspective of the group, cultural memory is a matter of knowledge distribution among the members. In many communities, distribution induces the emergence of memory specialists such as griot or bard. However, in the Bayrampasa Bektashi Community, cultural memory is not carried by a single person but by many members. This is realized by associating certain members with specific texts. Individuals, who participate in the ritual, are motivated by the members of the community to perform a nefes. This process, in which the aesthetic perception of the group is also decisive, becomes a pattern through reiteration. Thus, membership of the individual who shares the cultural memory of the community is approved. Association of a nefes with a group member facilitates the recalling of the contents of the text (an ethical concept, a historical event or figure, etc.) and the performer. In other words, this process is functional in fictionalization and sustainability of the social framework which, according to Halbwachs, forms the memory. This research aims to analyze how cultural memory and social identity are reconstructed in today's Bektashi communities through the association of nefes with group members, exemplified in a Bektashi community settled in Bayrampasa district of Istanbul.

**Keywords:** cultural memory, Bektashi, nefes.

**Angelovska Despina**, University of audio-visual arts ESRA-Skopje

### **Re-shaping memory of communism: The Museum of the victims of communism in the project “Skopje 2014”**

After the fall of communism in Europe, reckoning with the authoritarian past and re-shaping memory was one of the challenges of post-communist nation-building. This paper considers the politics of re-constructing memory of communist past, as displayed



in the Macedonian Government's project "Skopje 2014" and more particularly in the Museum of the victims of communism. It examines the politic of memory embodied in "Skopje 2014" as reflecting the broader struggle of the Macedonian post-communist political elites for control over the collective memory and creation of a new nation-building narrative and national identity. Taking into account the theoretical assumptions of memory politics and of the new museology, the paper considers in details the representation of the communist past in the Museum of the victims of communism. The museum, alongside monuments and memorials, has played a significant role in post-communist memory culture. As argued by Pierre Nora, museums, rather than simply evoking memory, construct history selectively. The selective and political dimension of museum, as pointed out by new museology, has enabled critical re-thinking of the narratives of museum displays. The museum, in that sense, recreates and sanctions history and decides which parts of the past are to be commemorated or obliterated. Through the example of the Museums of the victims of communism, this paper considers how museum and memorialization practices can be also used to force a specific ideology upon society and to consecrate a particular version of history, becoming an instrument for glorification and legitimization of power-holders. Focusing moreover on the museum visitors' experiences, the article also concentrates on the political and affective meanings it communicates to visitors.

**Keywords:** (post)communism, victims of communism, national identity, nation-building, memory, memory politics, memorialization, museum, museum visitors' experience .

**Baykova Ekaterina**, Saratov State Technical University

### **Bio- and techno-morphic images in Cultural Memory of the epoch**

Связь пространственной среды с культурными традициями эпохи образует стилевое единство в развитии различных видов искусства, прослеживаются параллели между стилями в искусстве и стилями мышления. Философские и научные воззрения тесно переплетаются с мировоззренческой установкой, принятой в пространственных искусствах, образуя три направления, по которым развивается формотворчество. Опыт рефлексии собственной телесности, основанной на уподоблении техническим, биологическим и ландшафтными формами, не раз воплощается в пространственных искусствах. Создаётся база для экспериментальных и теоретических приемов, воплощаемых на практике. Каждая сфера культуры обладает своей специфической системой морфизмов, которые к тому же эволюционируют, по мере появления новых моделей. Например, в физике в разное время использовались и механистическая, и атомистическая картины мира, а отсюда и аналогии XVII века - «механоморфизмы» Ньютона и Гука или атомистическая картина мира в XX веке, также воспринятая в искусстве. Морфизмы создают особую сферу структур-культуроидов разного уровня сложности. Культуроиды могут со временем претерпевать изменения в своей образной природе, имея новые трактовки. Традиционная система мышления в новых обстоятельствах насыщает морфизм иным подтекстом. В результате таких сложных, непредсказуемых трансформаций значения рождались и рождаются многомерные структуры, способные лучше охватить отношения познающего субъекта с окружающим миром. Наиболее интересным является воплощение принципов техно- и экоморфизма в пространственных искусствах. И если в древних цивилизациях каноны определяли существование одних и тех же приёмов на протяжении тысячелетий, то в современном искусстве смена приоритетов спрессована в невероятно короткий отрезок времени. Приоритет биообразов в XX веке сменился приоритетом техноморфизма. Ещё в начале XX века в искусстве модерна продолжались традиции приоритетного использования фитоморфных структур, но зародившиеся внутри этого стиля рациональные течения авангарда представляли собой обобщение принципов машинной эстетики, т.е. техноморфизма. Зооморфизм, очень популярный в эклектике XIX века, практически исчезает. И только одна аналогия, одно уподобление встречается на всех этапах истории, почти во всех стилях европейского искусства – это антропоморфизм, однако и он практически растворяется в обобщённых, абстрагированных пространствах XX века. В XXI веке с его новыми возможностями всё чаще используются и био- и техноморфизм одновременно. Особенно это заметно в архитектуре органи-тека. И, возможно, уже приходит время воплощения на практике учения П.А. Флоренского об органопроекции, где орудия и инструменты представлены, как продолжения человеческого тела, расширяющие и продолжающие возможности этого тела. Но в этом случае должны измениться представления о своей телесности у самого человека.

**Ключевые слова:** пространственный образ, био и техноморфный образ, культурная память

**Baylis, Gail**, University of Ulster

### **Remembering to Forget: marginalized visual representations in the Irish nation narrative**

The nation narrative operates by closing down the possible ways the nation can be imagined. Photographs serve to support this process. Which photographs are chosen for the nation narrative is therefore important as that choice becomes the means by which the state claims its legitimacy and maintains it through visual recall. The forgetting of certain photographs is both inherent in how the nation comes to understand itself and also in how it is remembered and thereby concurrent with a sense of national identity and belonging. However, prior to the consolidation of a hegemonic nation narrative in Ireland spaces existed for the exploration of a range of masculinities. This paper focuses on one of those expressions found in the Francis Joseph Bigger photographic collection. Bigger (1863-1926) was a leading cultural activist who was known throughout Ireland during the Gaelic revival (c.1890s-1920s). The obscurity into which both he and his photographs have fallen offers an instance of collective forgetting. The photographs considered comprise a series taken in 1902 showing adolescent males in Elizabethan costume. These images are for current viewers difficult to read but by rebuilding the context of their initial production it becomes apparent that the photographs construct a narrative of nation and one that held currency at the beginning of the twentieth century. That narrative is visualised through an emphasis on the figure of the youthful male body as a site of gender performance. To exclude

may well be in the Foucaultian sense an exercise of power but it also has an affect, which is to create a counter narrative. This paper explores how the signs of gender fluidity in these photographs serve to disrupt the story of nation by laying bare its over-investment in heterosexual masculinity.

**Keywords:** gender performance, nationalism, counter-narrative, visual collective memory, masculinities, collective forgetting, Irish history.

**Bede, Ana,** Josip Juraj Strossmayer University of Osijek, Faculty of Humanities and Social Sciences

### **Methodical Approaches to Roberto Benigni's *La vita è bella* in a Literature Classroom: Discussing Identity and Ethical Issues**

A motion picture has been used in a literature classroom for decades. However, more attention has to be paid to the discussion of the issues that the movie provides itself. This paper proposes various methods and techniques for teaching Roberto Benigni's motion picture *La vita è bella*, in different methodical approaches: problem-oriented, integrated, and comparative. Therefore, cinema class, motion picture class, movie-literature class and a class about a movie and a director are systematically developed. Problem-oriented approach explores identity and ethical issues, as well as the interpretation of movie characters, with the aim of nourishing students' positive human values. Integration is mostly about correlation with history and other arts, like music and visual art. While in contemporary literature teaching more systematic affiliation between literature and motion pictures, on the basis of themes, motifs, symbols, characters, and plot is needed, emphasis is put on a comparative approach – the movie and the chosen literature work in correlation.

**Keywords:** methodical approaches, *La vita e bella* by Roberto Benigni, identity and ethical issues, motion picture, literature classroom

**Begicevic Alma,** The University of Melbourne

### **Rethinking Transitional Justice and Social Repair: the Case of Bosnia and Herzegovina**

The study considers what the construction of BH as a state with fixed, parallel identities means for its rebuilding in the wake of genocide and war. It suggests that this establishment of a framework to enable political reconciliation, where limited constitutional identities have been fixed as a form of power sharing arrangement, accountability becomes secondary. What is promoted rather is a form of political and social order that enables a limited 'living together', both nationally within BH and regionally, between BH and Serbia. This separation of identities has become fixed both in BH and across the region. The consequence of this process is that the accountability process is also restricted to individual and communal, rather than state accountability. The study explores these relationships to contemplate how cultural memory, and politics of how cultural memory is used in the process of selective collective remembering and forgetting, impacts the course of transitional justice and social repair processes.

**Keywords:** Identity, Accountability, Transitional-justice, Recognition, Social-repair

**Bell Simon,** Anglia Ruskin University, Cambridge

### **Laibach and the NSK: Aestheticising the East/West Nexus in Post-Totalitarian Europe**

This paper reflects a study in how the Slovenian "art-political" movement the NSK (Neue Slowenische Kunst) and more specifically its sub-group Laibach interrogate the representation of Central and Eastern European cultural memory in the context of post-communism, and operate as a nexus between Eastern Europe and the West. Emerging in the wake of Tito's death and shaped by the break-up of Yugoslavia, the NSK were founded in 1984 in Ljubljana, northern Slovenia. The NSK is a multi-disciplinary collective primarily comprised of three groups: IRWIN (visual arts), Noordung (theatre), and its most influential delivery system, Laibach (music). Championed by Slavoj Žižek for their subversive strategy of over-identification with the totalitarian spectacle, Laibach are Slovenia's most famous cultural export, with a global following and an international and domestic history of controversy. With the strategy of Retrogardism, Laibach and the NSK re-mythologise totalitarian iconography associated with Nazi Kunst and Socialist Realism, which late-capitalism can only relate to as offensive kitsch. Through this process of re-mythologisation Laibach explore the unfinished narrative of Communism and the legacy of the European traumatic historical in the context of a "post-ideological" age. Retrogardism is unique to Eastern European aesthetic praxis and as such has been re-contextualised by artist and cultural theorist Marina Gržinić as the new "ism" from the East. For the East, according to Gržinić, 'Only one subject is topical: history – the re-appropriation of history'. Other diverse fields such as ideological discourse, Suprematism, "Balkanisation" and the wider notion of European identity are all fertile ground for Laibach and the NSK's controversial provocation. 'The East collapsed because it blindly believed in the Western utopian definition of freedom of the individual. The West only survives because it slyly established a system, which insists on people's freedom.' - Laibach (2003)

**Keywords:** Laibach, NSK, Eastern Europe, Slovenia, Retrogardism

**Bell, Claudia,** University of Auckland

### **Cultural memory inscribed in the skin: symbols of nation as tattoo art in New Zealand.**

In New Zealand there is a strand of cultural memory popularly known as 'kiwiana'. The term embraces everyday popular cultural practices - beach activities in summer, food rituals - as well as an array of vintage artefacts. The latter are locally manufactured

items originating mainly in the 1940s-50s, when import restrictions limited the availability of household goods. Local makers created products for the domestic market, for instance grocery items (and their logo-bearing containers), household crockery and toys. Those items, intrinsically representations of white (pakeha) culture, have become popular collectibles. In 2009-11 I visited 20 kiwiana collectors throughout New Zealand. I viewed their artefacts and heard their stories, in which they often expressed their nostalgic commitment to earnest guardianship of otherwise potentially lost material remnants of national history. These symbols convey a period before the major social changes brought about by feminism, revised race laws, and increasing cultural diversity as new immigrant groups settled in this country. In short, kiwiana might be seen as signifying a re-actionist stance. Recently a further celebratory strand of kiwiana has appeared: the inscription of its symbols and objects as extensive permanent skin tattoos. While Maori have always practiced meaningful skin tattoo, and whilst body tattoos in general have joined the realm of fashion, this is something new. Here we see a recasting of the kiwiana images of popular cultural memory, now drawn onto the body. One wearer of such a tattoo, a 26 year old plumber, said 'I love New Zealand. I am very proud of who we are and I wouldn't change being a kiwi for the world'. His design choice shows his personal subscription to the populist imagery that is utilised as apolitical definition of kiwi-ness. Kiwiana tattoo as a growing everyday practice is the focus of this presentation.

Keywords: collective memory, material culture, nation, tattoo, kiwiana

**Belyakova, Natalia**, St.Petersburg National Research University of IT, Mechanics and Optics

### **At sources of cultural tourism: British travelers of on Northern tour**

The 2nd half of XVIII – the 1st half of XIX cent. is the period of steady growth of interest to Russian empire from the European tourists especially British. Russia was included in Grand tour and became the main point of Northern tour. The research of literary and documentary travelogue' narratives gives the opportunity to track metamorphoses of cultural memory of "tourists on Tour" and formation of the steady cultural codes.

Keywords: Grand Tour, tuition, travelogs, stereotype of perception, cross-cultural relations

**Biagioli Monica**, London College of Communication, University of the Arts London

### **Becoming the Olympics: Sound Proof 2008-2012**

The Sound Proof series of exhibitions (SP 2008-2012) emerged from an organic process to make artistic contributions in response to the Stratford site of the London 2012 Olympics. Planning for the series began in 2007—at the same time that the official Cultural Olympiad was starting up—and so the archive of yearly exhibitions reflects both changes to site and the evolving mood as the event neared. The series has heritage concerns at its core—both the tangible cultural landscape and the intangible dimension of memory. Through its thematic funnel linking art practice, curation and legacy, SP created a unique container to address the cultural legacy concerns attached to Olympics sites while placing the focus firmly on the site of London 2012—providing an artistic record from its unique vantage point of independent artist-led activity. The exhibition programme evolved over time, generating 28 new artworks by 21 artists in 5 exhibitions, 4 exhibition multiples and 1 publication. Exhibition themes were sound as cartography, sound as artefact, sound as text, sound as legacy, and sound as voice. In its yearly iterations SP is like a memory track of how the Stratford site was building up towards 2012, reflecting a complex layering of moods and views through the filter of artistic responses. The works are part of the public record and contribute to the Olympics' legacy of artistic representations—reflecting a wider spectrum of voices in the artistic record of London 2012.

Keywords: sound art, curation, legacy, london 2012, olympics

**Bianchini Maria Chiara**, Universidad Autónoma de Madrid (UAM), Spain/ Università degli Studi di Roma Tre (Italy).

### **Sites of State Violence and the construction of democracy: Spain and Chile in comparative perspective**

Space is a social frame of memory: it (re)presents the past, making it present through the direct contact with its remnants. Sites where episodes of collective violence have taken place can be read as marks: concrete realities that are at the same time territorial representations of what has happened. The story of these places and their material evolution show the ways societies handle their violent past, after it comes to an end as an historical event. This presentation focuses on specific sites located in the cities of Madrid and Santiago de Chile; sites that are considered symbols of the State violence perpetrated by two dictatorial regimes of the contemporary era: Chile, 1973-1990 and Spain, 1939-1975. The evolutions of these places show the construction of public discourse on dictatorial violence, in the context of two transitions to democracy that have followed similar patterns, and have interacted with each other in many ways, but have handled very differently their violent dictatorial past and its representations. The places that we compare are two detention centers, two institutional buildings and two commemorative monuments from the dictatorial era. In the Chilean case, after a difficult process of negotiation and conflict, today the symbols of past violence are incorporated in a sort of human rights liturgy that any political authority must assume as a necessary element of its present legitimization. In the case of Spain, the symbols of francoist past have been mainly destroyed, abandoned or recycled, showing the existence of a culture of impunity. Observing these sites we question the relations between democracies and memories of State violence, as they express in those public spaces.

Keywords:

**Bijuković Maršić Mirta; Đukić Marina:** Sveučilište Josipa Jurja Strossmayera u Osijeku

### **Medijski posredovana kulturna memorija - zaziru li suvremeni mediji od kulturoloških sadržaja?**

Oslanjajući se na teoriju medijske agende te većinu studija koje su potvrdile da su učinci postavljanja agende jači putem novina nego putem televizije, rad će na temelju analize medijskog sadržaja hrvatskih regionalnih dnevnih novina Glasa Slavonije nastojati utvrditi kako su nastale i koje su to medijske agende koje su dovele do paradoksalno različitog načina praćenja kulture u dva različita vremenska razdoblja. Razdoblje 1990-ih kada je u sklopu Glasa Slavonije izlazio poseban podlistak za kulturu Kult koji će po zadanoj teoriji medijske agende i pretpostavkama autorica biti svojevrsni kulturološki odgovor na rat, odnosno imat će funkciju katalizatora dok se za suvremeni način praćenja kulture smatra da ujedinjuje prostor kulture i infotainmenta uz odsudstvo bilo kakve vrste estetske i kritičke analize kulturoloških medijskih sadržaja. Je li postavljanje agende vođeno samo „prodajom vijesti“ i „pakiranjem informacije“ ili značajniju ulogu ima kontekst? Poznato je da mediji igraju značajnu ulogu u vrijeme brzih i stalnih promjena u društvu. Zato ih i smatramo zrcalom društvenog stanja, generatorima promjena pa iz današnje perspektive možemo reći i nositeljima medijski posredovane kulturne memorije. Medijski sadržaji stvarani 1990-ih i kulturološki odgovori na zbilju kreativna su reakcija na prijetnju gubitka identiteta i mogućeg zaborava. Upravo su i ti novinski prilogi jedna od sastavnica kulturne memorije.

**Ključne riječi:**

**Biskupović, Alen,** The Academy of Arts, Croatia, Osijek

### **Drama Critic Franjo Bartola Babić in Osijek Newspaper Croatian Paper**

Through analysis, synthesis and interpretation of newspaper articles available in Museum of Slavonija and Baranja in Osijek, author will present valuable cultural and theatological testimony in form of drama criticism of Franjo Bartola Babić, in Osijek newspaper „Croatian Paper“ from 1934 till 1943.

**Keywords:** „Croatian Paper“, Franjo Bartola Babić, Osijek theatre, drama theatre criticism, cultural memory

**Bodiştean, Florica,** „Aurel Vlaicu“ University, Arad, Romania

### **Destructuring of Heroism in the Twentieth-Century War Novel**

The present study deals with the destructuring of the concept of heroism in the 20<sup>th</sup>-century war novel. Starting with Tolstoy's works, the hero is no longer the central figure in war novels. *War and Peace* is a true epic of modern democracy in which masses replace individuality in making history. The 20<sup>th</sup> century will no longer glorify heroism, not because it is intangible or subject to chance, but because it is merely absurd, a type of absurdity derived from the absurdity of war. As a result, the view (the theme) of human solidarity arises from the imperative opposition to conquest wars and the danger of fascism. This is why war novels replace heroic novels. In the former, the constant perspective is that of the ego as a victim of abusing circumstances. Individuality no longer dominates the world, it is itself subject to difficult times and conscience remains its only support. To illustrate these ideas, the study analyses several novels that are illustrative of the characters' individual attitude towards some of the great cataclysms of the 20<sup>th</sup> century: the two World Wars and the Spanish Civil War. These novels are *Forest of the Hanged* by Liviu Rebreanu, *The Last Night of Love*, *The First Night of War* by Camil Petrescu, *A Farewell to Arms* and *For Whom the Bells Toll* by Ernest Hemingway and *A Time To Live and A Time to Die* by Erich Maria Remarque. They are symptomatic of how the 20<sup>th</sup>-century man relates to reality – it is a specific relation in which the individual perspective dominates the community perspective, objective time has to compete with subjective time and the reality of the ego that becomes the main argument for being alive. In these novels, characters have to face dilemmas and regard war as a deliberate adventure which they measure against individual fulfilment through eros.

**Key words:** heroic, erotic, war novel, the 20<sup>th</sup> century, conscience

**Bozic Marojevic Milica,** Center for Museology and Heritology, Faculty of Philosophy, University of Belgrade

### **Sites of Conscience as Guardians of The Collective Memory**

Wars, suffering, torture, hundreds of thousands of people that have been displaced or missing, poverty and the destruction of the monument. These are just some of the events that marked the end of the 20th on the Balkans and that are part of our shameful, not glorious past. Do we need to remember it at all, and how? What stories are 'permitted' and which are 'forbidden'? What is the adequate way to mark the suffering and how to do it without offending either side? What are the relations between memory and monuments, archives and museums? How can we understand the dual nature of monuments: as ideologically driven tools of memory (fixed memory) and / or as constant sources of creative construction and opening up of memory? Possible answers to these questions and also a solution is to create Sites of Conscience, or public memorials that make a specific commitment to democratic engagement through programs that stimulate dialogue on pressing social issues today and that provide opportunities for public involvement in those issues. Public memorials are physical representations or commemorative activities that concern events in the past and are located in public spaces. They are designed to evoke a specific reaction or set of reactions, including public acknowledgment of the event or people represented; personal reflection or mourning, pride, anger, or sadness about something that has happened, or learning or curiosity about periods in the past. The sole process of creating of public memorials is memorialisation. Since the Sites of Conscience may tell stories of mass atrocity or daily, individual struggles, they seek to serve as significant new tools for building cultures of human rights and democracy. Using the past to engage people can and will help in making a difference in the present.

**Keywords:**

**Buckley, Alexis:** Department of Geography, Rutgers University, New Brunswick, NJ, USA

## **Negotiating Cultural Memory through Representations of Cultural Trauma: Murals as Memory-works in Northern Ireland**

This paper attempts to articulate more fully the complexity and nuance of the formations and expressions of cultural memory related to centuries of conflict and cultural trauma in Northern Ireland by engaging critically and respectfully with visual representations of oppression, resistance, and territoriality as depicted in murals. The murals are politically charged, preceptive portrayals of cultural trauma that function as part of an intricate visual discourse on the Anglo/Irish conflict particularly as it informs and is shaped by the often competing cultural memories of those living in predominantly working-class communities in Belfast and Derry. Recognizing the murals as memoryworks creates spaces through which to explore the power/knowledge dynamics between the muralists, those who may commission them, the community, and the state. Through participatory action research designed to access a plurality of narratives – visual and textual – and using storytelling as methodology this paper tries to move beyond often rehearsed narratives about the traumatic past. An important premise is that within each community exists a diversity of cultural and political affiliations that is often lost in broader discourses surrounding Northern Irish politics, identity, and the peace process. Engaging with murals as memory-works that represent regimes of truth and shape ‘ways of seeing’ that influence the production of cultural memories is a means to access and articulate the heterogeneity of space and plurality of trajectories. With that in mind, there is a focus on visuality or scopic regimes – the ways in which one comes to recognize, understand, and explain what is seen through socio-cultural constructions – that explore, in this case, the function and effect of the didactic and commemorative practice of mural painting on the ways in which people understand, engage, and disengage with spaces, each other, and the ‘other.’

**Keywords:** Cultural Trauma, Memory-works, Scopic Regimes, Participatory Action Research

**Bulatović, Dragan:** Centre for Museology and Heritology, Faculty of Philosophy, Belgrade

## **Heritage vs fetish**

This paper discusses the strategic importance of understanding, acceptance and preservation of heritage as material and spiritual values as well as its value of experience. We explain the potential of heritage as life-long practice of advancement based on difference that exists between the inheritance (that which is an *excess*) and the heritage (which is *appropriated* as a value for individual practice). Although analysis of our social practice of managing the heritage and the delight in its fruits as heritage reveals a complete inactivity, we maintain that the experience of inheriting as such is the only real general resource with which we will enter the era of knowledge.

**Key words:** inheritance, heritage, strategy, fetish

**Bulc, Gregor:** Independent researcher, London, UK

## **“Gej Sloveni” [‘Gay Slavs’]: Queering the Yugoslav Popular Music History**

Yugoslav popular music artefacts produced from 1940s to 1991 have arguably not been subject to any in-depth research in terms of their LGBT-related meanings. Using Foucauldian archaeological method, this paper aims to identify Yugoslav popular music songs that express affirmative sentiment towards LGBT persons, as well as interrogate public reactions to them through a discursive analysis. It seems that most of these artefacts have been generally integrated within the cultural milieu of (post)Yugoslav societies, while their queer meanings/messages have at the same time been thoroughly suppressed in dominant discourses. This paper attempts to reveal “quite a different history of what men have said” about these artefacts. While aiming at identifying a number of pro-queer popular music songs from the socialist Yugoslavia, the paper strives, through analysis of semiotic registers, visual codes, metaphors, tropology and explicit statements, to offer a fresh alternative reading of particular important chapters of Yugoslav popular music history. In short, it suggests the ways in which the Yugoslav popular music history could be “queered.” The paper does not nevertheless try to provide the “true” meaning of the queer-themed Yugoslav popular music discourses but rather to point to alternative meanings/histories such discourses embody. This effort might result in an acknowledgment of emancipative potential of the songs in question for contemporary struggles for LGBT rights in the region of former Yugoslavia, as well as provide reasons why queering of Yugoslav popular music history has not happened yet. Amongst others, the paper will be dealing with artists like VIS Idoli, Zabranjeno Pušenje, Bijelo Dugme and Prljavo Kazalište.

**Keywords:** Popular music, Yugoslavia, socialism, queer, cultural history

**Carnelli, Fabio,** Il lavoro culturale – [www.lavoroculturale.org](http://www.lavoroculturale.org), Siena, Italia

## **Rethink themselves with Saints among the ruins**

The 2009 L'Aquila earthquake (6.3 Mw) hit a city of 70.000 inhabitants with more than 70 small localities. Although the state of emergency is officially over, today the old historical centers of all these villages are still closed and people are still living in 19 New Towns and several villages of wood housing units, dislocated in a huge area. The policy of managing the emergency, doesn't include (at the moment) the return of displaced people to their homes and allows us to explore through anthropological tools the ways in which the relation between places and subjects is working through cultural memory. My paper is based on a 6 months field research in one of these villages (in 2011) and tries to understand the processes of performing memory of lost places through the post-seismic revival of a Saint feast. Its idea, organization, networks and places involved and its own performance offer a

special view on the creation of some tactics of subjects in facing the reconstruction of an imagined community after the disaster. The relation between time of trauma and displacement, and the need for a future and emplacement reveal how affect to places has to be made explicit through the activation of a dialectic between past and present. It is possible so, through these current practices of memory and emplacement, that call into question some specific symbols of the community boundary, to analyze the self-representation of the subjects of their community through the performance of the affection for their “physical and emotional structures of routines holding people in places”<sup>1</sup>, in the construction of a new collective history after the disaster.

**Keywords:** disaster, displacement, memory, performance, affection, place, community

**Chikovani Nino; Kakitelashvili Ketevan**, Institute of Cultural Studies, Ivane Javakhishvili Tbilisi State University

### **Fluctuating Memory: Rotating Images of the “Big Brother” and “Aggressor”**

The paper deals with some peculiarities of formation of the post-Soviet memory in Georgia. The impact of changeable political reality on this process is discussed in particular. The study focuses on the transformation of image of the Russian Empire and the Soviet Russia in the post-Soviet collective memory. To this end, textual materials as well as other types of *realms of memory* are analyzed. The paper starts with the overview of the situation at the end of the 1980s. At that time, re-evaluation of the past came under the focus. The terms *occupation* and *annexation* were frequently used in the non-formal periodicals, at the demonstrations, claiming independence of the Georgian state, and in various literary texts for the description of the process of imposition of the Soviet rule in Georgia. Main part of the paper analyzes dynamics of the memory formation process determined by changing political elites and consequently changing political priorities. In this regard, paper examines different interpretations of the role of historical personalities and events; steps towards the memory formation: organization of museums and exhibitions, construction/deconstruction of monuments and memorials; activities of the State Commission for Studying Historical Truth; changes in a school history curriculum and textbooks. Rotating images of *saviours* and *aggressors*, *heroes* and *anti-heroes* are highlighted. The study reveals that at least the three re-interpretations of the role of the Russian Empire and the Soviet Russia could be found in the collective memory of post-Soviet period. After the August War of 2008, the image of Russia as an aggressor seemed to be strongly fixed. However, the contours of this image are becoming blurred as a result of current changes of the political elite. The part of society, which is oriented towards the past, experiences a kind of nostalgia towards the image of the “Big Brother”, and is even enthusiastic for this change. Although, the post-Soviet generation bears the overlapping images of aggressive and conqueror Russian Empire and that of the Soviet Russia in its collective memory, supposedly, they could be hardly demolished.

**Keywords:** Georgia, memory, politics, image, transformation

**Cihan Canpolat**, Dokuz Eylul University, Institute of Fine Arts, Musicology Department, Izmir/Turkey

### **Karbala Elegy in Anatolian Alevi Community in the Context of Cultural Memory**

Prophet Hussein is one of the important figures in Islamic belief, and the Alevi community. He was the son of Prophet Ali, who was the cousin and son-in-law of Islamic prophet Muhammad and was the fourth and final Rashidun (caliph). He is also a member of the ‘Ahl al-Bayt’ (the household of Muhammad). In the year 680, Prophet Hussein was killed and beheaded by Yazid in the ‘Battle of Karbala’. His death has led to the rise of Alevi belief. Since then Anatolian Alevis commemorate the case of Karbala and Prophet Hussein in their rituals and wail for his death. In the annual memorial for him, which is called Ashura or Muharram Month (the first month of Islamic Calendar, also his death’s day) they remember him. These rituals strengthen their sense of community. In their rituals they frequently use music, which plays an important role in Alevi community and carries their social memory. Karbala Mersiye is a kind of elegy, used in the rituals of Alevi.

**Keywords:** Anatolian Alevis, cultural memory, elegy, Prophet Hussein, case of Karbala

**Claudia Pato Carvalho; Duxbury Nancy**, Center for Social Studies, University of Coimbra and O Teatrão, Coimbra, Portugal; Center for Social Studies, University of Coimbra, Portugal

### **Artistic intervention projects and cultural memory: experiences from Portugal’s centre region**

This presentation discusses the project *Mondego Map of Ruins*, organized and implemented by O Teatrão, a theatre company in Coimbra. This initiative will develop and present three theatre performances in three abandoned spaces (‘ruins’), one in each of three cities in the Centre region of Portugal – Coimbra, Montemor-o-Velho and Figueira da Foz. These artistic presentations will be based on the collection of local memories, including local testimonies and other types of local materials from local, social and economic history. This initiative represents the prologue for the project *Artéria 7: O centro em Movimento*. This is a regional and international project that is developing both artistic and academic initiatives to work with a group of local agents (municipalities, universities, artistic agents and artistic schools) in order to develop an artistic, social and academic network among the cities of the Centre region of Portugal (Coimbra, Montemor-o-Velho, Aveiro, Leiria, Guarda, Castelo Branco and Belmonte). In each city, the network will help catalyze local projects of artistic intervention. The main goal of this project is to create a regional dynamic with concrete local social impacts, proposing a new paradigm of cultural relations in the region based on the cultural memories of local communities, their material and immaterial ruins and possibilities for future reinvention. Ultimately, the project aims to contribute to reflections on how to articulate and express individual and collective identities, which find themselves under the undeniable pressure of globalization, transition and consumer processes, and to propose new understandings of how communities may reinvent their own future identities.

**Keywords:**

**Cox John K.**, Department of History, Philosophy, and Religious Studies at North Dakota State University, Fargo, USA

## **Hungarian Women and Their Literary Prose: Masculinity and History in Translated Fiction**

This paper is a report on the first phase of a research project I have undertaken at the intersection of the disciplines of history and literature. The subject matter of this project is Hungarian women's literature (prose) in English translation. I am exploring this material for several reasons:

to discuss representations of masculinity in the prose in order to answer the question "Do the works endorse an orthodox script or regime or ideal of masculinity?";

to try to shed light on the reasons for the numerically weak presence of translated women's writing in the male-dominated publishing industry; and, most especially,

to explore, using a combination of historical and bibliographic analysis, the translated prose as a source of information and perspective for writing and teaching women's history.

I do read Hungarian, but to keep the project of manageable size I wish, for now, to work primarily with English-language sources. Later, fuller comparative work could be carried out with Hungarian literary historians.

The methodology for this first phase of the project involves these six steps, while steps number 4-6 will form the basis of my talk, if accepted for the conference in Skopje.

Compiling a bibliography of relevant works published over the last 100-150 years: novels and short stories, but no poetry; in English (with French and German supplements). This list is likely, unfortunately, to be short. I have already begun consulting large reference works such as those by Livezeanu and Ferris, Hawkesworth, Wilson, and Kabdebo, as well as a number of specialized studies that might contain references to women writers in translation. Searches of the online catalogues of select library collections around the globe will follow.

Categorizing the works by date of writing, time and place of setting, and themes

Locating texts that could be recommended for use in undergraduate- and graduate-level teaching or in anthologies

Assessing the historical insights of these works of Hungarian women's literature as a means of establishing themes, chronologies, and patterns for the creation of a framework or narrative for a general study of Hungarian women's history.

Unearthing, to the extent possible, the factors that governed the publication of these translations (representations of masculinity, literary trends, current events, personal connections, marketing opportunities)

Unearthing, to the extent possible, the factors that informed the reception of these translations (including but not limited to representations of masculinity, political considerations, etc.)

**Keywords:** Women's history, Hungary, Historiography, Novels in translation, Bibliographies

**Čukić Sanja**, Union University, Faculty of Business and Industrial Management

## **Memory as means of identity formation in *The Woman Warrior***

**Abstract:** Memory play very important part in *The Woman Warrior* and its connection with narration and language is one of the main topics in the novel. Memory is the means by which Kingston bridges the gap between the past and the present. At the same time, it gives the narrator an opportunity to find out about her ancestors' history and reconstruct it. Kingston uses old myths, legends and stories from China told by her mother which she revises, creating new stories in English, showing that she sees culture as heterogeneous. At the same time, narration gives her the power to change the course of events and undermine history in order to translate the culture of her parents to herself. The act of remembering and reconstructing the events from the past helps the narrator not only to understand the lives of her parents and relatives in China, but also to find out who she really is and accept herself both as an American and Chinese American woman. The purpose of the paper is to show the significance of memories in *The Woman Warrior* and explore the ways Kingston uses Chinese myths told by her mother to revitalize her ancestors' past in order to shape her own personality and find the answers to her identity. At the same time, the focus of the paper is going to be put on the power of memory to connect two different cultures, Chinese and American, and strengthen the bond between Kingston and her mother.

**Keywords:** Maxine Hong Kingston, *The Woman Warrior*, memory, identity, immigration, narration

**Cukovic, Ana:** American University of Paris

## **Yugonostalgia: Study of Remnants of the Former Yugoslavia in Metropolitan Detroit**

Yugoslavia violently disintegrated in the early 1990s, but its myth survives an in-existent nation through the phenomenon of *Yugonostalgia*. The civil war produced a mass dispersion of Yugoslav population, thus creating a large victim Diaspora. Although Diaspora community members are far from their native land, they manage to reproduce and maintain the memory and cultural aspects of the former Yugoslavia. Continuation of such culture beyond the nation's times has been the subject of recent research, predominantly on the territories proper; however, minimal focus has been dedicated to *Yugonostalgia* in Diaspora. This paper seeks to reveal a response to a hypothesis that claims the existence of multigenerational practice of *Yugonostalgia* in the Detroit Diaspora community through theoretical and direct, field work. Primarily, Yugoslavian historical discourse and cultural policies enabled the socialization of its people, thus unifying them and forming an imagined community while producing a renewed collective memory. The theoretical framework and literature referred to in this paper underlines the reasoning behind the existence of *Yugonostalgia* as a phenomenon, namely using Anderson's imagined community and Halbwachs' collective memory. Additionally, Margalit's ethics of memory, Boym's thorough discourse on nostalgia, and Cohen's classifications of Diaspora enable

an understanding of the Yugoslavian transnational community and their collective practice of *Yugonostalgia*. Multiethnic dynamic of the Yugoslav Detroit Diaspora enables an effective study of *Yugonostalgia* implying certain characteristics which best aid in prediction of its future, collective, discourse. The field research reveals the answers concerning the survival of *Yugonostalgia* as a phenomenon and the survival of a memory of an inexistent nation for years to come.

**Keywords:** performance studies; 1980s; imagined geographies; postmodern futures; affective archives

**Cvetkovska Ockoljic Violeta; Cvetkovski Tatjana**, Megatrend University, Belgrade, Serbia

### **Museum Communications in Serbia: Between Cultural History and Ideology**

Museums, as guardians of cultural heritage, are the most attractive potential for the development of cultural tourism. Cultural tourism appears as a branch of the cultural industry that offers the possibility for institutions of culture to increase their individual income and direct their attention more to the audience and the effects of their work. However, in Serbia, efforts made in the last ten years in order to research the possibilities for development have not been able to find ultimate solution because there is no fully defined cultural policy of the state. There are two extremes that are constantly in conflict: the question is do the cities and municipalities have to shape local cultural policies or cultural policies should be designed at the state level. The main problem is the lack of a national strategy of cultural development and long-term strategic plans in the field of culture. Decentralization is not implemented because the state is trying to keep a certain competences in culture. Culture becomes a paradigm of all action: ideological, political, economic, media and aesthetics, in terms of daily cultural activities, which create a human life. Also, the media continue to represent the only channel that forms and transmits cultural and artistic values by which individuals, in accordance with their personal interests, promote only certain institutions and certain artistic styles (ideologies).

**Keywords:** Serbia, cultural heritage, museums, communications.

Cvikić Sandra; Živić Dražen; Žanić Mateo, Institute of Social Sciences Ivo Pilar, Regional Centre Vukovar

### **Vukovar 1991 Battle and Cultural Memory**

In the background of extensive scholarly production on nationalism and violence in former Yugoslavia, rationalization was reproduced based on various social theories (symbolic interactionism, constructivism, positivism and post-positivism, functionalism and neo-functionalism, critical theory, and structuralism) which have gained substantial advantage over the last two decades. However, it is obvious more than ever, that this social theory framework lacks pluralistic, interpretative and open-ended perspectives with its point of reference in particular cultural representations and meanings of personal experience. This paper will therefore, provide an overview of the 1991 Vukovar war developments and important circumstances which today influence to great extent the Vukovar divided community in the manner how they manage their emotions on symbolic level. It is argued that Vukovar 1991 Battle traumatic memory wearing away process is a social issue and cannot be simply amputated by modernist narratives from accumulated traces of the past (demographic war losses, urbicide, ecocide, culturecide and memoricide). Instead, those traumatic memories are constantly reconstructed, repressed, or transformed in some way or another under the pressure of manipulative power politics and competing ideologies in contemporary Croatian society. Therefore, the question this paper asks is whether war crimes and atrocities committed in Vukovar 1991 have its meaningful place in the Croatian cultural memory and whether social research techniques into contemporary cultural memory in Croatia can afford to avoid testimonial narrations of the Vukovar 1991 war experiences since they are an integral part of their collective memory?

**Keywords:**

**Cyr Rachel E.**, Trent University

### **Representing Landscape: The Case of Srebrenica**

This paper considers the different notions of landscape that have been invoked to represent the dispersal of bodies and mass graves throughout Bosnia-Herzegovina. Drawing on interviews with forensic scientists conducted by the author, forensic scientific literature, and landscape studies, it suggests that the post-burial disturbances of mass graves from the Srebrenica massacre constitute the particular historical context for a novel understanding of landscape called "forensic landscape" (Hanson, 2004). Although "forensic landscape" carries a particular meaning for practicing forensic archaeologists—it is intended, in part, as a substitute or alternative to the notion of "crime scene"—this paper examines how the historical appearance of the term compares and adds to the tradition of landscape as a medium for the documentation, representation, commemoration of bodies recovered and still missing from the conflict in Bosnia. Incorporating a discussion on the the landscape photography of Simon Norfolk, as well as the photography of Ziyah Gafić, the author suggests that the forensic landscape, like the crime scene, is fundamentally paranoiac. As Henry Bond remains in Lacan at the Scene (2009), a corpse turns everything—at least for the duration of an investigation—into a potential evidential resource. This paranoiac landscape, the author argues, stands in direct contrast with the way in which postburial disturbances of mass graves by the Yugoslavian army implicitly framed landscape as wilderness—a political act of forgetting, negation and denial. Landscape, therefore, serves simultaneously as the product, medium and the site of contested cultural memories.

**Keywords:** landscape, forensic science, body, absence, Srebrenica, mass grave



**Czachór, Sylwia:** Adam Mickiewicz University in Poznań

### **Theatre as a place to deal with a family memory (on the example of two contemporary Czech performances)**

The communist era is one of the most explored topics in Czech art and it is showed from different perspectives. Not a very common way is to present the past by studies on a family memory. However, two of the contemporary performances, share this perspective and show how social and political conditions created the identity of the family. I would like to analyze and compare them, because they use completely different means to talk about the history and the memory and, moreover, they are examples of memory and postmemory. The first, more traditional one which premiered in 2007, is based on a classical Czech drama (written by Milan Uhde) about the dilapidated house in which lives authoritarian father, Jewish mother, son dissident, second son collaborator and catatonic daughter. The performance shows them talking about harms they have caused each other in the past, but about which they cannot forget. Through grotesque and black humor theatre presents their attempt to find a solution and restore the family bonds torn by the ambiguities accumulated in the memory. Unlike the first, the second performance (premiered in 2012) is created by the artist (Veronika Švábová) who was born at the end of communist era and it is based on her personal history. Through an alternative project she is trying to create a picture of her family using different means of preserving the memory: old photographs, letters, music listened with her grandmother, her own body, recipes handed down from generation to generation... She is using new technologies to shorten the distance to her ancestors, to try to understand the family choices and to build her own identity.

**Keywords:** family memory, postmemory, identity, Czech theatre, communism

**Davidovska Lidija,** University of East Anglia, UK / University American College Skopje

### **Robert Lowell's Culturally Coded Lexis**

In this paper I want to address how a vital element of Lowell's descriptive and narrative structures, the lexis, promises to unfold the 'layers' of the culture that served as a context for Life Studies. This involves exploring both the denotations and connotations of his culturally encoded lexis, that is, the external meanings of certain words and phrases before they 'enter' the poem and the internal meanings they acquire after entering the poem. This process of 'verbal osmosis' when words absorb meaning from different contexts, is, I believe, what critic and linguist Winifred Nowotny describes in general terms as "give and take between those patterns". My analysis focuses on the sociolinguistic patina that has accrued on certain units of the poetic lexis, such as the names of historical people, events and concepts of American and European spiritual culture, as well as brand names from the popular material culture of the first half of the twentieth century. The analysis will also dwell on the use of idioms, catch phrases and other verbal clichés which reflect the culture that generated them and function as verbal 'ready-mades' in addition to reinforcing Lowell's well known anecdotal, colloquial and informal poetic language. The choice of these particular lexical items is significant to my analysis as they reflect the categorization of the world and experience performed by the poetic voice or "language user" in a broader linguistic context. At the same time, categorization of experience reflects the ideational position, the worldview, of the language user. In the context of the poetics of immanence and experience, Lowell's culturally coded poetic diction has been analyzed as another authentic and documented presentation of the 'lived experience' of the immanent narrator.

**Keywords:** Robert Lowell, immanence, lexis, culture, ready-mades

**Demeter Laura,** Institute for Advanced Studies, Lucca Management and Development of Cultural Heritage

### **Museums as Spaces of Representation of National Collective Memory. Case Study: How does one deal with the inheritance of the Communist Party Museum In Bucharest**

Most of the countries in Eastern Europe that engaged in the reflective process of coming to terms with the communist past it became very popular that new forms of representation and building narratives on the recent communist past, such as: museums, monuments, memorials, start to emerge afresh. The focus of my presentation will be on how does one currently deal with the legacies of the communist regimes in eastern European countries with the purpose to emphasize on the use of museums as spaces where various interdependencies are performed, whereby I will focus on highlighting their role in the process of generating our sense of historical sense, shaping of the national identity and transmitting the memory of the past. Museums are not only a source of knowledge by preserving and displaying historical and artistic representations but also a space where identities and memories are being negotiated and transmitted. One needs to bear in mind also that the state often assumed the role of warrant, and profoundly influenced museums policies. Consequently, in my approach I will look at museums as subject to a constant process of politicisation, which engage in shaping and exposing historical memory and identity of nations, by intentional and often subjective acts of inclusion and omission of knowledge, of what deserves to be preserved, remembered and treasured. Bearing in mind Simina Badica's affirmation that museums which exhibited communism have existed all over in eastern Europe before 1989, the choice of the case study of the Romanian Communist Party Museum in Bucharest, is legitimised as being an important point of reference for the later developments (after 1989) of the museums which focus again on exhibiting communism. Therefore I will demonstrate that museums both during communism as in post---communist regimes claimed their role as important public institutions in education, while actually having served the same purpose, namely instrumentalising communism.

**Keywords:**

**Dika, Antonia; Ansidei, Daniele,** Gebietsbetreuung Stadterneuerung; artist based in Berlin

### **Pearls of the Adriatic**

"The land of 1000 Islands" was one of the tourist slogans which attracted more than 11, 5 millions visitors to Croatia in 2011. It refers to the archipelago which takes up about 71% of the nation's coastal line and plays a big role in the tourism industry. It's less well known that not so long ago, some of these popular tourist destinations were military strongholds. During the Cold War, the Yugoslav People's Army (JNA) constructed various sites to defend against potential sea attack from its NATO enemy. While the neighbouring islands and coastal region developed into internationally renowned holiday destinations, the outer Adriatic islands were handed the role of the first frontline. Large areas of the islands were declared restricted military zones, and the entirety of Vis and Lastovo were closed to non-Yugoslavians for almost 40 years (until 1988). The fall of the iron curtain, the break-up of Yugoslavia with its resulting wars, technological shifts in the art of war and, finally, Croatia's membership in NATO rendered these seafront high-security facilities obsolete. The army abandoned most of them during the Yugoslav wars of the 1990s, and they were never therefore, operative. These sites, many of them located in places of 'outstanding natural beauty', remain for the most part empty. Due to the classification of military information and the following Yugoslavian civil war (in which the once united army split into enemy units fighting against each other), the island's inhabitants and the former military servants, form the only accessible information source, giving further information as to the original function and new usage of these facilities. Conversations with 'initiated island inhabitants' form the basis of Antonia Dika's body of work, which incorporates the theme since 2007. In the work "Pearls of the Adriatic" the cartographic geotagging of the former military facilities confronts the actual description taken from the official tourism offices on the individual islands, whose goal is to motivate potential tourists to visit in a more conscious way the island. In a photographic series Daniele Ansidei captures on one hand the current status of the facilities, and on the other tries to categorise the repeating typologies of the constructions and their embedding in the landscape.

**Keywords:** Military architecture, Cold War, collective memory, tourism, Adriatic Islands

**Dirks, Anne:** Vrije Universteit Amsterdam

### **Behind the Squares, Streets and Corners: A research into the places of memory of Porteños**

In 1976 a military coup led by army general Jorge Videla took control of the Argentinean state apparatus. His aim was to crush the guerilla movements and to restore social order, and much of the Argentinean press and public gave their support. In the following years thousands of people from the (supposed) opposition disappeared. After this period of horror came a decade that was dominated by *políticas de olvido* (politics of forgetting). During the '90s the search for the past revived. Among other things it also materialized in the cityscape of Buenos Aires, re-signifying the stage for an 'eruption of memory'; today Argentineans are constantly confronted with the past through papers, television, trials, stories, discourses and the public space. Streets, squares, corners and building carry a multitude of reminders. This paper addresses the meaning of these places of memory in the public space of Buenos Aires. What happens with memory and commemoration when the public space is filled with memorials, monuments, commemoration sites and buildings, streets and squares that remind people of the Dirty War? In other words, what are the effects of these *aide memoires* or tokens in the public space and how do people act, feel or think about these spaces of memory? By means of fieldwork, theoretical analysis and the collection of first hand stories, I aim to establish *an image* of this collective and individual memory shaped in the public space of Buenos Aires. In a society where the resent history is filled with violence and terror, commemoration is both a sensitive and a powerful subject that polarizes as well as unites. These different histories, memories and experiences of the public space conceptualize the Argentinian view on the past and shape the collective memory.

**Keywords:** commemoration, collective memory, public space, Argentina, Buenos Aires, forgetting, aide memoires.

**Djordjevic Crnobrnja, Jadranka:** The Ethnographic Institute of SASA

### **Wedding in Gora – segment of cultural memory of Goranci**

Empiric material author has at her disposal as well as data specified within ethnological, ethno-linguistics and ethno-musicological literature shows that wedding ceremony and wedding reception represent special events in life of Goranci. Considering that, author assumes that one's memories of this events are more vivid and preserved compared to other memories, i.e. they take special place in the memory of individual. Consequently, author assumes that these memories contribute to creation of the past in Goranci ethnic community at individual and at collective level and more so with regard to some other memories of this type. Therefore, using narrative analysis, author plans to consider and explore to what extent and in what way this type of memory is used to organize present Goranci wedding ceremony and then what segment of the wedding is highlighted within those memories (costume, ritual, dance, religion, etc.) and what determines which segments are apostrophized within one's memory (age influence, life outside of the Gora, gender and so forth). In this respect specific emphasis is placed on individual's perception of his/her ethnic identity, i.e. influence that it has on continuation of memories of wedding and their presentation in public discourse. At the same time, this type of individual memories is observed in a context of those phenomena and processes which characterize the present on a wider socioeconomic and political plan (globalization, migration, wars, influence of religion and so on). In this regard, individual memories, used for organization and realization of wedding ceremony, are viewed in this paper as a part of wider cultural memory of Goranci. Question to which extent they contribute to continuity of Goranci community is also scrutinized. In other words, question about their influence on preservation of ethnic identity of Goranci is being consider.

**Keywords:** wedding, memories, Goranci, Gora, ethnic identity, religion, individual and collective level.

**Dogo, Dunja:** University of Siena, St.-Petersburg State University

### **Glorification of Russian Conspirators in Early Soviet Cinema: the Image of S. G. Nechaev**

I shall place my paper within the context of shaping a cultural memory of the revolutionary past in Russia, starting from 1917, and its aftermath till the early 1930s. In post-revolutionary Soviet Russia, written memories produced by C19th Russian revolutionaries, as well as their counterpart (the Tsarist Secret Police), were exploited in a number of historical films since memories of this type were to be considered as thoroughly historical *proofs* of a never told story of fight against autocracy. Among these films, there are two particular works released in 1924: the fiction film *Dvoret's i krepost'* (*The Palace and the fortress*, A.V. Ivanovskij) and the documentary film *Veterany ruskoj revolucij* (*Veterans of the Russian revolution*) both produced by Sevzapkino, the most industrious State film-studio in Petrograd. First, in my paper, I shall be focusing on the two above-mentioned films by paying attention to the treatment of the terrorist S.G. Nechaev as an hero, and a forerunner of Bolsheviks for having been, in the second half of the C19th, one of the first Russian conspirators claiming for regicide in order to lead masses and raise them towards the Revolution. By molding a fictional character that had little in common with the historical one, *The Palace and the fortress* and *Veterans of the Russian revolution* build around Nechaev a new politically-oriented memory, that was to glorify the Russian revolutionary past; this past was becoming an object of study immediately after that important sources appeared, thanks to the archival reform that was implemented, throughout the 1920s by the Soviet Central Archive under the Soviet Ministry for Education. At the time, the literate and historian P.E. Shchjogolev took part to this reform and, afterwards, reordered Nechaev's documentation that he partially used for composing the screenplay of the *Palace and the Fortress*. Second, I aim at shading light on how Shchjogolev adapted already existing historical memories on Nechaev for shaping a new memory to be embodied into a cinematic narrative, that was specifically intended for telling history to the masses. For this purpose, I will rely above all on archival documents (collected in St.-Petersburg archives) and coeval press sources.

**Keywords:** cultural memory, memory-building, historical memory, Russian revolutionary history, Silent Soviet cinema

**Dragičević Šešić Milena; Stefanović Milena,** University of Arts, Belgrade

### **How theatres remember: culture of memory in institutionalized cultural system. Challenge or an obstacle to new leaderships?**

The aim of research is to identify ways and modalities of preserving institutional memory in Belgrade theater system (within larger research investigating Organizational cultures and institutional memory: cultural system of the city of Belgrade). Having in mind complex historical context in which cultural institutions have been created and have developed over the years, transformations from royalist-capitalist to socialist system and then back to capitalist but republican system, the objective of the research is to identify types of strategies used for preserving the institutional memory in spite of public policies (sometimes explicitly policies of oblivion) and to investigate ways of transferring individual memories from privately kept memory to collective one, influencing organizational cultures and shaping theater identity. The research questions are: What are the organizational and programming strategies implemented in order to safeguard institutional identity and memory; what have been "subversive" or hidden strategies when official politics of memory was politics of oblivion? How institutions remember the dark sides of their history (accepted censorship and self-censorship, rejection of creative dissident personalities, etc.)? How "dissonant heritage" is memorized (i.e. selfgoverning institutional past)? what is the role of leaders or managers in creating specific strategies and safeguarding memory; how the leadership style is influencing the process? How leaders deal with challenge which represents a need of audience of keeping the institutional identity and their need for creating a new artistic and esthetic identity according to their own artistic credo and poetics? The research sample will be comprised of key Belgrade city theater institutions created in different historical moments: National theater (1871), Yugoslav drama theater (1947), Belgrade drama theater (1950), Atelje 212 (1960), Zvezdara theater (1981), Bitez theater (1989) and 5 independent theater organizations, from New sensitivity (1984), to Dah Theater (1990), "Rex" and Center for Cultural Decontamination (1995) and "Kult" (2001).

**Keywords:**

**Dragun, Dragica:** Faculty of Humanities and Social Sciences, Josip Juraj Strossmayer University in Osijek

### **Cultural Remembrance of a Girl**

The paper analyses cultural remembrance of the city of Zagreb at the beginning of the twentieth century, which is not "fiction" but "truth", since it takes into consideration an autobiographic form – a diary written in the period from 1911 to 1912. The paper deals with a less known Croatian literary text for children written by the author Zora Ruklić.

**Keywords:** Ruklić, diary, cultural remembrance, theatre

**Drăucean Adela,** "Aurel Vlaicu" University of Arad, Romania

### **Minority culture reflected in the works of Ioan Slavici**

In the works of Ioan Slavici we can find pages describing various ethnic groups cohabiting with Romanians. Due to direct interaction with Germans, Hungarians and Serbs from a young age (in Arad several ethnic minorities have lived together in harmony) and the education received from his parents, Slavici offers a thorough description of these ethnic groups. In his memoirs, *Lumea prin care am trecut* (*The World I passed through*), the author remembers his mother's words that taught him love and respect for others, regardless of ethnicity: "When you meet a Romanian you greet him by saying *Bună ziua*, but a

Hungarian you greet Jo napot and you say Guten Tag to a German and it's up to them, how they greet you back. You do your duty...". This study aims to offer an insight into the culture of different ethnic groups based on Ioan Slavici's works.

Keywords: culture, Germans, Hungarians, Serbs, cohabit

**Dudková Jana**, Institute of Theatre and Film Research, Slovak Academy of Sciences, Bratislava / Charels University, Prague

### **Cultural Memory in the Context of Representations of Central Europe: The Case of Slovak Cinema after 1989**

The proposed paper is looking forward to analyse the representations of cultural memory of/and Central Europe in contemporary Slovak cinema. The context of „the heart of Europe“ indicates a geopolitical region that lingers between multiple identities of the middle, the border, the crossroad, Europe, the „not enough European“, the postsocialist and the globalised world, and similar. The contribution will pay a special attention to the case study of Slovak cinema before and after the entrance of Slovakia to EU. It will also deal with possibilities of using terms designed in the context of postcolonial thinking about hybridity in order to reflect this truly (culturally and historically) ambivalent, hybrid area that includes cinemas with a specific relation to transnational, transregional and transcultural aspects of identity.

Keywords: Central Europe, cinematic representation, Slovak cinema, EU intergration processes, hybridity

**Đurić-Milovanović Aleksandra; Kolaković Aleksandra**, Institute for Balkan Studies SASA

### **Memoirs of Yugoslavia in discourse of Serbs in Romania**

This article aims to explore the use of oral history in reconstructing the community's collective identity and to show how transmitted memory plays important role in identity construction. The study is based on qualitative field-research carried out among the Serbian communities whose population of 22, 000 is concentrated mainly in the southwest of Romania (Romanian Banat). The research covered five Serbian settlements in Romanian Banat (the Danube Gorge area): Radimna, Moldova Veche, Libcova, Divici, Pojejena. Since all these settlements are situated in the border area, contacts with Yugoslavia in the communist period were very often. Due to Romanian's isolation and low economic standard of its citizens' during communism, Yugoslavia was a source of material goods and cultural products for Romania. Thus from collected interviews we will show how Serbs remember Yugoslavia during communism in Romania, indicating the manner in which they relate to their past and their memories nowadays. We will analyze how personal stories are intertwined with historical events when they testify from their own perspective.

**Keywords:**

**Edthofer, Julia:** sociologist based in Vienna

### **Competing Victimizations or Multidirectional Memories? Some notes on the Politics of Collective Memory in post-Nazi and post-colonial Left-wing Spaces**

The proposed paper explores contentious entanglements of collective memory, memory politics and politics of location regarding the Holocaust and colonialism in Austrian inner-left debates. Due to the specific history and the resulting discursive opportunity structures in the Austrian post-Nazi and post-colonial national context, the conflicting political standpoints reflect the multi-directionality of memory as well as its reverse and competitive elements condensed in "competitions of victimization". Such competitions are illustrated drawing on a special conflict within the Austrian radical Left. Concluding, multidirectional politics of location are discussed as tool to overcome competitive perspectives on collective memory and recognition. Since the 1990ies, struggles about anti-Semitic frames within Austrian left-wing criticism are part of radical movement politics - most prominently in controversies about the Middle East conflict. In the wake of 9/11 and the upswing of anti-Muslim resentment, controversies escalate and split parts of the Left in an anti-fascist, pro-Israeli camp and an anti-racist pro-Palestinian one. On the one hand, these camps argue about the dimensions of anti-Muslim and anti-Semitic resentment and the debates could thus be seen as the subcultural answer to hegemonic migration discourses that construct a "Muslim threat" to Christian Western civilization. Quarrels also include debates about the grade of victimization caused by the Holocaust and Colonial genocides and culminate in debates about the horribleness and „uniqueness“ of colonialism or the Shoah. In this context, debates also include the Israeli state that is supported as outcome of the annihilation of the European Jewry by the ones and contested as racist colonial state by the others. I analyse such clashing memories as logical „competitions of victimization“ in a post-Nazi and post-colonial society and propose a multidirectional perspective that discusses the legacies between colonial racism and anti-Semitism and allows for a synthesized approach to post-Holocaust and post-colonial memories. Such a perspective would analyze racism and anti-Semitism as interdependent but different power relations. In this respect, a theoretical starting point could be the critique voiced by women of colour and Black as well as Jewish feminists, directed against the exclusionary theory and practice of white German and Austrian women's movements and calling for a comprehensive reflection of political practice in the light of national (colonial and anti-Semitic) pasts as well as current power relations.

**Keywords:** Multidirectional Memory, anti-Semitism, anti-Muslim Racism, Competitions of Victimization, Politics of Location

**Eglāja-Kristšone, Eva:** Institute of Literature, Folklore and Art, University of Latvia

### **Representation of a Young Widow: Changing Narratives, Memory and Identity**

The features shared by all widows are that they are women who have been married and whose husbands have died. Every woman has her own individual memories she wants to remember and forget but she is also a part of a broader socially and

culturally constructed minority. Beyond that, there is such a great heterogeneity among widows that there is no way of predicting the lifestyle, support systems, and identity of any one woman. As Helena Znaniecka Lopata (1925-2003), who had been the primary voice of widows and the leading researcher on the topic of widowhood throughout the world emphasized, widowhood becomes a pervasive identity rather than a specific social role and the problem is that there are oversimplified stereotypes that can influence personal perceptions. As shows my anthropological fieldwork among young (meaning 'young' in an age) widows in Latvia there should be discussed such topics as everyday practices, trauma and personal narrative as well as widowhood as a part of collective and cultural memory being constructed through ancient social stereotypes and fiction, theatre, cinema, media. E.g., before a year a young Latvian choreographer produced a jazz dance performance "Widows". The main idea was to create a harsh story about young women in 21st century being strong, independent, educated, exacting, self-rigorous, not willing to share their lives with weak and faithless male. Her idea was to speak about modern women as a 'black widow', the spider whose female eats male after coition. So if we ask a question: does this performance tells about real life of modern young widows or is it more symbolic use of the image of widow the answer is not so clear as a widow might transform in a black widow as well. If we look back at 19th and 20th century we may assume that the representation of the widow is indicative of the changing society and perception of women from the gender perspective.

**Keywords:** young widow, cultural and social representation, individual and collective memory, constructed stereotype, Latvian society and culture

**Ermolin Denis S.**, Peter the Great Museum of Anthropology and Ethnography (Kunstkamera) Russian Academy of Sciences

### **Kosovo Urban Cemeteries in Maps: Forgetting, Remembering and Constructing New Reality**

In the focus of my paper I put the analysis of cemeteries and their representation in city maps of Pristina and Prizren published mostly in the 1990-2010s. A map as a means of getting information may be regarded as an almost perfect source for studying of the so-called *constructed reality* (P. Berger & Th. Luckmann). First, I use the concept of social memory in its connection with spatial dominants, i.e. sites of memory, which are by all means the necessary elements of any area. Moreover, cemeteries are one of the most evident and manifest categories of traces that show and witness more or less prolonged human presence in a particular place. Second, I'll turn my attention to the comparative analysis of the representation of cemeteries in city maps, i.e. in the sources that are aimed at creating the image or replica of the area. Hereby I regard a map as the object that both depicts (represents, reflects) the reality and at the same time makes it (J.B. Harley, J. Pickles, D. Wood). Third, according to Čolović, a memory site is an example and a part of the so-called *sacred space of the nation* (compare to Smith's *ethnoscape*). Thus, the way of representation and even names of cemeteries may change drastically in different maps, as the attitudes towards these sites depend on current national agendas and ideas. My paper discusses the representation of these sites of memory in city maps as the means of *constructing* new reality – when cemeteries disappear from them or change their habitual names, we are forced to *forget* their previous names or even the fact of their existence; on the contrary – the appearance of "new" cemeteries in the maps makes us *remember* not only their presence, but also people (or even communities, e.g. religious, ethnic) buried there.

**Keywords:** Kosovo, urban cemeteries, city maps, memory, landscape

**Földvári, Sándor**, Debrecen Univ. Baltic Studies

### **Interactions between the Serbian Elite in the 18<sup>th</sup> Century Hungarian Kingdom and the West Ukrainian Cultural Centres**

It is a false commonplace the ideas of enlightenment and national awakening in the 18th century came to the Slavic peoples of the Habsburg Empire only as result of the impacts on the cultural life made by the thinkers, artists and scientists in Vienna, whose activities were inspired and provided by the royal court, too. This statement is only partly true but not wholly. Though the West European cultural influences also political ideas came through Vienna (e.g. Dositej Obradović, Jernej Kopitar), this was one of the ways of transmission but not the only one. The role and importance of the contacts between the various Slavic peoples in the Habsburg Empire are not able to be studied in the shadows of the overvaluation was given to the impacts of Vienna. Especially are of great importance the researches made by the Institute of Ukrainian Studies named Krypiakevich in Lviv in the last two decades, mainly the findings of later chair Isaievich, Iaroslav Dmitrovich, member of the Academy of Sciences. His investigations lead to new results in the history of the typographies and book-trade as the belles-lettres as well, therefore it became necessary to rethink the contacts between the Western territories of the recent Ukraine (i.e. then parts of Polish Kingdom) and the Slavic peoples of the Hungarian Kingdom, even their brothers on the Balkans. Moreover, investigations made by the author of this paper on the old printed liturgical books of the Byzantine rite, being held in various Church libraries in Hungary, gave enough matter to come to the conclusion that the book-trade was an important factor in the transmission of those impacts of early enlightenment which came from Poland across Ukraine to the Serbs living in Hungary and on the Balkans, too. Mita Kostić has already paid attention to the book trade but this very significant work of him remained forgotten in spite of the very respect was given to the findings of this great Serbian historian. The Russian Orthodox impacts on The Serb and interfering into the affairs on the Balkans became stronger later, after the turn of the 18/19 cc, and in results of more political than religious causes. Although it was being highlighted that Russia provided the Orthodox Serbs, it was of more political rhetoric than real activity. Russia provided those Serbs were oppressed by the Greek Phanariots i.e. Orthodox ones. It was not taken into consideration the the Serbian Church suffered and was almost destroyed by the Greek Orthodox Clergy. The latter replaced the Serbian language with the Greek in the service, the education and the administration, since the Church leaders represented The Christian toward the Ottoman Porta. Consequently, the aim of this

paper is to demonstrate the contacts between the Serbs and Ukrainian territories, as it has been evidenced by the book-trade between these peoples and areas, and to give some new insides into the church and national relations on the Balkans.

**Keywords:** Serbs, Ukrainians, Habsburg\_Empire, Hungarian\_Kingdom, book\_trade, Balkans

**Franc Renata; Mijic Ivana; Medugorac Vanja,** Ivo Pilar Institute of Social Sciences

### Perceived importance of recent historical events for national history among Croatian youth

Previous studies using open ended methodology resulted with formulation of three general characteristics of social representations of world history: (a) salience of politics and war; (b) existence of recency effect (c) salience of Eurocentrism, followed by nation-level ethnocentrism (Liu et al., 2009; Liu et al. 2005). The aim of this paper is to examine the robustness of these general characteristics by using closed-ended survey methodology. The paper will present preliminary findings at a national level (collected in the frame of large European project – MY PLACE, funded by the EC FP7, (<http://www.fp7-myplace.eu/index.php>) about perceived importance of recent historical events for national history among Croatian youth. Survey data were collected from a random sample of young people aged between 16 and 25 (on two areas of the city of Zagreb, N=1200). Participants assessed the perceived importance of the 11 recent historical events: WWI, WWII, Cold War, Fall of the Berlin Wall and the end of socialist regimes, Fascism; Communism, The NY terrorist attacks on September 11th 2001; and three national events: Signature of the Accession Treaty of Croatia (Brussels, 09.11. 2011), Croatian Homeland war (1991-1995) and Independent State of Croatia (1941-43 during the WWII). This close-ended data will be complemented by data from semi-structured interviews with subsample of surveys participants (N=60) about most interesting and/or important parts of Croatian past. Results showed that surveyed Croatian youth, as relatively most important events for country history perceive national and most recent events; Homeland War (1991-1995) followed by Signature of The Treaty of Accession 2011 and Independent State of Croatia (19941-43 during the WWII). Results are interpreted within a framework of general characteristics of the representation of world history, taking into account differences between this and previous studies, as well as, Croatian context (former Communist country, recent establishment of independence and sovereignty).

**Keywords:** social representations of history, national history, youth, survey, MyPlace project

**Franzineti Guido,** Department of Law, Political, Economic and Social Sciences, University of Eastern Piedmont, Alessandria, Italy

### Social Memory, Identities and the History of the Present

This paper intends to address the relationship between the construction of social memory and identities, on the one hand, and the new contours of *neuere Geschichte* (i.e. the History of the Present). The first part will discuss selectively some of the factors which have favoured the growing salience of identities and memory in scholarly discourse and in public debate (starting from social science paradigms originating in the USA in the 1950s, the emergence of ethnic politics to the Cultural Turn and the definition of the *Lieux de la mémoire*). It argues that the discourses of identities and of memory had quite distinct origins, and that their apparent merger is a relatively recent phenomenon, which can be dated in the 1980s. The second part will address the relationship which exists between History as Memory and History as a Scholarly Discipline. It argues that these are quite distinct forms of historical discourse, which are ultimately incompatible. The third part will address the conceptual problems in defining the new boundaries of *neuere Geschichte*. It argues that the progressive disappearance of generations shaped by World War II (and even of generations shaped by the first post-war decade in Europe) has determined a radical change of social consciousness in Europe, which has not yet been matched by a corresponding shift in historical narratives, paradigms and periodization. The fourth and final part will argue (on the basis of the preceding considerations) that the basic terms of discourses of cultural memory and identities need to be re-evaluated and redefined from the perspective of a social history of the present.

**Keywords:** identity discourse, memory discourse, historiography, contemporary history, social history

**Fredericks Vanessa,** Critical and Cultural Studies Department, Macquarie University, Australia

### (Re)membering ‘Katyń’: Memory and Memorialisation as Elements of Narrative

The study of ‘memory’ in post-totalitarian societies is often seen as a battle between state-sponsored representations of the past and the (re)production of local, cultural memories. There is a tendency in such studies to view memory as more ‘authentic’ than history in that the use of censorship is perceived as a manipulation of ‘truth’. Censorship is integral to the narration of post-WWII Polish history, and in particular, narratives on the Katyń massacre. ‘Katyń’ refers to the execution of approximately 22, 000 Polish citizens by Stalin’s NKVD in 1940. In order to maintain the dominant Russian narrative of Katyń in post-war Poland (which claimed that the Germans were responsible for the killings), censorship authorities suppressed all references to ‘Katyń’. ‘Katyń’ is now constituted as a symbol of totalitarian oppression. While it is crucial that we acknowledge that state censorship did occur and that it had real material effects, I suggest that an overly simplistic focus on censorship can often emphasise what was prohibited, while ignoring the multiple forms of resistance which took place. Drawing on a Foucauldian model of power as productive, I propose that while censorship can be seen to work against cultural memories, the nature of ‘power’ means that there will always be resistance to dominant memories. In this paper, I trace some of the ways in which the archiving of ‘Katyń’ memories took place in Poland via commemoration and rituals of remembrance. I contend, however, that like history, memory is a site of discursive struggle – that is, cultural memory is no more or less ‘authentic’ than ‘history’, but is another element of narrative. My interest in Polish Katyń narratives, then, is not motivated by an attempt to uncover ‘lost’ or ‘authentic’ memories. Rather, I view these accounts of memory as sites of discursive struggle which are reflective of particular subjective investments and situated knowledges.

**Keywords:** Katyń, censorship, memory, memorialisation, ritual, narrative, Foucault.

**Friganović Sain, Zrinka**, American College of Management and Technology, Dubrovnik, Croatia

### **Female Migrant Writers: Between Here and There**

Migration has become a global phenomenon that is continually affecting various aspects of the contemporary society. The major changes happen in the concept of culture, which is not limited only by one national territory, or by the usage of only one language. The concept of multiculturalism is an evident consequence of these processes, and it has provoked the creation of a new type of literature: migration literature. The role of this literature still needs to be defined in the future, but it is already clear that this phenomenon is not only of literal nature and that it is closely connected with the ongoing changes in society itself. Moreover, it reflects the most important changes that an individual undergoes in his search of identity. While multicultural societies define individuals as carriers of their respective cultures, immigrant writers have become carriers of the process of definition of these cultures. Their work shows that there shouldn't be any civilization or culture that is superior to other cultures or civilizations. The position of female migrant writers is of utmost importance in this process. Even though contemporary literary critics still need to define the place and the role of this type of literature in the world literature, the writing of female immigrant writers offers another view of reality of an individual in the globalized world. The purpose of this paper is to define key aspects of the narratives of these female writers, where beside and despite the expected tensions over identity and language, contrasts between cultures of departure and cultures of destination, racial and gender differences, still an universal feminine insight transcends and emerges, making their voice almost painfully real and loud in a today's society which still sees differences as a potential threat, rather than an asset.

**Keywords:** migrant literature, immigrants, immigration, migration, female migrant writers, decolonization, identity, multicultural society

**Frølund Lisbeth; Bjerregaard Mette**, Roskilde University

### **Mediated Cultural Memories: Film Narratives of Mass Violence in Indonesia and Kosovo**

Acts of mass violence, including murder on civilians, genocide, and wars, can be seen as seeds for memories of the involved persons and following generations. Acts of mass violence also construct a sort of looking glass of culturally dominant memories that are mediated through stories: retold as oral stories through generations, as myths or sagas, or remediated in contemporary documentary or fiction films. In these processes of retelling acts of violence, there are transformations of meanings across time, media, cultural, social and political contexts – which influence audience reception. This paper explores two examples of narratives representing memories of acts of mass violence: *Gzim Rewind* (Sweden, 2011, director Knutte Wester) about 1990's Kosovo, and *The Act of Killing* (Denmark, 2012, director Joshua Oppenheimer) about 1960's Indonesia. The two films, in very different ways, focus on persons who tell about their involvement in acts of mass violence. Both films are told as "a film within a film" and experiment with "documentary" as genre. The films also convey personal relationships between the persons who recall violence and the filmmaker-storytellers, based in Scandinavia. In this paper, the two film projects and audiences are analyzed from perspectives of semiosis (meaning-making) in relation to the films as redefining genres and what sorts of meanings different audiences create about the films.

**Keywords:** biographical memory; historical narratives; the politics of cultural memory; propaganda, popular media culture, social constructionism, dialogic theory; film

**Gajin Igor:** The Academy of Art in Osijek

### **The (ir)rational in the locomotion of filmography, theater, music scene and pop culture as the creation of the "new Croatian cultural memory"**

The event of Croatia gaining autonomy at the beginning of the 90s had started a partially systematic, and partially spontaneous replacement of the contemptible socialist myths with the Croatian national myths. How has that phenomenon been reflected in the theater stages and on cinema screens? The hero of "contemporary history of Croatian theater" was - history itself. However, such plays starring history as the hero resulted in pap. The filmography, on the other hand, had decided on the propaganda as the means for sharing the "national truths", which had resulted in the audience's repulsion towards it. The repulsion was due to the fact that it was evidently a propaganda. It provoked the audience's ridicule because of its idealized imagery of the "imaginary Croatia" and the "imaginary Croats", that did not correspond with reality. On the music scene reconciliation "front" there had been even more interesting and uncontrollable phenomena. This work focuses on the hitmaker Tonči Huljić who managed to "repack" the "Eastern tunes" that the Croats were missing, thus proving that the lifestyle and culture born from the suddenly unwanted myths are not so easily eradicated. Another focal point of this work lies on the controversial Thompson, an icon of the Croatian nationalism soundtrack and the landmark of the (in)excusable within the public discourse. He gained his status due to having used his public appearances and hits in order to outlet and kindle (il)legitimate feelings towards the "dark side" of the Croatian state-constituting history, i. e. towards the Independent State of Croatia, a notorious partner of the Nazi Germany. The (quasi)- outbursts of a pop- star have, intriguingly enough, at the same time served the purpose of mediation and the liberating manifestation of a suppressed, unwanted and forbidden "cultural memory", as well as the "regime" detection and "new upbringing" of the masses in relation to the sought political, historical and civilization standards formed according to the criteria of the European Union.

**Keywords:** ideological strategies, propaganda, nationalism, (in)excusable, cultural fronts

**Gallardo-Saborido, Emilio J:** University of Seville

### **Staged memories: Spanish drama, Andalusian identity and flamenco music in Argentina (1930s-1950s)**

Culture, particularly drama and music, exerted a key role in order to keep and reinforce the identity of Spanish migrants in Argentina during the first part of the 20th century. From decades ago, that country had received thousands of migrants from Spain, and by the period following the Spanish Civil War (1936-1939) a notable colony of them was settled in Buenos Aires. At the same time, several artists arrived to this city escaping the war, political repression or, simply, looking for new work opportunities. For instance, famous singers and actors as Miguel de Molina, Angelillo, or Niño de Utrera, achieved overwhelming successes in Buenos Aires' theatres. Even more, they created a parallel Spanish stardom abroad. Hence, this proposal summarizes the contribution of some of these artists and the fusion between theatre and typical Andalusian music as flamenco to preserve and evoke the collective memory of such a faraway motherland. Since Andalusia (the Southern region of Spain) and its culture acted as a metonymic resource to represent Spain during that period, migrants from different regions could recognize a common notion of the Spanish identity in them. In this sense, 'home' could be staged, remembered, fictionalized and, obviously, idealized.

**Keywords:** Spanish migrations, theatre and memory, flamenco music, Buenos Aires, Andalusia.

**Gençkal, Berkant:** Anadolu University

### **The present actualities and future priorities of Pomak Culture *Dernek* in Turkey**

The recent debates on the Pomak "issue" that are concerned with the authoritarian propaganda and diaspora place the past into deep murky waters, and as Said says, that it is not only about the disagreement about what happened in the past and what the past was, but uncertainty about whether the past is really past, over and concluded, or whether it continues, albeit in different forms. Established in 2009 in Alpu, Eskişehir Province, Pomak Culture *Dernek* (Association) became one of the most important institutional establishments that began to function as cultural *dernek* in Turkey trying to gather Izmir, Istanbul, Trace and Biga *derneks* under one federation entitled as PODEF. On the way of gathering into a federation Pomaks created a solid ground to preserve and to expose their culture. The founders of this Non-Governmental Organization, Mehmet Demir and Nazan Nazire Öztürk clearly state on the notion of the *dernek*, that is, to come together, to remember the songs of grandmothers and grandfathers and to be recognized by the legislative authorities. But the constitution of Turkey, which was adopted in 1982 after military coup, and amended in 1995 does not deal with the term Pomak. In the future priorities of the *dernek*, language seems to have vital importance creating identity which will be born out from many narrative products. These narrative products such as songs, ballads, poems, epics, and tails were gathered during the fieldwork research done in villages of Çan, Biga provinces and Alpu between 2011 and 2012. In fine, interpreting the present, *dernek* appears to be an organization that encompasses the vast majority of the Pomak population in Turkey. As a scholar, scientific research on narratives will lighten up the way on which *dernek* members are believed to take into account.

**Keywords:** Pomak, dernek, identity, collective memory, language

**Georgescu Elena Anca,** Valahia University of Targoviste

### **Sites of Personal and Cultural Memories in Doris Lessing's Writings of Africa**

This paper aims to map sites of personal and cultural memories and the way they are interwoven in some of Doris Lessing's writings of Africa from the perspective of Cultural Memory Studies. The concepts of 'home', 'memory' and 're-memory', as well as 'nostalgia' will be analyzed in *Going Home*, one of the accounts of the author's return to Africa, in order to demonstrate that cultural memory and memory in general are indicative of the shaping of Lessing as a writer with multiple identities. The study will also focus on the novel *Alfred and Emily*, where Doris Lessing uses another aspect that is part of cultural memory studies, which is the creation of an alternative history and story of her parents and post-war England. The main argument here is that Lessing blends factual and fictional writing in her most recent half fiction, half memoir to construct alternative personal and cultural 'hi(-stories)'. This viewpoint – that a human individual is always intertwined with other individuals and further with history – is an undercurrent that permeates Lessing's writings. The analysis demonstrates that in the novels under scrutiny, and not only, Lessing has used her own personal memories to create fiction that fits into a bigger frame, that of cultural memory studies.

**Keywords:** Memory, home, nostalgia, identity, fact, fiction, Africa, England, war

**Glaveanu Vlad,** Aalborg University

### **Folklore, creativity, and cultural memory**

This paper addresses the question of how folk art can be, simultaneously, a vehicle for cultural memory and cultural creativity. It takes the case of Romanian Easter egg decoration as a practice situated at the intersection between art, folklore, religion and a growing market, in order to unpack the role of tradition and creativity in the life of a rural community. Egg decoration is an old custom, with pre-Christian roots, practiced extensively in the historical region of Bucovina, and relying on a complex system of material artefacts and symbolic elements acquired and enacted by artisans usually from an early age. At the core of this practice stands the depiction of patterned ornaments known as motifs. These ornaments are constitutive of identity and memory and their decorative features facilitate and encourage the creative expression of folk artists. Tradition in this sense is not by any



means the opposite of creativity but the actual vehicle of creative activity and its understanding as a stable cultural system 'engraved' in collective memory needs to be challenged. The tradition of egg decoration in Romania is a living and evolving social practice that engages the self and community in a creative exercise of building a cultural identity and (re)constructing the connection to a shared past. Illustrations are offered here of the ways in which cultural memory has a productive function in relation to the life of individuals and collectives and, at the same time, creativity is part and parcel of this phenomenon. This invites us to discover new theoretical and practical devices that are sensitive to both stability and change within cultural systems.

**Keywords:**

**Gligorova, Bela, CCCS**

### **When Theory Fails: Between Language and Memorialization, or (How) do contemporary Macedonians talk about the Jewish genocide?**

The language of the Holocaust has been based on absences rather than a presence. More than half a century after the reality of the Nazi genocide, Holocaust historian Berel Lang informs us that no adequate decision has yet been reached regarding the issue of 'linguistic inscription' for the people who were incarcerated through the Nazi concentration camp system, and almost terminated as a result of its devastating tactics. Thus, the inaptitude of our post-Holocaust language, to address the (plain) facts of Holocaust life, suggests that the events surrounding the Jewish genocide are somehow out-of-the-ordinary, never before witnessed by the diligent eyes of human history, thus proving to be out of language's reach. Accordingly, when 'talking about', 'writing of', 're-membering' this incongruous event, people, artists, survivors are compelled to seek the help of recollected patches of self-memory; these liminal clusters of present-day past re-memberances, where absence and presence take turns, where the historical self undergoes a painfully unavoidable self-invention, offer a way to begin to understand the post-Holocaust life while beginning to comprehend the fragmented semblance of the survivors' narratives. In my attempt to read the current discourse which contemporary Macedonian society seems to have accepted if/when addressing The Shoah, I propose that we examine the following set of challenging questions in regards to the (re)presentation of the Nazi genocide; namely, How do we talk about testimonial narratives, like Tadeusz Borowski's photo-texts or Primo Levi's non-fictional prose, if we, ourselves, have not lived through the experiences they recollect?

Furthermore, how does a contemporary Macedonian artist (re)present the painful reality of Holocaust pre- and post-mortem survived life if he or she has heard it 'second-hand'? And, how do we then comment on these historically and spatially detached (re)presentations of survivors' testimonies? Do we read the artfully recollected accounts verbatim, assuming that they 'stand in' for the missing links of Nazi era history, or do we treat them as we would treat other works of novelistic fiction loosely based on auto/biographical material?

But again, what do we mean when we call someone or something 'truthful', how are our memories shaped, what do we 'leave out' and what do we 'put in' as a result of our exposure to the media's coverage of historical events?

**Keywords:**

**Gnjatović Milena, Centre for Museology and Heritology, Faculty of Philosophy, University of Belgrade, Serbia**

### **Cultural Memory and Identity: Pictorial Memory – Manners of the Individual Identity Construction**

The title of this study directly refers to the importance of the images, meaning material objects, personal memories or literal images – photographs one elects from the past in order to build up the individual identity and present it to others. Long ago, during the antique age, techniques of the remembrance by using pictorial memory had been created, and those just developed during centuries. The goal of this paper is to stress that, basic concepts of the self representation did not change, but just used different media through time. In the first part of the paper, the difference between terms memory and remembrance, their relation to the culture and reasons why one remembers something will be discussed. As it is tended to be shown, the remembrance is always "pictorial", one always puts elected images of the past in the exact order and creates its own identity. Therefore, in the second part of this study, the idea of individual identity, creation of it and the representation of the self identity to the others will be examined and explained in the context of the pictorial memory and heritage on the one hand, and social determination on the other. Inspired by the wholes one leaves in its personal life story when presenting it to others, the need of forgetting as constituent part of memory will also be stressed. Finally, the last part of this study points out that we still use the same concepts of remembering, electing and presenting images from the past in the creation of the image of ourselves, using the most popular media today - virtual space.

**Keywords:** individual identity, remembrance, memory, pictorial memory, image, heritage

**Golańska, Dorota: University of Lodz, Faculty of International and Political Studies**

### **The Aesthetics of Trauma: Dark Toursim and Its Pleasures**

In my research I critically focus on the Holocaust memorials from the perspective of art studies, memory studies, and toursim studies. The issue of unrepresentability of traumatic experiences made it necessary to transform processes of remembrance into participatory practices, which is reflected in the tendency of memory sites' adopting a format that encourages multiple, or even contradictory, meaning-making practices, as well as creative uses. Yet, trauma, as an experience, remains beyond representation; it cannot be conveyed in representational terms in a form of predetermined narratives and discourses. It is not

possible to grasp and express the traumatic experience in language, yet it is possible to activate it in an affective manner, also by making use of interactive formats. Interestingly, the idea of turning the sites of Holocaust remembrance into more interactive spaces has long been considered controversial. Criticisms of these processes mostly referred to the fact that it aims at turning the Holocaust memorials into tourist attractions, which are mostly commercially oriented. Therefore, these sites are often considered „dark tourism” attractions. Although the analysis and subsequent categorization of „dark tourists” experiences (including both traumatic and pleasurable ones) is still undeveloped, the such classification of the Holocaust sites bears explicitly pejorative connotation. It is thus crucial to disengage the Holocaust remembrance sites from negative associations, yet, at the same time, it is also of primary significance to understand contemporary tourist patterns and different kinds of “pleasures” associated therewith. The knowledge within the field—I believe—can be substantially broadened if we pay more attention to the concept of perception, understood in both bodily and mental terms. The concepts of “aesthetic experience” and “pure perception” adopted within my research project no longer rely on the dualistic opposition between sensation and thought. This theoretical perspective I am going to explore in my presentation.

**Keywords:** affect, memorials, dark tourism, aesthetic experience, perception

**Handberg, Kristian:** University of Copenhagen, Departments of Arts and Cultural Studies, Denmark

### **Montreal Modern: Retro as Cultural Memory**

The paper presents the current retro culture as a process of cultural memory where the past is used to create a modern identity. Retro, the dedicated stylistic revival of the recent past, emerged in the last decades of the 20<sup>th</sup> Century coinciding with of other extended uses of history and memory known as the “memory boom” (Jay Winter) and a turn from the modernist “present futures” to “present pasts” (Andreas Huyssen).

In its early phase retro was related to recognition of the modern American culture of roadside architecture, pop music and commodities mixing the aesthetic, the historical and the entertaining, partly as an ironic response to the conservative nostalgia of the Reagan administration, using the overlooked elements of the common past to create a contemporary stance. Today retro is getting generally accessible and widely distributed as a mainstream trend and interferes with the established culture (for example in retro-inspired culture festivals and popular museum exhibitions dedicated to 1950s popular culture) but is still developing specific new forms and is an important element of the subcultural landscape. A tendency is a retro of accents, especially aware of its local context and the vernacular history. Through the case of Montreal, Quebec, Canada, I will analyze the role of retro as a cultural memory and suggest that retro can be a productive counter memory aware of the exchange between the local and global and of the specificity of modern culture.

**Keywords:** retro, material culture, popular culture, modern identity, mediated memory

**Hassler, Sven:** University West

### **Coherent with what? A critical analysis of the relation between sense of coherence, integration and identity in a health context**

The Sami are the indigenous of Northern Scandinavia and one out of five acknowledged national minorities in Sweden. The process of acculturation and the associated concepts of integration, assimilation, marginalization and separation have often been referred to when describing the health of indigenous people, of which integration has been considered to provide the better conditions for good health. A fairly reliable indicator of health is also the concept of sense of coherence (SOC), introduced as a tool for measuring coping abilities, suggesting that sense of coherence is positively associated with the degree of integration. Acculturation and thus integration also suggest different degrees of modifications of cultural memory which then give rise to the question of how health and SOC relates to cultural memory. The aim of this study is to seek a better understanding of the unresolved relation between the experience of integration, self-perceived identity, cultural memory and SOC. By triangulation analysis the study is expected to elucidate a possible mediating role of SOC between the identification with the Sami society and aspects of self-perceived integration which in turn will hint the positioning of cultural memory towards these concepts. The study will be based on a quantitative questionnaire on self-perceived integration and identity, SOC and value systems distributed among Sami eligible to vote in the Sami parliament. An open, text based question on the experience of integration is also included in the questionnaire and will constitute the point of departure for the qualitative part of the analysis. The study is expected to generate a foundation of conclusive arguments from which a discussion of the role and power of self-perceived identity in relation to the perception of integration and cultural memory could be based. This discussion will be presented at the conference on Cultural Memory in September

**Keywords:** Sami, integration, identity, 'sense of coherence' (SOC), ackulturation

**Hebda, Anna:** University of Social Sciences and Humanities, Warsaw, Poland

### **Eating out as creating cultural memories**

Anathelme Brillant-Savarin claimed that people may be uncovered and known through the way they eat (*Tell me what you eat and I will tell you what kind of person you are*). The famous gastronome shaped this idea concerning individuals but it seems its widening for social groups and, further, cities and regions can be justified. Actually food and eating practices are full of culture and social meanings that are not only related to individual behaviours and attitudes but also to collective (by social and ethnic groups) activities, norms, habits and beliefs. In the city scope different individual and group tastes, preferences and practices

meet each other and merge continuously – this meetings, learned and experienced from different sources, describe and represent the culture (city and its history, citizens, values and social relationships). In Poland the practice of eating out does not have long tradition and was strongly reduced during communism times. What is more, Warsaw is a city almost totally reconstructed after the 2<sup>nd</sup> world war and you can experience the history every step you take. In the same time it is the European capital – fast, modern and multicultural. Eating places like restaurants and bars appear to reflect this two ways of thinking about this city – on the one hand, it can be observed a significant growth of places offering traditional polish cuisine (with typical Warsaw specialties), and on the other hand, it may be pointed at popularity of places specialized in foreign cuisine (mostly Italian, Japanese, Arabian, Chinese/Vietnamese). In my paper I would like to present, how people living in Warsaw create the past, tradition and cultural memories through eating out practices. And how the tradition is created by restaurants owners too. Last year I conducted a qualitative and quantitative research to explore cultural and social roles of eating out and to analyze behaviour of people living in Warsaw in terms of gastronomy. During the conference I would like to share the research results and analysis.

**Keywords:** culinary culture, social practices, everyday life, re-building memories, creating past

**Hebert, Emmanuelle:** College of Europe, European General Studies; Brugge, Belgium

### **Cultural Memory as a Basis for Political Tensions: the Polish Case regarding Germany and Russia**

Historically, culture has played a big role in Polish politics. Indeed, when Poland was partitioned and dominated by its neighbouring empires, the Polish nation benefited from a rather strong political and cultural unity. It is true that in the late 19th century Polish nationalism was divided. Nowadays, since 1989 and particularly the 2000's, Poland is characterized by a deep political conflict on memory and how to deal with it in the present. This can be seen in the politics towards Russia, Germany or foreign policy in general. An interesting question would be to ask how and why are Polish politicians and citizens divided today on the issue of dealing with their past and memory regarding Germany and more particularly Russia. A first answer to this question would be that Poles are politically and culturally deeply divided on the way to deal with their past, as the perception of these two countries is part of their identity. In order to lead this research, a constructivist framework would be used, so that the environment, cognitive dimension and the context could be taken into account. Some elements of sociology of public policy could be added to the analysis as well. The methodology would consist in analysing Polish newspapers and reviews such as *Gazeta Wyborcza*, *Polityka* or *Wprost*, which are the most circulated sources of information in the country. The study would also be done through an analysis of speeches, from the Prime Minister, the President, the Minister of Foreign Affairs or other politicians (e.g. Jaroslaw Kaczynski, head of the main opposition party in Poland and twin brother of the late President Lech Kaczynski).

**Keywords:** Memory, Politics, Culture, Identity, Poland

**Hlaváčová Anna A.,** Slovak Academy of Sciences, Institute of Theatre and Film Studies

### **Union of Florence and its reflection in dramatic representations of tsar Dmitri**

In her study, author is opening alected religionist point of view. She argues against the simplification of the problem to dichotomy *Latin – Byzantine* (transposed to national terms as *Polish – Russian*) while such a reduction after the Council of Florence (1439) is almost absurd on the Slavic territory. Having introduced a subtle distinction between universal (Florentine) and local (Brest-Litovsk) Unions, she proposes to attribute it to historic characters and eventually, depending on particular drama, even to *dramatis personae*. Arguing that the tragic conflict might have resulted from the misunderstanding of the Poles engaged in Brest-Litovsk Union (under Roman jurisdiction, 1595) and Dmitri (1605-6) being still a partisan of Florence (all byzantine-rite Christians under the jurisdiction of Constantinople), she rejects the possibility that Dmitri's role had been purely instrumental in hands of foreign politics. Consequently, she favors Dmitri as bearer of noble idea, but tragically compromised by the revelation of his false personal identity. Dmitri actually believed in possibility of ending the *Time of troubles* and opening Russia new horizons by liberating the Constantinople. His assassination witnesses for the limits of the role of an individual in a historical process – but being a tragedy, it gives him a new life in drama and on the stage.

**Keywords:**

**Hreinsson, Viðar:** Independent scholar

### **Cultural amnesia – and sustainable development. Abstract**

“Cultural memory” is not genuine memory, but rather a metaphor derived from the cognitive memory of the individual. Cultural memory is an extremely varied field of the relations between the effects of the past and present activities that range from the most creative work to objectified commodities as well as ideological manipulation (such as the heritage industry and blatant nationalism). Western myths and “heroic” narratives of progress and growth have acquired a form of cultural memory. Sustainable development is a recent rational concept, developed as a response to the environmental threats of modern society, moulded on the premises of current western rationalism and the scientific revolution. Sustainable development is a necessary and progressive idea, albeit a reflection of this rationalism. Consequently, it lacks depth and presupposes the domination of nature inherent in conventional rationalism: the subsumption of nature under humans. The modern, mechanical world view resulted in a cultural amnesia with regard to nature, it has suppressed and forgotten the sense of belonging to nature. Is it possible to regain the necessary depth by inscribing different myths and narratives into the cultural memory by means of

interrogative dialogues with the past, earlier cultures, earlier modes of thinking? My paper will touch upon the pre-enlightenment conception of nature, in order to examine inherent ideas in traditional, pre-industrial societies, that can be turned into “cultural memory” in support of sustainable development, by means of Bakhtinian dialogue and chronotope as well as ecosemiotic principles of deep-ecology (Kalevi Kull). This will be done by four brief and experimental analyses of:

The medieval Saga of Grettir the Strong.

The works of self-educated, Icelandic writer, poet, historian and sorcerer Jón the Learned.

The rotten back-side of the “heroic” narrative of the herring-town Siglufjörður's prosperity and entry into modernity.

The poetry of the Estonian poet Kristiina Ehin.

**Keywords:**

**Hromadzic, Hajrudin:** Department of Cultural Studies, Faculty of Humanities and Social Sciences, University of Rijeka

### **Media Coverage of Higher Education Reform in Croatia: The Case Study of Morning Paper (Jutarnji list)**

The paper explores relationships between political and economic policies and the role of the media in promoting neoliberal ideology in a post-socialist transition context, and its social implications. We follow the argument that the media represent a field of constant struggle for hegemonic domination. It is a complex meeting point of economic, political and social class determinants in which particular (mainstream) media are used in order to serve the financial, commercial, ideological, and other interests of social elites. In doing so, the media are powerful actors in the promotion of certain ideological lines, and useful tools in the politics of denunciation and exclusion of those social actors and trends that represent some form of opposition - that practically disturb the promotion of the earlier mentioned hegemonic politics, and actively oppose them. The research focuses on the analysis of the daily newspaper Morning Paper (Jutarnji list) published by the media corporation Europe Press Holding (EPH) in Croatia, and its role in the above mentioned processes. This media corporation and its newspapers were established to serve as effective tools in the promotion of the supposedly unquestionable historical inevitability of neoliberal reforms in the transition period. At the same time, EPH media constantly defame social actors who actively oppose the mentioned economical, political, and social trends, regardless of their social position: they can be class-socially de-favored workers, farmers, health care workers, students, members of the academic community or civil-society activists - all those social actors who are fighting to defend the public good or values in various ways. More specifically, the research will explore the coverage of Morning Paper regarding the higher education reform in Croatia known as the Bologna process, characterized by a process of commercialization (among other aspects) which is a part of more general trends in which public wealth is privatized. I am interested in research of Morning Paper contribution to the construction of a historical narrative of Croatia's transition from socialism, and thus emphasize the inevitability of the neoliberal system which includes the reform of the educational system. The focus of the analysis will be placed on the period from 2009-2010, during the student's blockade of Croatian universities. The paper will present the preliminary results of research that is a part of a larger project.

**Keywords:** media, neoliberalism, political economy, Daily Morning (Jutarnji list), higher education

**Işikli, Hasan:** University of Ghent

### **A festival for city's memory?**

Cities are the common living areas which have been constantly reshaped by humans. Especially, 21<sup>st</sup> century which leads a fundamental changes from industrialisation to other sectors, has proved the direct effect between human's culture and his environment. Later the idea of 'city's identity' has emerged. Apparently, city's identity doesn't give only some information about the geography, but it asserts many references about local culture. In this context, Izmir seeks a new identity facing with this change. While the city is extended, the local citizens leave the city centre for the outskirts or seaside borders. Moreover, the commercial activities and new constructions in the old town prevent the visibility of the old constructions in Izmir which play the crucial role of city's memory. This research aims to describe the awareness created by Izmir Festival. While the latter organises classical music concerts in the province, it fosters to face the local inhabitants with the past of their cities. When they have been in the historical places, they are offered to have new experiences which provide giving new meaning. The research which begins with empiric system contains mainly several interviews with Izmir Festival's participants where they are asked this dialogue. The findings demonstrate their common perception which includes cultural geography but Izmir's memory embedded into its identity. As a result, Izmir needs an objective to reconnect its citizens with the past. Izmir Festival which provides this effect might be considered as a promoter of the cultural memory at the same time the continuity from past to present. The cities which are in transformation like Izmir experience this reconnection thanks to the artistic performances in a festival. Although the circumstances change and each generation has different cultural perspective, the inhabitants need values to gather that a festival may assert this. Research planning: Ethnography about Izmir's identity and the effect of festival as a phenomenon has already started. Izmir Festival and its participants have been selected as a case study where the perception process is investigated. According to this, the interviews are made with them about how they identify keywords “city identity”, “Izmir”, “Izmirli” (Izmir inhabitant), “festival”, “Izmir Festival” and “Izmir Festival's participants”. The participants are separated in three groups because of their positioning: spectator, organizer and artist. Firstly, an empiric work is done to understand the meanings that they give and secondly they are given colour cards by asking to identify and describe Izmir and Izmir Festival. Therefore, a visual map is asserted supporting the linguistic approach. The both help to get cultural codes of the local. Further research determines how they connect themselves with the city and the city's festival. For this conference, the data's will be remained to collect in order to interpret them the dialogue of cultural memory

which provides the baseline of local culture and apparently, the localization and orientation of indigenous ones in their environment. A remark on awareness and consciousness about citizenship can be revealed as an additional element.

**Keywords:**

**Ivanova, Dimana**

### **Modern Art in the cultural space and its influence on literature**

As we know, at the end of the 19-th and at the beginning of the 20-th century, a new aesthetic in the Arts is being promoted. This aesthetic influences the literature also. Several art periods are being recognized in this aesthetic – *symbolism, expressionism, cubism, impressionism* and *secession*. Our text will try to explain before all secessionist Art and literature. This Art is changing the cultural model and is doing radical changes in the aesthetics. Our text is trying to explain that phenomenon by the credo of the writers and painters to turn even their life into Art. The text is also explaining secessionist Art as overcoming *ornaments* and revealing itself as an *abstraction*. Thus, floral symbols, as chrysanthemus, roses, violets are viewed as allegories of the lyrical subject's soul. The text is overall concentrated on the Art of Gustav Klimt, Alfons Mucha, František Kupka, Karol Miloslav Lehotský, Sirak Skitnik and their influence to Czech modernist writers as Jiří Karásek ze Lvovic, Stanislav K. Neumann and others; Bulgarian modernist writers as Pejo K. Javorov, Emanuil Popdimitrov, Svetoslav Minkov and others. The text is not also forgetting to compare with French Art and literature.

**Keywords:** cultural space; secession; cubism; ornament; abstraction

**Ivanović-Barišić Milina:** Institute of Ethnography, SASA, Belgrade

### **Festive culture of remembrance in Serbia**

A comprehensive social transformation of the South Slavic community marked the second half of the 20th century. A new (socialist) society was devised, which made its way into the future, based on the repression and forgetting the past. Creating novelty is always based on the decomposition, suppression and redefinition of the contents of the previous era which, however, keeps surviving in the memory of generations as a part of the past culture. The culture of the past and the later remembrance represents the past which biography is adapted to the needs of time and people, who are reaching for the past images in order to justify their actions. In the previous decades, along the decomposition of the state, people reached out for the past as a resort to an inspiration for creating and shaping the present and also the culture of remembrance. Using the past to revive the collective remembrance and memory is suitable for the formation of a new or revitalizing old identity. The festive culture in Serbia has served as a framework for monitoring the perseverance of the culture of remembrance in recent history. The past, not completely lost in the maelstrom of events, has served as inspiration for the design of the holiday calendar thus paving the way towards a new identity. The holidays represent just another form of rejection of the old, serving at the same time to create new relationships in the community, as well as to establish own traditions.

**Keywords:** festive culture, cultural memory, holiday calendar, Serbia

**Jacobs, Pixie; Furchtlehner Jürgen; Lička Lilli; Schwaba Manfred; Seliger Anja,** Institute of Landscape Architecture, University of Natural Resources and Life Sciences BOKU, Vienna, Austria; Humboldt Universität zu Berlin and Landscape Architecture from Technische Universität Dresden

### **Cultural Memory enhancing the re-use of open spaces**

This paper will describe aspects of cultural memory shown through the traces of layered meanings of open spaces in South East Europe<sup>1</sup>. Within an European project an international team of landscape architects, landscape historians and tourism experts examines four pilot sites, all of which showing intensive changes and traces of collective memory in Alexandroupolis (Greece), Veliko Tarnovo (Bulgaria), Avrig (Romania) and Taranto (Italy). Landscape Architects are always dealing with various (historical) layers of open spaces – be it physical or non-tangible. The various meanings in different eras are expressed differently in the sites. Human activities shape a place and transform it into a site of cultural memory which influences the use and atmosphere of the place. These transformations of the sites are analysed in the project, covering baroque gardens up to socialistic city squares or monument areas. The research examines how hidden and obvious memories can be explored and described in order to enhance peoples understanding about the cultural histories of the open spaces. The project outcome will show ways of touristic re-use of the open spaces, bring awareness to society and point out the value of the sites and its surrounding. CultTour – Cultural garden and open space heritage as a focal point for sustainable tourism - is a transnational project, approved under the South East Europe (SEE) Transnational Cooperation Programme of the European Union and is carried out with scientific partners TU Berlin, IMC Krems and BOKU Vienna and partners providing pilot sites in Greece, Bulgaria, Rumania and Apulia/Italy.

**Keywords:** collective and individual memory, cultural memory of open space, landscape architecture, open space heritage, transformation of open space

**Jakab, Albert Zsolt:** The Romanian Institute for Research on National Minorities

### **Memory Construction and Practice. The Creating and the Use of Cultural Memory in Cluj-Napoca (Romania)**

This paper focuses on the social usage of memory and seeks to explore the multiple roles and functions that the figures and representations of (cultural) memory have played and continue to play in representing, mediating and manipulating collective

memory, culture and politics within the multiethnic (Romanian majority – Hungarian minority) context. Transylvania, annexed to Romania in 1920, is a place of continuous Romanian–Hungarian conflicts. There is always a domain of conflict between the Hungarian minority and the Romanian majority represented by the construction, the invention and commemorative use of the past. In my ethnographic and socioanthropologic analysis I focus on the place-making, memorial monuments and objects, the institutionalized uses of cultural memory and the interethnic relations and symbolic behaviors that stay behind it in contemporary Cluj-Napoca. The system change of 1989 brought along not only a political fracture, but also one in the imagined past. On the social level resulted in the drama of diminution of belief in the institutions and authorities. The past constructed up to that point naturally lost its political legitimacy. The period of time after 1989 proved to be one of the most productive regarding local construction of memory; show how great social and political changes reshape attitudes to the past, and reveal differences between the old system and the new. Reinterpretation of the public sphere and the space, its resettlement with past events is a permanent endeavor for dominant groups, and of those in formation. I would like to analyze more deeply the tendencies of past construction, the contested memories and contributes to identity settings. What previously exposed component of the past was made invisible by the new system? What conflicts were revealed, what kind of identity strategies, legitimating processes and national discourses were put into motion by the construction of (new) memory?

**Keywords:** creating cultural memory ("spatialization"), contested memories, social usage of memory, symbolic behaviors, political legitimacy

Jesús Gómez de Tejada, Universidad de Sevilla (Spain)

### **Lives of Juan Abreu, Lorenzo García Vega and Octavio Armand: Cuban Transnational Autobiographies**

This paper will offer a comprehensive analysis of contemporary Cuban autobiographical writing by examining three autobiographies written by Cuban intellectuals belonging to different generations. This global perspective is based on the idea of Cuba as a transnational space characterized by the regular ideological, cultural and economic exchange between the island and the different Diasporic groups (Damián Fernández 2005). In this context, the nets that emerge from the different politics of memory, transcending the traditional opposition between Revolution and Counter-Revolution, acquire special relevance. The active role that, according to Aleida Assmann (2012), memory plays in the processes of transition from dictatorship to democracy contributes to the presentation of these autobiographies as loci for the reconstruction of the Cuban Revolution and its consequences. Juan Abreu's *A la sombra del mar: jornadas cubanas con Reynaldo Arenas* (1998), Lorenzo García Vega's *El oficio de perder* (200) and Octavio Armand's *El ocho cubano* (2012) have been written from a variety of locations, personal circumstances, ideological positions and conceptions of the genre. These accounts, published between 1998 and 2012, are an essential part of the literary corpus of autobiographical writing produced since the beginning of the Cuban Revolution, a corpus which has been substantially increased since the late 1990s. This paper will analyze the different ways these authors articulate the threads of Cuban memory by focusing on the ideological stance revealed in their works and how these are expressed through recognizable styles, themes, symbols, images of the self and of the other, and the attitudes adopted towards the reader.

**Keywords:** Cuban literature, Cuban autobiographies, Transnationalism, Lorenzo García Vega, Juan Abreu, Octavio Armand

Ježková Tereza, Charles University in Prague

### **Fine Arts as Means for Studying Media History**

Studying art as a manifestation of cultural memory can help us to understand both collective and individual identities. Specific artworks can represent the artists themselves in a sense and the content can also present a more general topic or a social issue of the given era. Considering the number of artworks that involve (as either the major or minor topical element) the mass communications, media seems to be a feasible theme. The topic of media, as well as its specific appearances, has varied significantly throughout the history of both art and media. The aim of my paper is to introduce a unique research that put together artworks that display means of mass communication in the Czech fine arts. The collected items were a subject of interdisciplinary analysis – both historical and semiotic. The relationship between media and art has not been, so far, explored within the Czech media studies. Finding the connection between fine arts and the media can broaden the horizon within historical and social sciences. Representation of the media in the art points to the importance of media in given historical period. Some examples can clearly show us how media were produced and consumed, as well as in the later periods used for example as a material for the art creation itself. The objective of this paper is to show the perspectives and limits of art as a source of knowledge about cultural memory and advantages and disadvantages of combination of historical and semiotic analyses applied on artworks.

**Keywords:**

Joana Craveiro, Roehampton University, London

### **When did the Revolution End? Memories of Transition in the Aftermath of the Portuguese 'Carnation Revolution'**

On the 25<sup>th</sup> of April 1974 it took place in Portugal what was to be known as the 'Carnation Revolution,' led by the military – the Portuguese Armed Forces - that put a stop to one of the longest dictatorship in Europe. Then, for 19 months, Portugal would live a period called PREC or Revolutionary Process Under Way. People took the power in the streets, the factories were taken by

the workers, landowners were expropriated, the lands occupied by people who reclaimed the 'right to work', the newspapers were taken by the typographers, there were strikes almost every day, manifestos were issued almost daily, politics was everywhere in every conversation, where before there had been but silence. This 'revolution down the road' as many non-Portuguese put it attracted all sorts of people: journalists, photographers, political activists, film makers, workers, who came running to experience live a 'true' revolution happening in front of their eyes. D. L. Raby writes to the effect: *For 19 months this small and impoverished nation on the western fringe of the continent was to experience a genuine revolutionary process such has not been seen in Western Europe for generations.*" (D. L. Raby, *Democracy and Revolution – Latin America and Socialism Today*, London: Pluto Press, p.213) On the 25<sup>th</sup> of November 1975 a coup staged by a moderate faction within the Armed Forces put a stop to this 'Revolutionary Process' and Portugal got 'back into the track again.' The 25<sup>th</sup> of November is still today an obscure episode of Portuguese history, some saying it saved the nation from a communist dictatorship, others saying that it betrayed the ideals of the revolution and ended it. Where some say true democracy started with the 25<sup>th</sup> of November, others say this date was actually the death of all possible political freedom. So, when did the revolution end? What revolution is this we are talking about? Is it one revolution or more? These discrepancies are today gaining momentum as ways of remembering these events are constantly being transformed with each new government and according to its ideology. This paper and performance lecture aims at looking at these narratives of transition, using testimonies from several people engaged in both 'revolutions' to highlight the conflicting memories pertaining one of the most important and crucial moments of Portuguese history. I will also be using and analysing important films and documentaries made during this process, namely "Scenes from the Class Struggles in Portugal", by Robert Kramer and Phillip Spinelli (1976), and "Torrebela", by Thomas Harlan (1975/76), as well as the documentary "Another Country" by Sergio Treffaut (1999), that documents the foreign film production during this period.

**Keywords:** Memories of Transition, Political Memory, Testimonies, Revolution, Counter-Revolution, Post-Memory, Revisionism, Struggles for Memory

**Jõesalu, Kirsti:** University of Tartu, Department of Ethnology, Center of Excellence in Cultural Theory, Estonia

### **Estonian stories of transition: reflected in autobiographies and cultural memory texts**

The structural reforms in Estonia have been praised from inside and outside of republic as an example of successful transformation from ex-Soviet republic into capitalist liberal society. In current paper I want to show how the years of transition are reflected in autobiographical accounts and cultural memory texts. By doing that I am mediating how two different generations (b. in 1940s and 1970s) are using nostalgia in their (auto)biographical and cultural texts. I intend to show how the experiences from transition period are influencing how the late Soviet era (1960s-1980s) is reflected in cultural and autobiographical memory in post-Soviet Estonia. I am relying in my paper on the autobiographical texts of women born in 1940ies. They were born and socialized in Soviet society; the 1990s destabilized established norms and values, known to them until that point. Many of these women experienced difficulties at labor market; they lost their learned jobs, and had to adjust to new practices and strategies. The sudden transformation has evoked a kind of nostalgia for late Soviet time among them. Through nostalgia they are giving in their life story narratives meaning to the complicated present (Berdahl 2010, p. 56). Which also leads us to the topic of how the late Soviet past is remembered in the post-soviet society, which discourses are dominating. As a second example biographical interviews with cultural elite born in 1970ies are used. Besides autobiographical accounts I am looking also into cultural texts. I will bring examples how they reminiscence their Soviet childhood and the years of transition in their biographical and cultural text. Through which strategies they are writing the late soviet period to the cultural memory texts?

**Keywords:** nostalgia, memories of transition, late soviet time, generational experience, cultural texts

**Jovanov Lazar,** Faculty of Dramatic Arts, University of Arts in Belgrade, Serbia

### **"Madach, the comments" - from individual to collective memory, in a function of the construction of dynamic multi-cultural identity of Subotica**

In 1985. Subotica National Theatre Nepszínház - KPGT inaugurated the project "City Theatre", with the play "Madach, the comments", which is based on the epic drama "The human tragedy" (Az ember Tragedy, 1861.), written by Hungarian writer Imre Madach, and directed by Ljubisa Ristic, which had a stronghold in the concept of a "Unique Yugoslav cultural space". This project has had a great support of local authorities, in the beginning. Since Ljubisa Ristic incorporated personal "international" concept in directing "The human tragedy", his idea grew into a collective socially, ie. public memory. Believing that the theater is a relevant element in a process of identification, the subject of this research is a dynamic multi-cultural identity of Subotica, which is based on a relationship among "Madach, the comments" and the urban experience of the city, as a paradigmatic model of cultural pluralism. The play is seen as a socio-cultural phenomenon that reflects the supranational idea of its author. The aim of the research is descriptive reconstruction of play "Madach, the comments, " as the paradigmatic case of transformation from an individual to collective memory, in a function of the construction of dynamic multi-cultural identity of Subotica, as an inherent component of poli-identity (Yugoslav and European). This study analyzes multi-ethnicity, multi-confessionality and multi-linguality of the play, as the base of identification, which are the main principles of the concept of a "Unicue Yugoslav culture space", established by KPGT. We also examine the role of the stage space, in a function of memory space, as a symbol of urban identity. The participants in the process of identification are the artists, the audience, the media and representatives of the local authorities. The research aims to highlight how theatrical performance can display a value system that is crucial to the existence of multi-cultural communities (Subotica, Yugoslavia, Europe).

**Keywords:** identity, memory, multi-ethnic, multi-confessional, multi-lingual, National Theatre, Nepszínház KPGT, multiculturalism, cultural diversity, Subotica, place of memory

**Kaaristo Maarja**, Department of Ethnology, Institute of Cultural Research and Fine Arts

### **Non-events in tourism: cultural memory of the everyday life**

Tourism is often associated with escape from the so-called everyday life and seen as a short period of quality time compared and juxtaposed to the regular (work) time. Indeed, the tourist experience often magnifies everyday life and has noteworthy transformative power both in the life of the individual (and societies in general). But it is quite clear that the touristic experience cannot consist only of the heightened moments: our travels are also made of long periods of waiting, boredom, fulfilling mundane tasks etc. So, in addition to those 'tourist moments' or "spontaneous instances of self discovery and belonging" (Hom Cary 2004), there are also long waits in the airports or other non-places (as Marc Augé has called them) or hours spent on the bus travelling from one point of interest to the next. In tourism studies there hasn't been much concern for the everyday discourses that influence the ways in which tourist experiences are created and constructed. Following Orvar Löfgren's (2010) idea of 'non-events' ("mundane activities that are generally considered inconspicuous and unimportant – not worth paying attention to – or pursuits that remain unnoticed by others") I ask what do the tourists do when they "do nothing"? Which are those non-events that remain on the borders of the tourist experiences and give frame to those memorable events, occasions, and experiences? Drawing on several published travel narratives of Estonian ethnologists, I will trace the cultural memory of waiting and boredom, everyday rituals and bodily practices, the passing of time, spaces and routes, and moments of hesitation.

**Keywords:** anthropology of tourism, non-events, boredom, everyday life, temporalities

**Kamberi Ermira**, Utrecht University

### **Representing Roma in Balkan Cinema Mission: Finding the Gypsy Within**

Directors of Balkan movies often use "gypsy" imagery in order to depict themes related to the region. The overwhelming use of romantic references to Romani culture manipulates the cultural memory of the Roma leaving them and their contemporary social problems largely misunderstood and immutable. As the intended audience of Balkan movies are the non-Roma, the use of "gypsy" imagery serves to depict other Balkan cultural groups in a better light through the method of projective identification as a response to the projective identification method of Western cultural groups vis-a-vis the Balkan. This research will address the issue of projective identification in Emir Kusturica's *Time of the Gypsies* (1988) and Aleksandar Petrović's *I Even Met Happy Gypsies* (1967) where I argue that they perpetuate the socially existing stereotypes about the Roma while trying to enforce the theme of Yugoslav nostalgia. In contrast, Tony Gatlif's *Gadjo Dilo* (1997) implements a turning point of opposing the process of projective identification adding a moment of doubt among non-Roma viewers of their assumptions about the Roma as a cultural group. To conclude, I give suggestions of how the Roma can take advantage of Balkan Cinema to speak up creatively about their culture, the issues within their community, and the interethnic issues as a way to challenge the widespread use of "gypsy" imagery.

**Keywords:** Balkan, culture, cinema, Roma, projective identification.

**Karamelska, Teodora; Goncharova, Galina**, New Bulgarian University, Philosophy and Sociology Department; Sofia University "St. Kliment Ohridsky", Department of History and Theory of Culture

### **The Religious Memory of Socialism in a Biographical Context**

The proposed paper is based on forty in-depth biographical interviews with men and women at the age of over 75, recorded in the framework of the international project „Marking Transitions and Meaning across the Life Course: Memories of Religious and Secular Ceremonies in Eastern and Western Europe" ([www.religionandsociety.org.uk](http://www.religionandsociety.org.uk)), as well as on a comparative analysis of empirical data from the European Values Survey. Taking as a starting point the idea that after WWI the relationship between the church and the state substantially changed in Bulgaria and Romania, the paper discusses the cultural memory of religious life within and outside the Orthodox parishes. Despite the socialist governments in both countries, the (non)institutional agencies of religious activities (church attendance, festivities, rituals) and Orthodox identities were constructed in quite a different way. Whereas in Bulgaria the meanings of Christian beliefs and Christian rites de passages (baptism, wedding, funeral service) were neglected and revised for the purpose of the propaganda of scientific atheism, in Romania the institutional forms of ritual practices were maintained and preserved due to the consistent policy of traditionalism of the governing elites, inherited from the pre-socialist period. Through analyzing the biographical stories about the recent past we will try to present and compare the tensions and discrepancies which emerge among the state cultural agenda, the collective strategies for escape from the pre-given dynamics of social life, and the individual life trajectories. The cultural memory of the repressions over religious rites will be taken into special consideration.

**Keywords:** religious memory of socialism, biographical narrative, Christian rites de passage, anti-communist identity, secularisation

**Karanfilovski Tomislav**, CCCS

### **Mass popularization of the mediterranean topos and places of memory through the media genres video advertisement and reportage**

The article analyzes the ways according to which the popular Mediterranean narrative is created within the media genres - video advertisement and TV reportage paying special attention on the selling and promotional aims. The interest moves toward giving possible answers of the question how much these practices of mass representation contribute for simulating the topos (in simulacra and simulation sense) and what is their impact when it is imagined. For this goal, we intent to interpret the popular



representative forms which are mostly articulated through the concepts of consumerism. At this point, the places (figures) of memory are taken into consideration as their function is being objects of market interest. The text interprets the stereotypical image of the Mediterranean through which it is performed as a place of adventure, elitism, hedonism, escapism trying to give enough arguments which will show the different (deconstructed) image of this topos.

**Keywords:**

**Karapejovski Boban, CCCS**

### **Karl Marx in the Cultural Memory of the Macedonians and the Nations of the so called Eastern Block - Reception and Perception**

The severe economic crisis raised the question: Was Marx right? Or, as Terry Eagleton writes: WHY Marx was right. A reactualization of his ideas, his philosophy or his diagnosis and cures, as well as his economic and social studies, has recently become attractive once again. The acceptance and reactualization of Marx these days, especially in the Western countries, could bring us/open alternative ways of practicing politics, policy making and activism (take, for example, the "Occupy Wall Street" movement); or non-acceptance of Marx and a further global crisis could lead to a rebirth of the extreme right. Are Marx's ideas a philosophy, a view of the world or a practical "know-how"? "Marx was right about self-destruction of capitalism", says Nouriel Roubini. Does he inspire and will be inspiring new tendencies and ways of (more or less) global activism and are his ideas a phenomenon that will redefine global politics and society? Are Marx's ideas truly part of cultural memory in the so called Eastern block or were they perverted by the past system(s), which was/were using this philosophy for re-creation of its own bourgeoisie. What is today's /nowadays reception and perception of Marx in these countries and how do people react to the possibility of their memory becoming their present tomorrow!?

**Keywords:**

**Kartal, Aylin, Istanbul based researcher**

### **Working with the Memory of Place: The Curatorial Case of Gönül Nuhoğlu Exhibition at the Castle of Trezzo**

In this paper, I will focus on the contemporary artist Gönül Nuhoğlu's upcoming solo exhibition curated by myself at the Castle of Trezzo in Trezzo sul'Adda Italy, in October 2013 and try to make meaningful quotations to unfold a larger framework of the social and political contexts of her work. Nuhoğlu, has always been attracted to the special features of the exhibition space. Following her interest she produced space-related works throughout her career. This time the exhibition at the castle of Trezzo borrows its theme from the memory of the castle. The castle dates back to 1158 AC and has been used for different purposes over the years including, drawing the "borderline" of the natural border of Milanese area towards east, defending, hosting the illustrious parties of the Barnabo reign, imprisoning the enemy soldiers, hiding and sheltering for partisan detachment in the Second World War, etc. Nowadays it has been using for art exhibitions and festivals. At the outset I centered my thoughts for this exhibition on Nuhoğlu's interests and the idea of the remembering the past memories of the exhibition space. It was my desire to understand how the people had engaged with the specificities of this building in the past. A number of key ideas emerged from this idea regarding the conceptions of place and boundaries. Finally the artist and I found ourselves inspired by the memories of this place and decided to take them as our point of beginning for this exhibition. In this context a number of works and installations which revolve around memory, identity, borders and mapping are currently being created by the artist.

**Key Words:** contemporary art in Turkey, curatorial studies, memory, identity, border/boundary

**Katarina Aladrović Slovaček, The Faculty of Teacher Education of the University of Zagreb**

### **Language in folk rituals**

The richness of every language, including Croatian, manifests in a large number of idioms through which that language is realized in different geographical regions. Also, language is a living organism influenced by interlinguistic, but also extralinguistic conditions. Croatian language, being one of south Slavic languages, is spoken by seven million people. It is stratified in time and space: there are three vernaculars: stokavian, kajkavian and chakavian, sixteen dialects and many local speeches. Because of distinctiveness and language regularities which are manifested in grammar and lexis of every dialect, in this paper, language in folk rituals of Slavonian dialect, belonging to stokavian vernacular, will be analyzed. Slavonian dialect is characterized by using a lot of turk, hungarian and german loanwords, absence of infinitive ending -i, making third person of present tense by ending -eju, changing consonant set -st in -šč, using nominative instead of locative and genitive instead of accusative case. Folk rituals are usually connected to specific periods in calendar and church year, to feasting specific saints but also feasting of specific events that marked some region in the history. Very often, so called language formulas are used in folk rituals, which are used the way they were in the past and were transferred from one generation to other. Very often those language formulas, used in certain rituals (for example: Christmas Eve- "I treat you with bread and wine and you treat me with happiness and peace"), were written in decasyllable and could serve as folk sayings (Saint Catherine -snow is waiting; Saint Catherine, November, 25). In this paper language formulas which are used in folk rituals will be listed and described, their grammar content, semantics and lexeme choice will be analyzed, and extralinguistic conditions where we can find those language formulas or language forms will be described. It is expected that this paper will enrich Croatian language expression as one of an important parts of Croatian identity and culture.

**Keywords:** Croatian language, identity, culture, language expressions, language formulas

**Katharina von Kellenbach**, Department of Philosophy and Religious Studies, Saint Mary's College of Maryland

### **An Ecological Approach to Memory: Composting Traumatic Histories**

Can we conceptualize history and the conservation of memory along biological principles of ecology? History is an organic process by which families, ethnic and religious communities, as well as nation states transmit the legacies of past economic, political, religious, philosophical activities to future generations. Unfortunately, communities bequeath not only their accomplishments but also their traumatic failures, descent into collective evil, dehumanization, and degradation. Cultural memory acts as a filter that sifts, clarifies, and transforms the raw materials of facts and experiences into narratives that construct communal and personal identities. In the aftermath of atrocities, cultures, states, and communities yearn for new beginnings and the grace of forgiveness and forgetfulness. Truth and Reconciliation Commissions are built on the pledge of purgation, by which toxic remainders of previous regimes are truthfully confronted and resolved, thereby promising closure on divisive legacies and painful pasts. But an ecological perspective would propose composting as an alternative paradigm to envision the decontamination and transformation of traumatic histories. The practice of composting demonstrates that one generation's waste, sludge, and refuse must be detoxified and turned into a resource, indeed the food for the next generation. This suggests that noxious memories and poisonous ideologies should neither be conserved indefinitely, nor discarded out of sight in segregated garbage piles. In contrast to the time-tested models to forgive-and-forget, the metaphor of the compost pile suggests that cultural memory performs critical tasks in the decontamination and transformation of traumatic histories into humanizing and fruitful stories.

**Keywords:** Ecology, memory, decontaminating toxic histories, composting guilt

**Keatinge, Benjamin:** South East European University, Tetovo, Macedonia

### **An Irishman in Yugoslavia: Hubert Butler and Cultural Memory in Ireland and the Balkans**

Hubert Butler (1900-1991) was an Irish historian and essayist whose work is notable for its European and specifically Balkan themes. Born into an aristocratic family in Kilkenny, southern Ireland, Butler was educated at Oxford before travelling widely in Russia and eastern Europe in the 1920s and 1930s. Describing himself as an 'Ascendancy Nationalist', Butler's essays draw far-reaching parallels between the break-up of empire in the Balkans with post-independence Ireland where ethnic and religious divisions continue to haunt the Irish Republic. Always privileging the local against the global, Butler championed a civic nationalism against the violent racialism which he saw overtaking Europe in the 1930s. However, his exposure of Catholic complicity in the wartime genocide in Croatia in such essays as 'The Artukovitch File' and 'Report on Yugoslavia', based on his archival work in Zagreb in 1947, would earn Butler notoriety in his own country where Butler was ostracized by the Catholic Irish establishment for publically condemning Archbishop Stepinac's collusion with the Ustashe regime. By identifying wartime atrocities in Croatia and Catholic Ireland's collusion in assisting the war-criminal Artukovitch to escape to the USA, the Protestant Butler paid a high social price in the narrowly sectarian atmosphere of Ireland in the 1950s. This paper will re-examine Butler's Balkan essays and introduce them to a Macedonian audience. The alignment between the local Irish Butler rooted in his home country and his engagement with ex-Yugoslavia will be re-examined. The paper will explore the extent to which a cathartic and reconstructive sense of cultural memory depends on the ethical integrity of writers like Butler. Finally, the paper will briefly review the impact of Butler's writing in the Balkans and whether, in Chris Agee's words, he has now established "a niche in the national life that once hosted him"

**Keywords:**

**Kërbizi Marisa**, "Aleksandër Moisiu" University, Durrës, Albania

### **Shortening the distance between the narrator and the author in contemporary literature, as a medium for the transmission of ontological change**

Contemporary literature (modern and postmodern) tends to bring to the surface movements in collective unconsciousness, shocks in the deep layers of national memory, ontological changes, phenomena felt but not visible and the ones that are visible but cannot be understood. These cultural changes (social and historical, too) are conveyed in different literary ways. The purpose of this paper is the analysis of the shortening of the distance between the narrator and the author, as a literary way to convey the dual shock of the historical memory associated with a certain time, the communist dictatorship one. The shortening of the distance between the narrator and the author makes the data transmitted through art to be filtered through two units: a) Narrative instance: the narrator **generalizes** the experience that comes through events/plot. b) Human "instance": the involvement of the details concerning the author's life (in the plot) enriches the text with a **human dimension**. In this way, the combination between the two types of narrations: artificial narration and natural one provide literary texts (in modern and postmodern works), with an emphasized sensitivity. Such works function not merely as historical meta-fiction that follows a specific time. Their main goal is to present the "Man" who finds himself trapped within specific time with all his sensitivity, fear and desire to live up.

**Keywords:** ontological change, historical memory, contemporary literature, shortening the distance between the narrator and the author, etc.

**Klavora Marko**, Research Centre of the Slovenian Academy of Sciences and Arts

### **Those who go**

The paper is based on a field research (2012, 2013) among the Slovenians evacuated from Sarajevo by the Slovenian government with a collective Slovenian passport on November 18 and November 20, 1992, on the presumption of their "Slovenian" origins.

The author will present the beginning of the war in Sarajevo in 1992 and the context of the evacuation through the perception of some protagonists of the evacuation, Slovenians from Sarajevo who were interviewed by the author with the method of oral history interview. The starting point is the individual – participant in the evacuation convoy in November 1992 – and his/her historical experience of the pre-war Bosnia and Herzegovina and Sarajevo. I intent to demonstrate how the departure / rescue of the evacuees from Sarajevo was not an outcome of a logical and simple choice, but a process on which, in addition to war circumstances and events, personal and multi-generational family "histories" had an impact. These should be vied in the context of the Yugoslav socio-cultural model which generated them and which, at the moment of the beginning of the war, suddenly evaporated. Once arrived in Slovenia, they had to face their identity and a hostile environment: for the Slovenian public opinion, they were »the Others«. Through the life experience of Sarajevo Slovenians, their collective memory and the remembrance of the past life in Sarajevo the author tries to understand their experience of the war and the impossible dilemma they faced in November 1992, which a Bosnian-Croatian writer and poet Miljenko Jergović characterized as a reduction to choosing a belonging team, which was not a political, but a cultural evil.

**Keywords:** Sarajevo, war, Slovenians, memory, identity

**Knudsen, Britta Timm:** Department of Aesthetics and Communication, Aarhus University, Denmark

### **The besieged city in the heart of Europe. Sniper Alley in Sarajevo as memorial site on YouTube**

This study will look at witnessing at difficult heritage sites to investigate the particular forms of witnessing that online memorials to remember victims of conflicts articulate. The empirical material will be 45 recent YouTube videos and their subsequent commentaries. The tributes are vernacular responses to the siege of Sarajevo from 5 April 1992 to 29 February 1996, the longest siege of a capital city in the history of modern warfare. The web culture of commemoration characterized by easy access, openness and interactivity is part of contemporary participatory and DIY cultures performing the transition from a media user paradigm to a media producer paradigm. (Jenkins 2006, Lull 2007, Knobel and Lankshear 2010) and web memorials offer an opportunity for 'ordinary people' to perform media witnessing *in, by and through the media* (Frosh & Pinchevski 2009, 2011). Witnessing is an inevitable form of subjectivity that globalization and transnational dependency and responsibility entail across borders and it has a double meaning: on the one hand it encompasses eyewitness testimonies based on first hand knowledge, on the other hand it signifies bearing witness to something and becoming a secondary or a nonwitness often to prosthetic memory (Oliver 2001, Weissman 2004, Landsberg 2004). This piece will consider the web memorials as part of the social making of Sarajevo (Landsberg 2004, Sather-Wagstaff 2011) and will have a double analytical focus. On the one hand I will investigate the relation between BIH and in particular Sarajevo as a thanatouristic site and the prolific production of YouTube videos by travelers to Sarajevo. On the other hand I will analyze the videos using textual, filmic and documentary analytical tools in order to detect the communicative form of the videos and their subsequent impact on YouTube users.

**Keywords:** Thanatourism, witnessing, digital media, events, affects

**Kobielska, Maria:** Jagiellonian University in Cracow, Faculty of Polish Studies

### **Patterns and politics. Cultural memory in Poland after 1989**

The paper will sum up my research, the aim of which was to create a map of polish cultural memory after 1989, with the mechanisms of its changes, ways of influencing it and actors that are engaged in these activities. I focused on three events of the 20th century polish history – the Katyń massacre (1940), the Warsaw uprising (1944) and the martial law (1981-1983). These are specific centers of cultural memory, often recollected in national ceremonies as well as in children's books, seen as fundamental, playing a special role in the history. In contemporary Polish culture they are constantly retold and reinterpreted, often within incompatible discourses and various visions of the past; memory culture produces thus different ways in which these experiences are articulated and expressed, but is also influenced by intensive politics of memory. In the paper I will show the patterns which organize remembering in contemporary Polish culture, from the specificity of each event (e.g. memory clichés) to the general mechanisms of activating the past in order to construct Polish identity (or identities). The relation between state politics and culture will be also analyzed, especially the differences and similarities of political memory projects in today's Poland and the ways of stimulating and influencing the culture using political and economic tools. The paper will present one example of a cultural memory text (e.g. a film, a museum exhibition, a happening) referring to each of the above—mentioned events and interpret it from a perspective of memory patterns and politics which are revealed. I will thus try to answer not only a question how the past shapes the present, but also how the present constructs the past.

**Keywords:** politics of memory, authority&the use of cultural memory, contemporary Polish culture, memories of transitions, memory media

**Kończal, Kornelia:** European University Institute, Florence, Italy

### **“Polish-German *Lieux de Mémoire*”: cultural memory beyond the nation**

It does not often happen that a local research concept pursues a transnational career. Nevertheless, this is precisely what happened to the concept of *lieu de mémoire* – a term coined in the 1980s by French historian and publisher Pierre Nora. Nora's intention was to create a new tool which could be useful in rethinking the history of France. In the beginning, the originator and editor of the seven volumes of “*Les Lieux de mémoire*” (1984-1992) was convinced that his concept could be applied only to the French past. However, the last 20 years have been proving that the concept of realms of memory – to use the problematic English translation of *les lieux de mémoire* preferred by Nora himself – can be applied with success in a variety of geographical and temporal

contexts. There can be no talk of French 'exclusiveness' of *les lieux de mémoire*, if only because from the mid-1990s onwards historians from many (Western) European countries have been conceptualising interesting research projects inspired by Nora's idea. Most of them, however, deal with the national history. The first large-scale attempt to go beyond the national framework is the research project "Polish-German *Lieux de Mémoire*" carried out between 2006 and 2013 at the Center for Historical Research of the Polish Academy of Sciences in Berlin in cooperation with Carl von Ossietzky University in Oldenburg. The aim of this international undertaking is to rethink the Polish-German history through the lens of two approaches tied together: the history of Polish-German relations (*Beziehungsgeschichte*) and the history of collective memory (*Erinnerungsgeschichte*). Of the nine volumes in total (five in German and four in Polish), three contain essays on common, shared and parallel Polish-German *lieux de mémoire*. The last type of *lieux de mémoire* addressed in the Polish-German project is a new category referring to two (or more) completely dissimilar historical phenomena. Although the 'real' objects of remembering are completely different there are many parallels in their identity-building functioning in the Polish and German society – for instance as symbols of betrayal or success, as memorial embodiment of paradise lost or imperial ambitions or other figures constituting the sense of belonging to the community. This is not to say that "Polish-German *Lieux de Mémoire*" is the first publication ever that aims at transcending national borders in the examination of *lieux de mémoire*. Yet, in contrast to manifold rather disparate conference volumes or purely editorial undertakings, it is the first large-scale research project proposing a practical application of a new research design inspired by Nora's concept.

**Keywords:** cultural memory, lieux de mémoire (realms of memory), entangled history, neighbourhood, Polish-German history

**Korzhenewa Olga**, St.Petersburg State University, faculty of journalism

### Religious values in a political discourse: analysis of Russian and Turkish mass media

Changes in historical events estimation always were faultless criterion of valuable orientations shift in political process. Media gives the chance to trace similar transformations, to receive information about current state of society, to predict further development. Today we see religion and policy rapprochement, and it is naturally reflected in the various historical periods assessment. For the purpose of confirmation or a denial of this hypothesis research on the example of Russia and Turkey is conducted. The countries are pulled together by existence of two historical periods. One of them we will call imperial and will pay attention that for it religious legitimization of the political power is characteristic, and the second – secular. Today both countries are involved in globalization processes, and in everyone there are the political forces focused on ideals of the various periods. In Russia – communists and the conservatives gravitating to socialist and monarchic values. In Turkey there still are supporters of Kemal Atatürk ideas, but considerably gains strength a «neottomanizm». Empirical base - media resources of different orientated political forces and official channels of two states. Research method – the valuable and political analysis based on axiological approach to journalism and mass media studying. The purpose is determination of the political values connected with the various historical periods. Estimation of popular events of the past, modern questions of globalization, and also the persons personifying every era are interesting. Probably, in official discourse of both countries attempt of rehabilitation and reconciliation of the different historical periods, and also the appeal to religious values is observed. Research shows, what ideas are included into an official discourse and what remain part of extreme positions. The scientific analysis results show how new identity formation corresponds to perception of globalization process in Russia and Turkey.

**Keywords:** valuable and political analysis, media, personification, values, globalization.

**Kos-Lajtman Andrijana; Buljubašić Ivana**, Faculty of Teacher Education of the University of Zagreb; Faculty of Humanities of the University of Osijek

### A Conceptual Mnemotope of Osijek in Jasna Horvat's Novel Bizarij

The novel Bizarij (2009) preserves a cultural memory of the town of Osijek, at the same time recycling faction through fiction just as the author did in her other novels (Az, Auron, Vilikon). The novel here is being seen as a post-OULIPO (Ouvroir de littérature potentielle) narrative that shapes a conceptual Romanesque-like structure primarily as grammar code for subordinate conjunctions and their dependent and independent clauses in Croatian language. Apart from the grammar code for novel composition and its conceptualization, as well as its 15 chapters, the novel provides very important ties between the narrators and the characters and their elaborate distribution. A key figure is a phantasmagoric character of Isabella von Habsburg, functioning as the novel's recurrent theme, but also a Jacques Lacan-like point de capiton. The conceptualization of Romanesque-like structure is also achieved by further elaboration of symmetry motive, used at several discourse layers in various ways. The symmetry exists in distribution of the narrators' voices, as key order of narration. The novel has 15 different narrators and particular importance is given to interconnection between the characters and the narrators and their ties to socio-historic periods they belong to. It is the very order of the characters and/or narrators through different criteria – gender, historic period, profession, and their ethnicity – that gives the convincing and credible multi-layered cultural memory of the town of Osijek. At the same time, it deconstructs some established notions and prejudices, and yet builds some new, possible ways how to perceive the town or its history. A distinct, narrative set of methods that is characteristic for a scientific, lexicographical discourse type, additionally proves our 'reading' of Osijek as a cultural mnemotope.

**Keywords:** *Bizarij*, Jasna Horvat, cultural memory, recycling of faction, mnemotope

**Kovač, Emilija** Učiteljski fakultet Sveučilišta u Zagrebu Odsjek u Čakovcu

### Roman-album: forsiranje sjećanja

Rad preispituje načine funkcioniranja sjećanja u kritičnim društvenim momentima (poraće, tranzicija, kriza). Konstrukcija i dekonstrukcija memoriranih struktura, njihova falsifikacija i/ili ovjera njihove autentičnosti, dijalektički proces kulture sjećanja

(velikim dijelom medijski nadzirane i konstruirane) i kulture zaborava - krajnje su točke između kojih postojanje nastoji definirati svoj identitet (Ivan Pavao II., *Sjećanje i identitet*). Na fonu postmodernizma, koji funkcionira kao skup strategija sjećanja, ali uglavnom na razini poetičkih dodira (tehnike intertekstualnosti i citatnosti, preispitivanje jezičnog potencijala), bez valorizacijskih (ideoloških) intencija, nastaju novi narativni oblici - roman-rječnik (Nikola Pavić, *Hazarski rečnik*, Jasna Horvat, *Vilikon*), te posebice nam interesantan roman-album (Željka Čorak, *Krhotine*, Mladen Kirin, *Album*, Dubravka Ugrešić, *Muzej bezuvjetne predaje*). Njegova je nakana sabiranjem dokaza o egzistenciji individualne i kolektivne prošlosti utemeljiti krhko tkivo identiteta na idejnosti koja se kontinuirano nadograđuje definirajući (nacionalnu) posebnost. Takvom obliku poticaj je dao ratni kontekst, u kojem je pitanje načina i sadržaja memoriranja izuzetno važno. Fotografija postaje vrijednost sama po sebi, time i album, koji se nameće kao strukturni obrazac za organizaciju naracije. Na ruševinama ideje o kraju povijesti te zbog izuzetnog iskustva (rat), sjećanje, kulturna memorija i kultura memoriranja dobivaju izuzetno mjesto kao reakcija na kulturu (?) zaborava (Irena Vrkljan, *Pred crvenim zidom*) problematizirajući fenomen prošlosti i njene relevantnosti u poimanju životnih tijekova i njihovoj interpretaciji

**Ključne riječi:** roman-album, identitet, etika/estetika sjećanja, kraj povijesti

**Koziura, Karolina:** Institute of Cultural Studies, Maria Curie-Skłodowska University in Lublin, Poland / Nationalism Studies Program, Central European University in Budapest, Hungary

### **Exploring the cityscape through the method of walking memory path. Czernowitz Jewish Diaspora and their search for Home.**

The 1990s brought changes not only in the geopolitical map of Europe but also began the long path of transition into democracy and the market economy of the populace living in the former Soviet bloc. Moreover, it was a time of rediscovering "lost" memory and "black holes" (Gruber 2002) in the history of Central and East European societies in reference to pre-Soviet period. I believe that Chernivtsi, the city which is the subject of my presentation, is still undergoing a complex cultural memory transition. A part of this is the ethnic and religious revival observed in its space experienced by many national groups who live there. Moreover, Chernivtsi is a special place on the map of not only Ukrainian but the post-Soviet area. Its long and multiethnic history, changing rules of empires, borderland location and contemporary mixture of many ethnic groups make it an contested space for many actors struggling between each others for recognition and "right to the city". One of the narratives connected with the cityscape of Chernivtsi produce the members of Czernowitz Jewish Diaspora, who live mostly outside of Ukraine and even Europe. As for them Czernowitz – the name of the city from the Austro-Hungarian period - is not only a part of their history but first of all a myth of their "Golden Age". In my presentation by using the method of walking memory path conducted with the members of Diaspora I show what is the Czernowitz from their memory and what are their particular identification. As I show by exploring the memory places in the city they build their own sense of identity and place belonging.

**Keywords:** place memory, place identity, walking memory path, Jewish Diaspora, Chernivtsi

**Krajina Zlatan,** Faculty of Political Science at the University of Zagreb

### **Snapshot memories of EU's Others: the floating location of Croatia (from a 'Balkan' to a 'European' country) in the symbolic cartographies of 'Western' tourist guide books surrounding the EU candidacy 2003-2013**

In this paper I present findings of my discourse and textual analysis of the significance that cultural mapping, produced by tourist guide books on Croatia (published for 'Western' audiences in a ten-year period encompassing Croatia's 2003 EU candidacy and its 2013 EU entry), can have for our understanding of the volatility of remembering the Balkans outside the Balkans. My research suggests that Croatia's location in the European imaginary, within the specific symbolic infrastructures (such as guide books) of the rising post-industrial leisure mobility, is, to paraphrase Stuart Hall, one of a 'floating signifier': an expression of Balkanist representational power relations between the mapper and the mapped, articulated in specific historical contexts. At the beginning of the encompassed period Croatia was located (along a systematic emphasis on its involvement in recent Yugoslav wars and its mainly Slavic origin) on a marginal and underdeveloped European East, while, following a series of the country's adaptations to EU's norms as a coming member, Croatia was curiously re-located, onto a virtual Central European map (accentuating the country's historical connections to Austria, Hungary and Italy). 'Witness' guide books, serving an increasing number of Western European visitors as key resources in their cultural orientations on the Other's ground, hence produce what I call 'snapshot memories': mediated remembrances of the Other claiming first-hand travel writer's validity, but without lasting historical commitment. This incessant shifting of Croatia's place in Western Europe's memories requires us to question political relevance that contemporary discursive formations of Balkan Other's pasts can have for their European futures.

**Keywords:** guide books, tourism, Croatia, EU, memory, Othering, Balkanism

**Kregar Tone,** Museum of Recent History Celje

### **Memory as a museum practice**

In the current public discourse memory is among the most common words, concepts, and contents of a multiplicity of meanings, connotations and contexts. Besides personal memory, the interpretations of our past and consequently our present often include references of collective and historical memory. This terminology is particularly popular with politicians and publicists striving for a more colourful vocabulary, who often use the fore mentioned terms as synonyms. Scientific and professional circles are

more conscientious at differentiating these terms, as their research focuses on studying the past and, consequently, on the role of memory or on the very process of remembering. However, within this corpus certain differences in the terminology and different views on the types and forms of memory do exist. In this paper, rather than psychological and sociological theories (by Maurice Halbwachs and others) we focus on how we, historians, look on the various forms of memory, especially those historians who study (still "alive") 20th century. And who in their work, let it be research, teaching, or, like in my case - work in a museum, rely on both, individual memories and collective memory to shape the historical memory of a community or society. Although greater terminological clarity in this regard would be more than welcome, it is most important that we correctly identify the different forms and types of memory and its components and that we use them appropriately in our work - that is in research, understanding and interpreting our past or our history. Even more so because they often intertwine with each other, overlap, complement, and transform from one to another, or, sometimes even exclude each other. Therefore it is often difficult to clearly distinguish one from another and to deal with them separately. Historians working in the Museum of Recent History Celje are faced with these issues and problems on a daily basis; many specific examples of our work further demonstrate the moulding complexity of memory and its forms and go beyond the theoretical classifications and division.

**Keywords:**

**Kristberga Laine**, Department of Film and Theatre Theory and History, Faculty of Humanities, University of Latvia

### **Autobiographical Self-Representations and Family Histories in Latvian Visual Culture**

For this paper I propose to analyse the documentation of culture in still images (photographs) and moving images (film and video) in Latvian visual culture, focusing on autobiographical self-representations and family histories. Autobiography will be analysed from the point where the film- or videomaker, or photographer understands his or her personal history to be implicated in larger social formations and historical processes. Thus, I will examine works where family histories and political histories unfold as difficult processes of remembering and struggle. Often it is manifested as a staged encounter with parent(s) or grandparent(s), who embody a particular cultural history of displacement or tradition. A particular characteristic trait in these works is the metaphor of journey. Travelling becomes a form of temporal experience through which the film- or videomaker, or photographer confronts himself or herself as tourist, ethnographer, exile or immigrant. On some occasions, the encounter with a relative belonging to a different culture, embodying the Other, cannot be physically staged, because the person is dead. In these cases, I will look at works where artists have found alternative solutions in personal documenting even in the absence of a person at the center of it. The space becomes the signifier of the lost Other, providing a form of cultural knowledge. Also, the dislocation trauma will be analysed through the theme of exile and collective memories, as it has been a traumatic experience both for those who were dislocated and for those who stayed in Latvia and had their lives literally broken under the Communist regime. In many cases, repatriation is not possible due to the acquired language and culture barrier. I am interested in the cultural representations of the previous generations manifested in visual culture, thus the history of self is examined as part of a larger cultural and political mechanism.

**Keywords:** autobiographical self-representations, family histories, memory, documentation of culture, personal documenting, visual culture

**Križnar, Franc:** IGIZ / IMIS CIMRS UM, Maribor, Slovenia

### **Ivan Grohar and Oskar Dev – an interdisciplinary and multidisciplinary fragment comparison of their artistic works in Škofja Loka/Slovenia (1905–1911)**

The new Grohar's room in the *Škofja Loka Museum* that is located in a more than a thousand years old town, some kilometres northwest of Ljubljana, Slovenia, represents one of the new possibilities to popularize old local history. Ivan Grohar (1867–1911) is one of the four well-known Slovenian painters from the beginning of the 20<sup>th</sup> century, together with Richard Jakopič, Matija Jama and Matej Sternen. These Slovenian painters are the founders of impressionism within the modern style. Škofja Loka became the so called Slovenian "Barbizon" (i.e. French village near Fontainebleau, once the settlement of painters) and this art and old tradition inspired another Slovenian (music) artist Oskar Dev (1868–1932), who composed some of his musical works (*songs* and *choirs*) in Škofja Loka, too. His and Grohar's period in Škofja Loka (1905-1911) resulted in some extraordinary art works i.e. paintings and (musical) works. They both were inspired by the countryside that reflected on their works. This is now one of the new Slovenian's challenges of museology and musicology in an interdisciplinary and multidisciplinary approach so the art of painting and music could be a benefit for the visitors of this and other museums.

**Keywords:** old local history, painter, composer, impressionism, modern style, "Barbizon", musical works: songs and choirs, museology, musicology

**Krstikj, Aleksandra; Koura Hisako**, Osaka University

### **Design concept for the conservation of the Old Bazaar in Skopje, based on the historic significance of place**

Historic urban areas are the main containers of cultural achievements of communities. Although modernization is logical continuation in the evolution of any living city, in this paper our aim is to examine a design concept of moderate modern developments in the historic area of Skopje to sustain and even promote the historic context. First, we examined modern developments and changes of the urban patterns that impaired the historic context of Skopje's old center. The discussion points

are: Typical modernization, such as regional road network, railway network and other infrastructure, that restructured the urban form and resulted in damage or destruction of the historic urban form; Urban policy to construct a new center and to modernize the public facilities without concern of the historic context that brought about loss of many historic buildings. Secondly, we examined the formation and layout of Skopje's historic center developed by the main principles of the Ottoman urban concept based on the Islamic religious law—Sharia. We concentrated on two key elements of the Ottoman urban strategy: the allocation of public facilities and primary roads. The analysis, based on historical documents, evaluated the significance of places from three aspects: I) Main Center that represents the origin of the Ottoman city, II) components of the Bazaar's urban structure and III) periphery points of urbanization that indicate the edge of the city and give significance to the location of the center. We concluded that today, the authentic significance of road and place in Skopje's historic area formed by the Ottoman urban strategy can still be recognized, even if the original buildings are lost, by careful examination of the Ottoman urban concept. The authentic significance of place can serve as base for design concept that can rescue the historic context and manage future favorable development in Skopje's Bazaar.

**Keywords:** Skopje's Bazaar, conservation, Ottoman concept, place significance, urban strategy

**Krzysztof Malicki**, University of Rzeszow, Institute of Sociology

### **Between cultural memory and communicative memory – dilemmas of reconstruction of annihilated past of Polish Jews.**

One of the most important features of Polish collective memory changes after the fall of communism in 1989 was including elements of the past life and the destruction of Polish Jews and often difficult, mutual relations between Poles and Jews. Despite two decades, this process is still far from being complete. It is shaping continually, each day, between the official state ritual practices and living message (cultural memory) and experience of Polish witnesses of the Holocaust (communicative memory). This phenomenon is accompanied by constant controversy and conflicts. The actors of this debate face recurring questions: which elements of Polish communicative memory should become part of the cultural memory? What should we pass to future generations and what should we forget? What consequences for the Polish memory is opening up to the memory of another nation?

**Keywords:** cultural memory, communicative memory, Jews, Holocaust

**Kulasic, Elmina:** Project Development Coordinator at the Cinema for Peace - Genocide Film Library

### **Facing History and Themselves: Amnesty Law in the Republic of Macedonia**

The interrelation between the adaption of an amnesty law in a peace agreement during the negotiation process, the mechanisms of transitional justice and personal narratives in regards to a post-conflict society contributes to the understanding of the necessity to reckon with the past. It accentuates the importance of the perception of war and peace, justice and peace as well as personal and public perception of individual experiences and crimes committed. The focus of both historical and contemporary stories of war, conflict, and individuals' as well as societal approaches of coping and reckoning with the past is an inescapable part of the process of reconciliation and memory. As such, it is important to understand the interconnected whole and the different dimensions of such a whole from a narrative perspective; primarily from a personal narrative. The different perceptions in the case of the Republic of Macedonia (Macedonia) when it comes to the 2001 conflict have an ethnocentric factor sidelining the importance of truth-telling and fact-finding where in 2011 the Parliamentary Assembly has amnestied four cases returned by the ICTY under the 11bis rule to be processed by the domestic courts. The four amnestied cases have closed an important chapter in Macedonia's history without a legal or an official non-legal process of establishing the facts. In order to emphasize the importance of reckoning with the past and violations of human rights, the personal and public conceptualization of justice as well as the role of personal narratives; this paper will look at what the foundation is of an amnesty law and what transitional justice mechanisms are adequate in the process of reconciliation in Macedonia related to the 2001 conflict? A number of related questions will follow; what are the obstacles posed by amnesty law in this process? What about victims' rights and their consent when it comes to amnesty law and reckoning with the past – their memory? And what mechanisms are acceptable and adequate to reckon with the crimes committed during the 2001 conflict? Its aim is to argue that a local approach through personal narratives, especially when it comes to the 2001 conflict, is of vital importance. The intimate experiences provided through personal narratives brings the stories into a being and as such contributes to the opening of the much needed dialogue about the past and the 2001 conflict. The research will cover a brief history of the rise of nationalism which affected the inter-ethnic relations in Macedonia, the signing of the Ohrid Framework Agreement and the enforcement of the amnesty law within the context of transitional justice. It will argue that in the case of Macedonia, personal narratives should be added as an important mechanism of transitional justice since a judicial approach is not feasible at this time.

**Keywords:** Amnesty law, transitional justice, personal narratives, memory, reconciliation

**Kushinski Alysse**, London School of Economics

### **Non-Commemoration and the Nation The Politics of Identity, Memory and Forgetting in the Former Yugoslavia**

Monumentality and collective memory have not been neglected by discourses concerning national identity. However, insights favouring forgetting and counter-memory are considerably new approaches reconstructing identities and redressing tragedy

after pronounced violence. Erecting monuments is often a strategy towards building and inciting public memory and defining the nation, but they can also be used as a means of masking histories and manipulating national narratives – this is seemingly the case in a number of post-war monuments throughout the former Yugoslavia. The interplay between cultural heritage, memory, and space is a huge component of national identity; the installation of monuments memorializing non-Yugoslav celebrities throughout the newly defined states serve as a means to reconstitute identity, redefine heritage and avoid the celebration of a painful past. By consolidating existing theories on nationalism, identity and memory, this paper will examine the potential consequences of this manipulation of public space. Through a discussion of the way in which identities can strive to strategically avoid the state in the ‘non-commemoration’ of the nation and its inflicted traumas, I hope to demonstrate that the state is always present: That even through neglecting it – it is always referenced, that the framework of political sociology can operate, not just by identifying and treating the state as an actor, but also by simply acknowledging the state as spectre.

**Keywords:**

**Kustritz Anne**, University of Amsterdam

### **Dr. Frankenstein, Dr. Mengele ... Dr. Beckett?: The Repressed Eugenic Memories of *Stargate: Atlantis***

In the present era, rapid advancements in genetic technology mirror the enlightenment-age scientific transitions which inspired Mary Shelley’s anxious probing of the human-Other divide and the moral meaning of human being’s manipulation of life itself in *Frankenstein*. Similarly, contemporary speculative fiction on science and fantasy provide a vital window into the evolving cultural consensus about the morality and meaning of genetic manipulation and research. Set in a space and time removed from the regular workings of dominant culture, fantasyscapes allow metaphorical versions of historical disasters and modern choices to unfold in ways which might otherwise be suppressed. In the far-off universe of *Stargate: Atlantis* characters deal with a series of events which mirror on-going political problems in the real world, including terrorism, torture, nuclear proliferation, and cultural pluralism. However, perhaps the most profoundly disturbing plot centers around medical experimentation on political prisoners and the use of genetic research to eliminate Otherness, effectively committing genocide. The key role in achieving this racial purification by means of genetic manipulation is performed by Dr. Carson Beckett, a much beloved character primarily known in the series for affability, kindness, and a deep affection for his mother. That such a character becomes the face of a genetic final solution for racial and cultural conflict represents one part of a recurring ideology I have elsewhere termed “Post-modern Eugenics.” Increasingly, as cultural memory of eugenics fades and mutates, strains of the will to build a better race recur in contemporary fiction and politics, masked by new technologies, threatening to once again wreak terrible destruction from behind the facade of deliberate cultural and political forgetfulness, represented on *Stargate: Atlantis* by a face as placid and friendly as Dr. Beckett’s.

**Keywords:** science fiction, eugenics, representational politics, race

**Kuznetsova Lyudmila**, Perm State National Research University. Researcher, Centre of Comparative History and Political Studies

### **Memory About “The Bright Future”: Official Commemoration of vs Remembering the Soviet Resort**

The Soviet resort has a controversial place in the cultural memory of post Soviet society. Resorts, as a model of “the bright future” and as the realization of Soviet utopia, were constructed as significant and monumental objects. They still occupy an important place in the physical and cultural space. However, even though their importance could be promising for cultural tourism, they are often disregarded by local authorities and managers. When someone says “Soviet resort”, the same shared image is evoked in almost any person’s mind from the former Soviet Union. How this image was created is an important question in this paper, especially in terms of the “fight” between two discourses: the discourse of freedom vs the discourse of control and education. Moreover, the works of Soviet mass culture will also be examined as they are supposed to have a strong influence on the Soviet resort’s image. A few images of the Soviet resort that were constructed during the Soviet past are still present in people’s memory. This paper will inspect what and how people remember about the Soviet resort today. Comparing these memories with the set of past images of the Soviet resort will reveal which features were forgotten. Looking at the national commemoration strategy, it would be essential to understand why and how local authorities deliberately avoid using the cultural memory about the utopian projects of Soviet imperia, even though it could be used in historical and cultural tourism to develop a region. To analyze the commemoration strategy, museum and touristic policies in resort regions will be reviewed. People’s memories will then be compared to official commemorations ordered by managers and authorities to reveal their emotional attitudes.

**Keywords:** Soviet resort, utopia, commemoration, cultural tourism, emotional attitudes

**Lehel Peti**, The Romanian Institute for Research on National Minorities

### **Politics, religion and the use of cultural memory in a Catholic region from Romania**

The presentation analyzes the connection between religious traditions based on cultural memory and the official rites controlled by the church in a Catholic region of the eastern part of Romania. The ethnographic material constitutes the local religious events appeared in the Catholic villages from this region after the death of an illegally ordained Franciscan priest and doctor, who, in the opinion of the locals, was suspected to be executed by the Romanian secret service during socialism. The tragic



story of this political martyr became the base of a religious movement that activated the Catholic villages on masse, edging along religiosity. His memory became the site of pilgrimage and collective healings. In the period of transition the Catholic church from the region started the beatification process of the martyr. The expropriation of the memory of the martyr priest is based on a well controlled process of collection, selection, and interpretation of narratives containing the cultural memory of the priest, also building officially controlled memorial places for him. The author argues that the beatification constitutes one of the most important project in the efforts for institutional consolidation of the Catholic church in Moldova after the Romanian system change, a possible success of this project would mean a second blessed for the Romanian Catholic church.

**Keywords:** cultural memory, politics, religion, memorial place

**Leigh, James:** University of Groningen

### **Difficult Past, Difficult Present?: How Collective Memory and Personal Experience Shape Beliefs on Politico-Cultural Identity in Post-Conflict Societies Today**

In essence, we are all products of our experience; thus the positions we adopt today are influenced by what we remember (and forget) about our past. This is true at both individual and collective levels. In societies traumatised by conflict, the act of recalling and dealing with the past is particularly controversial: What should be remembered, and whose memories may be recalled? Can one deviate from the mainstream of accepted remembrance? In most societies it is possible to identify what has been referred to as a 'master narrative' of identity, which determines both the accepted history of that society as well as values concerning what it means to be a ('good') member of that community today. It is indeed useful to perceive identity through such a narrative framework, as a story which we construct about who we are and what we have done. This paper firstly takes the position that individual narratives are often shaped by the master narrative, which sets the tone for what is acceptable within the collective, not only in historical terms, but also in terms of beliefs on politics, nationality and/or ethnicity. Yet there exists in most societies a proportion of people whose positions diverge from the master narrative. This paper, which is intended to establish the theoretical position of my larger research project, will consider how such deviations amongst individuals in society could be explained by the various processes through which memory (both individual and collective) is formed and later recalled, processes which in turn impact on the way the individual perceives and relates to the master narrative and constructs the predominant features of their own identity. Particular attention will be given to how such processes function in post-traumatic settings, and the implications of difficult memories for narratives of present and future in such societies.

**Keywords:** remembering and forgetting, narratives, post-conflict, post-trauma, nationalism, ethnicity

**Lewicka Maria,** Faculty of Psychology, University of Warsaw

### **Place attachment and place memory: How to reduce ethnic bias in collective memory of places**

Due to the territorial changes in the post-war Eastern and Central Europe numerous cities located on these territories changed their state belonging and – consequently – their populations. Most of the previously multicultural cities are now ethnically homogeneous. As a result of the post-war migrations and of the political censorship imposed by the communist regimes on memory of pre-war times, we observe at present a "collective amnesia" – unawareness of the cities' pre-war history and a strong Historical Ethnic Bias – overestimation of the role of own nation in the history of residence places and neglect of the role of their previous inhabitants. In this presentation I am going to focus on the phenomenon of ethnic bias in the memory of once multi-ethnic and now ethnically homogeneous places located in two countries, Poland and Ukraine, which, as a consequence of international agreements after WWII, changed their state belonging and population. In contrast to these collective memory studies that usually focus on large place scales such as countries, my presentation will deal with more personal scales such as cities or towns, and perception of their pre-war national composition, local heroes and local events. The studies carried out in several cities and on representative country samples revealed a powerful Ethnic Bias and a number of factors contributing to its reduction, including: (i) presence of urban reminders (history traces), (ii) socio-demographic factors (cultural capital), and (iii) type of people-place bonds: place attachment and place identity. Living in the environment rich in historical traces, being endowed with cultural capital, representing an active form of place attachment and strong place identity contributed to more accurate place memories. Interest taken in the history of the place had a particularly positive impact on the open-minded and unbiased attitude towards the multicultural character of residence places.

**Keywords:** place memory, Historical Ethnic Bias, place attachment, place identity

**Licata Laurent; De Guissmé Laura; Mercy Aurélie,** Université libre de Bruxelles

### **Remembering WWII collaboration in Belgium: effects on political position taking in the linguistic conflict**

Collaboration with the Nazi occupier during WWII has always been a topic of dissent between Walloons (French-speakers) and Flemings (Dutch-speakers) in Belgium. According to a popular myth coined after the war and often narrated in the media and literature, collaboration was widespread in Flanders, whereas Walloons bravely resisted, although historical reality is much more nuanced. These representations regularly resurface in political debates surrounding the Belgian linguistic conflict. Demands for amnesty addressed by nationalist Flemish parties are a case in point. A questionnaire survey (N = 521; 315 W and 206 F) showed that collaboration was generally represented negatively and was morally condemned in both groups. However, Walloon participants expressed more negative moral emotions towards collaborators (equally for W and F collaborators) than Flemish

participants. And Flemings, especially high Flemish identifiers and supporters of right-wing parties, were less reluctant to support the granting of amnesty to WWII collaborators than Walloons. Among Flemings, identification with Flanders was associated with a more positive collective memory of collaboration (serving Flanders' interests), whereas identification with Belgium was associated with a more critical representation of it (more immoral and severe). In contrast, both levels of identification were associated with more negative memories among Walloons. Interestingly, support for amnesty was predicted by judgments of morality of Flemish, but not of Walloon, collaborators, in both groups, as if francophone collaboration was deemed irrelevant. Results suggest that differences between F and W in political position taking regarding the granting of amnesty are partly due to differences in collective memories of collaboration, and to different perspectives towards the same historical representation. The myth is both shared and disputed.

**Keywords:**

Linin Lea, University of Arts in Belgrade / Université Lumière Lyon 2

### **The Urban Symbolic Ecology of Skopje: What Kinds of Identity Narrative Lines Do Skopje's Symbol Bearers Produce?**

Inspired by the recent rapid transformation of Skopje through the urban project *Skopje 2014* and the consequent influx of new symbol bearers in the urban landscape of the city, this paper entitled *The Urban Symbolic Ecology of Skopje: What Kinds of Identity Narrative Lines Do Skopje's Symbol Bearers Produce?* will focus on identifying, synthesizing, and critically examining the entirety of symbol bearers from the city, belonging to the pre-Skopje-2014 as well as the Skopje-2014 period. The term 'urban symbolic ecology' is one of the fundamental concepts in the field of urban anthropology, which I will use as a main theoretical reference point in this paper. In his book entitled *Cities Full of Symbols: A Theory of Urban Space and Culture*, Peter J.M. Nas defines the urban symbolic ecology as a concept that studies the cultural dimension of the city, namely how symbols and rituals are distributed within the cultural milieu and what sort of meanings they bear in it. The symbol bearers as containers of a city's collective memory will be explored through the perspective of four categories as proposed by Nas' urban symbolic ecology concept: material, discursive, iconic and behavioural. *Material* symbol bearers relate to the material objects of symbolic value within a city (architecture, statues, monuments, nature, etc.). *Discursive* symbol bearers are concerned with urban images and narratives. *Iconic* symbolic bearers are associated with people representing cities. And, finally, *behavioural* symbol bearers are considered to be activities such as rituals, festivals and demonstrations. The exclusivity or the combination of specific symbol bearers constitutes the symbolic structure of a city, thus developing its identity/identities. Unravelling a set of city identities, this paper will also expose the reasons behind the precedence of specific symbol bearers and identities over others.

**Keywords:** urban symbolic ecology, symbol bearer, identity, city identity, Skopje

Lisiak, Agata A., Dolgoy Rebecca Clare: Humboldt University Berlin / ECLA of Bard

### **The Master Plan and Cultural Memory: The Case of Berlin's Museum Island**

Bolstered by its 1999 entry into the list of UNESCO World Heritage Sites, Museum Island has been for centuries one of the hearts of Berlin's memory culture. The UNESCO recognition came a decade after the fall of the Wall, as the city was trying to rethink, remake, and, eventually, remarket itself as a global city. In our paper, we look at the role of Museum Island in (re)creating Berlin's post-1989 image and its urban constellations of space and time. After examining the contemporary and historical contexts of Museum Island's master plan, we will discuss some of the controversies surrounding Museum Island's architecture and collections including their cultural and political dimensions. Our paper offers a reading that seeks to understand the current (re)turn towards the master plan, which we situate in a larger cultural memory context. We will give a brief historical account of the development of Museum Island with an eye towards narratives and then move on to present cultural and political repercussions of Museum Island's new master plan. Here, we will focus on the controversy caused by the recent decision by the director of Berlin State Museums to move the Old Masters collection currently housed at *Gemäldegalerie* near Potsdamer Platz to Museum Island's *Bodemuseum* thereby dividing Berlin's art collection according to simplified, in our view, notions of space and time. We argue that this strategy to create a linear and geographically essentialist narrative of Berlin's collections may be seen, in light of the city's post-1989 urban marketing practices, as yet another attempt to (re)create and (re)shape Berlin's cultural memory and image.

**Keywords:** cultural memory, museums, master plan, space and time, Berlin

Lori Amy, Georgia Southern University

### **Collective Memory, National Identity, and the Battle for Control of the Public Sphere in Albania**

This paper uses two recent and highly controversial construction projects in Albania's capital city, Tirana, to map the essential features of the field of memory and identity in which contemporary political processes are playing out. In 2010, the opposition Socialist Party (SP) leader and then-mayor of Tirana, Edi Rama, began a major reconstruction of the most important square in the historic city center, Skanderbeg Square. Shortly thereafter, Democratic Party (DP) Prime Minister Sali Berisha and Chair of the Parliament, Josefina Topalli, unleashed a city-wide controversy over plans to demolish the "Pyramid" – originally, a memorial and museum for the Communist Dictator, Enver Hoxha. As highly charged symbols of contested national identity, both sites embody a fraught struggle to monumentalize a national story – a monumentality never fully achieved, in the first instance, short-lived, in any case, and testifying as much as anything else to the fragmentary and embattled nature of national memory

and identity. In both cases, the proposed construction projects were attempts by political parties to impose a version of the past that legitimates party identity and silences/obliterates counter-memories that destabilize post-communist political party identity narratives. For the DP, this means that any signification of pre-transition communist party allegiance must be erased, and, for the SP, links to communist-era crimes and human rights violations must be repressed. While the country remains locked in these communist – anticommunist polarizations, both positions require a selective remembering – and a corollary strategic “forgetting” – that obscure the much more complex experiences and memories of the regime and the ongoing conflicts within and amongst groups with different experiences and memories of that past. Following recent work on collective memory (Rothberg 2009, Irwin-Zarecka 1994, Connerton 2011, Olick 2011), this paper analyzes political battles for control of the public sphere in terms of these memory contests.

**Keywords:** Albania, collective memory, national identity, post-communist, anti-communist

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The Interplay of Museum Discourse and Popular Culture: How, When and Where History Comes Alive?

Museum as an institution has been, throughout history, inevitably connected with ideology, involved in establishing and shaping of cultural memory and creation and affirmation of collective identities, based on scientific knowledge and interpretation of the past. Nowadays, other, more effective media are involved in those processes, e.g. film, which will be examined in the paper as such a medium. Also, museums have been used for spreading different prejudices and stereotypes – some of our identities are often based on such prejudices, either about our own or somebody else’s past or present. Nevertheless, museum as an institution has an aura of highest authority, based on scientific knowledge and legitimized by museum collections. It is a place to visit if you want to find the truth. Museum is seen as trustworthy, unbiased, objective. Such privileged status of a museum will be argued and contested, and problems of museum discourse will be analyzed through the case study of American Museum of Natural History in New York. Critical analysis of this museum’s discourse will be based on three sources: the text of Mieke Bal „Telling, Showing, Showing off“ where she discussed museum’s permanent exhibition in 1991, the movie *Night at the Museum* (2006) and museum’s current internet presentation. We are going to follow and question narratives and stereotypes that are recognizable in this museum’s discourse and in other discourses with which museum discourse interacts (politics, popular culture). Considering the fact that museum officials have credited the film for increasing the number of visitors by almost 20% and that a sequel followed (*Night at the Museum: Battle of the Smithsonian*, 2009), the movie *Night at the Museum* seems to be an adequate example for the analysis of the interplay of museum discourse and popular culture and its role in the shaping of cultural memory.

**Keywords:** museum discourse, popular culture, collective identities, American Museum of Natural History, *Night at the Museum*

**Lupis Vinicije B.; Špoljar Vržina Sanja; Hazdovac Bajić Nikolina:** Institut društvenih znanosti Ivo Pilar

## Dubrovačka kulturna memorija – promjene kroz prostore i vremena

Pravila ponašanja prema spomenicima kulture nacionalnog i svjetskog značenja postavljene su haškim konvencijama iz 1899. i 1907. i paktom potpisanim 1935. godine u Washingtonu. Jugoslavija je 18./19. prosinca 1955. ratificirala spomenute konvencije, kao i sve pravilnike za provedbu Konvencije za zaštitu spomenika kulturnih dobara u slučaju oružanog sukoba, te Protokola o zaštiti kulturnih dobara u slučaju oružanog sukoba. Države potpisnice Konvencije činom potpisivanja potvrđuju svjesnost o tome da su štete nanesene kulturnim dobrima, kojem god narodu ona pripadala, štete kulturnom naslijeđu cijelog čovječanstva jer da svaki narod daje svoj doprinos svjetskoj kulturi. Ratovi zatiru kulturnu memoriju i dovode do kulturocida. Budući da ratne štete iz 1806. i 1991./1992. pokazuju veliku podudarnost, prvi dio rada dat će njihov usporedni pregled. Kulturna memorija upisana je u identitet Dubrovnika možda više nego bilo kojeg drugog grada u Hrvatskoj. Drevne zidine, burna i slavna prošlost ono su na čemu se temelji identitet grada i njegova ekonomija kroz turizam. Dubrovačko kulturno pamćenje ucijepljeno je u različite tipove diskursa - od usmenih (osobna sjećanja, kolektivna memorija stanovništva) do literarnih (književna djela, memoaristika, polemike, historiografija u širem smislu). Ratna zbivanja dovode do vakuuma u manifestacijama kulturne memorije i destrukcije kulturnih formi. Život nakon rata odvija se na ruševinama, u stanju kulturne opustošenosti i nesigurnosti. Upisivanje ratnih događanja u kulturnu memoriju daje novu dimenziju poslijeratnom Dubrovniku koji pliva u bujici neoliberalnih tranzicijskih procesa - migracija i emigracija stanovništva, devastaciji prirodnih ljepota okolice, depopulaciji centra grada i divljem neoliberalnom turizmu. Rad će u svom drugom dijelu dati pregled dubrovačke kolektivne memorije kroz njezine manifestne oblike: rituale vezane uz posebne prilike, festivale i posebna mjesta, kao što su spomenici koji funkcioniraju kao lokacije memorije i vremenski simboli.

**Ključne riječi:** Dubrovnik, cultural heritage, war damage, cultural memory

**Lyons Siobhan**, Macquarie University, Sydney, Australia

## Remembering Hemingway: The Endurance of the Hemingway Myth

Consumers of culture can often view history subjectively, perceiving people and events through an idealistic memory to satisfy their perception of ‘great’, heroic people. The image of American writer Ernest Hemingway was partly created by favourable media imagery and celebrity culture. With the advent of newer media technologies in the twentieth century, writers such as Hemingway, James Joyce, Gertrude Stein, F. Scott Fitzgerald, Emile Zola and Ford Maddox Ford (often called the Lost Generation) were able to carefully manipulate their audience through their writing and the romantic image that was circulated by the public. The idealised way in which authors were viewed is reminiscent of the period of Romanticism, in which authors Jean-Jacques

Rousseau and Lord Byron were revered as geniuses. With Woody Allen's film *Midnight in Paris* (2011), the Hemingway Myth, in which various attributes and details about the author were exaggerated to fuel Hemingway's image, has endured well into the twenty-first century. This paper will examine the progress and transformation of the Hemingway Myth, and how it countered with the man himself. Cultural memory is especially fostered through literature and film, and Allen's film, along with the 2012 film *Hemingway and Gellhorn*, aid this image of Hemingway as a passionate, romantic gentleman, where the reality was quite different. Hemingway's own works, moreover, facilitated the romanticised manner in which he was received by his public, only later to be 'confirmed' in his appearances in *TIME* magazine. This paper will argue that in the field of literature, celebrity authors are particularly benefiting from the flattering outcome of cultural memory, in which figures such as writers and artists are particularly enamoured by their public. By existing in an overwhelmingly artistic industry, it is no surprise that the memory many of these writers leave behind, to this very day, is equally artistic.

**Keywords:** Hemingway, Myth, Memory, Paris, Romanticism, Celebrity

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### Cultural Memory and Competing Origin Myths in Spatial Representations

In the last two decades, the region of Southeast Europe –not only the Western Balkans – has been marked by a politics based on the pronounced primacy of the issue of national identity over other socio-political questions. National identity as an issue per se entails material cultural and academic processes aiming at the construction and fixing of an idea and a sense of a collective. These processes work through the means of recognition, legitimization and symbolic production that maintains, enriches and perpetuates the representation of the national self. Artistic production, academic re-creation of the national truth and re-production of the cultural symbolic (essentially patriarchal) in the fields of humanities are at work in the institutions of the state, in public and private universities and media. Ample evidence in terms of material culture and recorded public discourse supports the claim that the question of national identity determines the course of politics, nationally and internationally, in Macedonia but also in the neighboring Greece, Bulgaria, Serbia and Kosovo. One of the major focuses of this paper will not so much be the "name question" as much as it will be its reification through the on-going realization of an architectural and heavily ideological project in Skopje, the capital of the Republic of Macedonia. Skopje is currently in the process of an intense urban reshaping and remodeling created through a project called *Skopje 2014*. So far, this project has radically changed the face of the city, by creating a monumental statue of Alexander the Great, dubbed *The warrior on a horse*, at least 50 additional sculptures, a triumphal arch, new foreign ministry, constitutional court, bridges, Churches, and museums, including the *Museum of Macedonian Struggle and of the Victims of Communism*. While many proponents, including the Macedonian government argue that this project forges the Macedonian identity, so fervently denied by its neighbors (Greece being, but one example), the building of a mish-mash of historical characters, such as Alexander the Great, his father Philip II and his mother Olimpia of Epirus, figures of *early Christianity*: Saint Cyril, Saint Methodius, the Byzantine Emperor Justinian I, Mother Theresa, etc., as well as a league of freedom fighters for Macedonia's independence, rather create an atmosphere of a *confusion of identities and blended, yet confused memories*. This project, in all its extravagance, glitter and kitsch, also known and criticized as Antiquisation, prompts one to see the collision of national grievances that produced it in the first place and that still resonate around it. It is on the hand an expression of a multitude of grievances and silent moans of Macedonians that finally found their reification and palpability in the *Skopje 2014* project.

**Keywords:** antiquisation, nation myth-building, grievance, transhistoric utopia

**Maksa Gyula**, Department of Communication and Media Studies, University of Pécs, Hungary

### Mediatized Memory in the Comics Cultures. The Case of the Mátyás, a király

The comic media exists in different versions. The currently evolving institutional system, characteristic genres, social use and practices of the Hungarian comics are vastly influenced by the main types of global culture of this media: the oriental style comics, the French-Belgian bande dessinée and the North American comics. These great versions are overlap and interpenetrate one another. We can see how transcultural flows create and form comic cultures as media cultures. In Hungary, the Ministry of Education and Culture organized a cultural season called 'Year of Renaissance –2008'. It has celebrated the anniversary of King Matthias Corvinus who came to the throne of Hungary 550 years ago. A comics competition was organized and the winners published the comic book *Mátyás, a király* (Matthias the King). This anthology composed by Hungarian mangas, North American and European style iconotexts – various types of mediatization in the global culture of comics. The mediativity of these versions of the comic media participate at the construction (or reinterpretation) of the figure of Matthias who plays traditionally an emblematic role in the Hungarian popular culture and collective memory: "Matthias the Just." This paper aims to examine and understand some of the processes of King Matthias's mediatization in contemporary Hungarian comics.

**Keywords:** media, mediatization, comics, manga, Hungary, King Matthias

**Maleska, Kalina:** "Blaze Koneski" Faculty of Philology, Ss. Cyril and Methodius University – Skopje

### Memory of Power Transformed

This essay is focused on the phenomenon of power. Special attention is paid to the past understanding, research and explanation of what *power* is, and how it has been understood throughout history by various philosophers, anthropologists, political and culture analysts, whose legacy has contributed to the present understanding of that notion. Traditionally, power has referred to

authority, influence, control. The research of literary works, however, has led me to the realization that the notion of *power* is understood on somewhat different terms in literature and literary theory and criticism in comparison to how it is explained in philosophy and the social sciences. In order to contribute to the broader understanding of *power* from literary point of view, this essay examines many questions concerning this phenomenon, some of which are: how does the past understanding of power determine how it is accepted and interpreted in the present? How is the success of the present efforts and strives affected by the memory of *power*? The essay attempts to show that the memory of the notion of power is not and cannot be fixed and given once and for all. Therefore, the literary examples provided (by Vlada Urosevic, John Fowles, etc.) display how the definitions of power given in the past are transformed and transfigured by present literary works, which show how we may “forget” what we know about this phenomenon, and define it from a new perspective.

**Keywords:** power, influence, past, resistance, literature

**Małgorzata Głowacka-Grajper**, Institute of Sociology, University of Warsaw

### **Multidimensional memory of the lost land in the postsocialist reality. The example of former Polish Eastern Borderlands (Kresy)**

Social memory as a place of creation of visions of the group past, individual experiences of its members and the ties connecting them to each other and to the territory become the cultural construct, which should particularly draw anthropologists attention. I will try to define character of this cultural construct on the example of memory of the former Polish Eastern Borderlands (Kresy). Poles in these areas over the years formed a community, which identity was based on relationship with the territory. The social and political relations had been reversed – Poles seen as “colonialists” had become colonized. After World War II, many of them have been resettled to new Polish state and nowadays about 5 millions of their descendant live in Poland. Over a period of communism, the memory of the Polish Kresy was successfully pushed to the margins of social and political life, and after the beginning of democratic changes in Poland, we had to deal with the “explosion” of memory connected with Kresy. However, it was a short period and this memory soon has become marginalized in public life. In his paper I will focus on the question: how these changes in socio-cultural environment and in the attitude of the Polish state affected the way of defining traditions of Kresy and the place of memory of it in political and public life in Poland. In the example of Kresy one can find many aspects of specific postcommunist situation: memory of hegemony together with the memory of being under domination, old ethnic and religious tradition together with new established political domain. And above all – fear of being accused of hostile nationalism together with the desire for preserve the “glorious” past which is hard to define precisely – important aspect, in my opinion, for understanding the postcommunist and postcolonial world.

**Keywords:** marginalisation, postcommunism, social memory, territory, tradition

**Marko Stamenkovic**, University of Gent (Belgium) -Department of Philosophy and Moral Sciences

### **The Light and Heat of Images: Mediated Memories, Cultural Patterns and Politics of Self-Sacrifice**

According to sociologist Michael Biggs, the historical impact of self-immolation can be traced back to a single yet relatively recent case: the fiery self-sacrifice of Thich Quang Duc on 11 June 1963, in Saigon, South Vietnam. It was famously memorized and made public in a series of photographs by the Associated Press photojournalist Malcolm Browne. Thanks to the image-record, unlike any previous case of the same kind, this unique protest-event “inspired people elsewhere to sacrifice themselves” for a collective rather than exclusively individual cause. Due to “the advent of photography – and technologies for the rapid transmission and cheap reproduction of images – it [became] possible for a single sacrifice to have a dramatic impact on a huge audience” (Biggs 2005). This paper takes as its point of departure Browne’s photograph as “the progenitor of the great majority of these acts, including almost every case in which fire was used in the four decades since 1963” (in Biggs’ own terms and understood in a constitutive, foundational manner for any discursive analysis of the subject at hand). Thus, the visual rhetoric of a single image becomes a way to critically reconsider the ideas of self-sacrifice as cultural pattern, by virtue of which contemporary civic protests around the world (including Tibet, Tunisia, Morocco, Greece, Italy, and Spain) attempt to assess specific social events and situations in a culturally specific way: through a transnational political and media paradigm symptomatic of our times, namely, ‘giving oneself’ for a collective cause by re-enacting the forms of ‘communicative suffering’ through cultural memory rooted in visual rhetoric of suicidal protests.

**Keywords:** mediated cultural pattern, visual rhetoric, self-immolation, Michael Biggs

**Markoska Marta**, University Ss. Cyril and Methodius, Institute for Macedonian Literature

### **Cultural Memory – Observations, Perspectives, Visions**

When talking about Cultural memory, the first question we need to ask ourselves is whether memory is a construct/construction? Undoubtedly, from a medical point of view, memory is part of the cognitive processes. However, when taking a philosophical viewpoint, the question that arises is whether human memory equally represents a source of all human good or all human evil. If it is not necessary to rely on memory, and if we do not remember the collective and individual (un)happiness, will we be able to anticipate the human good and evil? Naturally, this question is highly hypothetical and since we do not want to leave an impression of metaphysical quackery, we will immediately dispute the possibility of lack of memory. Modern physics, biochemistry and molecular biology have demonstrated that water has a memory that can exist as a record in

microscopic insights. Nevertheless, when some aspect of human life is marked as cultural memory, it contains a complexity of ethnic, national, religious, social, and personal, i.e. individual characteristics that are intertwined and their separate consideration will not produce reliable results. If we oppose these findings by wanting to know what affects the construction of cultural memory, then the answer could either be infinite or may be summarized in one word – everything! All our day to day perceptions, all our moods, reflexes, habits, mental and spiritual conditions affect our construction of memory because memory is neither immune nor resistant to the process of understanding. When something is perceived, it is shaped and defined by all the cognitive, educational, emotional, and intellectual capacities of each individual. To avoid misunderstanding, we will split the term cultural memory into individual and collective cultural memory. Hence, in order to explain the ‘collective’, we must first explain the ‘individual’. To do this, it would be most helpful to add the time factor to all kinds of understanding, i.e. to the understanding across different processes. However, time as all other categories is relative, especially since it depends on the perspective of interpretation we want to move towards. When talking about memory, it is important to take into account physical time, as well as how we personally and individually experience it, because nothing, not even the cultural memory exists outside of it. The philosophical approach to this issue in the text will trigger many questions, such as: ‘Do we remember only what we want to remember and, consequently, do we forget what we want to forget?’; ‘Is memory, bearing in mind its characteristics, qualities and attributes, selective and exclusive or cohesive?’, and finally, ‘Is/Why (is) memory necessary?’

**Keywords:**

**Markova, Ina:** University of Vienna

### **Politics of Memory/Identity/Coming to Terms with the Past/History Text Books/Austria Negotiated Memory:History Text Books as (Re-)Sources of National Identity and Useful Visions of the Past**

Cultural memory is shaped under the influence of socio-political and very often antagonistic processes. Thus, memory can be conceived as the result of negotiations of the past which need to be transmitted and passed on from generation to generation. In this respect, analyzing history text books offers the possibility to get a glimpse at those versions of the past deemed to be worthy of savouring and remembering. What does the adult generation want younger ones to remember when it comes to the past, what meaning do they want to allocate to history? In this respect, and, following a very political vision upon collective memory, this paper wants to describe history text books as the result of political and societal negotiations undertaken to reconstruct the past and to create historical identity in the present. Following Stuart Hall and his concept of representation, several questions arise: Which versions of the past come in handy when societies need to be reshaped in general but also especially in times of transition? Useful insight might be given focussing on the Austrian post-war case study: How did Austrian text books try to come to terms with such a dreadful history as the involvement in the criminal perpetrator society of the Third Reich after the liberation of the country? Which aspects of said past is meant to be an identificatory resource for the pupils and future citizens, what are the blind spots in this reconstruction of history? What are the intentions and political strategies of the “agents of memoria” when negotiating and putting onto paper the final outline of national history?

**Keywords:** Politics of Memory/Identity/Coming to Terms with the Past/History Text Books/Austria

**Martin Baake-Hansen,** Department of Arts and Cultural Studies, University of Copenhagen

### **Nostalgia as Cultural Memory**

This paper discusses nostalgia and what I will call “nostophobia” as emotions and as modes of cultural memory. Through readings of novels by Joseph Roth and Herta Müller I will demonstrate how memory of one’s homeland essentially leans towards either the bitter-sweet longing of nostalgia or the disgusted and repulsed rejection of nostophobia. These modes of memory are colored by a set of emotions that call for a combination of two academic trends that are very much in vogue, that is cultural memory and affect studies. What I propose is analyzing what Sianne Ngai would call the “tone” of these novels to find out how they interpret the remembered home, that the novels describe: For Roth, the Habsburg Empire and for Müller, Ceausescu’s Romanian dictatorship. Both modes of memory focus on certain aspects while leaving out others, and they are both dependent on a specific historical situation as well as they are literary strategies for shaping this situation. One might say that the novels serve as the “space” for the affective experience of the reader, a space that, by way of the particular tone and focus of the text, invokes kindred emotion in the reader. Studying memory discourses through the lense of affect studies will give us a better idea of how literature works as a medium of memory that is essential to our understanding and interpretation of the past. I will divide my paper into three parts: First, a presentation of the concept of nostalgia and the sub-concept of nostophobia; second, a short reading of the emotional tones of Roth and Müller; and third, a general discussion of the way literature, memory and affect intervene.

**Keywords:** Cultural memory, affect studies, nostalgia, nostophobia, literature, Joseph Roth, Herta Müller.

**Martinez Pastor Esther,** URJC

### **Cultural memory about the sorrow in the advertising after the terrorists attacks.**

The general objective of this research study is to do a comparative research to investigate the perception of sorrow in the advertising in the press after the terrorist attacks: 9/11/2001 (U.S.) and 04/11/2004 (Spain). A specific objective would be to investigate whether the presence of messages and symbols in this commercial advertisements specific of each culture and common

to both. The results of this research can also be used in the investigation help in the research to identify elements common and universal to the sorrow and suffering in the advertising. The general hypothesis considers that there are similar perceptions of the sorrow towards the ads although there are cultural differences. On a computer program the subject was shown these images about announcement advertisement published in the press after the 09/11 and 11/04 in a random order and was asked different questions that explored their perception and attitudes with regard to these advertisements. Their answers, through the computer keyboard, were registered on a data-base for subsequent análisis: 1. Identify and obtain literature about this goal in the U.S., 2. Identify a sample of young American university students (male and female, aged 19 to 22), to take part in this research and participate in the interviews; 3. Elaboration of the categories and data analysis and 4. Comparison with data obtained in Spain.

**Keywords:**

**Matanović Damir; Ivančica Marković,** University J.J. Strossmayer Osijek, Croatia

### **Forgotten origins. Migrations from Bosnia and Herzegovina to Eastern Croatia during late 17th and 18th Century and position of Bosnians Immigrants in Eastern Croatia today**

The authors write about two situations in history of Bosnia and Herzegovina and Eastern Croatia, called Slavonia. Using comparative method they write about moment when 1697th Prinz Eugen de Savoya, during Great Vienna War, rushed with their Army into Bosnia, burned Sarajevo and pull back into Slavonia. With Army in Slavonia migrate around 80 % Bosnian Catholics or Croats and settled into Slavonia and Southern Hungary. They were first Inhabitants in this, by war, depopulated Country. Country were filled completely during 18th Century migrations who were mostly from Bosnia and Herzegovina. Second moment is more contemporary and concerns economic or war related migrations from Bosnia and Herzegovina to Slavonia. The authors analyze relations between domestic and newcomers or between those who migrate in 17th and 18th Century and those who migrate in 20th an 21st Century. The Authors also compare cultural heritage of both groups.

**Keywords:**

**Máté Zombory,** Institute of Sociology at the Academy of Sciences

### **The duty of social reconstruction. Reflections on the past in early post-war Hungary**

One important development of social memory recently is the emergence of a global space of memory which serves as context for local, national and regional memory practices, be it in the political or in the academic field. This new field of action can be characterized, among others, by its dominating normative prescriptions for social action, "preserving everything" and "duty to remember". The first is described by the concepts of "archiving", "patrimonializing", or "musealizing" denote: because of the uncertainties about the future, we no longer have the normative principals according to which we could select from the past that is worth remembering. Instead, we have the only principal of "preserving everything". According to the second imperative, called "duty to remember", individuals and societies have to commemorate past events so that they can never reappear again. The slogan of "Never again!" has its ground in avoiding history to repeat itself. The development of these features of today's dominant regime of historicity are closely tied to the social history of the memory of the Holocaust. In my paper I will first reconstruct the global space of memory politics according to these normative prescriptions. Second I will elaborate its critique through the analysis of the Hungarian early post-war (1945-449) intellectual and journalistic reflections on the recent past. Can we speak of a duty to remember in this case? What were the main discourses on Hungary's role during the war before the formulation of the concepts of Holocaust and genocide? What normative prescriptions, in relation to the past, oriented social action?

**Keywords:** Hungary (1945-49), public discourses, reflections on the past, "duty to remember", intellectuals

**Matei Alexandru,** Spiru Haret University, Bucharest

### **The right to laugh in postcommunism. Romanian Tv open and hidden memories history of European television, Ceausescu's regime, postcommunism, ideology and memory**

After the end of communism, Romanian National Television (TVR) resumed, by the end of the 90ies, some old programs, especially black and white entertainment and movies. On the 50th anniversary, in 2006, TVR also resumed some old documentaries, newsreel, social and economic investigations, but this happened very late at night. It seems to us that the historical value of visual documents is higher within what we call social broadcasts, where we can find today the shape of the socialist Romanian society, as TVR felt free to scatter. This hidden history is maybe more important than what written documents reveal to us, and shows us the unsuspected continuities between two epochs

**Keywords:** history of European television, Ceausescu's regime, postcommunism, ideology and memory

**Maura Maginn,** Diversity Challenges Northern Ireland

### **Cultural Memory and Identity: Story Telling According to Ethical Principles in Northern Ireland**

Story Telling According to Ethical Principles has been developed in Northern Ireland as a way to express cultural memory in 'a safe space'. It is designed to promote healing, reconciliation and peace-building. The method is governed by a set of ethical principles guided by the core aim of 'beneficence – doing good' based on respect and safeguards. It places the story teller as the prime beneficiary and as the person in control of the process, rather than the facilitator. This form of story telling with individuals and with diverse groups has led to a

reconciliation with the past, including the impact of the conflict on their lives. Many have found a voice to speak of their experiences, their memories, their culture - often for a first time. They have also found the confidence to share their stories with others, including their children and grand children. They have also shared stories of their culture and identity with those from differing sides of the conflict. This form of storytelling represents a method of learning about the past and sharing cultural memory with the aim of building a better future.

**Keywords:**

**Mesić, Milan**, Department of Sociology, Faculty of Humanities and Social Sciences, University of Zagreb

### **Refugees and Returnees: memories of home – pre-modern and post-modern perspectives**

Migration study inherited from traditional anthropology an essentialist approach to relation of humans and the space - as 'beings of place' (Eliade, 2002). Refugee return is traditionally perceived as one-directional and single act. The right of refugees to return to their 'homes of origin' received huge support from the international community. Recent studies of return including our (Mesić and Bagić, 2011) suggest, however, that returnees often find their previous homes greatly different and changed, both physically and socially (Ranger 1994). The concepts of 'home' and 'homeland' in the context of refugees were attacked from the socio-constructionist (or deconstructionist) perspective (Allen and Morsnik, 199; Black, 2002). It has been also revealed that the terms "home" and return to home do not always have the same meaning for the refugees themselves, depending on the one hand on their personal experiences and memories, and on the other on their (pre)modern or (post)modern social values and orientations. Critics of the traditional vision of home have emphasized that home is not just a physical place, but it is a collection of social relations and cultural meanings (Bradley, 2008). Yet, it seems that some (Western) post-modern scholars forget that their concepts of fluid social-spatial relations cannot be automatically applied to (pre)modern societies - their way of life and the experience of 'home'. We agree with their critique of the traditional concepts of return and home with respect to some refugee groups (young, educated, urban people). There are, however, refugees or returnees whose socio-economic characteristics are indeed traditional (elderly, rural people). According to the insights we gained through our representative quantitative and qualitative field research on Serb returnees to Croatia (Mesić and Bagić, 2011), 'behaviour' of the latter is closer to the traditional concepts of return to homes.

**Keywords:** refugees, returnees, return, home, (pre)modern, (post)modern perspectives, memories.

**Mierina Inta**, University of Warsaw

### **Historical memory as a divisive force? National identity, exclusionism and xenophobia in an ethnically diverse society**

One of the top priorities in Latvia recently defined by the government is preserving the national identity – culture, language, and Latvian history. Among other things, it has resulted in calls for teaching children patriotism and increasing the number of Latvian history classes in schools. Nevertheless, recent scientific evidence suggests that some forms of nationalism can have very negative consequences, especially in an ethnically diverse society with a history of several wars, mass deportations, and Soviet occupation, such as Latvia. Using data on youth in Latvia collected as part of the MYPLACE research project, we explore whether a strong and vivid memory of recent national history – particularly the WW II, Stalin's purges and mass deportations, communist occupation and regaining independence in 1991 – can facilitate the development of ethnic nationalism. Ethnic nationalism, on the other hand, can become a divisive force, as it fuels internal and external exclusionism, xenophobia, national and welfare chauvinism. We conclude that even though remembering history and preserving national language and identity is important, in some contexts placing an increased emphasis on certain historical events and fuelling ethnic nationalism can be counter-productive. Instead, focusing on the present and the future, and building an over-arching civic national identity – based on respect for country's institutions and laws – might help to overcome grievances, reduce support for populist right-wing parties, and lessen social rifts and ethnic tensions within the country, leading to a more inclusive and less discrimi

**Keywords:** history, national identity, national and welfare, chauvinism, exclusionism, youth

**Mikula Maja**, University of Technology Sydney / Nottingham-Trent University

### **Finland's 'evacuee children': strengthening communal bonds through vernacular**

memorialization This paper is about the commemorative strategies of Karelian Finns, who had been displaced as children from the territory Finland ceded to the Soviet Union in the aftermath of World War II. It is based on two field trips to Finland and Russia conducted in 2010 and 2012 respectively, during which I was allowed to enter the intimate worlds of former evacuees, and participate in their travels and rituals of commemoration. Memorialization of Karelia received a new lease of life in the 1990s, helped by propitious circumstances: first, the end of the Cold War and the opening of the Finno-Russian border, which encouraged former evacuees to visit their old homes - or what was left thereof - on the Russian side; second, the looming generational change among the population of former evacuees, which demanded that significant traditions be reinvigorated and passed from the 'silent generation' to the 'baby boomers' and their children; and third, the growing interest in oral history and experiential research in Finland and elsewhere. My current work focuses on two specific practices of memorialization: collecting and displaying memorabilia in vernacular museums; and staging and participating in historical re-enactments. As notable examples of what Raphael Samuel called living history, these practices seek to provide a connection with the 'roots' based on sensory experience. So far eluding the danger of becoming trivialized or commercialized, they serve as powerful conduits of collective memory. Evoking both affect and agency, they are particularly effective in strengthening communal bonds in the face of the 'flattening' effects of globalization.

**Keywords:** Finland, ceded Karelia, commemoration, performance, cultural heritage



**Miller Paul**, University of Birmingham (UK), McDaniel College (USA)

### **Yugoslav Eulogies: The Footprints of Gavrilo Princip**

My paper examines the memory of the Sarajevo assassination in Yugoslavia and the former Yugoslavia, from 1918 to today. In particular, it is concerned with the question of whether the assassination could be constructed by Yugoslav intellectuals and political leaders as a foundational narrative of resistance and liberation, thus forging and reinforcing a Yugoslav identity that transcended the many particularist national identities (Serbs, Croats, Slovenes, Bosnian Muslims, Macedonians, etc.) in the new state. In his book *Making a Nation, Breaking a Nation* (Stanford, 1998), the Slavist Andrew Wachtel considers how the intellectual arbiters of “Yugoslavism” strove to instill the diverse south Slavic peoples with a “horizontal sense of belonging to a single nation” (21), by seeking to create a unifying “Yugoslav” culture out their separate yet sometimes intertwining histories. Thus Wachtel explores such cultural processes as the codification of a shared national language and the cultivation of a literary/artistic canon, reminding us that nations and nationalities fundamentally flourish or fail as cultural artifacts rather than political acts. Even if World War I were crucial to shaping the ultimate outcome of the struggle for south Slavic statehood, the indispensable ingredients of any national project (or in Benedict Anderson’s inimitable idiom: “imagined community”)—common language, history, customs, etc.—are, at bottom, cultural. Could the Sarajevo assassination serve as a common cultural thread for the forging of a single south Slavic—Yugoslav—people? How did Yugoslav leaders reconcile the horrors of World War I with their mythologization of the murder (and murderers) that provoked it? In exploring the nature and evolution of the memory of the Sarajevo assassination in the various iterations of Yugoslavia (and post-Yugoslavia) across the entire last century, my paper illuminates the successes and ultimate failure of cultural unity among the South Slavs.

**Keywords:** sites of memory; usable pasts/mythology; museums of memory; national identity/foundational national narrative; commemoration/ceremony; communicative and cultural memory

**Milosavljevic-Ault, Angelina:** Faculty of Media and Communications, Singidunum University, Belgrade

### **Others in Heritology: Private Collectors' Nostalgia and Creation of Local and Personal Memories**

In this paper we would like to address issues pertaining to un-institutional contemporary practices of collecting and display. We would like to present several private collectors active in Serbia – artists and private entrepreneurs – whose practices of collecting and display reflect both their interests in heritage and their need to present objects in their possession to wider public. They usually acquire the objects they collect at flea markets. Some of them, such as Vladimir Peric Talent and Sasa Rakezic Zograf, use these objects in their art works, or present them as found objects, turning these into artworks. Some of them, the private entrepreneurs, use these objects to recreate a past, usually with nostalgia for an “ideal”, as in cases of Manual Museum of Forgotten Arts in Novi Sad, or coffee shop “Wonder” in Belgrade, or coffee shop “Des Arts” in Sombor, all in Serbia. In these cases, these recreations of a past are used in business settings in order to attract customers, usually those with similar sensibilities. Whichever the case, all of these collectors share the same qualities of character: they are eager collectors, and they tend to document and classify the objects of their possession, their huge knowledge of the past is based in their collecting practices and interests, regardless of their tendencies to create narratives about private and local histories in terms of nostalgia.

**Keywords:** private collectors, artists collectors, entrepreneurs as collectors, local history, personal narratives

**Mlakar, Anja:** Department of Ethnology and Cultural Anthropology (Faculty of Arts, University of Ljubljana, Slovenia)

### **The Image of “The Turk” in Slovene Folklore**

The time of Turkish invasions on the territory of Slovenia left a deep mark in Slovene collective memory. The Ottoman Turks came to represent a “hereditary enemy”, an image greatly interwoven with Slovene national identity. Folklore was not immune to these ideas and the image of “the Turk” became an important part of Slovene oral tradition. That is also the focus of my research. The question arises how the actual historical accounts of Turkish invasions left a trace in Slovene collective memory and how (or rather if) this can be compared with the image of “the Turk” found in Slovene folklore. Folklore texts will be analyzed in order to determine the ways in which the Turks are depicted in folklore. Due to the nature of historical interactions that people in the territory of Slovenia had with the Turks, the latter came to represent the Other, the object of fear and a personification of savagery and disorder. This sort of image also presents a negative portrait of Self and serves as a means of establishing an identity of Our “civilized” and orderly society. I believe the relationship between Self and the Other is also an essential part of the folklore concerning the Turks. Folklore can play an important part in building and maintaining a sense of identity and the image of “the Turk” can serve this purpose. In regard to this I will also take into account the fact, that the stories about the Turks are deeply embedded in the landscape; I will try to determine how this localization and materialization of folklore is used to mark our spatial boundaries and construct our sense of place and identity.

**Key words:** The Turks, Folklore, Collective memory, Identity

**Morgan, Diane:** University of Leeds, School of Fine Art, History of Art

### **Bunker Conversion and the Overcoming of Siege Mentalities.**

Bunkers are concrete responses to threats, whether these be real or imagined. They are indicators of a defensive attitude and a siege mentality. My paper wishes to analyse specific sites of historical reinscription, where such constructions have undergone a process of cultural transformation which has converted them into places of creative experimentation, ludic activity and everyday use. Such initiatives in translation are important ways of reworking the past, addressing presents needs and projecting

different- less reactive, and maybe more pacific- prospects for the future. A similar undertaking was proposed by Henri de Saint-Simon when he diverted the term “avant-garde” away from its military implementation towards more a progressive usage. The “avant-garde” became an experimental association of artists working together for the benefit of society as an evolving whole. In *On Social Organisation* Saint-Simon described the “avant-garde” as follows: They [the artists, the men of imagination] will lead the way in that great undertaking; they will proclaim the future of mankind; they will bring back the golden age from the past to enrich future generations; they will inspire society with enthusiasm for the increase of its well-being by laying before it a tempting picture of a new prosperity. Economic “prosperity” might well be an appealing prospect for “us”, especially in these times of “crisis” when “we” are made to feel that our day-to-day existence is precarious. However, when Saint-Simon employs the term “new prosperity”, he is envisaging social values that are largely incompatible with capitalist consumer “culture” and competitive “market forces”. His suggestion that new technologies should serve to nationalize “luxury” and internationalise peace would require a radically different approach to social organisation from that prevalent today. Likewise, the demilitarized bunkers I wish to analyse also figure as alternative visions for living together. They therefore also offer forms of critical resistance to the current promotion of isolating individualism, bolstered national identity and protectionist border-controls.

**Keywords:** cultural transformation/ historical reinscription, bunkers

**Murphy, Helen:** Royal Central School of Speech and Drama, University of London

### ‘Under the Desk’: Tracing the fleeting, pleasurable exchange in modernity

The dominant historical narrative of the modernist period has tended to bypass one particular manifestation of marginalised culture and longing. This manifestation takes the form of often image-based, pocket-sized, exchangeable ephemera, such as postcards. The narrative bypass is of critical interest, particularly when observed within the context of characteristically ambivalent modernity. Taking the case of the Salome postcard, which was mass produced in the West at the turn of the century, the paper will trace the objects’ journey from its creation by artist/model and photography studio and onwards between hypothetical recipients, drawing out the contextualizing societal distinctions between each role in the process. The image of Salome is important for its Westernized oriental significance which is analogous to minority identities of the period, including women. However, while this is key to the provocation’s example and will be glossed, the focus here will be not so much on the image depicted on the postcard as on the performativity of the objects’ exchange. Taken in hindsight, the perspective poses the question of what sort of claims the object was making on those involved in the exchange of the orientalised ephemera, and how these claims were contemporaneous with societal longings at the time; what can this tell us about the capacity of ephemeral material to capture longing suppressed to the shadows of society by dominant ideologies?

**Keywords:** Ephemera, Marginalization, Longing, Everyday, Exchange

**Namicev, Petar:** Goce Delcev University- Shtip, Faculty of Natural and Technical Science, Architecture and design institute

### Transformation of cultural memory through the traditional architecture in Macedonia

The vital memory that is associated with the location (rural or urban) and traditional structures in contemporary are experiencing greater intensity. The transformation of the image of a city or village in human memory are frequently changing and need to be adapted to modern needs and the concept of living. 1. Core segments to analyze the transformation of the image of the city and rural settlements within the traditional architecture in Macedonia. Transformed cultural memory can be analyzed through a multidisciplinary approach factors and the historical and social influences that affect the establishment of the modern human memory. 2. Examples -chronology of traditional buildings and historic cores in Macedonia as transformed images of cultural memory. The place of a strong transformation of cultural memory are the towns with preserved historic cores and facilities within the building heritage in Macedonia. Through specific examples across cities (Veles, Skopje, Strumica, Kratovo, Krusevo, Ohrid, Struga, Stip, Tetovo, Debar, Bitola, Prilep, Berovo) and into rural units (Mariovo, River Maleshevija, Polog etc.) with different intensity can be analyzed the transformed image of the cultural memory of the period of the 19th and 20th century. 3. Guidelines for preserving the optimum level of cultural memory within the traditional architecture. Based on the examples, some guidance can be offered on how the effects and the influence of factors that are important for preserving the authenticity of the cultural profane building heritage. Future directions are moving within the boundaries of raising the public awareness, cultural policy in the long run, the regulations for the protection of architectural heritage, adaptability to urban and spatial plans, intensifying certain forms of cultural and rural tourism, etc.. Profane building heritage has a major impact as a complex area in the image formation and contemporary transformation of the city or rural settlement. Its preservation requires a special strategy and affirmation within the social system.

**Keywords:**

**Nguyen, Hoa T.:** Vietnam Institute of Culture and Arts Studies, Trent University

### Living with the Dead – Memory and State Authority in Post-socialist Vietnam

Since its birth in 1945, the Socialist State of Vietnam has had to deal with the projects of nation-building and modernization in which the state sought to reconstruct an official discourse of the past and marginalizing the others. State authority and its attempts to legitimize certain memories have been represented in the policies on religious and ritual practices being carried out for several recent decades. During the period of wars the State created a restrictive but controversial atmosphere regarding religious and ritual activities. In the one hand, Vietnamese Socialist State rejected the belief in the existence of a divine or supernatural entity (-ies) and superstitions (e.g., fate, geomancy, astrology, divination, and spirit mediumship), and officially the government opposed religion since they considered

it as primordial identities. In the other hand, the state remained ambivalent about one key concept of Vietnamese ritual life - the existence of the souls of ancestors and the veneration of the dead. As a rarely "legitimate" religion, the worship of the dead became an essential tool for the State to reconstruct and popularize an official discourse on nationalism. The State attempted to shift the focus of worshipers from the dead members of their families or communities to officially approved heroes, dead soldiers, martyrs, etc. Moreover, based on such traditional belief, the State "invents" their own rites related to commemoration of the war dead, through which they reconfigure the past, national heroes, and revolutionary martyrs in order to demonstrate characteristics of official national image such as solidarity, patriotism as well as the state's prestige. More than ten years after the unification of the country taking place in 1975, in December 1986 the Sixth Party Congress of the Communist Party of Vietnam was held in which the government adopted a general policy of renewal or "renovation" (*doi moi*). Socially, this meant a loosening of state controls on religious and ritual practices. As a result, many ritual practices and traditional belief have been witnessed in contemporary social and cultural landscape of Vietnam. However, while the state has relaxed some restrictions on religious and ritual practices, the government has continued to maintain control over the institutional life of organized religions. Based on the certain issue of ritual practices, particularly the worship of the dead, this paper seeks to examine the relationship between state authority and the construction of collective memory as well as the contestations happening in this process. How and why certain memories would be selected while the other would be marginalized? How social memory relates to the establishment of nationalism and modernization under the government of a socialist state? How different political factors negotiate and contest the authority of the state in selecting and legitimating social memory?

**Keywords:** Memory, socialism, state, nationalism, modernization, ritual, religion, ancestors, heroes, martyrs

**Nikodinoska Jelena**, Sorbonne Nouvelle University Paris 3 / University of Texas at Austin

### **Sandra Cisneros's *The House on Mango Street*: (collective) memory resonating from "the barrio"**

"The people I wrote about were real, for the most part, from here and there, now and then, but sometimes three real people would be braided together into one made-up person... I cut apart and stitched together events to tailor the story, gave it shape so it had a beginning, middle, and end, because real life stories rarely come to us complete. Emotions, though, can't be invented, can't be borrowed. All the emotions my characters feel, good or bad are mine." (xxiii) Although Sandra Cisneros draws on autobiographical elements in *The House on Mango Street* (1984), her novella does not stand for an autobiography, but it rather represents a collage of events, characters, and places that independently from one another constitute vignettes. These vignettes are not necessarily chronologically related, yet they make up a whole of voices, stories, colors, and movements that once reverberated along Mango Street. Through her (Cisneros's) stories, Esperanza Cordero's stories, and Esperanza's neighbors' stories, Cisneros conveys the Southwestern Latino experience of the big city and the streets, of the barrios that is. Taking my cue from Cisneros's "The House on Mango Street," I will try to examine how personal experiences become memories and those memories transcend into stories. Is what comes from experience and memory that make writing strong, powerful, persuasive, and to a certain extent relatable? Has Cisneros's memories, reflected in Esperanza's living experience and language contributed to the Latino's collective memory of the life in the barrios coupled with racism, poverty and shame? On that note, I shall see how Maurice Halbwachs's concept of collective memory applies to Cisneros' story and the Latino experience, where Latinos' memory is dependent upon the life in the barrio within which the majority were/are situated.

**Keywords:** Sandra Cisneros, Latinos, barrio, story, (collective) memory, Maurice Halbwachs

**Nikolova, Diana; Aleksandrova, Sonya**, Plovdiv University „Paissii Hilendarski“, Faculty of Languages and Literature, Bulgaria

### **The name as locus of cultural memory**

Given the heightened interest in issues related to "cultural memory" and its multi-dimensional interpretations until now in the fields of diverse disciplinary spaces, our presentation will focus on an interesting aspect of "cultural memory" (memory as reconstructive imagination) – how the mythological name, with its stable and all-encompassing semantic halo, functions in the art of the 20<sup>th</sup> century and, more specifically, in works of art created in the post-war period between 1953/54 and 1963. Our paper will zoom on three core texts which belong to the literary year 1953-1954, namely the novels *Under the net* (1954) by Iris Murdoch and *Bonjour tristesse* (1954) by Françoise Sagan, as well as the comedy *Don Juan, or the love of geometry* (1953) by Max Frisch. In doing so, we will discuss the presence and functions of character types, the appearance of which under the same name – Anna - is not, we claim, co-incidental. The analogy will also be carried over to emblematic cinematographic works from the same period, such as *La Reine Margot* of Jean Dreville (1954), *Contempt* of Jean-Luc Godard (1963), and the films of François Truffaut *The 400 Blows* (1959) and *Jules and Jim* (1962). Our analysis will touch upon the re-configuration in the representation of the Mother archetype during the post-war decades of the 20<sup>th</sup> century and discuss how the name produces a story ("the story" being a procedure for reconciling changing roles – individual and/or social, collective). We will present an argument as to how the name Anna resonates with the semantic nuances of the fictional text because it is not only a part of the onomastic space of language and culture, but also a literary, cultural phenomenon which serves to elucidate (and rethink) social and cultural roles in society. Along such lines, the dynamics of changes can be registered through the functions of the mythological name which produces a certain story that unlocks layers of meaning in the text. The presentation will focus on the name of Anna (Anne), and the related names of Alice, Alix, Adelaide/Adalheid; Danu/Annu, through the mythological meanings this name carries mainly in European mythologies (Ancient Greek, Roman, Germanic-Scandinavian, Anglo-Saxon, as well as Christian), tracing its functions and logical manifestations in a range of Western European literary works in the year 1953/54, as well as in the following decade.

**Keywords:** mythological name, the great goddess-mother, Anna, Sagan, Murdoch, Frisch.

**Noam Tirosh**, Department of Communication Studies, Ben Gurion University of the Negev, Israel

## **Do We Remember Them All? The Representation of the German Resistance to Nazism in Holocaust Museums in France, Israel and the United States**

Politically designed and influenced by social and political processes, collective memory is a major component in the construction of a shared national identity. Among other political institutions, the museum plays a central role in establishing a society's collective memory. Extensive scholarly writing about collective memory this issue, which started emerging in the 1980s, was concerned with World War II and the Holocaust, yet even historical aspects pertaining to these historic events have taken on different characteristics in different countries, in which memory and forgetfulness were simultaneously combined. One such aspect of WWII is the history of the German resistance to the Nazi regime. This paper suggests that academic focus on "marginalized" historical issues – such as the German resistance – enables a better understanding of collective memory and helps its development from an amorphous theoretical term without explanatory capabilities to one that highlights the political and social power relations guiding it in different contexts. Analyzing three prominent Holocaust Museum exhibitions: "Yad Vashem" in Jerusalem, The United States Holocaust Memorial Museum in Washington, DC, and the "Memorial de la Shoah" in Paris, and using qualitative content analysis methods treating the Museums' exhibitions as texts, this work reveals the significant effects of memory work. For example, in Jerusalem's Yad Vashem, German Resistance is almost completely ignored. In Paris, the resisters are significantly present, however in many cases their treatment is merely factual and their actions are harshly criticized. By contrast, in the United States some of the German resisters are described as moral role models who symbolize the universal struggle against the human tendency to remain a bystander in the face of atrocities. The paper demonstrates the significance of purportedly "marginal" stories in developing collective memory and in effecting historical understanding while shaping moral and political lessons emanating from shared histories.

**Keywords:** Memory, Collective memory, Collective Forgetfulness, Holocaust, Resistance, German Resistance, World War 2

**Norbert Reck**, universities of Berlin, Saarbrücken and Munich

## **An Ecological Approach to Memory: The German post-Shoah History as an Example**

„Our thinking about sustainability must deal with sewage because we have to live with our waste. It cannot leave the globe. It hangs around and it comes back to haunt us. Previous civilizations may have got away with flushing the problem downstream, but in a globalized world there is no downstream – or more correctly, 'we all live downstream'. There is one stream of water from which we all drink, and any sustainable world has to come to terms with this fact.“ (Steve de Gruchy) “We all live downstream”—this characterizes our precise location in history, or, one might say: of our habitat. This is especially true for Germany after the rule of National Socialism: We live with the ideologies of hatred, with the racism, the conceit, the war crimes, the violence that our ancestors have brought into this world. After the Shoah and World War II, Germans intended to whitewash themselves by using various methods of cleansing. But most of these toxic substances did not wash off, they are still around, threatening to poison our present and future. After almost 70 years of post-war history it is possible to identify the different strategies applied, such as denial, the hunt for the so-called “Persilschein”, repression of memory, guilt tripping, identifying oneself with the victims of history, festive commemorations—including the activities and rites of “cultural memory”! The ecological perspective can help to assess these strategies and their achievements. If it is true that the sewage of history will never leave the globe, the task is not so much to preserve as many memories as possible. Rather, the question is how to handle these memories (and suppressed memories) in an ecologically responsible way. “Ecology” here is not just a metaphor. It is the insight that many more areas of our lives conform to the laws of ecology than we would have expected. So this paper will be about German memorial cycles that contributed to the slow transformation of the toxic influences of Nazi ideology and its power elites in post-war German culture.

**Keywords:** Ecology, memory, Germany, Shoah/Holocaust, guilt, history.

**Novak Popov Irena**, Oddelek za slovenistiko, Filozofska fakulteta, Ljubljana, Slovenija

## **Crippled identity, suppressed cultural memory**

The Slovene poetess, translator, editor and stage director in Klagenfurt Maja Haderlap (born in 1961) from Austrian Carinthia published in 2011 her first novel *Engel des Vergessens* (*Angel of Oblivion*), an autobiographical narrative on personal formation in a traumatized Slovene family. Using infant perspective she models her grandmother's experience of concentration camp, her father's youth experience of partisan combatant and memory of the whole community of murdered families and forsaken rural homes in her homeland. In the family narrative spanning over three generations the political and national conflicts are presented on personal, intimate and emotional level. This is also a means of revealing the suppressed cultural memory of the Slovene minority, particularly its original trauma, the resistance to Nazism, by which the sliding into social and cultural secondary status and extinction began. The symbolic »angel of oblivion« is in fact the angel of liberation through writing (albeit not in author's mother tongue), revealing and articulating the crippled identity of the person, who since the early childhood feels marked by the shadow of death, long after the war had finished. The novel on Slovenians in German language addresses readers of both co-existing nationalities, for it speaks about the double oblivion and marginalisation of the victim: it unveils the deepest grounds for inner contempt and concealment of one's cultural memory on which the post-war assimilation of minority was founded (traitors in Austria, forgotten in Slovenia). The novel became Slovene and German bestseller and received important Austrian literary awards (Ingeborg Bachmann, Bruno Kreisky), because it surpasses the prevailing political and cultural stereotypes. By means of exceptional sensitivity, palpability, and poetic language which functions as the sign of faithfulness and pride of the

oppressed ones, Maja Haderlap has succeeded to present the peripheral Slovene culture as central to contemporary intercultural dialogue. Engel des Vergessens is not only a felicitous continuation of the distinguished literature by Carinthian Florijan Lipuš, but is also in line with similar aspirations to present general historical themes through the family narratives in which an individual figures as a stranger and outlaw: Marko Sosič from Italy (Tito, amor mijo, 2005) and Aleš Čar from Slovenia (O znosnosti/On Tolerability, 2011).

**Keywords:** cultural memory, Slovene minority in Carinthia, autobiographic novel, family narrative, crippled identity

**Novik, Alexander A.:** Peter the Great Museum of Anthropology and Ethnography (Kunstkamera) of the Russian Academy of Sciences., Saint-Petersburg

### **Ethnic affiliation, common memory and traditional culture of macedonian Muslims in Albania: adaptating and preserving the identity (Fieldworks of 2008–2010)**

The paper is devoted to the question of ethnic affiliation of Macedonian Muslims in conditions of combined ethnical neighborhood. There are around ten settlements with Macedonian population in the Eastern part of the Republic of Albania (Mac. Golo Brdo, Alb. Golloborda). Five scientific researchers from St. Petersburg: Andrej Sobolev, Alexander Novik, Denis Ermolin, Maria Morozova and Alexandra Dugushina (Institute of Linguistic Studies of the Russian Academy of Sciences, Peter the Great Museum of Anthropology and Ethnography and St. Petersburg State University) had organized fieldwork in the villages Trebisht, Klenje, Ostren etc. in 2008-2010. The author puts into academic context a new description of almost unexplored Macedonian community. The data have been obtained during the fieldworks in Eastern Albania. In conditions of long-term neighborhood with other languages and religious denominations, the adapting mechanisms have worked out specific approaches to preserving ethnical identity and traditional culture, perceiving their value and necessity of translating to descendants. Materials of fieldwork include data about identity, language, culture of Macedonian community in different periods of the state of Albania (Osmanli time, Royal Albania, Enver Hoxha monism period, post-communist transition, modern republic). These expedition materials are archived in the Kunstkamera (Museum of Anthropology and Ethnography of the Russian Academy of Sciences). The founds of the Museum have traditional clothes of Macedonian Muslims from Golo Brdo which are collected during the fieldworks 2008-2010.

**Keywords:** Macedonian Muslims, Albania, common memory, narratives, identity combined ethnical neighborhood, traditional culture.

**Nugent Maria,** Australian National University

### **Collective memories and colonial legacies in Aboriginal Australia**

This paper examines the ways in which Aboriginal people in Australia use various modes of collective remembrance to make sense of, and to challenge, the colonial and 'post-colonial' conditions of their lives. Moving away from a preoccupation in memory studies with narratives, this paper focuses instead on a series of declarative statements, each no more than a few words or a sentence, that work to condense complex historical experiences, processes and structures into simple but powerfully evocative language and images. As one example, it is not uncommon to hear Aboriginal people explain their shared historical experience under colonial rule in terms of having been 'thrown in with the flora and the fauna'. This cryptic statement recalls a diversity of historical experiences, including the past exclusion of Aboriginal people from the national census, racial thinking that considered Aborigines as less than human, violence on colonial frontiers in which they were shot like animals, and the pairing of Aboriginal figures with the kangaroo and emu in colonial and national iconography. Previously articulated mainly among Aboriginal people themselves through intergenerational remembering and as expressions of collective identity forged through common histories, this particular statement (and others like it) are now heard in a range of public contexts. Recently, for instance, high profile Aboriginal sportspeople and politicians have evoked it when making a political point, and it has featured in scripts written by Aboriginal people for radio, film and television dramas that deal with Australia's continuing colonial history and racial structures. In the paper I reflect on the ways in which the circulation and 're-mediation' of these Aboriginal collective memories creates possibilities for new public histories to emerge, and in ways that engage with the ongoing politics of national history and colonial legacies in contemporary Australia.

**Keywords:** Aboriginal people, Australia, colonialism and post-colonialism, intergenerational memory, public history

**Olçay Özkan; Ruşen Alkar,** University of Dokuz Eylül, Institution of Fine Arts, Department of Music Sciences

### **Balkan Identity Debate in the Izmir Camdibi Immigrants**

Even though the "immigrants" who are ethnically from the various countries and regions of the Balkans define themselves with a general statement of "Balkan immigrant", this statement stresses out various ethnicities. The separation and unification in this is important such that it emphasizes the variability of the limits of identity in defining one's self. These intertwined limits bring together a debate from the viewpoint of the continuity of identities. The answer given to which identity will be taken upfront and which will be subordinated determines the track of the relationship between the individual and the society with which the individual interacts. The identity debate that appears as a multidimensional phenomenon determines the image of the individual in this aspect. Music is encompassing besides being determinative. Çamdibi region in Izmir where a vast majority of Balkan immigrants live also harbors many musical groups. These groups differ in terms of instruments and performance. Wedding performances have brought along competition. On the one hand musical groups named as orchestras and on the other

hand groups that have emerged with various names have become both rivals and have also complemented themselves. Orchestras and other groups can perform together especially at the weddings of Macedonia immigrants. Orchestras using traditional instruments and other groups are indispensable parts of transition periods such as weddings, circumcision ceremonies, military service farewells. In addition to this, the immigrant institutions also organize special nights that host these musical groups and create a common perception binding the participants to their common past. In this aspect, the selection of songs that reminisce of the “old days” play a binding role in the patterning of cultural identity. This article will try to understand the identity debates of the Balkan immigrants in the Izmir city Çamdibi example using observations and interviews with musicians.

**Keywords:** Balkan immigrant, identity debate, wedding musicianship

**Orlić, Ivona**, Ethnographic Museum of Istria

### **Cultural Memory in the Ethnographic Museum of Istria**

Is it possible to keep the (intangible, imaginary, emotional and reflective) memory in a (material, walled off, tactilely and visually accessible) museum? Cultural memory is the backbone of the identity, both national and regional. Historical facts promote the stability and authenticity of an identity. However, these facts become interpreted, reconstituted, upgraded with personal recollection and remembered recollections of one's antecedents – by the people. Science, whether it being ethnologic, anthropologic, historical or another, is just a space, a vacuum where the importance of history and memory is captured. A museum exhibition is one of the means or, better say, catalysts communicating and transferring the message of recollection of a disappeared world or a disappearing world to contemporary man. Apart from the artefacts, museums also keep transcripts of recollections of narrators. Interviews are no longer mere accompanying content describing museum objects. They are becoming the object of anthropological research and they tell of a marginalized individual, emotions, individual recollection and social context forming collective memories. The topic of this paper is the consideration of the idea of emphasizing both individual and collective memories when establishing the Museum in Istria as a reaction to Italianism and as accentuation of the Croatian identity further in the past. The paper also raises the issue of collective memory within the Museum today where this memory is bound to preserve the regional (not national any more) Istrian identity by means of the same artefacts, i.e. Museum's objects. Did the collected items use to be a physical, tangible reality that represented the cultural regional memory? Do the same objects evoke identical or different recollections and to what extent to they promote regional identity? Are these objects individual or collective memory and when do individual recollections become collective memories? These are some of the questions discussed in the following text.

**Keywords:** museum, regional identity, Istria, cultural memory

**Orsolya Vincze**, University of Pécs, Hungary

### **Effect of cognitive complexity on collective memory**

Cognitive complexity is usually referred to as a psychological variable which indicates the complexity of the mental frames/constructs (Kelly, 1955) people use in approaching events, people or thoughts (Bieri, 1955; Bieri et al., 1966). Individual differences in cognitive complexity are associated with a broad range of social cognitive skills: more complex constructions lead to differentiated impression formation, less dependence on simple social schemas and better performance in perspective taking, application of multiple dimensions in social evaluation and decision processes (see Hale & Delia 1976; Shepherd & Trank, 1992). Cognitive complexity has substantial consequences on coping with difficulties both at an individual and at a national level. The more complex system of constructs a person has, the more flexible she can manage threatening events. We assume that people with high cognitive complexity evaluate social situations in a more differentiated manner, considering several alternative explanations and a more complex combination of them. We also argue that cognitive complexity affects national identity processes as well. People with high cognitive complexity concerning their national identity evaluate national historical events in a subtler way, avoid intergroup biases in their explanations, are more likely to take the perspective of the outgroup(s), and show a highly self-reflective attitude in event evaluation. Cognitive complexity was measured by the modified Role Category Questionnaire RCQ (Crockett, 1965) and the scores were used to examine its effect on perception of historical events and on narrative production.

**Keywords:**

**Pajala Mari**, Media Studies, University of Turku

### **Feeling the past: Television archive material and cultural memory in the series Uutishuone**

Contemporary European television is increasingly invested in recycling its own past. The televisual past becomes a part of the contemporary media landscape in the form of reruns and DVD releases, as clips of archive material in documentaries and commemorative programmes, and on Internet archives such as YouTube. As a result, there is an increasing need to understand how the circulation of television archive material contributes to the construction of cultural memory. This paper studies how the use of television archive material in fiction provides material for cultural memory through a close reading of the Finnish drama series Uutishuone ('Newsroom', YLE, 2009). The series chronicles the experiences of a young female journalist working at YLE television news from the late 1960s to the early 1980s, making prominent use of television archive material in its narration. I'm particularly interested in the affective uses of television archive material, asking what kinds of felt relations to Cold War era Finland Uutishuone constructs. Uutishuone uses archive material as an affective element in three ways: in scenes that describe the experience of watching memorable moments of television; to express the characters' feelings, often by editing archive

material into a montage sequence accompanied by popular music; and by using footage from old news reports to create a sense of pathos by emphasizing the gap in knowledge between the series' characters and the viewers who already know how history developed. Television archive material acts as documentary evidence of the past, but equally importantly it works as an affective element that at times creates connections between the viewer and the characters, at other times creates a sense of distance between the moment of viewing and the historical events depicted. Understanding this affective dynamic is crucial to understanding how the series constructs cultural memory of Cold War era Finland.

**Keywords:** Cultural memory, television, archive material, affect

**Palúch Martin**, Institute of Theatre and Film Research of Slovak Academy of Sciences

### **Subjective (alternative) history in Czech and Slovak documentary cinema after 1989**

In Czechoslovak cinema, shared by both Czech and Slovak film makers alike, it is rather unlikely to find particular examples of Czech and Slovak documentary films that deal with the issue of subjective history. The amount of films with the subjective interpretation of history didn't appear in both national cinemas until immediately after the division in 1993. This turn is connected with the new theme of coping with the national past and also with the uncovering of the collective identity and re-evaluation of the past, based on the impact of the historical events on the subject of individual.

**Keywords:** Czech cinema, Slovak cinema, documentary film, subjective history, collective identity

**Panova-Ignjatovikj Tatjana**, "Ss. Cyril and Methodius" University – Skopje, "Blazhe Koneski" Faculty of Philology

### **The Macedonian Woman Through the Prism OF THE British Travel Writers (From the beginning of the 20th c. until the end of the First World War)**

This paper offers a comparative cultural analysis on the travel writings of the British authors such as G.F. Abbot, H.N. Brailsford, W. Miller, A. Upward, E.P. Stebbing and I.E. Hutton, focusing on the position of the Macedonian woman. They were direct witnesses of the events that took place in Macedonia in the period before and after the Ilinden uprising and in the course of the First World War, an exceptionally critical period for the future of the Macedonian people. Their observations regarding the Macedonian women reflect the specifics and the values of the Macedonian cultural identity and tradition. Moreover, their travel writings provide positive and negative stereotypes about the Macedonian women. However, they were deeply moved by their subordinate position and primitive lifestyles, and the stance that prevails in their works on Macedonia was, in fact, an outcry against the subjugation of the Macedonian people.

**Keywords:** travel writing, Macedonia, Macedonian woman, cultural identity and tradition

**Panovski Naum**, Poiesis Theatre Project, New York (USA)

### **CitySpace = CyberSpace = Poiesis-Space: a cultural and performing arts model as a new form of cross cultural engagement**

Summing up the 20th century cultural and theatre experiences, - including the tradition of engaged theatre from Brecht to Boal and Heiner Müller – and utilizing the work of POIESIS THEATRE PROJECT, this lecture/presentation will address one possible creative model which envisions a fusion of the performing arts, new online media, and culture. It will also introduce a vision for a new creative model open to us as a Poiesis Space. That is, the this lecture/presentation will discuss the idea of a specific "cityspace", as an urban cultural and arts environment, which is working at the crossroads of different aesthetics and disciplines and one which is breaking down the barriers between artistic disciplines and cultures. The presentation will also introduce a vision for a new performing arts environment built for and by the people. It is a place as a cultural center at the heart of the city/polis and as a creative platform searching for new up-and-coming interactive forms in the electronic age and developing new models in our real and cyber space community. The presentation will also introduce an idea, an already attainable dream of a "cityspace", which provides room for braiding and blending of different forms - performing and visual arts, film and computer design, new electronic media, architecture, the sciences and interactive online education, and provides a model of multi-cultural exchange in a new meaningful artistic entity. In so doing, on the one hand it becomes an open space for sharing our local, global, real and cyber neighborhoods while on the other it becomes a meeting platform for interactive interchange and communication that only arts and culture can provide in our global village.

**Keywords:** Cityspace/Platform, Crossroads, Poiesis, Interchange, CyberSpace / Multiculturalism

**Pavličić Jelena**, Centre for Museology and Heritology, Faculty of Philosophy – Belgrade / Faculty of Arts, University of Pristina – Kosovska Mitrovica

### **Narrative of cultural heritage: theory and practice - Church of St. Nikola in Pristina**

Depending on the context in which the subject of past achieves a particular communications, is interpreted and used, the value of this subject is changed. The object polysemy is causing this so we are always challenged to rethink the phenomenon of heritage. In this paper we are doing it through examination of the concept of time, from linear to narrative one. Shaping the meaning of the past is followed on the route of a sense of self to the sense of everything - from individual images of past to those of collective one. These images of the past are product of selective forgetting and active process of remembering, and are part of narrative time concept through which we *read* and examine heritage object. The case study of this theory and focus

of this paper is 19<sup>th</sup> century church of St. Nikola in Pristina. We are following the life and meaning of this object in the old city center through the period of existence and ideas that enriched it. The aim is to recognize and discuss place of the church in the cultural memory of town, and opposite.

**Keywords:** time concept, remembering, images of the past, narrative, structure of cultural heritage, church of St. Nikola in Pristina, cultural memory of town

**Pekka Pennanen Risto**, School of Social Sciences and Humanities, University of Tampere

### **Traditional, Age-old and Rewritten – Inventing Bosniak History through Sevdalinka Songs**

The paper analyses the canonisation of invented traditions in Bosniak politics of memory in music. Nowadays, many Bosniaks interpret Bosnian traditional urban songs – sevdalinke – through the nostalgia for the glorified Ottoman past and the post-Yugoslavian Bosniak culture and identity. In popular discourse, such purportedly old and traditional songs form a part of the 'Bosniak history book', which portrays Bosniak culture, traditions and habits. These trends are connected with invented traditions, which comprise traditions that are blatantly invented, constructed and formally initiated. In Titoist Yugoslavia, the ethnic background of professional sevdalinka singers and musicians varied considerably, whereas the rise of nationalism after the mid-1980s and the Bosnian War shifted the emphasis towards the Bosniak character of the genre in scholarly and popular representations. Opened in 2008, Art kuća sevdaha, the Sarajevo museum of sevdalinka, in one of the best indicators of the development in Bosniak musical history culture; the historical dimension of the exhibition does not go back further than the the age of folkloristic festivals and mass media of the post-Second World War era. The expansion of the sevdalinka repertoire requires attention since a number of Serbo-Croatian-language Orientalist songs – even parodies – from the pre-Second World War era have become canonised, serious representations of the Bosniak identity. In addition, Bosniak authors have created new sevdalinke out of pre-existing Bosnian and non-Bosnian songs by amending the lyrics. The voluminous output of Omer Pobrić's (1945-2010) privately-run Institute of Sevdah (Institut sevdaha) is crucial for the analysis of the rewriting and canonisation of the repertoire. The sources of the paper consist of commercial recordings from 1928 till today, scholarly and popular writings on music, CD sleeve notes, television programmes and audiovisual recordings from concerts.

**Keywords:** Bosnia, sevdalinka, memory politics, invention, canonisation

**Perasović Benjamin; Mustapić Marko**, Institut društvenih znanosti Ivo Pilar

### **Football, Politics and Cultural Memory: The Case of HNK Hajduk – Split**

Memory is not something given or fixed, it is specific process which includes various definitions and re-definitions, interpretations and re-interpretations (Hobsbawm, 1991; Olick 2006). Cultural memory could change through time and space; production of cultural memory depends also on various social actors. Starting from such position we wish to present main discourses and types of changes in interpretations of 102 years long history of Croatian football club Hajduk from the city of Split. Rogić (2000) divided contemporary Croatian history in three most important phases – 'primitive capitalist modernization' (from 1868. to 1945.), 'totalitarian socialist modernization' (from 1945. to 1990.) and 'transition' (from 1990. till today). In similar manner, we should divide history of Hajduk in three key phases: from 1911. when the club was founded to the end of the WW2. Second phase is marked by the Yugoslav period, from 1945. to 1990. The third phase starts with the independent Croatian state and the foundation of Croatian football league (1992). The presidents of the club and whole management, in all three periods, belonged to the local and national political/economical elite. Political elites were most influential social actors, shaping and changing interpretations of the past, in this case it means shaping relation to symbols and history of the club itself. The direction of those changes is linked to dominant discourses of particular social periods. While emphasis on Croatian identity of the club was silenced in the Yugoslav period, in the recent period of Croatian state, the anti-fascist component of the identity of the club is mostly forgotten or denied. Our thesis is based on the qualitative analyses of official books and monographs on the history of the club, with our focus on permitted and forbidden stories.

**Keywords:** football, Hajduk, Croatia, cultural memory, political elite, political power.

**Pitolo, Flora**: Roehampton University, London

### **'This Message was Recorded before your Departure': remembering imagined future and past geographies in Magazzini Criminali's *Crollo Nervoso* (1980)**

In 1980 the Italian theatre company Magazzini Criminali staged *Crollo Nervoso*, a largely forgotten piece which, at the time, was critically considered as an apex of Italian postmodernity on stage. The performance, articulated into four scenes, takes place in four dimensions other than Italy in 1980, namely: 'Mogadishu 1985', 'Los Angeles International Airport three years later', 'Saigon 21st July 1969' and 'Africa August 2001'. The mise en scène of the piece makes present imaginations of three spatio-temporal dimensions in the future and one in the past: as they stand now, these imagined displaced futures and pasts seem to mostly illuminate a certain self-imagination of Italy in 1980, and act as a sort of affective fantasy from which to measure how imaginations of the future and the past have changed. Furthermore, the fact that *Crollo Nervoso* was a live performance means that, although it has been recorded in various ways, its ontological status in the archive is slippery: it has acquired sideways modes of circulation, which multiply and complicate its possible readings. This paper, moving from the specific case study of *Crollo Nervoso*, seeks to look at how imagined geographies and futures-as-history circulated in the context of early 1980s Italian postmodernism; at the same time, it seeks to advance hypotheses on how these imagined times and spaces may still be at work in the present imagination, considering Hans Belting's notion that 'it is within the human being, and only within the human being, that images are received and interpreted in a living sense' (Belting 2001, 37

**Keywords:**



Pješivac Željka

### **Between museum, monument and memorial: Daniel Libeskind's Jewish Museum in Berlin (1999)**

The main thesis of this paper is that the Jewish Museum in Berlin is moving between museum, monument and memorial. In other words, this museum is place of memory' (lieu de mémoire) in the Pierre Nora's sense of meaning. This thesis aims to explore this architectural object in the frames of cultural studies. The central foci of this paper are not just artistic (productional, technical, stylist, etc.) problems as specifics of autonomous world of arts, but problems of locating architecture within culture and representing procedures of culture within architecture. Through aesthetics of architecture this paper explores problems of representation and construction of cultural mechanism, relations between culture and power, history and memory, representation and construction of Jewish ethnical identity. What are the relations between memory and monuments, archives and museums? How the term 'place of memory' operates in the context of architectural design of the Jewish museum? How is narrative of Jewish past represented through contemporary architecture of the Jewish museum, and how it can be read in the present? How does the architecture of this museum play the role in the construction and representation of Jewish collective memory? These are just ones of several key questions in this paper. As cultural studies is a heterogeneous field, this paper connects the following: theory of reception, narratology, cultural anthropology, theory of film, curator practices, ethnology, and finally theory of performativity.

**Keywords:** place of memory, museum, monument, memorial

Poljanec-Borić Saša; Hornstein Tomić Caroline, Institute of Social Sciences Ivo Pilar

### **The "Macedonia timeless" - campaign for recognition: empirical insights into the limits of nostalgia as marketing concept in tourism.**

The paper draws its key arguments from content analysis of 38 seminar papers produced by students over a three year period (2009 – 2012) as course requirement in "Tourism Politics / Sociology of Tourism" final year course within an Applied Academic Tourism Master program at a private University in Croatia. It reflects on a series of lectures on strategic tourism marketing in post-Yugoslav countries, in which different campaigns were comparatively discussed - the 1984 Slovenian National Tourist Office campaign *Slovenia – my country /Slovenija, moja dežela*, as well as subsequent campaigns such as the Slovenian *Sunny side of Alps/Sunčana strana Alpa*, the Croatian *Mediterranean as it once was/Meditaran kakav je nekad bio*, the Montenegrinian *Wild Beauty/Divlja ljepota*, and the Macedonian National Tourist Office campaign *Macedonia – timeless/Vječna Makedonija*. While in 2009 students were asked to write evaluations of the last mentioned campaign, in 2011 and 2012 a comparative evaluation of the Slovenian and Macedonian National Tourist Offices campaigns was the course assignment, bearing in mind the difference of international political positions the two countries held in 2011 and 2012 with regards to the European Integration process. The paper will look into the underpinning interaction between strategic tourism marketing and situational institutional policies through comparison of the different campaigns. It will furthermore present the seminar conclusions and analyze the students' resonance in particular on the Macedonian campaign as contemporary narrative by:

looking into the perception of the campaign as a tool within the Macedonian striving for political recognition;

discussing the reach and effects of nostalgia as a concept employed by tourism campaigns;

suggesting that "home" as correlating concept and metaphor is profoundly ambiguous in its meaning.

**Keywords:**

Polona Sitar, Research Centre of the Slovenian Academy of Science and Art (ZRC SAZU)- Centre for interdisciplinary Research

### **"Italians looked down on us, but they had stuff": Cultural memory of cross-border shopping in socialist Yugoslavia after the mid-1960s**

The contribution deals with a cultural memory and a tourism in the case of cross-border shopping in Slovenia, a former socialist republic of Yugoslavia. The analysis is based on in-depth interviews that provide oral narratives about cross-border shopping to "Western" capitalistic countries. The contribution examines ritual of shopping abroad in the period between mid-1960s and late 1980s, since in the mid-1960s Yugoslavia opened up towards the West. It points out the special position that Slovenia had with its geographical location while sharing borders with Austria and Italia. The contribution is divided into two parts. In the first part a detailed description of shopping practices, especially its tactics and strategies with an emphasis on gender division and a detailed description of purchased items abroad is given. It also highlights feelings of shame and discomfort that were accompanying these consumption practices and stresses out the role of cross-border consumption in creating a "new middle class" which emerged in Yugoslavia during its economic progress in the 1960s. The second part places reasons for shopping abroad into a wider context of socialist economy. On the one hand political regulation allowed smuggling and tolerated the black market economy because this mitigated the consequences of unsatisfactory socialistic economy but on the other hand the dissemination of fashionable Western items helped to undermine it, since people recognized its products as obsolete, expensive and non-diverse. The contribution also makes an important distinction between "shopping tourism" and "leisure tourism", since Yugoslav citizens travelled abroad in large numbers for both recreation and shopping and tries to provide a better understanding in which way cultural tourism is associated with memory.

**Keywords:** cultural memory, socialism, shopping practices, smuggling, tourism

**Pólya, Tibor; Kóvágó, Pál**, : Institute of Cognitive Neuroscience and Psychology, Research Centre for Natural Sciences, Hungarian Academy of Sciences, Budapest, Hungary; University of Pécs, Institute of Psychology, Pécs, Hungary

### **Social identity and the narrative organization of group history**

The narrative approach proved to be successful in the empirical assessment of the personal identity. It was not until recently that the narrative approach had been applied to the research of social identity (e.g. László, Ehmann, in press). In our research we aimed at finding empirical evidence whether there is a connection between the social identity of the storyteller narrating the group's history and the narrative structure of the story. We assessed social identity in line with Turner's (1987) self-categorization theory. The study had 113 participants. The social identity category has been made salient by manipulating the instructions. We measured the identity category's salience with Likert-scale type questions. These items were selected from the Hungarian National Identification Questionnaire (Szabó, László, in press). We asked participants to write about what they think the most important event is in Hungarian history. The stories were analyzed with the Narrative Categorical Content Analytical System (NarrCat – László et al., submitted). NarrCat allows for the automatic assessment of several structural properties, such as spatio-temporal and psychological perspective, social references, interpersonal and narrative evaluations and temporal structure of the stories. When the social identity category was salient, the storytellers were more evaluative of the historical event, they presented the protagonist as more passive and used less self-references compared to storytellers whom social identity categories were less salient. The results are interpreted in terms of the self-categorization theory.

**Keywords:**

**Popadic Milan**, Faculty of Philosophy, University in Belgrade, Serbia

### **“Do you remember the first time?” Metaphors and Metamorphoses of Memory**

Memory is always indirect. The things we see, the things we communicate with, are actually metaphors of memory. Images, (re)presentations, architecture, landscape, ambient, statements, letters, sounds, tastes, smells ... they all are bearers (μεταφορά, *metaphorá*) of what we want to remember. From its original form (thing that we want to remember) to final metaphor of memory occurs series of metamorphoses. This transformative nature of the holder of memory can be traced back to antic and humanistic “arts of memory”, seminally investigated by Frances Yates, via Paul Ricoeur's researches on the relationship of history, past, and memory, to the studies of Aleida and Jan Assmann's on constructivism of memory. In this paper we propose a specific research model, “The Coin Tower Model” (CTM), inspired by one H. L. Borges indication. What we want to recall is at the bottom of the tower (the first coin), and the last metaphor (the one we see), is at the top of the tower. We do not see the original subject of memory, but what is important is that each of metamorphosis has its own value. The goal of the CTM is to explore the complexity of stored content, to determine their metamorphose logic, and eventually stress the importance and value of individual transformation in the formation of the current metaphors of memory. Several questions are imposed under this model. Can we really get to the original content of memory? Is it possible to separate the individual metamorphosis? Is there logic of transformations, or is their condition a coincidence? In order to provide potential frame for the discussion, in this paper – and in accordance with its nature – we will use a few illustrations from the field of visual culture and literature, as recognizable bearers of memory contents.

**Keywords:** memory, metaphor, metamorphose, Coin Tower Model (CTM), visual culture, literature

**Puric, Biljana**: independent scholar

### **Balkan cinema as cultural Other: film, history and cultural memory in post- Yugoslav context**

Problematic and often contested reality of the Yugoslav breakup was addressed in numerous films made during the post- conflict years. Films such as *Underground*, *Ulysses' Gaze* or *Pretty Villages Burn Nicely*, to mention a few, reflect on war years through specific authors' approaches that surpass a clear narrative distinction between the issues of guilt and redemption or good and bad, but investigate often escaping nuances of region's complexity. Termed as Balkan cinema in film theory, these films seem to construct a specific, regionally circumscribed group that is often recalled when regional particularity and specificity needs to be established or asserted. Through the creation of Balkan cinema or in recent years, Balkan genre, film theory reasserts the problematic view of the Balkans as the European Other. This paper reflects on current tendencies in film theory regarding the films from the Balkans and analyses the ways in which knowledge production interacts and influence collective cultural memory and the processes of remembering. More broadly, it engages with the ways in which memory and history are used both in film and film theory.

**Keywords:** the Balkans, film theory, Balkan cinema, cultural memory

**Radu Voica**: “Aurel Vlaicu” University, Arad, Romania

### **Words and Mentalities in Romanian Culture. The Oriental Influence**

The Oriental influence upon Romanian vocabulary combines Greek elements with the Turkish ones and it is strongly represented by a period when the Oriental cultural pattern generated mentalities, social attitudes in Romanian society bringing with them different terms or words. Some of these terms are part of the fundamental stock, some of them belong only to the past and are considered archaisms. Most of the terms indicate aspects of material culture creating a sort of fashion in every respect, even concerning language. Following the destiny of the words we could notice their impact not only in the Romanian society of the period, but even the occurrence of forgotten words in nowadays Romanian vocabulary. Having a strong stylistic effect they are used in Romanian press which also contributes to enhance aspects that involve not only linguistic matters, but social ones, too.

**Keywords:** oriental influence, Romanian vocabulary, cultural pattern, social behavior

**Ramujkic Vahida; Cosentino Daniel**, Independent artist and American University in Kosovo (AUK), Rochester Institute of Technology (RIT)

### **Disputed Histories: From Personal to Official Histories and Vice Versa**

With the breaking up of Yugoslavia during the '90ies wars and with the formation of the new states, consensus about collective history has also fallen apart. Different versions of history textbooks started proliferating in the same geographical area where once, during Socialism, only one version served as a reference. Revisions of official historic curriculums show us historic narratives as powerful tools in engineering collective (national) identities and maintaining power positions in new political orders. This paper has an aim to examine the shift that took place in conceiving the official historic narratives from the position of personal histories (and identities) and open a space for thinking new position(s) from where more consequential official historic narratives could be constructed, beyond national perspectives. Material for this paper is based on experience of working with Disputed Histories Project that comprehends collection of history textbooks proceeding from different periods of (post) Yugoslavia, and consecutive workshops that compare and analyse different history curriculums.

**Keywords:** national identity engineering, personal histories, national histories, history textbooks, shifting historic narratives, nation state, ethnic nationalism, art and society, assemblage, disputed histories

**Resanović, Dunja:** Research assistant in the Center for Comparative Conflict Studies (CFCCS) at the Faculty of Media and Communications, Belgrade

### **The Role of Memory in the Perception of the Identity of Serb Returnees to Croatia**

This paper observes the role of memory of the events of the 1990s war in Croatia in identity creation. The entire paper derived from a field research I conducted in 2011 among Serb returnees to Croatia for the purpose of my Master thesis. The conclusion deriving from the analysis of the interviews was that nowadays, Serbs returnees vacillate between ethnic, communal and civic identities. The key issue standing in the way of their full integration into the Croatian civic society is the way in which the memory of the events of 1990s is preserved among Serbs and Croats respectively. By observing the memory and silence of both Croats and Serbs in Croatia through the lens of the study of memory and silence, it is possible to discern two different perceptions of the 1990s in Croatia. The way in which certain events are recorded in the memory of members of those two groups reveal that their memories are diametrically opposing. In this process the memory of one group is combating the denial and breaking the silence of the other group and vice versa. The inability to acknowledge their respective pasts stands in the way of the possibility of creating a single supra-ethnic social identity and fosters the creation of two mutually exclusive group identities.

**Keywords:** memory, silence, identity, ethnic, civic, communal, Serb returnees to Croatia, Croats.

**Rogač Mijatović, Ljiljana:** Faculty of Dramatic Arts in Belgrade, Serbia

### **Imagining and remembering city: memory, space and symbolism of Belgrade**

In contemporary "runaway world", cities are becoming the main reference point of social life, change and development. The new century announces not only a dizzying development of new technologies, but also a process of redefining the overall attitude towards the past, present and future. The work on cultural memory is an important investigation prerequisite of shaping, social transmission, and maintenance of the past, as well as contemplating "mental images" that people create, which play an important role for the community in creating and shaping its image and its identity. In the article the author discusses the complex process of articulating city identity and memory, as well as the meanings that arise in the interaction of memory, space and symbols of the city. At the theoretical level, the concepts covered by "urban symbolism" and "cultural memory" are being taken into consideration, in order to conduct the analysis of cultural dimensions of city and its identity. The city is seen as a complex dynamic structure of different phenomena, as urban space, as space of diversity and individuality, a place of development and place of remembrance, a symbol of the past, present and future. City symbolism includes not only tangible expressions (architecture, monuments, etc.), but also intangible, discursive (narratives, rituals, festivals, urban spectacles, etc.), as well as emotional expressions. Through the case study of the city of Belgrade, the analysis puts special emphasis on certain questions: What are the strategies of activating the cultural memory through multiple symbol bearers of the city, both tangible and intangible? In which way do people and groups keep cities in mind and what meaning is being constructed in these narrative maps of cities? The text also indicates how the practices related to memory and symbolic narratives are important in fostering culturally sustainable development of the city.

**Keywords:** city, identity, memory, symbolism, Belgrade

**Rossi Maura**, Università degli Studi di Padova (Italy)

### **Inquiring one's past through archives: the memory of the Spanish Civil War between literature and public policies**

A number of literary works produced in contemporary Spain feature the memory of the Spanish Civil War (1936-1939) as a major component of their plots. Written by authors who cannot count on a biographical connection with the late Thirties, this kind of narrative displays a recollection of painful events which still appears to be fragmented, traumatized and conflictive. Among a vast variety of writing styles and genres, in my paper I intend to focus on a subject which I was able to record in several texts, namely the pursuit of personal and familiar identity through the intricate search of data referring to an old or deceased

relative whose life is mostly unknown by the enquirer. Be it due to the physical disappearance of that member of the family, or to the self-censorship performed by his/her fellow war-survivors, in these fictional works the lack of information generates a sensation of personal void and incompleteness. In the absence of communicative memory, a way for tracing one's familiar past is provided by documents scattered in archives and depositories located all over the national territory, and even out of its boundaries. Such literature as that described above mirrors one aspect of democratic Spain which is common to many post-dictatorial countries, i.e. the public demand and need for free access to documentary archives. Since the narratives I could analyze mainly portray recherches characterized by countless obstacles, I find it useful to delve into the current Spanish legislation and politics of memory in order to provide an evaluation of the effective availability and accessibility of documentary material for a generic user. The ultimate aim is to verify whether the difficulty of the inquiry for information is a mere fictional element or is, in fact, a plausible description of the conditions of the Spanish archival system.

**Keywords:** Spanish Civil War, archive, memory, contemporary literature.

**Roşu Petra-Melitta**, "Aurel Vlaicu" University of Arad, Romania

### **Overcoming otherness. Considerations on intercultural aspects in Karin Gündisch's novels**

Immigration, cultural identity, integration, tolerance and the ability to adapt to a new environment are issues that often come up in today's global society. The paper focuses on the way in which cultural otherness is perceived by children and teenagers. The article is based on the analysis of Karin Gündisch's novels. The awarded author from a migrant background offers an insight into the above mentioned problems. Gündisch's characters are mostly East-Europeans or South-East-Europeans who try to make a living in developed countries of the Western World. The author portrays entire families, children, parents and grandparents. Thus we can discuss the different stages of integration and the different attitudes towards it. How does the comfort of "home" influence identity? How can you rediscover yourself abroad? Does cultural diversity increase prejudice? What does the idea of a "Paradise abroad" involve? These are some of the aspects, the article is trying to explore.

**Keywords:** otherness, integration, childhood, Paradise, cultural identity

**Sabatos Charles D.**, Yeditepe University, Istanbul, Turkey

### **Metafictional Turks in the Cultural Memory of East Central Europe**

It is only in recent years that the significance of the Ottoman Empire for the development of modern European society has been widely accepted in literary and cultural studies. For East Central Europeans like the Hungarians, Czechs and Slovaks, whose political and national independence was under direct menace from (and often overpowered by) Ottoman invasions, the Turks had a particularly profound impact on the formation of their history and identity. The concept of "frontier orientalism," as developed by Andre Gingrich, addresses Edward Said's oversight of the region by placing the Central European nations at the heart of the East-West cultural divide. This paper particularly examines Czech and Slovak literature after 1968, when widespread disillusionment with Communist ideology led writers to question previously orthodox interpretations of history, much like their Western counterparts did in the approach which Linda Hutcheon has termed "historiographical metafiction." This postmodern skepticism is reflected in Pavel Vilikovský's short story "A Word on the Turk," ("Slovo o Turčínovi", 1989), a contemporary reinterpretation of the Slovak poet Samo Chalupka's classic work "The Turk from Poniky" ("Turčín Poničan. 1864) that illustrates a shift toward a more contemporary and critical image of national identities. The more "metafictional" use of the Turks also continued into the twenty-first century, with Stanislav Komárek's *The Opšlstis Foundation* (Opšlstisova nadace, 2002), which uses a Czech historian's research on the Janissaries for an ironic questioning of the Central European past. In East Central Europe, in contrast to the expansive Western empires, the image of the Turk was not a discursive justification for imperialism or colonialism but a means of preserving cultural memory when the homeland was threatened or occupied by the Ottomans, and later became transformed into a multipurpose metaphor for other forms of oppression.

**Keywords:** Cultural memory in East Central Europe, Postmodernism/metafiction, Czech and Slovak literature, Ottoman Empire, Orientalism

**Salamurović, Aleksandra; Ludwig, Henry:** Friedrich-Schiller-University Jena, Germany, Department of Slavonic Studies

### **Cultural Memory in Contemporary Tourism Media Products: Culture-specific and Cross-cultural Perspectives**

Communication practices which are part of the contemporary media-culture are intrinsically tied to the processes of (re)creating collective identities. One of the possible strategies in the frame of the mediated communication practice is to connect traditional elements of cultural memory with new ones, which are declared as preferable and acceptable. In that way the collective identity remains on one hand "homogeneous", offering stability to the members of communication community, on the other hand it is the subject to change and dynamics, always "ready" to be reshaped in order to achieve wider acceptance. The tourism media products, especially tourism promotion videos, are the best examples for this mediated communication practice. The visual images, combined with text messages, i.e. slogans, are not only some of the most important narrative mechanisms in the presentation of a certain tourist destination, they are also key elements of the mediated collective cultural memory and identity of the respective country presented in the tourism promotion videos. The main goal of this conference contribution will be to examine the representation and composition forms of some of the tourism promotion videos both from the Balkan countries as well as from other regions worldwide related especially to the elements of the cultural memory in order to define culture-

specific and cross-cultural strategies relevant to the creation of the collective identity. The analysis will be based on the Critical Discourse Analysis, respectively the analytical framework of the “Grammar of Visual Design” by Kress/van Leeuwen.

**Keywords:** communication practices, cultural memory, tourism media videos, visual and textual structures.

**Salomé Sola-Morales**, Autonomous University of Barcelona

### **Mediated memory and the configuration of tradition**

This paper explores the link between mediated memory and the tradition. From our point of view, media narratives are polysemic reconstructions that make up much of the cultural memory and the tradition, that create the sense of a community. Furthermore, the tradition is an inheritance that needs to be reactualized in the present, and it is a key in the formation of the cultural memory. In that sense, the media provide traditional accounts that meet the heiness need of human beings, while proposing models, shared norms and values, which are imposed as part of the ‘past’. Our study fits with the contributions of Maurice Halbwachs and Jan Assman, and focuses on the analysis of mediated memories as narrations that create and reproduce the sense of a group. In fact, the underlying intention of all expressions or traditional narrations, along with the social and political functions, they can do, might be to reveal who we are. But, how is possible to create and keep this narrations today? To maintain a consistent and permanent image of a group it is necessary to invent different stories and memories about tradition. And here is where mediated memories play a key role in maintain and reinterpret the past. However, the tradition must be articulated between continuity and change. By this way we will avoid the monopoly of a single form of discourse: either conservation or nostalgia (which idealizes the past and refuses to accept changes) or transformation or utopia (which idealizes progress and pretends to forget the past). And a speech that prioritizes or focus exclusively on one of the two axes proposed would impoverish cultural memory and human temporality.

**Keywords:** mediated memory, tradition, narration, community.

**Sánchez García Jesús-Angel**, University of Santiago de Compostela (Spain)

### **The Romantic Hero’s Cult: literature and memorials**

In the West the cult of the remains and relics of heroes is a tradition that can essentially be traced back to Greek times. Given his background, the renewal of the hero cult in Europe from the Romantic era onwards cannot restrict itself to the study of their tombs and memorials as archaeological pieces. The re-emergence of the hero cult during a period as decisive in modern European history as the 19th century ought to be considered in conjunction with the political, ideological and cultural realities of the time. In this regard this paper will thus approach the cult of the romantic hero from the perspective of cultural history, drawing on the art and literature inspired by the historical figures that were the object of this new veneration as a key resource in analyzing some memorials and commemorative monuments –Horatio Nelson, John Moore, Tadeusz Kościuszko, Napoléon, August von Gneisenau... First of all it is necessary to investigate the characterisation and circumstances that underscored the recognition of figures regarded as Romantic heroes, the admiration they aroused and the fame accorded them, their canonisation as heroes and the acts dedicated to their commemoration. Such analysis should precede any research into the tombs and monuments designed to glorify them through art. Among the literary works to be referred to, attention will preferably be given to poetry, plays and tales taking heroes as their subject, from the very moment they start to be considered as such. Consideration may also be given to historical works, essays and newspaper articles, as all these sources are of use in collating views commonly held in the act of glorifying heroes, with more linear and politically motivated discourses being overridden by other types of ideological and cultural considerations. As regards literature, or a variation of it through the staging of dramatic texts, the production of engravings, paintings and reliefs represents another area of interest for expanding on the glorification of the Romantic hero, in this case from an aesthetic viewpoint. The “reception” of heroes in literary and pictorial works on occasions served as a type of preliminary mausoleum for hosting and projecting the memory of the hero, even before his tomb had been constructed.

**Keywords:** Hero, tomb, cult, Romanticism, Europe

**Sandi Abram**, University of Ljubljana

### **TattooYU: Tattooed souvenirs from the Yugoslav People’s Army and the regimes of memory of the body inscribed with socialism**

The paper will focus on the first mass imprints on the body in the entire region of ex-Yugoslavia, which eternally marked members of its armed forces. Through bodies permanently imprinted with socialist history and narrations of tattooed solders from the Yugoslav People's Army (YPA), I install tattoos from YPA in-between the subversion of power and the incorporation of the dominant ideology, in the antithesis between uniformity and subjectivity (collective and individual identity). Above all, the tattoos from YPA function as a mnemotechnical practice of recollection of the cultural memory, which awakens the narrations and the regimes of memory as well as the regimes of memorization of the YPA, socialism and the period of (post)transition. This vibrant phenomenon will bring me to the problematization of the reading, deciphering, and categorization of tattoos. Whereas the collected ethnographical material will sustain the claims above, the situations in which the ethnography is made impossible will be discussed further. Rejection, reflex silence or refusal of collaboration are all ways and modes in which I stress the importance of the »ethnography of absent« (Telban). In this vein, they represent a fertile springboard to discuss notions of counter-memory (Foucault), productive oblivion (Kuljič), forgetting (Ricoeur) and the »eloquent reticence«. The recollection of

negative sentiments (as a way of “activating” the past) did not only materialize in tattooees' non-responses. The tattoos from YPA also triggered practices of permanent tattoo hiding (cover-up, cicatrization, surgery) that do not fit into the classical ethnographical milieu as practices of embellishment, rites of passage, strengthening the pain-tolerance threshold, etc. Instead, I see those practices as a preliminary phase of oblivion and as ways of “de-ideologization”. Furthermore, I supplement Connerton's »habitual memory« preserved in the body, which conserves the past in the memory, with its material constitutional side on the body – the tattoo.

**Keywords:** Yugoslav People's Army, tattoo, memory, nostalgia, ideology

**Schulze Rainer**, University of Essex, United Kingdom

### **Too Painful to Remember – Too Painful to Forget: Roma Memories of the 1998-9 Kosovo War**

In the armed conflict between ethnic Albanians and ethnic Serbs in Kosovo, the fate of the Roma, Ashkali and Egyptian communities has been largely overlooked. Both within Kosovo and outside, their experiences and memories remain widely unconnected to the wider narrative and collective memory of the conflict, even though they constituted a significant proportion of the overall population and one upon whom the war had an enormous impact. When Kosovo's autonomy was revoked in 1989 by the Milošević regime in Belgrade, the traditional position of Roma/Ashkali/Egyptian communities to refrain from involvement in Kosovo politics was no longer an option. During the armed conflict, they became involved on one side or the other – some voluntarily, most coerced and under pressure. In the immediate aftermath of the war, Roma, Ashkali and Egyptians became the target of a campaign of violent retaliation, as many Albanians regarded them as willing collaborators in the repression of the Albanian community during the years of Serbian rule. Roma were subjected to physical abuse, rape, destruction of their property, eviction from their homes, and outright murder. The international peacekeeping force proved ineffective in protecting them. Up to 100, 000 Roma, Ashkali and Egyptians became uprooted, some fleeing to Western Europe, others to neighbouring countries, and many ended up as IDPs in makeshift camps. The German NGO Society for Threatened Peoples called the events in Kosovo ‘the worst Roma pogrom since 1945’. My paper is a first attempt to unlock the specific Roma/Ashkali/Egyptian memory of the Kosovo War by making their voices heard, using interviews that I am currently undertaking.

I will also discuss the impact that a continued lack of acknowledgement of their experiences and memories is likely to have on the region's future, and propose ways of introducing Roma testimony into the general discourse of the recent past.

**Keywords:** Ethnic conflict, Kosovo War, Memory, Individual, Collective, Inclusive, Oral History Roma (Ashkali, Egyptians)

**Selvelli Giustina**, University Ca' Foscari of Venice

### **Cultural memory and national identity in Croatia: the case of the glagolitic monuments**

My paper aims at presenting a particular pattern of cultural narrative expressed in the creation of monumental works and memorial paths in Croatia and connected with the use of the Glagolitic script, the first Slavic alphabet. In my presentation I will follow the passages that made this alphabet an element in the construction of a discourse of 'Croatness', starting from the first attempts to revitalize it and promote it made by regional agents in the '70s, up to contemporary times, when this alphabet has officially reached the status of symbol of national identity. One of the first examples I intend to present is the Glagolitic Alley, a 7 km memorial lane created in Istria thanks to the cooperation of artists and intellectuals and composed by eleven sculptures and commemorative headstones representing the history of the development of the script. Erected in 1976, it was meant to mark the 500th anniversary of the first mention of a Croatian printed book and 11 centuries since the creation of the Glagolitic. After the institution of an independent Croatia, the same alphabet became an useful element to propaganda purposes of a part of Croatian society that linked it to rhetorics exalting distinctiveness from the other republics and that sought to appropriate it as an exclusive element of identity. The promotion of this alphabet has continued with the erection of more monumental works and with another significant project such as the Baška Glagolitic path, consisting in 34 sculptures reproducing the letters of the alphabet in the Island of Krk. The significance of this project for purposes of cultural memory is accentuated by the fact that here is where the Baška Tablet was found, one of the oldest monuments to feature an inscription in the Glagolitic alphabet, and the first mentioning the ethnonim “Croat”.

**Keywords:** Croatness, National Identity, Glagolitic Alphabet, Glagolitic Monuments, Ethno-Symbolism

**Šemberová, Kristina**: Charles University, Prague, Faculty of Social Science, Institution for Communication Studies and Journalism

### **Our grandmas didn't eat just porridge**

What are your favourite meals? Did you eat them at your grandmas' tables? The meals we consume in the early childhood forms our eating habits for the whole life and attitude to national cuisine. The grandmas' cuisine is usually traditional, rich in nutrition and tasty. The roots and recipes can be traced back to the past generations. How to get to know the real origin? The ideal source seems the former cookbooks and media, widely read and spread during the 1920s – 1930s. This text looks on the articles with the gastronomy topics in Czech lifestyle magazines focused on women in the period 1918 – 1938. This period was very significant in the history of Czech Republic, it was the first time of independency, democracy and freedom between the wars. Czechoslovakia at that time was the leading democratic republic in the Middle Europe – in politics, economy and gastronomy. Prague among Paris and Wien belonged to the most interesting and innovative gastronomy European towns. Did the media reflect the development and changes? How did they form the nutrition and cooking habits of the postwar generation? This text should give the answer according to the analysis of the articles in eight Czech magazines and give a report about the topics, trends and gastronomy landscape in Czech households. The published recipes and food articles show us the daily life in the 20s – 30s and

give a lot of tips how to survive in the years of financial crisis, what is now in Europe a big issue. Only if we know our past we can head towards the future.

**Keywords:** Gastronomy, Czechoslovakia, 1918 – 1938, family food, woman magazines

**Šimić, Krešimir:** Filozofski fakultet, Osijek

### **Literary Canon of Croatian Renaissance Culture**

The literary canon has been known from ancient Greek and Hellenistic culture. Rudolf Pfeiffer notes that the verb *ἐγκρίνειν* (engkrinein) denote a list of selected authors, which Quintilian called *poetarum iudices*. In the center of the literary-theoretical reflection, the canon comes in the nineteenth century. Poststructuralism, multiculturalism, psychoanalytic, feminist and postcolonial criticism, the new historicism and cultural materialism have given new insights on the formation of the canon. Starting from modern literary-theoretical insights, this paper will analyze the constitution of the literary canon in Croatian renaissance culture (Marko Marulić, Džore Držić, Šiško Menčetić, Mavro Vetranović, Nikola Nalješković, Marin Držić, Petar Hektorović) and his "conversion" to the cultural memory.

**Keywords:** Literary Canon, Memory, Renaissance, Croatian Literature, History

**Simoska, Emilija; Cvetanova, Ganka:** Institute for Sociological Political and Juridical Research, University Ss. Cyril and Methodius -Skopje

### **Myths and Identities in the Macedonian Society**

The paper deals with the impact of national myths on the political culture and behavior of the population, having Republic of Macedonia as a case for analysis. The theoretical framework includes different viewpoints about the role and the function of myths in various types of political regimes: from strengthening the cohesion of a nation to their abuse in political propaganda. The case of Macedonia is analyzed through research data gathered by the authors in the past decade. Transmission and creation of myths in Macedonian society have proven to have important role in political mobilization and creation of political culture. This example is chosen due to a very specific history and present composition of the country (regarding ethnic and religious background of its citizens). Therefore, the function of the national mythology is very specific as well, influencing in a great deal - as the authors conclude, the dominant political values in the society.

**Keywords:** myths, identities, ethnicity

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### **The (De)construction of Yugoslav Identity: Gendered Imagery and Ethnic Stereotypes in Croatian and Serbian Film Production During the Nineties**

Media representations of ethnic imagery, mainly through the institutionalized praxis of socio-cultural reproduction of inequality, were strongly manipulated both in socialist Yugoslavia and, to a higher extent in the super nationalisms of the Nineties. Additionally, nationalistic rhetoric fueled Foucault's so-called praxis of "bio-politics" where political actors were officially enforcing (pro-natal) hetero-sexual policies, using them as mobilizing factor for war. Therefore reproductive processes became as well part of reproductive ideologies, which, especially in times of turmoil, heavily shaped nationalistic discourses and state propaganda. Women started to embody symbols of national purity and honor while one of their main responsibilities was to serve the "courageous" men and reproduce the nation biologically. As the national need for diversification grew, women simultaneously started to acquire "territorial" characteristics representing the symbolical boundaries of the nation, in which men were seen as the main protectors. Finally, when the mega force of nationalism escalated in warfare, women became equated to nations representing their material borders while men had to fight and safeguard the nation from the enemy. The annihilation of the "other" nation by invading/penetrating enemies' nation/women eventually turned gender into territorialized ethnicity. The passage from a supra national idea, embodied in Yugoslavia's "brotherhood and unity" to a super nationalistic one, depicted in the aggressive purity of the ethnos and nationhood in the 1990s, influenced the reemergence of traditional, patriarchal definitions of male and female imagery and their subsequent ethnic stereotypes. In this sense, the paper investigates, how and to what extent Croatian and Serbian film production during the Nineties influenced the (de)construction of Yugoslav identities.

**Keywords:** Yugoslavia, film, nationalism, ethnicity, stereotypes, gender, symbolism

**Sobolev Andrey,** St. Petersburg State University, Russian Academy of Sciences, Philipps-Universitaet Marburg, Germany

### **Культурная память в языке славян-мусульман Голо Бордо, Албания**

В докладе по тематическому блоку "Культурная память и продукты культуры" будет рассмотрено творение культурной памяти проживающих в Албании в краине Голо Бордо славян-мусульман. Материал для доклада собран группой российских лингвистов-диалектологов и антропологов (А. С. Дугушина, Д. С. Ермолин, А. А. Новик, М. С. Морозова, А. Н. Соболев) в ходе экспедиций 2008-2010 гг. Реализуемые и нейтрализуемые в македонском диалекте Голо Бордо оппозиции "старое и традиционное - новое", "свое - чужое", "албанское - славянское", "турецкое - гяурское", "родной - неродной" и мн.др., наряду с непротивопоставленными лексическими маркерами традиционной культуры (лексика мифа и религии), позволяют рассмотреть варианты дискурсов о "себе" в их взаимной дополненности и постоянной динамике.

**Ключевые слова:** культурная память, македонский язык, славяне-мусульмане Голо Бордо, "старое и традиционное - новое", "свое - чужое", "албанское - славянское", "турецкое - гяурское", "родное - неродное", лексические маркеры традиционной культуры, дискурс о "себе"

**Soellner Louisa**, LMU Munich, Department of American Literature

## **Reforming Revolutionary Myths: Photography in Castro's Cuba and Tania Bruguera's Tatlin's Whisper#6**

My paper introduces responses to photographs that emerged in the early years of the Cuban Revolution. Photography was a key medium for creating, spreading, and cementing myths about the Revolution and its leaders. The scope of the paper is twofold. On the one hand it aims at introducing the role of propagandistically engineered cultural memory in the context of Cuba's Revolution, particularly with respect to some of the iconic pictures taken by photographers such as Alberto Korda or José Pepe Agraz. On the other hand I offer suggestions about the intricate manner in which photographs switch significance through re-contextualization and thus can become a powerful tool of subversion in contemporary Cuban art. Tania Bruguera's piece *Tatlin's Whisper#6* (staged at the 10th Havana Biennial in 2009) revisits well-known photographs of Castro with a white dove perched on his shoulder that were taken on 8th of January 1959. The work reiterates the scenario with the crucial difference that the leading parts (that of speaker and photographer) are played by Cuban visitors of the Biennial. Bruguera's piece illustrates the degree to which iconic photographs of Castro make up part of collective memories and mythologies in Cuba, but it juxtaposes the evocation of these pictures with voices that usually remain unheard. Discussing *Tatlin's Whisper#6* will allow me to pose questions about tensions between personal and collective memory; the relevance of acts of picture taking for the fabrication of cultural myths; as well as the possibility of re-framing pictures and thus unsettling dominant approaches to a shared history.

**Keywords:** Photography, Propaganda & Resistance, Performance Art, Globalization

**Sofa Giuseppe**, Université d'Avignon et des Pays de Vaucluse

## **Laboratoire de recherche identité culturelle. Textes. Théâtralité. Carnival, Memory and Identity**

The carnival of Trinidad and Tobago is a performative ritual of cultural resistance and awakening, claiming a space and celebrating freedom from any kind of oppression. The history of this ritual is strictly connected to the process of cultural decolonization and political independence of the Caribbean country from the mother(is)land; it is in carnival and for carnival that Trinbagonians have successfully fought against the British to gain their freedom. Imported in the Caribbean by French planters, as a ritual of amusement and temporary freedom, carnival in Trinidad and Tobago became, for the first time in the world, the instrument to earn an actual and non-temporary freedom, and the space for the celebration of a new interethnic national identity, obtained through the ritual itself. The present of carnival is divided between the memory of its glorious past, "traditional mas", and a reality of "bikini-and-beads" costumes, ironically very close to the "pretty mas" that was imported from colonizers, and to the better-selling Brazilian carnival. The ritual that more than anything else shaped the national memory and identity of this country, is now pulled by two ends: the memory of a cultural-constructing ritual on one side, and the consumerism of a touristic product on the other side, attracting especially the many Trinbagonians abroad, and north-Americans. Will Trinidad carnival be able to defeat consumerism and neocolonialism, or will it just become another ritual of temporary freedom, as every other carnival in the world, and a way to attract tourists in one of the less touristic islands of the Caribbean? Past, present and future have to be discussed together for a real

**Keywords:** carnival, memory, identity, cultural resistance, Caribbean

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## **Mythical Birth of Yugoslavia and its Influence on Slovenian National Identity**

In the following paper I would like to present the impact which the mythical birth of Yugoslavia had on the process of building Slovenian cultural memory and national identity. My research will focus on the idea of Yugoslavism, which could be called an invented tradition. The idea, which has been for a long time very much alive (especially among Croats), was at the Paris Peace Conference in 1919 presented as the absolute truth. And although the term Yugoslavia nowadays usually refers to the period from 1945 to 1991, I will take into account the first Yugoslav period, which has been equally important in the process of creating cultural tradition of its inhabitants, but has, unfortunately, been deliberately erased from their cultural and political memory. The main figure of the first Yugoslav period and one of the most important political figures of the time was "the forgotten king" Alexander I of Yugoslavia. Having said that, I must point out that I am interested in the period from 1918, when the Kingdom of Serbs, Croats and Slovenes was formed, and to the year 1934, when Alexander was assassinated. When Alexander and the first Yugoslav period were erased from the cultural and political memory, they began to play the role of Others in the cultural identity of Serbs, Croats and Slovenes. The loss of cultural memory has created a huge void in the collective memory of Serbs, Croats and Slovenes (I will focus mainly on Slovenes), therefore "the members of the same tribe" during the period of Alexander's rule can easily become "brothers" during Tito's period. The loss of mythological roots, which the first Yugoslavia was founded on, is in my opinion one of the reasons for so-called Yugo-nostalgia, which will be the last subject of my paper.

**Keywords:** Yugoslavia, Yugoslav Myth, Alexander I of Yugoslavia, Cultural Memory, National Identity, Yugo-nostalgia



**Stănescu Angela**, Valahia University of Târgoviște

### **Memorializing as resistance: Inscriptions of the nation's body and soul in Timothy Mo's *The redundancy of courage***

The present paper examines Timothy Mo's quasi-fictionalised memorial to the genocide inflicted by Indonesia on the emerging nation state of East Timor, following its occupation in 1975. *The Redundancy of Courage* (1991) chronicles East Timor's colonial and postcolonial history and its arduous process of national identity formation, interrupted by the aggression of neo-colonial powers serving the vested interests of global capital. The paper focuses on the narrative's avowed function as a testimonial before the world about the young nation's epic resistance and, more importantly, as its foundational heroic epic – the discursive battle of memory against oblivion. It also dwells on the use of the traditional imagery of the body in representing nationhood as a unique organism. In analysing the rhetoric of nationalistic discourses, it highlights the key tropes and images deployed in figuring the nation as a new, discursively constructed body, narrated into being and kept alive through the ongoing narration of its birth, its growth, its battles and its dead. Ultimately, national identity resides in the inscription and preservation of its collective memories.

**Keywords:** colonial, nation state, neo-colonial, national identity, genocide

**Stanković, Isidora:** Center for Museology and Heritology, Faculty of Philosophy, University in Belgrade

### **Spaces of Memory – “The presence of absence” The cultural memory and oblivion mechanisms**

The aim of this paper is to emphasize the role of tangibility, especially material places relevant for different social or interest groups in preserving and communicating with the past. According to different scholars cultural memory is frequently bounded to concrete manifestations – spaces, gestures, images and objects. The first part of this paper would refer to a difference between biological and neurological foundation of memorizing and, on the other hand, the social aims that create relevant toponyms so that the group could more easily be identified with its past. Furthermore, the significance of oblivion in creating a group's memory will be recognized, but also its importance in creating mechanisms for remembering different aspects of the past. The second part of the paper will be dedicated to Pierre Nora's definition of spaces of the past, as a way to revive the past eras and to place events, people and phenomena in our memory. However, Nora's definition does not include only material spaces and places, but could also encompass the more abstract ones – any idea of making connection with a past in literature, music, etc. with the purpose to avoid oblivion. In the third part of the text, Nora's ideas of spaces of memory would be linked with Foucault's idea of heterotopias – a way of intersecting things that could or could not be seen in realm of time and space. This thesis could, on the other hand, send us back to mechanisms of cultural and individual memory. At the end, spaces of memory will be regarded as the places of cultural encounters, therefore, of heritage itself as a phenomenon that combines different cultures with use of the past in present and guarding it for the future.

**Keywords:** Memory, spaces of memory, oblivion, heritage.

**Štatkić Milena:** Filozofski fakultet u Ljubljani; Heritologija i Muzeologija

### **Muzejski prostor kao medijator procesa identiteta**

Krizna situacija poslednjih decenija na području zemalja, članica bivše Jugoslavije je stvorila politiku, koja dugo nije davala značaj prosperitetu kulture i u mnogo čemu je uslovljavala, pa se i danas u velikoj meri osećaju posledice zatvorenih sistemskih režima. Kao posledica dugoročnih zatvaranja krugova, nametnuto je mišljenje da je kultura elitistički, društveno pasivni ekskluzivitet, pa je tako i prezentacija predmeta, koji su artificijalno izvučeni iz svoje sredine, uzdignuta na pijedestal muzealije sa strogom distancom i politički neutralnim stavom, koja je kao takva prevaziđena u savremenom muzeološkom shvatanju. Cilj predmeta istraživanja ovog rada je predstavljanje rešenja spora između muzeja kao institucije elite i potreba savremenog društva, tj. korisnika, u muzejskom prostoru, kao i opravdavanje razloga opstajanja muzeja i potrebe korisnika za komuniciranjem sa muzealijama zarad afirmacije identiteta koji stvara samopoštovanje, učvršćuje identitet i pomaže društvu da se homogenizuje. Doprinos nauci ovog rada se ogleda u određivanju mesta, uloge i funkcije pojma identiteta, kao čitavog procesa a ne stanja, u naučnom i teorijskom saznanju moderne muzeologije, kao i u društvenom doprinosu konkretne primene uočene problematike. U radu se će se govoriti o poimanju identiteta i oblicima njegove prezentacije, sa posebnim naglaskom na poruci koja nije utemeljena na muzejskim predmetima, već na prepoznatljivim i značajnim odrednicama prostora koje se predstavljaju kroz istorijske periode i specifične simbole. U tu svrhu bi trebalo da se koriste oni pojmovi koji najbolje prikazuju istorijski prostor, ali i otkrivaju strukture dugog trajanja, prepoznatljivu u sadašnjosti određenoga zavičaja. U svrhu očuvanja i prezentiranja baštine sagledava se pitanje poistovećivanja korisnika muzeja sa skladno uklopljenim prepoznatljivim prostorom sa jasnim identitetima.

**Ključne riječi:** Baština, Identitet, Komunikacija, Medijator, Potrebe savremenog društva

**Stoie Sînziana Maria,** University of Bucharest Faculty of Letters

### **Frames of Social Memory in Postwar Romania. The Sighet Memorial vs. the Museum of Communism**

A museum of the totalitarianism – in the sense given to the term by Hannah Arendt – represents a contrasting “architecture” where the individual is embedded in the structures of the collective past, displaced, coerced to develop an attitude. With a view to healing, more or less, the trauma. Somehow, a spatial form of erotized social psychiatry. The exorcism and, at the same time,

the sublimation of our cultural and identity memory and of our affects happen in such virtual or concrete environments which fall upon our consciousness and our emotions. In the “postmodern”, “post-historical”, “post-human” era we live in, alike the museums of Holocaust, the museums of communism satisfy – besides their complex historical functions – our need for socially, politically, ideologically and culturally driven voyeurism and consumerism. The museums of communism reflect our contemporary history much closer. Moreover, setting up a museum of communism nowadays constitutes a debatable question of political and ideological legitimacy. In most states of the former Eastern Bloc there are a series of museums dedicated to the communist regime. In Romania, the communist past still seems to play the curator role to our cultural memory and to our relatedness to the present. The Romanian post - Revolutionary realities expose more the recycling of the past under its persistent hypostasis than the systematic comprehension of its discursive significations. Given the present social context, creating a museum of the communism is perceived as nonsense. However, in Romania exists a Victims of Communism and of Resistance Memorial, founded in 1993 in Sighet, a town in the north of the country, by two writers, Ana Blandiana and Romulus Rusan. Unfortunately, as a way of reviving the collective memory, this place is not made popular enough. The study aims at exploring the process of collective identity restoring in this particular “Institution of Memory”.

**Keywords:** museum of totalitarianism, communism, collective memory, The Sighet Memorial, contemporary history

**Stoimenova Canevska Emilija; Zivanovic Radmila; Stojkoska Vasilevska Marija**, International Balkan University Skopje, Gestalt Institut Skopje

### **Retroreflection as a creative adaptation in the cultural memory of Macedonians**

In gestalt therapy theory, retroreflection is the mechanism of creative adaptation, defense mechanism or even a contact style. It is defined by Fritz Perls as an action that was once directed towards the environment but was turned back against oneself. It represents a split within the self, where "I am doing to self what I want to do to someone else" or "doing for self what I want someone else to do for me". This creates endeavors without desired outcomes and depression and isolation at the end. There are plenty examples of such stories in Macedonian folklore that are deeply rooted in the cultural memory, stories of actions that were held back and not supported to rich out toward fulfillment and completion . Even today, we can find examples of such retroflective behavior that emerges as a part of our cultural memory, and is deeply embedded within our cultural identities, engendering us to be polite and nice, often becoming psychosomatics. Accordingly, the aim of this paper is to discuss the influence of the retroreflection, as a mechanism that tinting our history, no matter from which epoch we are exploring. As the story unfolds, its more than obvious that the retroreflection is knitted and spread out by introjects, clearly visible in almost all fairy-tails and proverbs, something that very proud of, and celebrated as part of our cultural heritage. Based on it, we, as well our antecessor were raised, tailoring us to become those who we are, holding back reflectively or acting furious and impulsively. Various historical events will be analyzed and discussed in this paper in order to justify proposed thesis and to raise awareness about what it was, to acknowledge what it is and to provoke change.

**Keywords:** creative adaptation, retroreflection, cultural memory, cultural identity, gestalt therapy

**Stojanova Nikolina**, Faculty of Philology , , Blaze Koneski”, Department of General and Comparative Literature

### **What historical narrative will the future generations have with the project “Skopje 2014”**

The aim of our paper is to try and present what the Project “Skopje 2014” would leave for the future generations as a national historical narrative that would represent the official history of our country and nation. With constructing official buildings and edifices, building over 30 sculptures dedicated to the Macedonian past, and erecting bridges full of statues of famous authors and cultural activists, is Macedonia presenting a truthful history of its past? Since modern theory provides analyses and contemplations of current cultural projects and events, adopting its own identity in the process of analysis and systematization of certain topic discourse on which it is focused on, thus the importance of rethinking this cultural project, as a new process of identification for the Macedonian people. The problem starts when the specific elements of the projects are analyzed since the interpretation can come to a dead end because of the elementary inconsistencies. By trying to give some explanation of the entire project “Skopje 2014” and by analyzing the personalities, i.e. the identities of the most important figures presented (most important since the magnitude of the sculptures is the highest in these cases, therefore concluding that these figures deserve the most attention) – the statues of the “Warrior on a Horse” and Phillip II of Macedonia and his wife Olympia. Our stand is to try and demonstrate that in an atmosphere where the entire elements of the project are perceived as “trops”, as semantic knots begging to be interpreted, where the religious discourse has more power over the scientific one, there is the possibility that the Triad of a family (Alexander, Phillip and his Mother), by being emptied of their real historical background and significance is apt to adopt the spiritual meaning of the Holly Trinity, taking the place of Jesus, Marry and Joseph. Our analyses will provide sufficient theoretical support for this stand.

**Keywords:** meta narration; public space; creation of national identity; history and memory transmitted through public monuments and architecture; Holly Trinity - new narrative in the figures of Alexander, Phillip and Olympia

**Stojkoski, Zdravko:** Center for Culture and Cultural Studies

### **Attempts to re-read the Macedonian history, the issue of continuity and the role of cultural memory**

The central topic of this research is the way Macedonian history is written and interpreted after the fall of the communist regime and the creation of the independent Macedonian state. The paper will attempt to interpret the new social circumstances from

the aspect of internal and external challenges and the negations of the Macedonian identity, which influence the way of viewing and interpreting the Macedonian history, and the relation to the history of neighboring nations and the wider region. In this context, the study and understanding of history will be related to the issue of individual, collective and national memory. The issue of memory will be taken into consideration i.e. how the process of memorizing and forgetting influences the interpreting and understanding of one's own history, and also how the interpretation of history in certain periods and social circumstances influences what remains remembered as a part of the collective memory, and what does not. In that context, the issue of continuity will be pointed out, as well as the right of owning a historic heritage. By creating a relation among the history, the memory and the continuity, the research will try to answer the reasons for the current tensions on the Balkans.

**Keywords:** Macedonia, history, identity, culture, memory, continuity

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### **Body-name – The Brotherhood Chronotope and Social Choreography**

In this research paper I argue that cultural memory is considerably produced, sustained and reinforced through the performative strategies of staging media events and ritualized collective body-space and body-time relations. Media events and rituals are memory sites that produce imagined social connections and form a celebratory community experience. The annual performances of celebrating President Tito's birthday on the ground of JNA Stadium (Yugoslav National Army) in Belgrade was a cyclic renewal of forever youthful nation, based on Titoist concepts of "brotherhood" and "unity". Annually, on 25th of May, on the vocally echoed space of Stadium, the event of Slet served as a closure of delivering long traveled Relay of Youth with a birthday pledge to Josip Broz Tito from all people of Yugoslavia. The "son" of all Yugoslavian nations was placed high on the centered seat in the auditorium space, that enabled him to watch his politically charged and semantically blur nickname (Tito) being inscribed on the ground of stadium by the bodies of his subjects, thus creating a mythical body-name of the sovereign. Bodies of nations and nationalities ("narodi i narodnosti") were arranged in images of sun, heart, flower and at last in letters of president's name. Writing Tito's name by bodies is in itself a writing of nations, all embedded in Slet chronotope and embodied in memory of recursive ritual of celebrating The Day of Youth. Somatic topographies of nations and nationalities were manifested under a watchful eye of the marshal, as a lascivious jouissance in observing the festive young bodies writing "Tito" for Tito himself. Slets were held long after Tito's death, and took place until 1987, in an uncanny nostalgic form of collective Yugoslav identities in the dawn of emerging ethnic conflict. The Slet memory narrative is framed in haunting chronotope of spectral echoed temporality, and of phantom space of sovereign's signature.

**Keywords:** cultural memory, discourse, media event, ritual, bodily mnemotechnics, haunted repetition, identity

**Sunnemark, Fredrik:** University West, Sweden

### **Who Are We Now Then? The Welfare State Fantasy in Swedish Political Memory and Identity**

In the late 1980s and early 1990s the Swedish welfare state underwent a crisis which led to a dramatic transformation of society that has continued up until today. The main node of this has been an adjustment to the global politico-ideological trend of privatization and individualism with a down-sized public sector ruled by market logic. Parallel with this Sweden has also changed from being relatively monocultural to becoming a more multicultural nation. Throughout these processes one constant has been how the memory and fantasy of the traditional Swedish welfare state has been used and fought over by different political parties. This paper deals with the struggle to appropriate this memory and to represent the fantasy. The Social Democrats, in power for most of the twentieth century, are seen as the architects of the 'Folkhem' ('People's home'), a strong metaphor in Swedish history. But it was also the Social Democrats who – under pressure from global economy – initiated the neoliberal transformation through a series of decisions in the 1980s. Rhetorically they have treated this in two ways: one is through arguing that nothing really changed and one is through pointing out how much has changed but without acknowledging their own part in it. The ruling right-wing party ('Moderaterna') has done so through changing their rhetoric from criticizing the Social Democrat welfare-state to now being the only ones representing its core-values and the only ones capable of adapting them to a new situation. Furthermore, the 'Folkhem'-metaphor has also been central for the xenophobic far-right (Sweden Democrats), claiming that the demise of the welfare state is the result of excessive immigration. Discussing this spectrum, the paper deals with the Swedish welfare state as a political memory and fantasy and how versions of history always play a part in current politics.

**Keywords:** welfare state, political memory, political fantasy, national identity, rhetorical struggle

**Susar Filiz A.; Kirlar Barokas Safiye,** Istanbul Arel University

### **A memorial event as a reflection of cultural memory: "ANZAC Day" ceremonies**

Nations transfer events and/or phenomena which they experienced before and exist in their social memory to next generations. These indicate the presence of their identity. A nation/culture continues to exist only if next generations retain the common identity and memory. The Battle of Çanakkale took place in 1915 and the relatives of the Australians and the New Zealanders (Australian and New Zealand Army Corps. - ANZAC) visit Gallipoli every year and commemorate their ancestors who died nearly 100 years ago. 8000 Australians and 2700 New Zealanders became martyrs in Gallipoli. 25 April, the date on which ANZAC Soldiers landed in Gallipoli, was named "Anzac Day" in 1916. Every year on 25 April, Australians and New Zealanders commemorate the ANZAC martyrs with a "Dawn Service" which takes place on the Anzac Cove (Gallipoli – Turkey) around 05:30 in the morning. It is, undoubtedly, as a result of the cultural memory that thousands of Australians and New Zealanders come to Çanakkale and participate in this memorial ceremony every year. Today, there are ceremonies and marchings in both Australia

and New Zealand on the official holiday of Anzac Day. Veterans and their families stand and observe a minute's silence, hymn and say prayers in dawn services. The two nations, who think that the legend of ANZACs and the ANZAC spirit began in Gallipoli, feel that they were connected on this land. What the event means to the participants of the Anzac Day and what they recall about this day personally will be discussed in this study. In addition, the driving forces behind their participation and the significance of this event in the formation of individual and national identity will be examined in the light of analyses made on media texts and documentary films.

**Keywords:** Anzac Day, identity, cultural memory, sense of belonging Battle of Çanakkale

**Szedlacsek Petru**

### **Instrumentalizing Szeklerland Autonomy through Szekler Memory Sites in post-1989 Romania**

Szekler political and intellectual elites today benefit from a long discursive tradition on Szekler autonomy within the 'nationalizing state' – as Rogers Burbakers calls it – regardless if its Hungary or Romania. Within the interwar ideology of Transylvanianism developed a particular identity-construction phenomena based on the (otherwise transnational) rhetoric of geographical remoteness in relation to the center of power, either Budapest or Bucharest. More precisely, inventing and cultivating sites and rites of memory in Szeklerland – from pilgrimages to the funerary monuments of Szekler writers, Balázs Orbán and Áron Tamási, to the sanctifying of the Hungarian and Szekler flags in the public squares of Szekler urban spaces during March 15 celebrations – have enabled the Szekler-ization of geography. In this context, my paper seeks to explore the manner in which discursive Szekler practices on memory have changed since 1989, emphasizing on the attempts to construct a Szekler life-world by linking memory to territory. As parallel remembering to the official Romanian one is no longer silenced in Szekler public spaces as during communism, older practices are revived and popularized. On the line suggested by Katherine Verdery in *The Political Lives of Dead Bodies*, my analysis aims at providing insight into present linking of memory to territory as part of territorial nationalism and how such ceremonies shape the relationship with the Romanian Other. In this respect, one of my main focuses is on the interesting case-study provided by the failed attempt to rebury the famous Szekler pro-Nazi writer, József Nyírő, on (Szekler) Romanian soil. Apart from triggering a huge diplomatic incident last summer, between Hungary and Romania, it also pin-points the reformulation of Szekler identity discourse in the Romanian post-communist context. In short, I will address questions such as: what memory-cultivating practices are permitted today, what is the aim of Szekler elites by popularizing such practices, how do these shape Szekler-Romanian relationship in the public arena and how are post-communist EU-inspired concepts such as regionalism and decentralization used within these practices?

**Keywords:** autonomy, territorial nationalism, memory realms, public space, identity-construction

**Tanko Primož**, Centre for interdisciplinary research ZRC SAZU

### **Forgotten Topics of Slovenian History: Literature and its Contribution to the Creation of Cultural Memory**

This paper tries to show the literature as an important part of building and conservation of the cultural memory of the society. Cultural memory belongs also to individuals and groups and they have a common reference point, which are often photos or objects that evoke the memory, event or commemoration which is an important part of identity. In this case is also important that literature through biographical or fictional stories represents space and time. Often fictional literature creates a genuine feeling of a memory to some particular times or events, because it had a wider range of stories, characters and situations and in this way is literature creating collective memory in a more concentrated form. On the case of some recent novels, especially written by Drago Jancar (*To noč sem jo videl* - That night I saw her, *Drevo brez imena* - A tree with no name) and Dušan Šarotar (*Bilijard v Dobrayu* - Billiards in Dobray) I will introduce the placement of some forgotten populations Slovenian space during the Second World War in to cultural memory. Šarotar in his work exposes the fate of the Jewish community in Prekmurje, reminds the Holocaust and Hungarian domination. Next to approaching the boundary areas of the country and the memory to the centre and cultural memory of a centre, is also dealing with feelings of provinces and cities. Drago Jancar addresses in his recent works also the World War II., but the centre of his narrative focuses is on two groups, which after the war no longer existed: a wealthy family, which has lost their possession and have emigrated or was even executed and Home Guards, who were opposing to the partisans/communist takeover of country and were killed after the war. Their memory and also the memory of them is erased.

**Keywords:** Slovenian novel, ideology, cultural memory, communism, anticommunism

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### **Rituals and Memory – an Exploration of Primordial Religious Phenomena and the Persistence of the Sacred in the Modern World**

In the paper the sentiment of the sacred and religious ritualisation will be explored, through phenomenology of space (sacred places/profane places; places of worship); the meaning of sacred practices; and the nature of sacred understood by homo religiosus. Questions about the different aspects of the purpose of the sacred practices, as well as the extent to which they differ shall be tackled in the context of totemic rites, mythopoesis and lore, and collective representations. The ideas of sacred space and sacred places as grounds for performative ritual acts shall be analysed in totemism, later religious phenomena, and recent lore. Questions about the persistence of piacular rituals shall be posed in the light of the presumed decline of the sacred in the modern world, along with several other categories of sacrificial action. The concept of social memory shall be pondered

in relation to the piacular rituals as the essence of the communities' identity. The mechanisms of social memory and the identification through culture tend to sometimes complicate the creation of identity dependent on the memory, which, on its part, depends on the organisation and the ritualisation in the functioning of the communities. Sacred sacrificial rituals and specific piacula are possible only with common interpretation of the "history", hence, the question arising is whether the different views endanger the ritualisation and obliterate the possibility for consistent social memory, or only make it more versatile and laden with rich complexity. This is also applicable to lore and the representation of phenomena and beings that are not necessarily sacred, like latent ritual initiations, and mythical creatures that have been transformed into fable beings and fable characters, and are scattered through cultures as a reminder of a sacred past.

**Keywords:** Sacred, Rituals, Piacula, Lore, Memory

**Tsereteli, Ivane:** Institute of Cultural Studies, Iv. Javakhishvili Tbilisi State University

### **The Dynamics of Public Discourse and the Transformation of Collective Memory in the Post-Soviet Georgia**

Collective memory is the subject of constant transformation and change. A discourse of remembering and forgetting is an uninterrupted process, although it becomes a subject of radical revision during a process of transition. In the 1990s Georgia was found in a new political-economic and social-cultural environment. Although, the freedom of speech has led to the formation of a public discourse. Since 1980s the debates on overcoming the Soviet reality has become active in Georgia. Various visions and plans of transformation of society have been offered by leaders of national movement. Besides, intellectuals, who were more or less different from the "Soviet Intelligentsia" has started to talk on the future direction(s) of Georgia's possible development and transformation. A new group of intellectuals appeared in the country after the dissolution of the Soviet Union; this was the generation which used to be students during the Soviet times. By the end of 1990s next generation went to the stage, which lived in the Soviet times in their early childhood. They have introduced some new accents into the policy debates. This was the period when the first signs of civil society appeared. Interestingly, this generation managed to come to the power of the state. The paper aims to analyze the dynamics of public discourse, with the aim to monitor a shift in accents, priorities and approaches; while on the other hand, it will try to determine the influence of these processes on a collective memory. Thus, the paper will try to find answers to the following questions: were there influences on a collective memory from the side of the above-mentioned processes? In what forms were they revealed? What is the influence of public discourse of the Georgian reality on the transformation of collective memory?

**Keywords:** Collective memory, remembering and forgetting, Public Discourse, Post-Soviet Georgia, society, transformation

**Tucan Dumitru,** West University of Timisoara

### **Fictionalizing Memory: Memories of Communism in the Contemporary Romanian Literature.**

One of the most popular topics of the Romanian literature after '89 is the remembering of the Communist times. Such a pervasive and insidious topic has forged an increasing international popularity for a number of Romanian writers whose novels have been translated into several European languages (e.g. Dan Lungu). By means of intriguing plots and authentic characters, many of these novels reconstruct genuine individual experiences by incorporating pieces of history, recent myths, and stereotypes about Romania in the Communist times. All of these will be recognizable not because they are 'real / true' but because they belong to the collective memory (Halbwachs 1950) of Romanian Communism (Boia 1997). By analyzing some of these mainstream novels, I will try to emphasize the inextricable link between individual and collective memory in contemporary Romania, and also to describe the role of fiction in shaping the narratives of personal experiences. 'Individual memory' blends into our diffused memory, and this latter type of memory can be outlined by the mechanisms of the cultural and social memory. In the end, it is fiction – the most resourceful cultural vehicle – that may assure the preservation of our individual memory.

**Keywords:**

**Tudzarovska-Gjorgjievska, Emilija,** CERIS

### **The cultivated memories and the sense of identity as competitive tools for the modern decision-making processes**

The set of values, ideas and beliefs brings people together in their community. In order to become relevant, they necessarily have to be bridged, mediated and cultivated in collective and individual memories. The power of memories strongly impacts the creation of identity. The power of identity strongly impacts the power of state and its nation. The identification of the state and its nation in the new globalize world is one of the strong pattern of the modern decision-making processes and the main political acts. The use of this power and the chosen strategy for dealing with the collective cultural memories and identity' heritage makes the differences among the emerging nation states in the competitive international scene. Therefore the cultivation and its use of the cultural memories and the sense of identity is joint responsibility of the state, the governments, the intellectuals, teachers, poets, painters etc. The nostalgia is one very strong memory of the citizens of the Republic of Macedonia, since it's a form of expressing the need of identity and identification with the state they belong, where they feel safe, protected and encouraged to contribute as citizens. People' collective memory can and should be used for creative and efficient decisions for shaping the modern collective identity, transcendent trough individual experience, with strong focus on the state reputation in the postmodern world. In this framework, this text will offer short overview of the contemporary practices

in cultivating the collective memories of the practical multiethnic cohabitant, suggesting that Republic of Macedonia, have reach cultural memory' heritage which can and should be use as strong competitive decision-making tool in shaping our state influence and reputation among the emerging multicultural and multiethnic modern societies in Europe. This aspect emphasizes the need of relevant interpretation of the present in terms of the past cultivated cultural memories and the sense of identity in modern context, in order to decide on possible actions for the future. The summary offers an overview of the country-specific cope with the inherited values, specifics, cultural memories and identity in modern context and circumstances, as indicator of the citizens' inclusion in the democratic decision-making processes.

**Keywords:** Cultivated memories, identity, cultural memory, public memory, decision-making processes, citizens, nostalgia

**Tupchiienko-Kadyrova Liutsia**, "Kirovograd faculty KNUCaA" of Kyiv National university of culture and arts

### Letters and autobiography as a documented version of the past: a comparative analysis

Method of natural texts structuring allows us to distinguish such structural elements (SE) of a text, as an Author, Appeal to the addressee, Events of personal, socio-cultural and creative life (creation, performance, of works), Works, Emotional evaluation of events, people and works. This helps to determine the composition of SEs, and to make a comparative analysis of different documents. For example, at the outbreak of war, Yu. Meytus wrote to his family (we give SEs in parentheses, before the quotation): (Congratulations) "I warmly congratulate you on the New Year", (Wish) "I wish you to return to our Kharkov and for us to be reunited", (the Event and its emotional evaluation) "I hope that you read the latest reports and rejoice, as we do, that the offensive has begun, and that bandits are chased" [The letter, 2 January, 1942. Central state archive-museum of literature and art, Ukraine, f. 182, op. 2, ed. 255, l. l]. The general attitude of this and other letters is optimistic. Occasionally there we can find complaints about absence of musical environment, about lack of habitual conditions for comfortable creative work: of paper or light. Often these letters are business-like, they contain information on the social and musical life, etc. It is interesting to compare the type of information that he chooses for his autobiography, and the letters, and the way he records it. Even a superficial comparison shows that all emotional, value judgments recede into the background, and such social factors, as education, work, participation in social and music life, come to the forefront. Letters provide us with valuable information material for studying the creative life of artists, and for studying a country's history through the prism of it's perception by individual representatives of cultural sphere of life. Autobiographies serve as major information milestones of a human's life in a society.

**Keywords:** Yuliy Meytus, archived artistic heritage, correspondence, structural analyses, Great Patriotic War

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### Кладбище как пространство памяти (на материале прозы Валентина Распутина)

«Родина – это земля и могилы. Народы, теряя память, теряют жизнь» – эти слова, принадлежащие французскому маршалу Фердинанду Фошу, заставляют задуматься насколько важны для самосознания как всего народа, так и отдельного человека, проявление уважения и внимания к местам захоронения предков. По словам польского исследователя, Яцека Кольбушевского, каждое посещение человеком могилы близкого подтверждает потребность хранить память о покинувших сей мир сородичах, которые однако продолжают оставаться в мыслях и чувствах живущих. Кладбище – это пространство памяти, которое создает своеобразную общность живых и мертвых. Кроме того, кладбище выступает как своего рода знак, обосновывающий право собственности данной группы людей (народа) на данную территорию. Именно так понимаемое кладбище изображает В. Распутин в повести Прощание с Матерой (1976). Жители заглавного острова, который оказался в зоне затопления, пытаются предотвратить ликвидацию деревенского кладбища. Сцена его уничтожения санитарной бригадой и защиты его материнцами является самой эмоциональной в произведении. Для главной героини – старухи Дарьи, кладбище является звеном, связывающим поколения, знаком прошлого, без которого немислимо будущее, а почтительное отношение к могилам покойных предков является показателем гуманности, как индивидуальной, так и групповой. Посвяительство на самое сокровенное, самое святое, т.е. прахи предков, в понимании старушки, лишает человека той нравственной опоры, которая позволяет ему называться человеком. С уничтожения памяти о тех, кто жил до нас, начинается деградация человеческой личности, разлад с самим собой, а затем утрачивается и связь с традицией, религиозной моралью, исторической памятью и человечеством в целом. Поэтому, окончательно потеряв надежду на сохранение или перенесение кладбища, старушка делает заключение: «О-ох, нелюди мы, боле никто». Тема сохранения памяти о покойных близких затрагивается В. Распутиным и в других произведениях, в том числе в повести Живи и помни (1974), где повествуется о покойниках, умерших насильственной смертью, а также в рассказе В ту же землю (1995), в котором внимание уделяется нелегальному кладбищу, созданному городской беднотой. Благодаря приему несобственно-прямой речи, к которому писатель нередко прибегает в своих произведениях, в них с убедительной силой звучит авторский голос, ратующий за сохранение народно-христианских устоев в атеистическом, идущем в ногу с научно-техническим прогрессом обществе.

**Ключевые слова:** русская литература, Валентин Распутин, деревенская проза, кладбище, захоронение

**Väänänen, Aino-Reetta:** Helsinki University, Finland

### JNA and the Yugoslav identity. The case of Mujo and Đole.

The purpose of this this paper is to examine the role of the Yugoslav People's Army (JNA) in the forming of a Yugoslav citizen. Can we find an agenda of forging a particular Yugoslav identity through the JNA? Was the agenda official? How effective was it

in reality? What characteristics did it have (common language, the partisan myth etc.)? The military service in the JNA is investigated as building material in creating and strengthening of collective Yugoslav identity. For the purpose of this study, I view JNA as represented by the shared memories, nostalgia and emotions of the men who served in the JNA. My analysis is textual and contextual: I analyse the material in the light of the theories of identity and collective identity according to Hall (1996). The theoretical framework bases on social constructivism, the idea of reality as a social construction, as presented by Berger and Luckmann (1966). My research material consists of interviews with former JNA servicemen, who served together in Pej, Kosovo, SFR Yugoslavia. These interviews are reflected through recent research that include Bojan Dimitrijević's article *Armija i jugoslovenski identitet 1945–1992. godine* (2006) and Tanja Petrović's article *Nostalgia for the JNA? Remembering the Army in the Former Yugoslavia* (2010). My analysis indicates that, within the JNA, there was a set agenda for creating a strong collective Yugoslav identity, a Yugoslav citizen. Further, the results point out that the shared experience in a multiethnic, Yugoslav society, with the imposed lingua franca, Serbo-Croatian, had a significant impact and the shared memory of the military service in the JNA stays strong.

**Keywords:** Yugoslav People's Army, identity, construction, memory, agenda

**Vasiljević Marija**, Centre for museology and heritology, Belgrade

### **Biography: all lives of (former) museum objects**

With "life history of things" approach, developed by archeologists and anthropologists, we, as museologists and heritologists, can identify meaning transformations of the same thing, from its creating till today. This "biography" approach suggests thing's unforeseeable semantical potential. So, museum object is not just evidence of certain past, but it potentially testifies about all its pasts, i.e. realities. This premise is recognized as a starting point for insight and analysis of different memory cultures and its transformations through the thing's "life", and for developing a fusion between heritage theory and museology, memory culture and biographical approach to things. We can identify presences and absences in collective memory and its ever changing interrelation, organized or spontaneous, with personal memory and memory of other groups, like family. Thus, (former) museum object is potential testimony of its museum sojourn, professional, social and political contexts of acquisition, interpretation, presentation and, at last, putting away in boxes, or of its shifting to another institution. These premises are examined on example of entirety of former museum objects from, now closed, Museum of Illegal Partisan Printing-Houses in Belgrade, Serbia and museum objects from other "party" museums, like former Museum of the Revolution of Yugoslav Nations and Ethnic Minorities in Belgrade.

**Keywords:** Life-history of things, "biographical" approach, museology, memory culture, "post-socialist" context

**Vojak, Danijel:** Institute of social science "Ivo Pilar"

### **Relation and attitude of the young people toward "problematic/difficult past" of the Second World War (1941 – 1945) and the Homeland War (1991 – 1997) in Croatia**

Institute of social science "Ivo Pilar" is one of the sixteen research institutions from 14 European countries participating in the research project MYPLACE (Memory, Youth, Political Legacy And Civic Engagement) on the theme „Democracy and the shadows of totalitarianism and populism: the European experience“. One of the goals of this project is to explore how young people's social participation is shaped by the shadows (past, present and future) of totalitarianism and populism in Europe. This project is divided into ten sections ("work packages"), and within the second one, "Interpreting the past (The construction and transmission of historical memory)", is analyzed young people's interpretations of the "difficult"/"problematic" period in the national/regional history. In Croatian context it is analyzed "difficult period" of the Second World War (1941 – 1945) and the Homeland War (1991 – 1997). Research is methodological based on expert interviews and focus groups with young people in the 'sites of memories' (Jasenovac Memorial Site and Croatian History Museum) and analyze of the relevant sources and literature. The intention of this presentation is to analyze the results of this study with special focus on how are the "problematic"/"difficult" periods in the national history of Croatia represented and interpreted in the "mainstream" historical discourse and to find out how are these historical memories experienced (interpreted, internalised and enacted) by young people. In other words, one of the goals of this presentation is to point out some of important aspects of traumatic moments in recent Croatian national history and to find out how it is, this kind of "cultural memory" transmitted across young generations.

**Keywords:** Youth, History, Croatia, memory, Second World War, Homeland War.

**Vojak, Danijel; Tomić, Filip,** Institute of social science "Ivo Pilar"

### **Cultural memory on the "great" people in the "small" town: Perception of the King Aleksandar Karadordevic and Marshal Josip Broz Tito in the cultural memory of Samobor**

Nowdays we can defend thesis that "history is written by the winners" and therefore "mainstream" history can be understood as revised and politically instrumentalized mean of certain nation's "cultural" memory, which some consider as "history of selective memorization and selective forgetivness". In contemporary Croatian historiography most approaches which are focused on historical periods of monarchist and socialist Yugoslavia starts from the "greater national" themes. Similar preoccupation has not balked neither those historiographic approaches which, as the main focus of their interest, put problems of analyzing and understanding how collective memories are being constructed. However, our aim here is to move from the "greater" themes to a "smaller" (local) setting. The example of a small Croatian urban centre, like Samobor, is going to serve us as theme for

analyzing in which way in that local setting rulers of two Yugoslavias – King Aleksandar Karađorđević and Marshal Josip Broz Tito – were being perceived? By analyzing relevant archival sources as well as contemporary periodicals we would like to understand ways in which local authorities and elite, from the position of their social power and status, had received mentioned rulers in visit, in which ways they had been honoured and how were they are commemorated. We would like to understand process of creation of local social memory, constitution of memorial and cultural patterns, their key cultural elements and meanings, which are in moments of changes of social and state systems thorn apart, only to be constituted again by recombining cultural and social elements as well as comprising other actors. In other words, center of analysis will be focused on tracing the collective memory of population of Samobor towards the "great leaders".

**Keywords:** Samobor, Croatia, cultural memory, Aleksandar Karađorđević, Josip Broz Tito.

**Vos, Claske:** University of Amsterdam/European Studies

### **Debating the Reconciliatory use of Heritage. European post-monumentalism versus Serbian national-monumentalism**

In the 1990s numerous religious monuments were destroyed on the territory of Former Yugoslavia. Responding to this destructive use of heritage, the European Commission and the CoE developed the Regional Programme on Cultural and Natural Heritage in Southeast Europe. Since 2003 they have actively tried to change local perceptions on heritage in this part of Europe in order to facilitate the region's integration process into the EU. However, in Serbia, thus far not much openness has been shown towards this initiative. While the programme aims to bring about public debates about Serbia's uses of the past, these discussions are systematically avoided. How this attitude affects the implementation of this programme is what this paper aims to discuss. It will become clear that introducing new narratives about the past in order to bring about reconciliation works out differently on the national and on the international level. While the European institutions urge for a European post-monumentalism, Serbia insists on its national monumentalism. Even though internationally there is a growing concern that heritage should heal, regional practices show that the potential for conflict on the basis of interpretations of heritage has not diminished. This poses new questions regarding the role heritage can play as an instrument to produce more inclusive memories. Is it possible and even desirable to come into terms with post-war realities and search for more 'accurate' or 'inclusive' histories by means of these kinds of programmes? If heritage is essentially dissonant is there not unavoidably also a risk that it will have the same effect regarding post-conflict heritage management? The paper will try to find some answers to these questions and provide new insights in the diverse responses to transnational trends in the field of heritage management which increasingly stress the importance of heritage as a factor in post-conflict action.

**Keywords:** Heritage, reconciliation, resistance, Serbia, European integration

**Wagoner Brady,** Aalborg University

### **Remembering the Egyptian Revolution: A Bartlettian Approach to Culture and Memory**

In contemporary societies, social groups struggle to impose their own way of interpreting and remembering the past. Memory is a site of political struggle because the past has direct implications for how to act in the present and orient to the future. The present paper will investigate how different social groups remember the 2011 Egyptian Revolution and the events that followed. There is in Egypt today a struggle between pro-Islamist and liberal-progressives over how the revolution is to be remembered and as such where the country should be headed. In this paper, I aim to explore the social-psychological processes—such as, the influence of group identification and narrative resources—through which members of these different groups reconstruct the past in a movement to the future. This will involve looking at narratives of Egyptians from different social positions within the society to explore (1) who they see as the main protagonists and antagonists, (2) which rights and duties different actors have, and (3) whether they see the country in progress, decline or tragedy. In short, the Egyptian Revolution will serve as a case study to explore the dynamics of memory and culture in a changing and interconnected world.

**Keywords:**

**Wilson Dave,** University of California, Los Angeles

### **Whose cultural memory is it, anyway?: jazz and nostalgia in contemporary Macedonia**

Jazz has long played a role in the musical landscape of Macedonia, from the enduring public presence of the Skopje Jazz Festival to the recently opened jazz program at Goce Delcev University in Štip. Over the last twenty years, a number of young musicians have studied jazz abroad, initially at the Berklee College of Music in Boston (i.e. Toni Kitanovski and Georgi Šareski) and more recently at the University of Music and Performing Arts in Graz, Austria. These musicians have returned to Macedonia well-versed in the techniques, repertoires, improvisational skills, and performance practices of jazz. Along with other Macedonian musicians who have acquired jazz musical skills and sensibilities through the transmitting the global flow of recorded music, these jazz musicians have been participating in a burgeoning scene in Skopje springing out of their embodied musical knowledge and its powerful social potential. As an oral tradition, jazz habitually references the past, presenting particular representations of cultural memory. As the Tavitjan Brothers draw on folkloric repertoires for their ethno-jazz aesthetic and as Letečki Pekinezeri perform original compositions in the styles of 1930s and 40s jazz, for example, they invoke cultural memories of two pasts, each one imagined and referencing musical symbols that signify different types of nostalgia. Following Svetlana Boym, I suggest that the Tavitjan Brothers evoke a "restorative nostalgia" of home and homeland, while Letečki Pekinezeri reveal a "reflective nostalgia," mediating history and the passage of time and exploring ways of inhabiting many places at once (Boym 2002).



Through the examination of the aesthetic strategies of these groups, this paper discusses the ways and extent to which Macedonians use music to align themselves with (or distance themselves from) prominent discourses of the past in Macedonia. As they incorporate cultural memory from abroad, they not only demonstrate taste, but suggest ideological alternatives.

**Keywords:**

**Yildiray Cevik**, International Balkan University, Faculty of Languages, Skopje

### **Reflections of Cultural Memory in the Island of Disputes: Reading Durrell's *Bitter Lemons of Cyprus***

The clean reading of Durrell's Aegean travelogues favors the elaboration of memories of travels, a proper circumstance of getting involved in the cultural milieu of the island of Cyprus. Lawrence Durrell's travel book *Bitter Lemons of Cyprus* (1957), which is based on his three-year stay on the island, a sojourn which coincided with the enosis crisis along with value, personal and cultural conflicts shows how representations of cultural and political conflicts are inextricably linked to representation of modern oriental thought. He sees the clashes of tension in living styles of bi-polar society, characters and British politics even though he claims to keep away from British politics. Island's cultural ideology of 'melting pot' has been replaced by bi-culturalism in the recent decades. The novel is an embodiment of cultural identities in cleavages surviving for recognition which also demonstrates a need for the construction of an egalitarian bi-communal society. The novel is told of in various perspectives of ethnicities that are used as tools for cultural integration, preservation of identity and culture by the images of prominent figures from respective ethnicities. These perspectives formed mainly under Durrell's orientalist viewpoint fill the novel through the cultural memory construed writer's sovereign Western consciousness out of whose unchallenged centrality on Oriental perspective emerged. Durrell filters his experiences through cultural memory after the return to England. Thus, in this paper cultural memory as Durrell reflects on a tri-partite basis will be analyzed in terms of conflicts, stereotypes, identity crisis, clashes and hopes for negotiations.

**Keywords:** Cypriots, memories, ethnic conflicts, cultural differences, values, identities, imperialism

**Yndigegn Carsten**, Department of Border Region Studies, University of Southern Denmark

### **The Role of Historical Memories and Discourses in Danish Young People's World Views**

Nationalism and national identity have been perceived as belonging to the fringe of the political spectre in Denmark. Therefore, the lack of reflexivity concerning the importance of nationalism in Danish discourse makes it appropriate to characterise it as banal in Billig's sense of the word. Danish nationalism is anchored in one all-dominating historical event: the defeat to the Prussian-Austrian army in the battle at Dybbøl in 1864. This single event has determined the strong, pacifist, national identity that has characterised public and political discourse until the recent decades. In the contemporary multicultural and cosmopolitan times, official policy has broken the long tradition of a defeat-determined political behaviour. Denmark has engaged in international wars, and it has broken the tradition of being a consensus seeking, open and tolerant society. This has been obvious in the public discourse about immigration and European integration. And this leaves a heritage of contradicting historical discourses to the current youth. The paper investigates how young people deal with the memories of the past, and how they reflect on the use of history in their daily life. This study is based on focus group interviews with young people who have visited the site of memory for the battle at Dybbøl in 1864. The research shows that young people do not deal with history in an active, reflexive way. The role of history is implicit. Historical discourses work through cultural heritage. It is embedded in the reflexivity patterns. Therefore, it is unjust to say that young people lack historical consciousness: although, they do not display it reflexively, they practice it. The paper is based on research that has been carried out as part of MYPLACE, an international European Union 7<sup>th</sup> framework programme project (<http://www.fp7-myplace.eu/>).

**Keywords:** young people, memory, banal nationalism, historical discourse

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### **Ethics of Memory**

Memory is a double edged sword. On one hand it can fuel the circle of hatred; on the other hand it is important for personal integrity and for bearing witness about injustice. Besides memories are created and fluid, not fixed and given. In short, memory of hostile violence and a reaction to this violence are in a dynamic interaction. Obviously, memories (of suffering, violence, injustice, atrocities ...) can be misused for evil (political) purposes. Thus for instance Herbert Hirsch has argued that the primal passions unleashed in the cause of genocide are tied to the manipulation of memory for political purposes. Already the matters which we mentioned above suggest that an ethics of memory is needed to help us to deal with the ethical problems concerning memory, remembering and forgetting. The central question of the ethics of memory is the following: What we should remember and what we should not? The parallel of this question is: What should we forget and what not? Shouldn't we forget some persons, actions, events etc., for instance, for the sake of forgiveness? Further questions of the ethics of memory – closely tied to the two mentioned above – are: Are remembering and forgetting the proper subject of moral judgment (positive or negative) at all? Aren't we just moralizing when we morally judge about remembering and forgetting? Who is "we" that should remember or forget? The aim of the paper is to contribute to the answer to the questions mentioned above. The approach in paper is philosophical. The central constituents of the frame of reference of the paper represent the works of Avishai Margalit and Jeffrey Blustein.

**Keywords:** nature and kinds of memory, memory as a subject of evaluative inquiry, ethics of memory, responsibility to remember/forget, communities and ethical memory.

Zampaki Theodora, University of Ioannina, Greece

### **‘Imād al-DĒn al-IṣfahānĒ’s al-Barq al-Shāmī: A Paradigm for Cultural Memory in Autobiography of the Arabic Literary Tradition**

This paper aims at presenting ‘Imād al-Dīn al-IṣfahānĒ’s (A.D. 1125-1201) memoirs of his association with Ṣalāḥ al-Dīn, i.e. Saladin (A.D. 1138-1193) and his purpose to enhance the identity of his people. ‘Imād al-Dīn rose to high rank in the service of the Sultans and the Caliphate in Baghdad and later was in the service of Nūr al-Dīn at Damascus and became secretary (kātib) to Saladin in A.D. 1175. In this post, he wrote an account of his experience in the service of Saladin, entitled al-Barq al-Shāmī (The Syrian Thunderbolt) (A.D. 1166-1193). ‘Imād al-Dīn’s work is a historical account referring to the brief but glorious reigns of Nūr al-Dīn and Saladin, that saw the unification of Syria, Palestine, and Egypt into a single kingdom and the recapture of Jerusalem from the hands of the Crusaders who had held it for eighty-eight years (A.D. 1099–1187). Although ‘Imād al-Dīn’s work is framed as a life of Saladin, the narrative focus slips away to highlight the role of ‘Imad al-Dīn himself (tarjama nafsaḥ). ‘Imād al-Dīn’s historical account is in no sense an ordinary narrative chronicle. It is much more in the nature of a professional diary or record of the author’s secretarial activities, copiously illustrated with copies of or extracts from his own dispatches. Moreover, ‘Imād al-Dīn gives a detailed account of his day-to-day activities as a high-ranking administrative secretary. Emphasis is given to the role that ‘Imād al-Dīn played during the reign of Saladin and his own social commentaries regarding the “men of the pen” and the “men of the sword.” Furthermore, ‘Imād al-Dīn’s autobiographical account focuses on the true moments of his personal glory. Certainly, ‘Imād al-Dīn shows a deep admiration for Saladin, but his greatness appears wholly as a corollary from the facts themselves, and only occasionally does he express some criticism of his master. These memoirs are seen as a chronicle of events, with the remarkable feature that they are usually related in the first person plural, a practice that gives an impression of vanity and self-importance on the writer’s part. By constructing the past and thus its cultural memory, makes one suppose that ‘Imād al-Dīn relies upon the veracity and the “historical conscience” and tries through his autobiographical memoirs to present important personal and national events. All these materials, though at times appear to be straightforward eulogies, aim at serving his patron as well as to instill confidence to his people. On the whole, it may be said that the various discourses of the past that are quoted by ‘Imād al-Dīn aim at determining and enhancing the social Arabic identity.

**Keywords:** ‘Imād al-DĒn al-IṣfahānĒ, al-Barq al-Shāmī (The Syrian Thunderbolt), Saladin, autobiographical memoirs, cultural memory, Arabic identity.

Zdravkova Djeparoska Sonja, University "Ss. Cyril and Methodius", Skopje

### **Memory constructs - Transition of dance body idioms**

Especially collective memory is the process of recording historical events, social changes, but also equally to the identity features of a nation. It gets the definition through dance. These memory composites are usually formulated with a tendency to emphasize a particular feature or specificity, specially when it comes to national memory. Although kinesthetic lumber unlike voice is more complex in terms of formulation, standardization and interpretation, it created a very impressive figures of national culture. One of the most significant and most frequently used symbols of Macedonian ethnicity in the years since the formation of SR. Macedonia is a traditional chain dance "Teshkoto". It manages to impose itself as a topic for replication in the art (literature, painting, sculptural, musical works, emblems, etc.) and thus to gain recognition and to grow in identification idiom. The example of "Teshkoto" where the title itself, but also the manner of performance becomes a matrix which equals displaing certain historical processes, the weight of the life of the Macedonians, oppression etc. In contrast to this example, in recent years we follow the process of recasting the historical layers of the ancient origin of the nation, which is a process that is characterized by a shift to different national memory constructs. There as a rule is exposed a completely new aspect of identity composite, and it is heroic, superhuman feature presented in heroes, representatives of the Macedonian history. This trend actualization of the new features of the nation first started in the new format of the sculptures, that were highly engaged and frequently situated at the most important locations in the city. New body plasticity is represented by the figures in which are dominant combatant, winning features. This trend gradually spilled over dance. We already notice several dance forms that are inspired by the Macedonian general Alexander the Great. Through them we see the transition of memory identity matrices which in this case are filled with completely different content.

**Keywords:**

Žebec Šilj Ivana; Spoljar Vrzina Sanja, Institut društvenih znanosti Ivo Pilar

### **From industrial hall to shopping mall – reconstruction and relativization of industrial halls as a lieux de mémoire (case study of Zagreb)**

In this paper author analyses two issues related to Zagreb’s industrial heritage. The first issue pertains to societies and individuals toward material remains of city’s industrialization, concretely, towards demolition of industrial halls and transformation in to the business towers and shopping malls, such as i.e. the Branimir Centre (former location of Chocolate Factory Union) and business and museum complex (former location of Zagreb Tobacco Industry). Is it at work a process of eradication of one’s cultural memory and imposition/creation of another one? The author argues that in this case, one cannot speak of reutilization of the space that was once the place of production (which is quite prominent in the developed countries highly conscious and aware of their industrial heritage). Instead, one can notice a complete architectural and building reconstruction eradicated on the primary location. This newly shaped and constructed building has its purpose based on the contemporary consumer and

market oriented society, which is obviously more in demand than an empty and deserted former factory. The second issue, therefore, is related to the question whether factories are or can be lieux de mémoire? According to Zygmunt Bauman's concept of the liquid modernity, the society of producers is transformed into society of consumers. Is this society able to accept a factory as lieux de mémoire? Can it become a place where one can recall and remember its industrial past; can it become a space where one can remember what was once here produced or with what it was produced? Among noticeable exceptions such as the initiative by the museologists' and historians' community, the case of Zagreb's factory halls proves otherwise. So far, the only positive example and exception to the rule is the Zagreb leather factory which now hosts The Glyptothèque of Croatian Academy of Sciences and Arts.

**Keywords:**

**Zombory Máté**, Institute of Sociology at the Academy of Sciences

### **The duty of social reconstruction. Reflections on the past in early post-war Hungary**

One important development of social memory recently is the emergence of a global space of memory which serves as context for local, national and regional memory practices, be it in the political or in the academic field. This new field of action can be characterized, among others, by its dominating normative prescriptions for social action, "preserving everything" and "duty to remember". The first is described by the concepts of "archiving", "patrimonializing", or "musealizing" denote: because of the uncertainties about the future, we no longer have the normative principals according to which we could select from the past that is worth remembering. Instead, we have the only principal of "preserving everything". According to the second imperative, called "duty to remember", individuals and societies have to commemorate past events so that they can never reappear again. The slogan of "Never again!" has its ground in avoiding history to repeat itself. The development of these features of today's dominant regime of historicity are closely tied to the social history of the memory of the Holocaust. In my paper I will first reconstruct the global space of memory politics according to these normative prescriptions. Second I will elaborate its critique through the analysis of the Hungarian early post-war (1945-449) intellectual and journalistic reflections on the recent past. Can we speak of a duty to remember in this case? What were the main discourses on Hungary's role during the war before the formulation of the concepts of Holocaust and genocide? What normative prescriptions, in relation to the past, oriented social action?

**Keywords:** Hungary (1945-49), public discourses, reflections on the past, "duty to remember", intellectuals

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### **Идентификационные и ментальные этнокультурные доминанты дагестанцев**

Традиционная культура на Северном Кавказе всегда существовала в условиях мультикультуризма. Это обусловило необходимость постоянного сохранения норм, механизмов и критериев национальной идентичности в социокультурном бытовании этносов. В полиэтничной среде дагестанцу важно идентифицировать себя как в рамках кавказской ойкумены, так и за ее пределами. Ценностно-ориентированное поведение, определяемое принадлежностью к этнической общности, является специфическим признаком индивидуума в данном культурном феномене. Этничность выступает как ценность, активно влияющая на жизненную ориентацию человека. Отсюда – объединение кавказцев в вузах, находящихся за пределами кавказского региона, в рядах вооруженных сил, феномен кавказских культурных диаспор на территории РФ. Ментальная установка на солидарность с представителями кавказских этносов и субэтносов, вопреки императиву тотальной дружбы народов, существовала в Дагестане и в советский период. Более жестко, агрессивно социокультурная консолидация стала проявляться в постсоветский период. За пределами отечества дагестанцы позиционируют себя гражданами России, при этом уточняется принадлежность к Кавказу. В мусульманских странах, с целью подчеркнуть причастность к исламской умме, к данному уточнению добавляется и более подробное: дагестанец, лезгин, и т. д. Приоритет этнической идентичности в Дагестане в последние два десятилетия стал уступать идентичности конфессиональной. В многоуровневой системе самоидентификации появилось новое звено, связанное с идентификацией внутриисламской. Прежде всего, это идентификации с суннизмом и шиизмом, а так же маркеры, характерные для новейшей истории Дагестана – тарикатист и салафит. Современные исследователи используют актуальный в западной, и, прежде всего, в американской антропологии термин «search of identity» (поиск идентичности). Применительно к Дагестану диапазон этого поиска можно очертить вокруг нескольких уровней: политический (россиянин), территориальный (дагестанец), религиозный (мусульманин), этнический, локальный. Ментальные этнокультурные доминанты дагестанцев: 1. Мотивация на превосходство. 2. В структуре коллективного бессознательного доминирует режим диурна (жизненная позиция, сопряжённая с героикой, мускулиноидный тип). Концепт диурна регулирует: этническую солидарность, приоритет статуса, отношения горца с законом. 3. Важный аргумент в пространстве соревновательной культуры – наличие безупречной репутации, контролируемое институтом общественного мнения.

**Ключевые слова:** Дагестан, идентичность, консолидация, ментальность, диурн.

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### **Мултикултурализмот и мултилингвизмот – негација или интеграција на Балканот**

Мултикултурализмот и мултилингвизмот се императиви на светската и на европската политика денес. За тоа сведочат многубројните меѓународни акти – декларации, конвенции, повелби и сл. - што се однесуваат на овие две клучни одредници на современото граѓанско општество. Нивната цел е обезбедување мирен соживот и толеранција на различни

етнички, културни, јазични и религиозни групи во рамките на едно плуралистичко општество – со промовирање и почитување на правото на различност и еднаквост како предуслов за продлабочен демократски развој и зголемување на човековите права и слободи, но и како гаранција за мир и стабилност. Комплексниот карактер на мултикултурализмот и на мултилингвизмот доведува до појава на различни модели на (мулти)културни и (мулти)јазични политики, зависно од спецификите и барањата на одредена држава. Секоја држава изнаоѓа свој сопствен модел што ќе соодветствува на нејзината историја, традиција, култура, популациона структура, како и на историското потекло на нејзините етнички заедници (автохтоност, имиграција и сл.). Во контекст на Балканот мултикултурализмот и мултилингвизмот имаат специфичен историски континуитет, врежан во колективната меморија. Во минатото Балканот бил составен дел на разни империи и држави, крстосница на многу етнички, културни, религиозни и јазични групи, жариште на многу војни, страдања, миграции и колонизации на населението. Оттука, Балканот има поинакво историско искуство и поинакви модели на создавање држави и нации во однос на Западна Европа. Со падот на социјализмот, исчезнува дотогашниот систем на вредности, додека новонастанатите национални држави изградуваат нови колективни идентитети чиј центар е нацијата (а не граѓанството), обидувајќи се да го негираат мултикултурализмот и мултилингвизмот како остаток од минатото, при што на различноста се гледа како на закана и неприфаќање, па дури и како на иредентизам. Денес Балканот е во екот на засилен процес на евроинтеграција, што доведува до низа реформи во поглед на мултикултурализмот и на мултилингвизмот, при што признавањето на различноста не се доживува повеќе како опасност за општеството, туку како суштествен предуслов за непречен економски и социјален развој, ослободен од етнички конфликти и од дискриминација.

**Клучни зборови:** мултикултурализам, мултилингвизам, различност, Балкан, ЕУ

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### **Од архива до музеја: о културном идентитету православних Дубровчана (1790-2012)**

Ђорђе Николајевиќ, свршени богослов сремско-карловачки, преписивао је у Дубровнику 1831. године ћирилске споменике, по налогу бечких власти, а затим засновао школу и био постављен за првог мирског свештеника у Граду. Божо Бошковиќ, досељеник из Херцеговине, подигао је Саборни храм, основао задужбину и активно учествовао, са братом Ником, у привредном, политичком, друштвеном и културном животу Дубровника друге половине 19. века. Јовица Перовиќ, публициста и архивски радник, својом живописном биографијом, али и разноликим делом, илустративно обogaћује недоволно осветљену слику Дубровника у првим деценијама 20. века, док Коста Страјниќ, ликовни теоретичар, естетичар и уметник, суверено устројава културну климу Града готово пола столећа, од свог доласка 1928, до смрти. Прошле, 2012., године, велику изложбу Култура Срба у Дубровнику (1790-2012), пропратила је монографија – каталог, дело десетине истакнутих српских и хрватских научника и истраживача. На који начин и колико је успешно успостављен културни идентитет православног Дубровчанина у периоду последња три века, тема је овога рада.

**Клучне речи:** културни идентитет, Дубровник, православље, Ђ. Николајевиќ, Б. Бошковиќ, Ј. Перовиќ, К. Страјниќ

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### **Историографски и мемориски дискурс во архитектурата (на градот)**

Овој труд презентира селектирани фрагменти од современата архитектонска теорија базирани на временско-просторните парадигми, преку кои се препознаваат темите на историјата и меморијата во релација со архитектурата, и се составува “историографскиот и мемориски дискурс на архитектурата (на градот)”, специфично одговорен за популарната тема на “идентитетот на градот”. Поради широчината на темата, селектираните фрагменти од современата архитектонска теорија се проследуваат преку богат илустративен материјал од Берлинската пост-Сидна реконструкција. Овој пристап има за цел илустративно да ги претстави, а со тоа и да ги направи поблиски јазично-наративните концепти на историјата и меморијата, инаку често туѓи за архитектите од праксата. Кога јазично-наративните концепти на историјата и меморијата визуелно ќе се разоткријат, покажуваат дека се недвосмислено препознатливи а преку тоа и преводливи во архитектонски процедури. Овој труд, како и поширокото истражување за “историографски и мемориски дискурс во архитектурата”, нема амбиција безобразно да ги симплифицира инаку високо поетските и автентични архитектонски остварувања претворајќи ги во буквален “modus operandi” за потребите на архитектонското проектирање. Напротив, во име на уметничкиот набој на мемориските проекти, цели кон активирање на мисловната апаратура во име на образованието за архитектурата и културата.

**Клучни зборови:** архитектонска теорија, меморија, историја, идентитет, фрагмент, јавен простор, град, Берлин

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### **Трансляция культурных кодов в научном тексте (на материале предметной области “Когнитивная лингвистика”)**

Актуальный для современных гуманитарных и социальных наук вопрос о культурной памяти как механизме хранения, передачи и порождения знаний может быть рассмотрен в качестве точки отсчета для понимания логики становления и развития предметных областей, разрабатываемых научными коллективами (школами, направлениями), преемственности между ними, для прогнозирования векторов их эволюции. Научное знание, являясь частью человеческой культуры, на пути своего становления также проходит этапы попеременного утверждения / опровержения

текстов (в широком смысле) предшественников, поиска кодов и систем кодирования / декодирования информации, метаязыков, позволяющих адекватным эпохе способом передать актуальные идеи. Несмотря на то, что сложилась определенная традиция изучения проблемы культурной, коллективной, общечеловеческой памяти в контексте закономерностей новейшего исторического процесса [Ассман; Нора], мы считаем продуктивным вопрос о научно-исследовательской памяти, позволяющей рассматривать развитие науки в тесной связи с эволюцией способов хранения, обработки, трансляции информации. Трансляция культурных кодов в научной деятельности становится доступна наблюдателю в виде текста, хранящего все существенные черты культурных научных кодов. Одной из эксплицитных форм трансляции культурных кодов в научном тексте выступает система научного цитирования, которое представляет собой репрезентант научно-исследовательской памяти, а также процесс отбора продуктивных для данной области науки идей и способов их выражения. В нашей работе на материале публикаций журнала «Вопросы когнитивной лингвистики» с помощью ИС «Семограф» осуществляется графосемантическое моделирование системы цитирований в предметной области «Когнитивная лингвистика», реконструируются внутрипредметные / межпредметные связи; временная «глубина» используемых источников; жанры цитируемой литературы и др. аспекты.

**Ключевые слова:** культурные коды в науке, научно-исследовательская память, предметная область, научный текст, ИС «Семограф»

**Бельняк Нель:** Зеленогурский университет, Польша

### Ностальгический образ России в произведениях Александра Куприна эмигрантского периода

Александр Куприн (1870-1938) является представителем первой волны русской эмиграции. Хотя он прожил на чужбине почти двадцать лет, не сумел прижиться на новом месте, поэтому в его творчестве эмигрантского периода довольно много места занимает тема России. Прозаик возвращается к недавнему прошлому, к русскому быту конца XIX – начала XX веков. Силой памяти Куприн воскрешает навсегда ушедшую жизнь, которая тревожит его воображение и не позволяет забыть о себе. В эмигрантские годы в творчестве автора *Олеси* почти стираются границы между рассказом, очерком и мемуарами, так как Куприн изображает в своих рассказах события, в которых сам принимал участие, пишет о лицах, с которыми сталкивался в жизни, воззодает красочные картины городов, в которых провел много времени (Москвы, Петербурга, Киева). Эпизоды из его биографии пронизывают, в частности, такие произведения, как *Домик*, *Рыжие, гнедые, серые, вороны...*, *Типографическая краска*, *Храбрые беглецы*, *Инна*, *Московский снег*, *Московская пасха*, *У Троице-Сергия* и др. Многим воспоминаниям писатель придает идиллический оттенок, прошедшее воспринимается им только как доброе, прекрасное время, зато Россия как «милая северная страна», в которой «народ говорит этим простым и роскошным языком». Прозаик идеализирует прошлое, сопоставляя по принципу контраста южный Париж, в котором живет в эмиграции, и северную Москву, в которой провел детство и юность. Любая деталь, звук, запах могут оживить в памяти яркие картины минувшего.

**Ключевые слова:** память, воспоминания, эмиграция, тоска по родине, ностальгия

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### Телевизионные проекты православного телеканала «Глас» как способ сохранения и возрождения культурной и духовной памяти народа

На протяжении последних десятилетий в европейских странах наблюдается общая негативная тенденция, которая выражается в падении заинтересованности к культурному и духовному наследию человечества, снижении интереса к истории, подмене настоящих ценностей иллюзорными. Достаточно часто не последнюю роль в формировании мировоззренческих ориентиров играют средства массовой информации. Ведь масс-медиа не только ретранслируют информацию, а и выполняют функцию формирования общественного мнения. Именно поэтому в современном информационном пространстве телевизионные проекты православного канала «Глас», который транслируется не только в Украине, а и за ее пределами, стали находкой для любителей истории, древних обычаев и традиций. Коллектив канала создал несколько собственных проектов и выделил их в отдельные жанры. Одним из таких проектов есть «Автограф» – наиболее интересный отрывок из дневника, прозаического или поэтического произведения известной личности. На текст накладывается яркое, иногда инсценированное, видео. Видео записывается в театрах, музеях, на фоне старинной архитектуры, которая будто воспроизводит колорит эпохи, в которую жил и творил автор строк, звучащих с экрана. В начале каждого «Автографа» появляется заставка в виде перьевой ручки, которая расписывается на бумаге. Интересен также проект «Жития святых». В нем рассказывается о жизни святого. Для видео используются постановочные съемки с актерами, иконы с ликом святого, храмы, которые носят его имя, видео городов, где он родился и жил. Также съемочные группы канала привозят из украинских и зарубежных командировок интересное документальное видео о современном состоянии музеев, крепостей, храмов в разных странах мира. Именно это видео становится основой для создания документальных фильмов длительностью 15- 25 минут. Фильмы демонстрируют современную жизнь культурных и духовных центрах мира - в Киеве, Риме, Иерусалиме, Будве, Подгорице. Все проекты канала подчинены одной цели – рассказать о культурных приобретениях человечества, показать богатые рекреационные ресурсы Украины и мира.

**Ключевые слова:** телеканал, культура, история, телепроекты, духовность

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### Культурная память нестоличного города

Развитие и бытие украинских нестоличных городов после 1991 года имеет свои особенности, которые во многом связаны с памятью культуры. Помнит ли небольшой город всю свою историю, если в советский период в исторических исследованиях, музеях, выставках запечатлевались лишь идеологически значимые и “разрешенные” для обнародования события? Влияние культурной памяти на современную культуру бесспорно. Это воздействие проявляется не только в художественных акциях, пространстве искусства, но и в культуре повседневной жизни, эстетике развития городов, досуге горожан. На первое место в обустройстве городского быта выдвигаются извлеченные из забвения давние образы, которые ассоциируются с ушедшим “светлым” временем. Актуальными становятся поиски доказательств “прекрасного далекого”. Появляется интерес к старинным фотографиям, открыткам, зарисовкам и другим текстовым свидетельствам самобытности своей культуры. Осознание древности и значимости собственной истории способствует сохранению писанных и неписанных норм и правил поведения горожан, направляет их познавательную активность к изучению и воспроизведению неких стереотипов обыденной жизни. В процессе сохранения и трансляции социокультурных знаний, их воспроизведения как целостной системы представлений о социуме важное место занимает интеллектуальная элита города. Интеллектуалы, собирающие информацию исходя из логики своего профессионального статуса, используют ее для оценки окружающего их мира. Создаваемая ими картина городской жизни воспринимается и используется другими слоями общества, которые иногда называют “немыми”. Интеллектуалы становятся для них своеобразными “глазами”, которые открывают горизонты собственной культуры. Но современные горожане – это не “безмолвствующее большинство”, ослепленное вспышками тоталитарного времени, а активное сообщество. А культурная память является для них инструментом, который регулирует и направляет развитие культуры малого города в русло самобытности и неповторимости.

**Ключевые слова:** город, интеллектуалы, культура, социум, повседневность.

**Величковска Родна:** Институт за фолклор „Марко Цепенков“ - Скопје

### Македонското традиционално народно пеење од баладен тип

Баладата како своевиден тип на музичко-поетско изразување не е посебно проучувана. Бројни се примерите кои укажуваат на зачуваноста на овие традиционални пеачки форми, кои го претставуваат најрепрезентативниот дел од музичко-фолклорното творештво на Македонците. Ова е еден обид на претставување на баладниот тип на пеење во системот на другите жанрови на македонското традиционално музичко-поетско изразување и тоа во делот на обредната пејачка пракса. Во трудот ќе бидат опфатени балади собрани на теренските истражувања, почнувајќи од оние на претходните соработници на Институтот за фолклор “Марко Цепенков” од Скопје. При анализата на собраниот материјал, може да се заклучи дека застапеноста на овие мелопоетски форми во некои региони е поголема во однос на други, со изразити афинитети и доследно чување на овој тип на пеење. Од минатото до денес, баладното пеење е најсочувано во југоисточните обредно-пеачки традиции, особено во Малешевско-Пијанечкиот регион, кои имаат ороводен карактер, а се интерпретираат на собираите во селските заедници за време на големите и најзначајните празнувања. Најголемиот дел се пеат на одделни верски празници (Велигден, Ѓурѓовден и други поголеми празници од календарскиот циклус), а се дел и од жетварското, свадбарското и службарското пеење. Според тематиката, песните припаѓаат во првата група, односно, тоа се *балади со митолошки содржини*. Тие се вбројуваат меѓу најстарите песни и се потпираат врз разновидните митолошки претстави и верувања на човекот, во кои митолошките суштества живеат и дејствуваат исто како луѓето.

**Клучни зборови:** балади, етномузикологија, анализа, баладнопеење, традиција

**Вершинина Мария Геннадьевна:** Пермский государственный гуманитарно-педагогический университет

### Культурная память звуковых кодов у носителей традиционной культуры

Исследование диалектной языковой картины мира позволяет выявить специфические черты определенных этнических групп, глубже постичь особенности национальной картины мира, являющейся своеобразным концентратом ментального опыта народа. Фоносфера (или звуковая картина мира) – звуковое окружение, осознаваемое, распознаваемое и семантизируемое человеком – является частью диалектной языковой картины мира. В том, какие именно звуки окружающего мира слышит человек, реализуется специфика менталитета той или иной языковой общности, в данном случае носителей традиционной культуры, проживающих на территории Пермского края. Наибольшее внимание носители традиционной культуры уделяют звукам, которые появляются в результате совершаемых действий, а также звукам, издаваемым телом, и голосовым проявлениям. Так, уделяется большое внимание речи (преимущественно недостаткам: неразборчивость, многословие, недостоверность), пению (которое мыслится как громкое, совместное, слаженное). Наиболее многочисленны системы единиц, обозначающих звуки, связанные с человеком (производимые либо самим человеком, либо живыми существами, близкими к человеку). Менее развиты системы звуковых единиц, находящихся на удалении от человека (неживая природа, лесные животные и птицы, технические шумы). Каждый отдельный фрагмент фоносферы реализует ту же модель: звуки, связанные с человеком, распознаются лучше. Так, звуки природных стихий (земля, вода, воздух, огонь) немногочисленны, однако, если звук возникает вследствие взаимодействия человека со стихией, он распознается вполне отчетливо. Практически у всей звуковой лексики отчетливо прослеживается источник звука, за исклю-

чением группы единиц, обозначающие звук неясного происхождения. В результате, данные звуки (стук, шорох, скрип) приписываются существам потустороннего мира (*Циркотня-циркотня – никого нету, это шишаки*). Связь звука с источником – важный элемент семиотизации фоносферы, так что в отсутствие очевидного источника звуку приписывается магическое происхождение. Таким образом, главной чертой фоносферы является ее антропоцентризм. Повышенное внимание к самому себе характерно для менталитета носителя традиционной культуры, причем выраженность негативной оценочности (чем ближе к человеку, тем более выражена оценка) характеризует критичное отношение носителя традиционной культуры к себе. Кроме того, звук является маркером «своего», его источник должен быть очевиден, в противном случае звук наделяется свойствами «магического».

**Ключевые слова:** звук, фоносфера, звуковой код, традиционная культура, картина мира.

**Витанова Рингачева Ана, СОУ”Димитар Влахов”**

### **Шаманистички реликти во македонската народна традиција**

Првобитните форми на религиозен живот кои преживеале до нашата современост и останале во нашата културна меморија како остатоци т.н. сурвивали од пониските степени на развиток, оставиле длабока трага во културната и религиозна опстојба на современиот човек. Проучувајќи ја генезата на шаманското искуство и неговата рефлексивност врз културата на современата цивилизација, дојдовме до заклучок дека шаманизмот како специфичен феномен е продуктивен и во македонската народна традиција и вграден во духовното искуство на нашата почва. Шаманизмот како систем од екстатични и терапевтски методи, чија цел е да воспостави контакт со паралелниот и невидлив свет на духовите, е присутен во религиите на сите континенти и на сите нивоа на култура. Повлекувајќи паралели ќе се обидеме да направиме поврзување меѓу шаманските ритуални обреди и лекувачкиот обреден комплекс на русалиите како шаманистичко терапевтско екстатично искуство. Трансот како универзална обредна појава и трансцендентно искуство кое се сфаќа како “состојба на опседнатост”, се доживува како привилегиран канал на комуникација помеѓу човекот и натприродните суштества. Таков карактер има и русалискиот обреден танц кој го изведуваат русалиите во Јужна Македонија, во текот на т.н. “погани дни” од Коледа до Богојавление. Во лекувачкиот обреден комплекс кој несомнено е граден врз шаманистичка основа, врвен миг е паѓањето во транс и општењето со духовите, со единствена цел - изгонување на лошиот дух од болниот. Шаманистички елементи во нашата културна меморија ќе се обидеме да пронајдеме и во народните верувања за постоењето на т.н. змејовити луѓе, налик на шаманите, кои можат да влијаат врз атмосферските појави. Таквата медијаторска атмосферска практика влече свои корени од шаманизмот како феномен во пошироки размери. Фокусот на истражувањето е насочен врз примери од македонскиот обреден и приказничен фолклор, при што нашата фолклористичка експертиза ќе биде поткрепена со етнографски сведоштва и народни верувања со шаманистичка основа.

**Клучни зборови:** шаманизам, обред, транс, русалии, змејовити луѓе

**Влахов Мицов Стефан:** Институт за национална историја

### **Културниот отпор на македонското национално малцинство во Бугарија по 1989 година**

Рефератот се занимава со културниот отпор на Македонците во Бугарија против асимилационата политика на бугарската држава. Отпорот се одвива во два правци. Од една страна се создаваат културно-просветни организации како „Никола Вапцаров“, „Илинден“, „Цар Самоил“..., кои се занимаваат со проучување на народните традиции, фолклор, етнографија и јазик во Пиринска Македонија како општо здружување на целото македонско население во Пиринска македонија. Од друга страна се создава македонска интелегенција која преку творење во сегашноста (поезија, литература, есеистика, ...) настојува да го зачува македонското творечко и културно битисување за идните генерации. Основната цел на трудот е да ја анализира поврзаноста меѓу политичката и културната пропаганда во одбраната на македонскиот национален идентитет.

**Клучни зборови:** македонско малцинство, Бугарија, отпор, народни традиции, идентитет

**Галина Алфимова**

### **Латинскиот јазик как средство вхождания России в европейское культурное пространство в XVI-XVII вв.**

Важным шагом на пути сближения России и Европы, их культурной интеграции стало начало изучения латинского языка в России. Латинский язык, являясь средством межкультурной коммуникации и источником получения знаний в европейском культурном пространстве, был чужим для России и не соответствовал ее ценностным традициям, но его изучение было необходимо, т.к. европейское образование проходило на латинском языке. Это был язык католической религии и научной терминологии. В России латынь не была средством получения образования и не была языком православной религии. Таким образом, Россия и Европа не говорили на одном языке, и это явилось одной из причин «культурной оторванности» России от Европы. Осознание необходимости получения образования способствовало созданию школ и развитию литературно-издательского дела в юго-западной Руси. Религиозно-просветительская деятельность была необходима для укрепления православной веры, и данная задача была поставлена перед братскими школами. В первых братских школах изучались славянский и греческий языки, латинский язык был введен в учебный план позже. Петр Скарга, ректор Виленской иезуитской академии указывал, что только через греческий и латинский

языки можно преуспевать в науке и не может быть школы, где бы богословие и иные науки читались на другом языке. Братские школы заимствовали модель обучения Виленской иезуитской академии, и в соответствии с этой моделью проходило низшее, среднее, а затем и высшее образование в юго-западных школах. В конце XVI – начале XVII вв. в русский язык начинает проникать заимствованная западноевропейская лексика и термины, в Москве развивается переводческая деятельность, в результате чего начинается процесс европеизации русского языка. Латинский язык начинают изучать в московских образовательных учреждениях. Таким образом, расширяются границы функционирования латинского языка как транслятора культуры, языка образования и науки. Использование латинского языка в России говорит о ее стремлении встать на один уровень с Европой, преодолеть культурное отдаление от нее и войти в европейское культурное пространство, где латинский язык является фактором культурной интеграции.

**Ключевые слова:** латинский язык, братские школы, европейское культурное пространство, культурная интеграция, язык образования и науки.

**Головашина Оксана Владимировна,** Тамбовский государственный университет имени Г.Р. Державина

### **Память и прошлое в темпоральных представлениях современного россиянина**

В России всегда, а в последнее время - особенно, прошлое отрицается. Каждый новый этап истории в России начинается не с преемственности, а с отказа от наследия и памяти. Это выражается как в утопических проектах политической и интеллектуальной элиты, так и в мифологизации «времени дедов» в сознании масс. Современная трансформация темпоральных представлений усложняет проблему памяти. В условиях ускорения, нелинейности протекающих процессов, прошлый опыт теряет свое значение. Кризис социальных институтов приводит к нарушению механизмов трансляции социокультурного опыта. Эмпирическая база исследования представлена опросами и интервью представителей разных возрастных групп. Основным источником формирования исторической памяти для современной российской молодежи (18-22 года) является не система образования, а семья. Поэтому образы прошлого эмоционально окрашены, зависят от социального слоя родителей и бабушек, представление об истории носит несистематический характер. Это создает трудности в формировании гражданского самосознания, фундаментом которого является историческая память. Часть опрошиваемых представителей российской молодежи вообще не видят преемственности между СССР и современной Россией. Для большинства (68 %) представителей старших поколений развал Советского Союза стал одним из самых неприятных событий всей российской истории, то есть, воспринимается ими как личная драма. Кризис национальной идентичности характерен для всех поколений. Представляется, что он вызван социокультурными трансформациями в России и отсутствием четкой национальной политики на современном этапе. Видение будущего России, как правило, пессимистично. Опрашиваемые, вне зависимости от возрастной группы, не видят своей роли в жизни страны за пределами исполнения служебных обязанностей. В ответах участников опросов и интервью не наблюдается связи с уровнем образования. Среди молодежи есть корреляции по гендерному признаку: юноши более пессимистично оценивают и прошлое, и будущее. Память, опыт прошлых поколений, не смотря на отрицание, трансформируясь, является частью самосознания современного россиянина, определяет его настоящее и будущее. Сейчас необходимо не отрицать прошлое, а научиться его преодолевать.

**Ключевые слова:** Память, прошлое, самосознание, история, темпоральность

**Груевска-Маџоска Симона:** Институт за македонски јазик „Крсте Мисирков“ - Скопје

### **Јазичните политики и јазичното планирање во РМ – законските регулативи сврзани со јазиците во РМ**

Прашањето за јазичните политики и јазичното планирање е едно од најактуелните денес, а во Европа особено со создавањето на Европската унија. Во РМ тоа е актуелно од две причини – прво, РМ е мултиетничка држава и со самото тоа од особена важност е соодветната законска регулатива за употребата на официјалниот македонски јазик, од една страна, и употребата на јазиците на малцинствата во РМ, а особено нивниот статус; и второ, РМ како земја кандидат за членство во ЕУ треба да ја усогласи законската регулатива со меѓународните закони. Во овој реферат фокусот ќе биде насочен кон законите коишто го регулираат статусот на македонскиот јазик и на другите јазици коишто се употребуваат во РМ денес, во споредба со периодот кога Македонија беше во рамките на СФРЈ и во споредба со меѓународната законска регулатива, како и на фактичката состојба на терен.

**Клучни зборови:** македонски јазик, малцински јазици, службен јазик, статус, закон

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### **Образ античности в русской художественной культуре начала XIX в.**

Культурная память избирательна. Выбор событий из прошлого, которые запоминаются, транслируются, пропагандируются определяется соображениями практической политики и многими другими факторами. В результате образ прошлого предстает в искаженном виде, в котором и влияет на формирование национальной ментальности и культуры. Характерным примером избирательной интерпретации является образ античности, который сложился в русской художественной культуре XIX в. Живописуя образ жизни древних греков, поэты подчеркивали такие особенности их времяпрепровождения как пиры, амурные забавы, высокую ценность состояний лени и праздности, которые, как они считали, были преимущественно свойственны древним эллинам. Особую роль в этом направлении сыграл создатель



анакреонтической поэзии в России Г.Р. Державин и поэты пушкинской поры К. Батюшков, А. Дельвиг и др. Однако ведущая роль, безусловно, принадлежит А. С. Пушкину, который сам признавался, что он «читал охотно Апулея, а Цицерона не читал». В своих переводах русские поэты также корректировали античных авторов в сторону усиления гедонистического начала (Кнабе 140). В результате создавался поэтический миф об античности, в котором трудовым практикам не было места, что не соответствует исторической действительности. Греческие ученые Битрос и Карайианнис (Bitros & Karayiannis), напротив, подчеркивают, что для экономического процветания античной Греции был необходим целый ряд факторов, причем не только экономических, но и социально-политических и культурных. Реконструируя природу ценностей и институтов классических Афин, они отмечают, что древние греки (философы, поэты, политики), как и римляне считали земледелие почетным, достойным даже для аристократов занятием. Безделье считалось недостойным свободного человека, и вообще человека как представителя человеческого рода; ценился честный труд, справедливый обмен и т.д. Даже если признать, что греческие ученые несколько гиперболизируют трудовые и предпринимательские ценности и достижения древних эллинов, завышают их место в культуре, тем не менее, очевидно, что в древней Элладе из философов существовал не один Эпикур, а поэты не ограничивались Анакреонтом и Горацием, и в творчестве вольно переводимых античных поэтов не все сводилось к апологии лени и праздности. И поэтам пушкинской поры все это было ведомо. Однако пафос земледельческого труда и осуждение безделья не вошли русскую анакреонтику, как и другие стороны античной культуры. В результате ее образ остался неполным, а значит, не соответствующим действительности, не истинным. А поскольку античность в то время представлялась культурным образцом, то такая односторонняя ее интерпретация повлияла и на становление российской национальной культурной парадигмы.

**Ключевые слова:** античность, лень, праздность, русская литература, русская культура.

**Денкова Јадранка:** Универзитет Гоце Делчев Штип

### **Меморирањето на знаењето во јавниот сектор основа за ефективност на организациите (студија на случај во РМ)**

Целта на овој труд е да ја прикаже состојбата во јавниот сектор од аспект на однесувањето на државата, организациската култура, грижата за зачувувањето на знаењето во јавниот и државниот сектор. Новото време носи и промени во сите сегменти на општественото живеење, а за тоа е неопходно прилагодување од страна на највисоките структури на власта, преку организациите до крајниот консумент граѓаните. Секогаш државата првенствено треба да води грижа да се зачува знаењето и да не се дозволи одлевање на истото преку заминувањето на професионалните кадри од организациите. Целта ќе ја постигне преку изнаоѓање начини, методи и техники кои ќе бидат засновани на Законски и подзаконски акти, а пред се особено треба да обрне внимание на менување на менталната свест кон организацијата од страна на вработените, односно целосно менување на организациската култура. Вработените во организациите заробени помеѓу старото и новото време тешко ја мнеле свеста во однос на складирањето и зачувувањето на знаењето. Сеуште постои страв дека доколку истото биде претставено и зачувано на транспарентен начин ќе им биде злоупотребено. Поради тоа треба да се воведат такви процедури кои ќе бидат во насока на авторизирање на делата и трајно документирање што ќе делува на нивната свесност и мотивираност. Се разбира организацијата треба да поработи и на менување на системот на мотивирање и наградување во организациите. Методологијата на ова истражување е насочена кон анализа на законски и подзаконски акти, како и интервјуа над вработени во државниот и јавниот сектор, каков е нивниот однос кон зачувувањето на знаењето во организациите. Овој труд ќе прикаже како се одразуваат промените во насока на воведување на документ менаџмент систем, воведувањето на ИСО стандардите во орханизацијата и идејата за воведување на електронски систем на складирање и управување со документи на ниво на една државна орханизација, како и поврзувањето на истата со сите државни органи. Оттука ќе произлезе и заклучокот од овој труд дека во досегашното работење на државната администрација, не се воспоставени стандарди со јасно дефинирање на процесите во организацијата и нивните меѓусебни врски, во насока на складирањето на знаењето во организациите, многу малку е изменета организациската култура во тој поглед.

**Клучни зборови:** меморија, знаење, култура, организација,

**Димовска Кристина**

### **„На двојметето меѓу фикцијата и историскиот запис - парадигмата епски јунак во ‘Песна за Роланд’, во ‘Слово за походот Игорев’ и во неколку епски песни за Крале Марко“**

Водечката идеја на ова истражување е да направи обид за компаративно приближување, поврзување и третирање на – пошироко – двата средновековни епа (Песна за Роланд и епскиот циклус песни за Крале Марко) и – потесно – меѓу двата водечки ликови, Роланд и Крале Марко, истражувајќи ги нивните допирни точки, нивните културолошки, историски, амбиентални сличности и разлики и со тоа да ја постигне целта на нивно приближување на книжевен план. Иако навидум диспаратни, настанати во различни културно-историски епохи, на различно тло, овие две епски творештва пројавуваат потенцијал да бидат читани, истражувани и промислувани низ една заедничка визура – како средновековни епски дела кои даваат своевидна модифицирана и естетизирана (книжевна) визија за тогашните актуелни општествено-политички настани, но и на самата историјата. Истражувањето ги ползува компаративниот и херменевтичкиот метод како адекватни за ефективно поставување на соодветно тло за пристапот кон двата текста, почитувајќи ги нивните разлики (време на настанување/писмено фиксирање, на различната културно-историска средина во која епските текстови настануваат и се

читаат, но и на фактот дека наспроти епот за Роланд, постојат епските песни за Крале Марко, итн.), но и обидувајќи се да ги приближи еден до друг, да укаже на можната комуникација меѓу нив на книжевно-естетски план, преку аспектите на средновековниот (епски) херој како книжевно типизиран лик и, во случајов, како основна и појдовна категорија на промислување и анализирање.

**Клучни зборови:** еп, епскијунак, епскапесна, епскихронотоп, историографија vs. книжевнафикција

**Дугушина, Александра:** Музей антропологи и етнографии им. Петра Великого (Кунсткамера) РАН

### Культурная память и этническая специфика: идеализация прошлого в обычаях и обрядах родинного цикла албанцев Украины

Традиционна култура во условите економически, социални, политически и просторно-временски трансформации – безусловен продукт културној меморије за етнос, переживајќи измена. Еден од механизмите на трансляција на културно код во традиционен заедница се обичаи и обреди, поврзани со раѓањето на деца, бидејќи тие се нацелени на приемот на дете во семејство, вклучување на дете во социјална средина како важно условие за негово успешно развој. Во доклада се разгледуваат културној меморија во односии на ритуални практики на родинен циклус на етническа група на албанци, живеечки на југе на Украина. Историческа судба привела албанци на почетокот на XIX в. на Запорожски земји на Росијска империја (денес – југ на Украина). До преселување во Русија албанци, напуштајќи територија на Албанија, неколку векови живееле во источна Болгарија. Промена на територија на населување, политически режими, процеси на индустријализација и културна интеграција на различни етнически групи (албанци, болгар, гагаузи, грци, руски, украинци) станале причина за појавување на иновации во нивна локална култура и, неизбежно, губење или трансформација на некои од нивните елементи. С одруга страна, вредностни установки на представители на албански етнос, живеечки во Приазовје, се карактеризираат со стремление за зачувување на исконна во нивна презентација на култура во квалитет на маркер на идентичност во полиетничкој средина. Женски наративи за претходни животни обичаи и обреди актујализираат обращение за споминување на искуство на постарото поколение, кое во вредностен смисел добива својста на «оплот» на традиционни самобитни черти. Таква идеализација на минато овозможува албанци да зачувуваат својата културна специфика.

**Клучеве зборови:** албанци на Украина, родинна обредност, полиетничност, женски наративи, традиционна култура

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### Романот и неговите мемории

Тематизирајќи го и коментирајќи го односот паметење - сеќавање - заборавање *Книга за Тара* на Зденко Лешкиќ ги демонстрира капацитетите на романот да се постави како меморија на одредена историска стварност, но и како паметење на сопствената (жанровска) еволуција. Во согласност со премисата дека „романот настанува од сеќавањето“, Лешкиќ, низ сопственото (животно и творечко) искуство, потврдува дека имагинацијата на романиерот црпи од неговите сеќавања (за слученото), но и од сеќавањата на прочитаното. Од една страна, афирмирајќи една варијанта на „меморија во книжевноста“, романот го прикажува транспонирањето на екстратекстуалната реалност во медиумот на фикцијата, фокусирајќи го односот меѓу книжевноста и индивидуалната (автобиографската) меморија, артикулиран како однос меѓу персонално искуство и неговото наративно осмислување. Од друга страна, жанровската хибридизација и метафикционалниот фокус врз тешкотиите околу пишувањето роман илустрираат една варијанта на жанровска меморија: намерата животот да се претстави во (романескна) приказна, односно потрагата за романескна приказна и во сферата на стварноста и во сферата на теоријата не само што го демонстрира метафикционалниот интерес за односот живот/уметност, туку го илустрира и романескното сеќавање на сопственото жанровско минато. Овие две рамништа во *Книга за Тара* се двојно индикативни: прво, ја афирмираат конкурентноста на романот во однос на останатите (историографски, политички, идеолошки) дискурси за стварноста; второ, го афирмираат романот како еден од најсложените видови наративна меморија, која ги интегрира дијалогската и монологската мемориска практика, референцијалната и автореференцијалната.

**Клучни зборови:** роман, меморија, наративна меморија, метафикција.

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### Културни репрезентации и ставови за јазиците во Република Македонија

Оформувањето на одредени културни модели и стереотипи претставува составен дел на перцепирањето на јазиците и нивните говорители. Во рамките на истражувањето на ставовите за јазиците се инкорпорираат и перцепциите за јазикот и културата на „другиот“ или различниот. Општата рамка во која е поставено истражувањето претставува проучувањето на општествената заедница од лингвистички аспект, како што потенцира Калве (2002), што е основа во сфаќањето на јазикот како социјален факт и потребата за референција кон општествениот аспект во проучувањето на јазикот и јазичните промени. Во изучувањето на ставовите кон јазиците се земаат предвид и стереотипите што се сврзани со перцепциите за различни јазици, при што се среќаваме со дихотомијата „ние“ и „другите“. Овој аспект е присутен и при истражувањето на туѓојазичните елементи во определен јазик. Проучувањето на ставовите за јазиците во Република Македонија претставува дел од Проектот „Јазичното планирање и јазичните политики во РМ“ и има за цел да даде поконкретна слика за реакциите за јазиците и јазичните појави во нашето општество. Анкетањето се спроведува во рамките на истражувањето на

ставовите за јазиците се однесува (главно) на студентската популација во Република Македонија, сфатена како носител на прогресот во секое општество и како општествена група од која произлегува интелектуалната и академската елита. Во истражувањето се опфатени ставовите спрема сопствениот/ мајчиниот јазик и спрема другите јазици што се зборуваат во РМ, ставовите спрема странските јазици и ставовите кон јазичните варијации односно спрема дијалектите, говорите, користењето на определен „акцент“, сленг и сл., како и кон стандардниот македонски. Резултатите од ова истражување се важни од аспект на оформувањето на јазичната политика во делот на изучувањето на јазиците што се зборуваат во РМ во процесот на образование, како и во планирањето и мотивирањето во изучувањето на странските јазици. Истражувањето на ставовите кон јазиците ги подразбира и комуникациските компетенции, што е важно во областа изучувањето на меѓучовечките односи. Покрај ова, ваквото истражување дава материјал за пошироки социолошки и културолошки проучувања насочени кон стереотипите во сфаќањата за луѓето од различни култури, што живеат во едно општество.

**Клучни зборови:** ставови за јазиците, јазични заедници, стереотипи, културни репрезентации, социолингвистика

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### **Социальные идентичности и их отражение в ментальном лексиконе: на материале русского, оми-пермяцкого и македонского языков**

Ментальный лексикон является важнейшим компонентом языковой способности человека, в котором фиксируются представления о мире и их лексическое выражение. В ментальном лексиконе отражается не только личный опыт индивида, но и коллективная память предков, поэтому анализ ментального лексикона позволяет нам вскрыть актуальные для человека социальные идентичности, в том числе и национальные особенности иерархии идентичностей. Предметом настоящего исследования является проявление социальных идентичностей в актуальных лексиконах (базовой части ментального лексикона) представителей трех национальных групп: русских, коми-пермяков и македонцев. Участвующие в эксперименте русские и коми-пермяки проживают на одной территории (в Пермском крае, Россия), однако они являются носителями языков разных семей; македонцы и русские – носители славянских языков, но проживают в разных странах и в разных условиях. В полученных в результате направленного цепочечного ассоциативного эксперимента актуальных лексиконах русских, коми-пермяков и македонцев (всего более 10 тыс. реакций) анализировалось семантическое поле человек и актуализация в нем различных социальных идентичностей. Материал эксперимента показывает, что на иерархию социальных идентичностей влияет не только условия жизни, но и родной язык информантов. Язык обеспечивает преемственность культурных традиций и социальных установок в обществе.

**Ключевые слова:** культурная память, социальные идентичности, ментальный лексикон, семантическое поле, человек

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### **Современные художественные практики в пространстве города как средство актуализации коллективной культурной памяти.**

Искусство – важная структурная составляющая городской среды. Кроме своего визуально-эстетического назначения, оно воплощает определенный исторический, идеологический и социокультурный смысл, апеллирует к общественному сознанию и культурной памяти. В условиях современной культуры роль художественных практик в городском пространстве значительно возрастает. Уже в 1960-х годах в Западной Европе и США актуализировалась тенденция имплементации современного искусства в открытые городские пространства. Формируется концепция public art «публичного искусства», которая охватывает широкий спектр художественных практик: от традиционного монументального искусства до новейших, актуальных, часто нефигуративных форм. Экспонированное в публичном пространстве города с целью взаимодействия с обществом, публичное искусство ориентировано на критическое напоминание, актуализацию культурной памяти и поиск локальной исторической идентичности. Вследствие длительной изоляции от мирового художественного процесса, доминирующими арт-практиками в пространстве постсоветских городов сегодня остаются образцы традиционного монументального искусства, - мемориалы, памятники, скульптуры, предусматривающие выражение общественно-значимых идей и обращение к коллективной памяти посредством угнетающего гигантизма масштаба. Однако, традиционные для постсоветского пространства мемориалы, которые считались лучшим способом обращения к общественной памяти, подверглись существенной критики, так как ассоциировались на Западе с искусством тоталитарных режимов. Так, под влиянием различных течений постмодерна происходит поиск новых форм актуализации культурной памяти в пространстве города. В частности, возникает альтернативная концепция «контрмонумента» (или «антимонумента»), которая основана на убеждениях в том, что традиционные памятники способны передать только яркий, хотя и ограниченный, художественный образ, но не могут воплотить в себе действительно глубокое размышление о сложных исторических событиях. Так, в конце XX в. возникают новые, нефигуративные проекты, своеобразные «невидимые монументы», которые нацелены на переосмысление актуальных исторических проблем (как, например, проекты Й. и Е. Герц, посвященные памяти Холокоста и т.п.). Таким образом, в качестве средства актуализации культурной памяти в современной городской среде функционируют две разные парадигмы художественных практик: традиционные формы, как своеобразная материализация и утверждение коллективной памяти, и новые, актуальные модели, как критическое напоминание и своеобразный эксперимент, что больше нацелены на индивидуальное понимание конкретной исторической или социокультурной действительности.

**Ключевые слова:** художественные практики, городская среда, пространство, публичное искусство, культурная память.

Ефтимоска Татјана Б.

## Папочната врвца на културната меморија - „Папокот на светот“ од В. Андоновски како книжевно, театарско и филмско остварување

Романот „Папокот на светот“ на В. Андоновски ќе биде расчитуван како неколкукратно слоевит палимпсест. Ќе бидат прочувани и систематизирани трагите од повеќе други текстови во романот, особено во неговата наратолошка текстура, од кои културната меморија произлегува како дестилат. Понатаму, романот „Папокот на светот“ ќе биде земен како прв слој на новиот палимпсест, кој можеби сè уште не е довршен, и ќе се разгледуваат неговите траги во театарскиот роман на Андоновски, драматизацијата на Славенски и најпосле, врз сценариото на Андоновски и Иванов. Начините на кои се образува врзивно ткиво меѓу слоевите на палимпсестот, како и насоките во кои тие се распространуваат ќе бидат именувани како надворешни или индуктивни и внатрешни или дедуктивни. Под надворешни или индуктивни се подразбираат насоките кои водат од сите претходни текстови на кои се „повикува“ романот на Андоновски кон самиот роман, систематизирани според нивниот придонес кон него, односно според природата на воспоставената интертекстуална релација. Под внатрешни или дедуктивни се подразбираат насоките кон понатамошни, видоизменети, но и новородени синтетички битија – истоимената театарска претстава на Славенски и филмот „Превртено“ на Иванов-Изи. Во рамките на ова под-истражување, „Папокот на светот“ ќе биде согледан како специфична трилогија, поточно триплиран естетски производ на планот на книжевноста, театарот и филмот. Како романот се самодопишува, довршува, доиспишува низ визуелните уметности, толку сродни а сепак толку различни на/од книжевноста? Проследувањето на овие насоки ќе се обиде да го покаже тоа.

**Клучни зборови:**

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## Дигитализацијата како инструмент за развој на музејските колекции

Тргувајќи од размислувањата за лоцирањето и контекстуализацијата на различните постапки обединети под терминот дигитализација во музејското опкружување, како и од теориските поставки според кои големата фаза на акумулација на физички предмети на традиционален начин за музеите е минато и она што мора да биде нивен приоритет е обезбедувањето на пристап до колекциите и општествената корист од нив, во овој труд е направен обид дигитализацијата да се постави како основа за една изменета практика на музеите, каде што таа ќе претставува инструмент за развој на музејските колекции во квалитативна смисла, односно основа за нивно разгледување како средство или ресурс, а не крајна цел на музејските институции. Во контекст на забрзаните промени кои ги наметнува и создава глобализацијата, информатизацијата и (хипер)модернизацијата, ваквата ориентација за музеите значи не само отвореност кон алтернативните перспективи и стратегии за развој на нивните колекции, туку и исполнување на претпоставената улога на општествена институција во вредносен контекст, преку развивањето и проширувањето на моделите на презентација на музејскиот материјал, свртувајќи го фокусот кон најшироката можна публика. Релативизирајќи го физичкиот простор и постоење, дигитализацијата отвора нови и неограничени можности на идејниот, концептуален простор и постоење на музејските предмети и континуирано компаративно преобмислување на поширокото културолошко значење на колекцијата како целина и на нејзините конститутивни елементи, како од страна на музеите, така и од страна на корисниците на on-line содржините. Оттука, ефектите од дигитализацијата на музејските колекции може да се разгледуваат и во контекст на утврдувањето на оние вредносни категории според кои се конструира и остварува културниот идентитет и културната меморија на средината во која тие дејствуваат. Во трудот е направен обид да се систематизираат оние релевантни сознанија од оваа област во светот кои би можело да се имплементираат во нашата средина, имајќи ги предвид степенот на развиеност на нашата музејска дејност и културната традиција во која таа се вклопува.

**Клучни зборови:** дигитализација, музејска колекција, виртуелна реалност, корисник, културна меморија

Илиевска-Таневски Наташа: ЦККС

## Рedefинирање на културната меморија на националниот идентитет - *A, бре Македонче vs Über Makedonische*

Македонскиот национален идентитет во моментот доживува реконструирање на неговите карактеристики (ако можеме да се согласиме со доминантните сегменти и стереотипи кои го означуваа во историски и сегашен контекст). Секако, заради фактот дека истото се случува во рамките на самостојната македонската држава, гледано од историски аспект, денес (од 2008 година – до сега) можеби се случува најзначајното редефинирање на идентитетот на македонскиот народ на повеќе нивоа. Промовирање на концептот „Über Makedonische“, а оставање на концептот „A, бре Македонче“, е еден од основните приоритети на владеачката десничарска структура (особено кога националниот идентитет заради проблемот со името на државата е најзначајното национално прашање) и истата се спроведува преку сите ИДА, а највеќе преку медиумите и образовниот процес. Целта е подигање на македонската национална свест, зацврстување на чувството за припадност, историска константа, гордост, успех, зацврстување на чувството на самопочит, а напуштање на стереотипот македонска инфериорност, комплекс „на пониска вредност“, потчинетост и понизност во балкански и европски контекст. Процесот на редефинирање на културната меморија на еден национален ентитет, најголемите ефекти се очекува да ги има можеби не сега веднаш – иако последиците веќе се чувствуваат, туку во моделирањето на културната меморија кај

младите, односно идните генерации. Трудот има за цел да ги испита начините и методите на медиумите со кои се врши редефиниција на културната меморија по ова прашање

**Клучни зборови:** национален идентитет, културна меморија, Скопје 2014, медиуми, редефинирање

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### **Эволюция культурных ландшафтов в зоне влияния Санкт-Петербурга за последнее столетие**

Культурный ландшафт рассматривается как результат освоения человеком природного ландшафта. В отличие от медленно изменяющихся природных особенностей (рельеф, климат, гидрографическая сеть и др.), культурные ландшафты любой территории, длительно осваиваемой человеком, более изменчивы. Каждый из них можно рассматривать как «связь времен», где представлены наслоения различных эпох, вплоть до современной. Санкт-Петербург, до 1918 г. бывший столицей Российской империи, непрерывно расширял как территорию своего влияния, так и направления, по которым это влияние распространялось. «Подстоличное» положение окружающего региона порождало особые типы культурных ландшафтов, не характерные для многих других районов страны (многочисленные императорские резиденции, роскошные дворянские усадьбы, дачные поселки и др.). В течение XX в. рассматриваемая территория испытала неоднократные изменения социально-экономического строя, политических и административных границ, систем природопользования, а также этнические смены. Все эти процессы не могли не отразиться на облике культурных ландшафтов. Их современная картина представляет собой довольно пеструю мозаику, в которой «реликты» прежних эпох (дореволюционной, советской, «финляндской» - к северу от Петербурга) сочетаются с проявлениями процессов постсоветского периода. Для современной эпохи характерны социальное расслоение общества и увеличение разнообразия потребностей в отношении ландшафтов. В настоящее время на одной и той же территории могут формироваться структуры ландшафтов, создаваемые различными социальными группами. Такие «виртуальные» культурные ландшафты (например, для занятий экстремальными видами спорта, отправления нетрадиционных религиозных культов, ролевых игр и т.п.) кроме физических особенностей, имеет свою собственную символику и образный ряд. В докладе характеризуются основные направления эволюции культурных ландшафтов в XX – начале XXI столетий.

**Ключевые слова:** культурный ландшафт, зона влияния Санкт-Петербурга, освоение, образ ландшафта, «связь времен» в ландшафте

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### **Память пространства: от дворянских усадеб до коттеджных комплексов (Северо-Запад Европейской территории России)**

Место дворянских усадеб в пространстве Европейской России в настоящее время занимают коттеджные комплексы, во многом наследующие представление об идеальном ландшафте, заложенное в дворянской усадьбе. Их размещение, структура, архитектурные решения, с одной стороны, отражают вкусы, потребности и возможности современного человека, но с другой – в коттеджных комплексах прочитывается как географическая, так и историческая память места.

**Ключевые слова:** Усадебный ландшафт, память в ландшафте, ландшафт-символ, образ региона, коттеджный комплекс.

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### **«Ну и денёк», «Московские старости» и другие исторические медиа-календари как мемориальные практики.**

В предлагаемом исследовании рассматриваются воспоминания об исторических датах, лицах и событиях (так называемые исторические календари), выделенные в качестве особых рубрик и программ в ряде российских средств массовой информации, как вид нарративных коммемориальных практик. Изучение жанра исторических медиа-календарей реализуется в рамках методологии социального конструкционизма на основе принципов интеракционизма, реляционизма, ситуационизма, инструментализма. Соответственно сюжеты и рассказы о персонах и событиях, включаемые в такие ежедневные программы в качестве предмета воспоминаний, а также (и в первую очередь) способы рассказывания о них предстают как мемориальная коммуникация, в процессе которой определенным образом структурируется, ограничивается и оформляется культурное пространство, где происходит скрытая работа по культурной трансформации социальных агентов или, напротив, по стабилизации образа и статуса последних и, как следствие, возможная стагнация социо-культурных смыслов и ценностей. Проверяется гипотеза о том, что нарративы памятных дат, реализуемые в программах радиостанции «Эхо Москвы» («Ну и денёк!», «Московские старости»), телеканала «Культура» («Календарь») и российского исторического телеканала «365 дней ТВ» («Календарь событий», «День веков. Хронограф») представляют собой альтернативные модели конструирования социокультурной идентичности соотечественников, опирающиеся на различные концепции власти-знания (как вида дискурсивных практик), выявляя тем самым редакционную политику названных медиа-каналов. Посредством отбираемых лингвистических, сюжетных, исполнительских приемов (вербального и невербального инструментария) в изучаемых программах производятся конституируются: иерархически или горизонтально организованные отношения между участниками

медиакоммуникации (автор – фигура прошлого – слушатель/зритель); разновекторные линии самовосприятия и восприятия образов прошлого, а именно как: 1) социально близкие, подобные понятные vs непохожие, странные, чуждые; 2) могущие стать примером для моделирования собственного поведения vs неактуальные, невоспроизводимые; 3) вызывающие эмоциональное сопереживание vs оставляющие эмоционально отстраненными, спокойными, невовлеченными. Очевидно, что в результате создается культурная ткань, в которой прошлое, его место и воздействие на настоящее вплетено и соответственно перерабатывается живущими ныне принципиально различным образом.

**Ключевые слова:** Исторический медиа-календарь, мемориальная коммуникация, медиа-нарратив, социальный конструкционизм, социокультурная идентичность

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### **Термины-эпонимы: именные памятники научной мысли**

Эпонимом называется термин, который содержит в своем составе имя собственное (антропоним, топоним или мифоним), а также имя нарицательное в обозначении научного понятия, например, болезнь Боткина, постулаты Евклида. Математики, медики, представители самых разных наук сохраняют в понятиях своих наук память об ученых, внесших вклад в общечеловеческое знание. Исследование терминов-эпонимов в разных специальных областях показало, что ученые (математики, медики, химики, физики) запечатлели в концептах своей науки себя, ученых. В терминах-эпонимах человек проявляется как языковая личность, представляющая собой закрепленный в лексической системе национально-культурный прототип носителя научной мысли, отраженный в словаре, энциклопедии, справочнике. По мнению немецкого философа Х. Плеснера, человек становится чем-то тогда, когда результаты его деяний обретают собственный вес и способность отделяться от процесса своего возникновения. Все, что находит свое место в культуре, указывает как авторство человека, так и независимость от него, что подтверждается рассматриваемыми нами терминами-эпонимами. Цитируем Павла Флоренского: «Мало задумываются, как при общем подсчете численно ничтожна та совокупность имен, которая оказалась исторически жизнеспособной и выдержала испытание тысячелетий». Создание словарей эпонимических терминов призвано служить сохранению многих незаслуженно забытых имен ученых. Исследование терминов-эпонимов позволяет сохранить для науки имена не только тех ученых, которые еще остаются в памяти благодарных потомков, но и тех, которые когда-то внесли вклад в науку, а потом были незаслуженно забыты.

**Ключевые слова:** термины-эпонимы, культурная память, именные памятники, ученые, эпонимические словари

**Караниколова Луси:** Универзитет „Гоце Делчев“, Штип

### **Балканскиот менталитет и елементите на традицијата. За женскиот „идентитет“ и „менталитет“ во јужнословенските литератури**

Без тенденција за исцрпен третман на предметното прашање во периодизациски рамки, во оваа статија се осврнувам пред сè на женскиот менталитет во разнородни текстови од јужнословенските литератури: драмата „Бегалка“ на Васил Иљоски, романот „Зона Замфирова“ на Стеван Сремац и подолгиот расказ „Тена“ на Јосип Козарац. Преку „изолација“ на т.н. „елементи на традицијата“ што се однесуваат на сфаќањето на „женскоста“, правам обид за „влез“ во културната меморија на балканските народи и нивниот менталитет во втората половина на 19. и почетокот на 20. век. Моите настојувања (и очекувања) се сведуваат на согледување на сличностите и разликите во „менталитетот“ на „балканската“ жена и преку него слика на културните состојби во различните општествени средини меѓу јужнословенските народи.

**Клучни зборови:** елементи на традицијата, менталитет, културна меморија, идентитет, женскост, жена.

**Керимли Вугар**, Национална Академија Наук Азербајџана Институт Архитектуры и Искусства

Мултикултурализам у тюркских народов Кавказа

Культура тюркских народов Кавказа в ее сегодняшнем понимании полифонична. Веками она складывалась из множества культурных традиций и обычаев, что во многом объясняет ее нынешнее многообразие и оригинальность. Сегодня возрожден огромный культурный материал, который выражается в разных формах, в том числе в фольклоре, легендах, национальных праздниках и играх, в музыке, песнях, танцах, национальной одежде и кухне, народном декоративно-прикладном искусстве, ковроткачестве, коневодстве, нормах и правилах поведения в обществе. Это культурное наследие народа сегодня живет и имеет огромный потенциал для развития в будущем. Возможно, именно историческая память объясняет «живучесть» и преемственность культурных традиций тюркских народов, их толерантность в отношении к культурам других народов мира. Как бы там ни было, тюркские племена известны на Кавказе с глубокой древности, под разными этническими названиями. Первые феодальные государства в Европейской части России были созданы западными тюрками, и сама Русь входила в их каганаты. Л. Гумилев отмечал: «Удивительно умение тюрков находить общий язык с окружающими народами. Это качество тюрки проявляли независимо от того, приходили они в новую страну как победители или как гости, наемники» («Древние тюрки», стр. 149). При господстве тюрков отмечается рост градостроительства, торговли, ремесел, соблюдение законов в силу крепости страны, и то обстоятельство, что «расовый принцип был чужд культуре древних тюрков» (там же, стр. 163). К сказанному следует добавить: «тюрки были веротерпимы до полной неразборчивости» (Л. Гумилев, «Этносфера история людей», стр. 373). Вероятно, эти качества, помимо прочего, и позволяли тюркам объединять народы Кавказа в единые государства. Кавказ по количеству населяющих народов является уникальным регионом планеты. Играя роль своеобразного перешейка между Азией и Европой, он издревле был местом всевозможных контактов разных по этническому составу народов. Этот

многонациональный регион создал свою самобытную культуру, во многом отличающуюся от европейской и азиатской. Стоит отметить: при столь пестром населении, национализм на Кавказе отсутствовал. Явление это возникло позднее, как продукт, порожденный цивилизацией. Любой здравомыслящий человек понимает - история любого народа богата и своеобразна. Насколько мы будем правдивы в ее освещении, настолько это обогатит наши познания и увеличит взаимное уважение. В то же время каждый народ обладает индивидуальным наследием, где отмечены все его взлеты и падения.

**Ключевые слова:** Тюрки, Кавказ, культура, этнос, традиция.

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### **Феномен «точечной» или «прерывистой памяти»**

По определению американского исследователя А.Мегилла, «память есть образ прошлого, сконструированный субъективностью в настоящем». Ценностное пространство эволюционирует в зависимости от изменений общественно-политических процессов и смены культурных парадигм. Соответственно наблюдается смещение акцентов на событийности тех или иных процессов. В процессе воспоминания/припоминания присутствует фактор времени. Как утверждает А. Ассман, следствием активного вмешательства времени в процесс памяти является фундаментальное размежевание между ее сохранением и воссозданием. Что происходит на этапе вытеснения памяти, а затем воссоздания на «защищенной территории памяти»? Эта память является лишь символом или воссозданием мозаики прошлого? Мы бы ответили – символическим воссозданием прошлого для конструирования национальной идентичности. Феномен «точечной» или «прерывистой памяти» обусловлен характером изменений ценностного пространства конкретно-исторического периода и потребностью извлечения «нужной памяти». В Украине проявление феномена «точечной» или «прерывистой памяти» можно проанализировать на примере формирований ОУН-УПА и памяти об этих событиях: - событие и его восприятие (1940-1950 е годы); особого внимания заслуживает соотношение личного и коллективного восприятия событий, гомогенность или гетерогенность социума, - далее – «забвение» или сознательное вытеснение из памяти события-травмы, запрет (1960-1990) (существование неудобной истории или несуществующей истории – «А был ли мальчик?» (М. Горький); важное значение имеют критерии оценки события, - это приводит к насильственному стиранию памяти или попытке «забывания» (забыть, не вспоминать публично), - затем – «память возрождения». Последнее приводит к глорификации или необходимости глорификации прошлого, но еще с большим рвением и попыткой утверждения. Кроме того, попытки воссоздания в памяти участников тех событий несут эмоциональный накал и личностный фактор пристрастия. Роль и влияние государства – «заданность» смыслового маркера: государственная политика памяти фокусирует внимание на затребованности тех или иных сюжетов истории. «Неудобная память» может оказаться опять в зоне забвения и, соответственно, наступает момент «прерывания памяти».

**Ключевые слова:** память, коллективная память, забвение, воспоминание, «прерывистая память».

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### **Культурная память, trauma studies и биополитика**

В современной историографии все больший интерес вызывает проблематика культурной памяти. В некоторых работах речь идет даже о формировании новой «мемориальной парадигмы» наук о культуре, включающей в себя разнообразные исследовательские проекты. Не поддаваясь соблазну радикальной редукции, все же представляется возможным выделить два ключевых подхода. В Европе благодаря изысканиям П. Нора, Й. Рюзена, Я. и А. Ассман культурная память рассматривается, прежде всего, как средство конструирования национальной/социальной идентичности. При этом акцент ставится на изучении механизмов преемственности – будь то в форме повторения, или в форме прогрессирующего варьирования («гиполеписа» в терминологии Я. Ассмана). Для американских исследований (особенно после событий 9/11) более важными оказались процессы забвения и вытеснения, травматические разрывы и лакуны культурной памяти. В текстах Ш. Фелман, К. Карут, Р. Лэйз memory studies оказываются полностью зависимы от trauma studies. Конечно, представленная оппозиция весьма условна. Обе стратегии вызваны к жизни понятным стремлением сообществ объединиться вокруг опыта прошлого. При этом «проработанный» (в смысле фрейдовского «durcharbeitung») негативный опыт может быть по-настоящему продуктивным в деле формирования подлинной солидарности, отличной от фантазматических имитаций целостности. Анализ травматических меток существенно расширяет наше представление о работе памяти, включая ее сбои и искажения. Однако у востребованности trauma/memory studies существует также и другая сторона. «Память», столь валоризованная в современной культуре, становится «суррогатом политики» (А. Бадью), а граждане на глазах превращаются в потенциальных жертв, нуждающихся в терапевтической помощи. Медикализация и психологизация социополитических проблем, культ виктимности, идущий рука об руку с фетишизацией безопасности, вписывают значительную часть исследований травмы и памяти в тот биополитический диспозитив, который согласно Фуко и Агамбену является сегодня господствующим диспозитивом власти. Однако предлагаемый в настоящей работе анализ отнюдь не является простой констатацией онтологической неизбежности «биополитической ловушки». Напротив, он направлен на выявление того критического ресурса (пока не достаточно востребованного), которым разбираемые здесь исследования, несомненно, обладают.

**Ключевые слова:** исследования памяти, биополитика, trauma studies

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### **О културном и политичком идентитету Лесковчана на основу записа Николаја Тимченка**

Николај Тимченко је рођен у Лесковцу 6. децембра 1934. године и у родном граду је радио и стварао, пишући филозофске, есејистичке, књижевноисторијске, књижевнокритичке студије, огледе и чланке, све до своје смрти 29. децембра 2004. године. Основну и средњу школу завршио је у Лесковцу, а студирао је на Филозофском факултету у Београду на одсеку за југословенску књижевност. По завршетку студија најпре је радио као професор у Пољопривредној школи у Лесковцу, а потом као новинар и лектор у лесковачком листу „Наша реч“. За време СФРЈ Тимченко је сматран за једног од највећих дисидената у Лесковцу због чега је био дискредитован и онемогућавано му је да објављује своје радове у периодици. Из тих разлога, за живота Тимченко је штампао три књиге: „Песник и завичај“ (1969), „Записи о песнику“ (1972) и „Фрагменти из историје Лесковачког позоришта“, I-II (1967), а на десетине студија, књига, огледа пронађено је у рукописној заоставштини. Постхумно је у Лесковцу основана задужбина „Николај Тимченко“, установљена је 2010. године и награда са његовим именом, те је на тај начин донекле исправљена неправда према овом свестрано образованом и значајном културном раднику града Лесковца. Записи, фрагменти и чланци Николаја Тимченка о Лесковчанима, о политичком, културном и књижевном животу у Лесковцу 60-их и 70-их година XX века и његово виђење провинције, односно проблематизовање питања о томе шта је суштина провинцијског менталитета и да ли провинција постоји или не постоји, предмет је овог рада.

**Кључне речи:** културни идентитет, политички идентитет, провинцијски менталитет, Николај Тимченко, Лесковац

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### **Память поколений как основа коммуникативной и культурной памяти**

Каждый из нас идентифицирует себя с определённым поколением, создавая тем самым условия для групповой соотнесённости и коллективной принадлежности. Но чтобы «относить» себя к какой-то группе или «относиться», необходим набор критериев, условных обозначений, опознавательных знаков и символов, которые нам дадут уверенность в принадлежности индивидов к конкретному поколению и, кроме этого, позволят определить качественные различия между ними. Особенности поколений отражаются явственнее всего в памяти. В данном случае необходимо обратиться к тому виду памяти, который отвечает за хранение, кодификацию и актуализацию памяти поколений. Речь идёт об одной из форм коллективной памяти – коммуникативной. Коммуникативная память, в исследованиях Я. Ассмана, «это воспоминания, связанные с недавним прошлым и современниками вспоминающего». По-другому её можно назвать «поколенной», т.е. источником в этом случае служит воспоминание, передаваемое в устной форме последующим поколениям, и коммуникативная память прекращает свое существование вместе со смертью поколений, хранивших эти воспоминания в памяти. Возникает опасность потери векового промежутка памяти, для того чтобы этого не случилось, необходим перевод коммуникативной памяти в область культурной. Переход из коммуникативной памяти в культурную обеспечивается средствами массовой информации [2]. Это объясняется такими свойствами СМИ, как хранение и передача информации, но без ценностного аспекта отражение памяти не будет до конца полным. Нами было проведено анкетирование с целью выявления маркеров 20 века в памяти респондентов. С помощью полученных данных удалось классифицировать критерии отнесённости к поколению. Самым явным критерием поколения служит хронологический: в зависимости от года рождения. Второй – это источник, который выступает в качестве транслятора информации, главным средоточием коммуникативной памяти, а в дальнейшем средством перевода её в культурную память. Любая групповая соотнесённость связана с понятием коллективной идентичности, которая отражается через систему символов, заключённых в языке, в обрядах, предметах повседневности, памятниках, ландшафтах – это третий критерий. И четвёртый – это оценка и восприятие одних и тех же событий, из-за которых межпоколенные различия ощущаются гораздо болезненнее. Сохранение и актуализация памяти поколений позволяют сделать причастными к воспоминаниям те поколения, которые не стали свидетелями событий, что в дальнейшем становится основой для формирования коллективной идентичности и культурной памяти.

**Ключевые слова:** идентификация, коммуникативная память, коллективная идентичность, культурная память, память поколений.

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### **Гражданская война в религиозном дискурсе сельского населения: способы сакрализации ландшафта (case study крестьянского восстания на Алтае в 1921 г.)**

Согласно героико-романтической концепции Гражданской войны, получившей распространение в советской историографии, окончание военных действий в Сибири принято было соотносить с разгромом войск Колчака и освобождением региона от белогвардейцев и интервентов. При таком подходе крестьянские антибольшевистские восстания, которыми в 1920-1921 гг. была охвачена вся Сибирь, «выпадали» из официального исторического дискурса. Любые примеры сопротивления правящему режиму расценивались в советское время как «чёрная» страница отечественной истории; подобного рода факты следовало, как считалось, не изучать, а предавать забвению. Тем не менее, «не вписавшиеся» в официальную концепцию события локальной истории получили своеобразное отражение в народной исторической памяти и ритуальных практиках почитания местных святынь. На основе полевых материалов автора, архивных документов, сочинений сибирских старообрядцев, а также публикаций местной периодики в докладе рассматривается история одного из наиболее почитаемых мест Алтайского края - святого ключа возле с. Сорочий Лог. В результате мифологизации



событий, связанных с подавлением Сорокинского восстания в 1921 г., место гибели «контрреволюционных повстанцев» («мучеников за веру» в народной интерпретации) приобрело статус почитаемого объекта природы. Как констатировалось в официальном донесении тех лет, вскоре после подавления восстания неподалеку от «могилы расстрелянных бандитов» «открылся» святой ключ, куда стало стекаться «огромное количество богомольцев», желавших получить исцеление от различных болезней и недугов. Сохранению памяти о Сорокинском восстании способствовала характерная для Сибири традиция почитания святых мест (прежде всего, водных источников), сакральный статус которых вплоть до настоящего времени поддерживается преданиями о так называемых «явленных» иконах, периодически всплывающих на поверхность воды. Отличительной чертой повествовательного репертуара о святом источнике в Сорочьем Логу явилась произошедшая в ряде нарративов замена «божественных ликов» тщательно выписанными образами «погибших страдальцев». В старообрядческом сочинении «Повесть о святом ключе» они представлены как маленькие босые человечки, известные местным жителям поименно, поскольку «недалеко от ручья», как сказано в тексте, «находятся (их) могилы». Проведенное исследование показало, что механизмы конструирования культурной памяти о событиях локальной истории тесно связаны с сакрализацией местного ландшафта.

**Ключевые слова:** война, религиозный дискурс, сакрализация ландшафта

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## Трансформацијата на народниот костум и вез од фолклорен дискурс во современ моден систем

Цел на овој текст е да ги анализира и опише дијаметрално спротивните аспекти во процесот на функционирање на народниот костум и современата мода, преку неколку примери од современите македонски моден дизајн. Текстот е поделен во неколку поглавја кои ги обработуваат различните аспекти на проникнувањето помеѓу фолклорот и современите модни системи. Во првото поглавје е нагласена функцијата на народниот костум кој е затворен во сопствената фолклорната матрица што претставува неопходен атрибут за неговото зачувување како сегмент од културната меморија, заедно со многубројните традиционални техники на изработка, меѓу кои спаѓа и везот. Спроведени се конкретни етнолошки анализи со акцент на народниот вез на две носии: женската носија од Скопска Блатија и мијачката женска носија. Нивниот избор е условен со автентичниот формален фолклорен дискурс кој го содржат во себе: самото создавање на народниот костум, формата, везот, симболиката на боите, употребата на материјалите итн. Во следното поглавје е анализиран современите модни системи. За разлика од народниот костум, кој е релативно статичен, современите модни дизајни има различна функција: променливост, брзина, инсистира на нови форми и постојано менување на стилот. Даден е осврт и на потрошувачкото општество кое наметна индивидуализам во модата што доведе до создавање на нова визуелна култура каде што акцентот е ставен единствено на рекламирањето на модниот производ, без притоа да се инсистира на неговата порака, форма и убавина. Во завршното поглавје се анализирани дизајните на македонските модни дизајнери - Маја Кикириткова и Пандора Саздовска, кои во нивните дизајнерски потписи сугерираат употреба на фолклор и народен вез и се директно инспирирани од женските носии од Скопска Блатија и Галичник. Стилизицијата во нивните модели ја истакнува дизајнерската трансформација на колективната фолклорна меморија во конкретен индивидуален моден дискурс.

**Клучни зборови:** народен костум, културна меморија, моден систем, потрошувачко општество, модна стилизација.

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## Култура и јазик

Јазикот е значајно средство со социјален карактер за комуникација меѓу луѓето, а комуникацијата се одвива секогаш во одредена ситуација, т.н. комуникациска ситуација. Во таа ситуација учесниците, поточно комуникаторите егзистираат реално и се социјализираат со текот на времето. При социјализирањето ја запознаваат реалноста на ист начин како и другите припадници на истата заедница. Тие го категоризираат, означуваат и пренесуваат надворешниот свет преку јазикот. Со други зборови, учат како да ја прифаќаат надворешната средина преку јазикот и да се однесуваат во соодветната комуникациска ситуација според правилата на таа заедница. На тој начин преку јазикот луѓето го интерпретираат надворешниот свет на сопствен начин, односно влијаат врз неговото креирање. Освен за да го означат надворешниот свет, јазикот, преку начинот на зборување влијае и врз начинот на размислување и заземање ставови, врз начинот на социјално дејствување и вреднување и сл. Друга функција на јазикот е да ја презентира индивидуата како социјално битие. Со помош на јазикот (заедно со невербалните и паравербалните средства), таа дава информации за себе, за своите мисли, чувства, ставови, доживувања итн. Преку јазикот се идентифицираат и социјалните групи како културни заедници. Ова е можеби и една од најрепрезентативните особини на јазикот, затоа што јазикот се јавува како диференцијална категорија. Со други зборови јазикот се одразува на секој можен начин врз човечкиот живот, било индивидуално, или како дел од поголемата заедница т.е. култура. Иако можеби не е лесно за препознавање, но сепак и културата е вкловена во јазикот. Голем број на лексички и граматички изрази, начини и содржини на комуницирање се специфични за една културна заедница а непознати, или подобро кажано неприродни за друга. Токму за овој сооднос меѓу јазикот и културата ќе стане збор во оваа научна статија, која ја пишуваме со цел да обелодениме некои факти за јазикот како продукт на културата, но и обратно, за културата како продукт на јазикот.

**Клучни зборови:** јазик, култура, комуникација, заедница, специфика

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## Влијанието на традицијата врз формирањето на ставови кон семејното насилство во нашето современо општество

Во овој прилог ќе се фокусираме пред се на влијанието на традиционалните ставови и промените во нив врз третманот на проблемот на семејното насилство. Ако направиме осврт кон формирањето на односот маж/жена во однос во кој доминира машката доминација и односот насилник/жртва, забележуваме дека тој претставува карактеристика на бројни традиции, што тешко и временски неуредначено престанува да биде составен дел на културите на народи, заедници, региони... Нашето традиционално општество е патријархално. Според тоа и семејството е патријархално. Во периодот на ерозија на патријархалното општество многу ставови се менуваат. Односите во семејствата, улогите на членовите на семејствата, хиерархијата според пол и возраст. Со овие промени се предизвикуваат промени во ставовите кон семејното насилство, пред се во тоа што се доживува како насилство, а што како придржување кон востановените морални норми. Во нашата традиција среќаваме разни облици на семејно насилство и различни ставови кон различни видови насилство, рефлектирани во усното народно творештво. Семејното насилство кон жените и децата (особено од женски пол), ако не ги преминало границите на востановените норми на однесување, често сеуште се третира како придржување кон моралниот кодекс на средината. Прифатено е како судбина и во голем број случаи традиционалниот став и денес го определува односот кон овој вид насилство. Секако, забележливи се промените во гледиштата, како на жртвите на семејното насилство, така и на средината. Прашања на кои треба да се побара одговор можат да бидат: кои ставови потешко се напуштаат, а кои полесно се заменуваат со поинакви; во кои средини и зошто потешко се напушта традиционалниот став; што се може да влијае врз формирањето на поинакви ставови итн.

**Клучни зборови:** патријархат, семејно насилство, традиција, промени, ставови

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## Мемуари руских емигрантов как источник культурной памяти (на примере «Воспоминаний» Е.В.Спекторского)

Мемуари – важнейший исторический источник. Особую ценность приобретают мемуари в тех случаях, когда реконструкция событий по другим источникам невозможна либо затруднена. В этом отношении особую ценность имеют воспоминания русских эмигрантов первой волны (1920-х – 1930-х гг.). Значительная часть из них опубликована, однако есть и до сих пор хранящиеся в архивах. Одним их таких источников являются 900-страничные «Воспоминания» Евгения Васильевича Спекторского (1875-1951), известного философа, историка и юриста, большую часть своей эмигрантской жизни прожившего в Югославии (КСХС) и преподававшего в университетах Белграда и Любляны. «Воспоминания» долгое время считались утраченными при бегстве Спекторского в Триест в конце апреля 1945 г. Однако, по счастливому стечению обстоятельств, это оказалось не так. Текст «Воспоминаний», наряду с другими сочинениями, был сохранен учеником Спекторского В.Боначем и куплен архивом Института Восточной Европы Университета Бремена (Германия) (Forschungsstelle Osteuropa an der Universität Bremen. Historisches Archiv). Текст хронологически обнимает собой всю жизнь Спекторского до начала 1930-х годов, причем изложение обрывается на полуслове. Текст содержит множество подробностей как частной жизни Спекторского, так и событий эпохи, свидетелем которых он был. В мемуарах подробно рассказывается о жизни и деятельности как эмигрантов, так и населения Югославии. Спекторскому, как юристу-государствоведу, было интересно устройство нового государства. Ученый отмечал, что «новое государство оказалось пестрым в вероисповедном, племенном и юридическом отношении». Спекторский отмечал огромную волокиту, характерную для решения любого, даже мелкого, дела в югославских государственных учреждениях. Затрагивал Спекторский и «македонский вопрос». Наряду с наблюдением над политическими реалиями, русские эмигранты не могли не обратить внимания на бытовую сторону жизни сербского общества. Непривычны оказались обычаи, с которыми они столкнулись. Мемуарист, в частности, отмечал отличное, чем у русских, отношение сербов к православию, - их понимание христианства героическое, а не аскетическое, как у русских; много писал о сербских праздниках и обычаях. «Воспоминания» Спекторского, несомненно, важный источник по истории как межвоенной Югославии, так и по истории русской эмиграции.

**Ключевые слова:**

Младеновски Марјан: Универзитет „Евро-Балкан“

## Македонската младина помеѓу етничкиот и националниот идентитет: социјална дистанца vs. меѓуетничка доверба

Изградбата на новиот општествен систем на самостојна Македонија донесе редефинирање и на односите помеѓу различните етнички заедници. Со оглед дека колективната меморија не паметеше поголеми судири на етничка основа, се претпоставуваше дека изградбата на македонскиот граѓански идентитет нема да биде тешка задача. Но, настаните пред и особено за време на 2001 год. покажаа дека ниту македонското општество не остана имуно на „Балканскиот синдром“ на меѓуетнички превирања. Како резултат на доцната независност и меѓуетничките несогласувања, изградбата на македонскиот национален идентитет се одвива со низа потешкотии. Етничката сегментираност (особено по 2001 год.) меѓу двете најголеми заедници (Македонци и Албанци) е евидентна во сите сфери на општеството: учениците одат во одвоени школи, студентите во одвоени Универзитети, младите излегуваат на посебни места, луѓето се селат од

мултиетнички во моноетнички средини, медиумите, политичките партии, граѓанските асоцијации имаат етнички предзнак... Неретки се и конфликтите меѓу младите на етничка основа: во автобусите, стадионите, училиштата... Се чини дека во таквата (неповолна) констелација на околности, младината во Република Македонија се повеќе се приклонува кон етничкиот наместо кон националниот (државниот) идентитет. Тоа е и самиот предмет на трудот: утврдување на нивото на меѓуетничкото познавање меѓу младите (и присутноста на етничките стереотипи), како и степенот на меѓусебната доверба односно социјална дистанца; сето тоа во контекст на етно односно националното припаѓање. Вака поставениот фокус „бара“ истражувачка димензија на трудот. Затоа во утврдување на појавата, покрај релевантни извори, се користени заклучоци и од сопствено истражување на ставовите на младите од мултиетничките средини, припадници на различни етнички заедници. Заклучоците од истражувачкиот труд создаваат перцепција за актуелната состојба на меѓуетнички план во Македонија, креираат проценка за досегашните резултати во изградба на „меѓуетничкиот соживот“ и ги посочуваат насоките на изградбата на идното македонско мултикултурно општество.

**Клучни зборови:** млади, етничка заедница, идентитет, социјална дистанца, меѓуетничка доверба

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### Культурная амнезия как идеологический акт

Культура как выражение непрерывности жизни явлений и результатов творческой деятельности людей представляет собой сложный синтез традиций и новаций, где приуменьшение значимости одного из компонентов не только наносит непоправимый ущерб другому компоненту, но и грозит превратить в руину весь феномен культуры. Потеря культурной памяти может быть как спонтанным явлением, так и результатом сознательного воздействия, например, целенаправленного давления на культурную память со стороны государственной идеологической системы, стремящейся изменить картину культурной памяти в интересах провластных слоев. Это идеологически преднамеренное разрушение памяти об определенных событиях лицах, которое носит характер политических репрессий. В таком случае в соответствии с политической волей происходит уничтожение памятников, надписей, сооружений, переписывание текстов и т.п. действия, направленное на изъятие из публичной сферы и коллективной памяти определенных лиц и событий. Подобные политические акции характерны для истории Древнего мира, Украины советского периода. Еще одним видом забвения со следами памяти является предписанное умолчание. Это как бы акт общественно одобренного забвения и “прощения” всего того, что было совершено в предшествующий период, принимаемый как бы в интересах политического примирения и гражданского согласия. Особенно часто подобного рода акты сопровождают выходы общества из периода гражданских войн, революций, диктаторских режимов. Хрестоматийным примером актов такого рода является принятый в Афинах в 403 до н.э. декрет об амнистии. Он знаменовал окончание эпохи тирании. Для напоминания о том, что все это следовало забыть, на Акрополе был воздвигнут алтарь богине Лете. Подобная стратегия применялась в Европе, ЮАР, некоторых латиноамериканских странах. Озвучивается идея примирения носителей полярных идей второй мировой войны и в Украине. Но не следует смешивать акты гражданского примирения, направленные на упрочение общества, и культурную амнезию, имеющую целью разрушение такого общества. Так, забвение фактов переписывания истории Украины, попытка умолчать социально-культурные преступления коммунизма, насилие в СССР над религией, свободой слова, литературой, искусством подрывают основания современной культуры.

**Ключевые слова:** амнезия, согласие, память, забвение, прощение.

**Мојсова - Чепишевска Весна:** Универзитет „Св. Кирил и Методиј“

### Семејната меморија низ (авто)биографската призма Егејци

Теоријата на постколонијалната критика го истакнува фактот дека **потискувањето на приказните кои се однесуваат на трауматичното минато** или на т.н. „непријатни епизоди“ нема да може да ги разреши проблемите со кои денес се соочуваме. Книжевноста воопшто, а романот посебно, имаат таква моќ постојано да потсетуваат на минатото, или како што воопштено вели Доминик Ла Капра „Минатото доаѓа во вид на текстови, текстуализирани остатоци-сеќавања“ (La Capra, 2001:21). Особено кај романите кои се дадени во вид на сеќавање може да се воспостави **аналогија меѓу книжевноста**, која во крајна линија е можност за репрезентација на траумите во минатото, **и траумата**, која, пак, се дефинира како криза на репрезентацијата, вели Георгиевска-Јаковлева во својот текст „Егзилот како трајна траума или егејската тема – забораена/забранета историска приказна“ објавен во Спектар (2011:369, означеното е мое). Да се потсетиме на одредбите од Договорот за Европската Унија во кои се дефинира правото на секој поединец и држава на своја историја, култура и традиција т.е. правото секој да ги штити своите интереси. Дали на Македонија ѝ се дозволува / ѝ се овозможува овој општ принцип? Зашто прашањата поврзани со меморијата не се однесуваат толку на минатото колку на актуелните политички проблеми. Романизираната автобиографија Егејци на Кица Б. Колбе (Скопје: Култура, 1999), која ја содржи и биографијата на Ефросина Грежова Кле, снаа на познатиот швајцарски сликар Паул Кле, и книгата По свое (македонски катахрезис или како да се зборува за Македонија) на Бранислав Саркањац (Скопје: Маквеј, 2009) даваат можност да не станеме и останеме само набљудувач на нешто во кое нè нема и притоа да се објасниме и разбераме себеси и да знаеме да го вреднуваме она на што му припаѓаме, како историја, традиција, култура, но и она што е наше, што ни припаѓа.

**Клучни зборови:**

**Мороз-Гжелак, Лила:** Институт за славистика на Полската академија на науките

### Македонски бегалци и процесот на обновувањето на колективната меморија

Во рефератот *Македонски бегалци и процесот на обновувањето на колективната меморија* ќе бидат презентирани проблеми/ прашања поврзани со промените кои настануваат во процесот на трансформирање на комуникативна и колективна меморија, како и нивната истрајност во културната меморија на нацијата. Со користење на категоријата "меморија" се уште го покренува прашањето на односот на меморија во проучување на сопственото минатото. Во светлината на објавени материјали, меѓу нив и материјали печатени во Полска (*Македонските бегалци во Полска. Документи 1948-1975; Македонија и медицина*), опишувајќи судбината на македонското население протерано од териториите населени со нив, важно прашањето ќе биде откривање на забранети теми, кои постојат во меморија на поединецот. Индивидуална меморија се состои од комплексната интеракција со целиот општествен и политички живот и почнува да ја создава социјалната врска врз основа на чувство на припадност кон одредена заедница или чувство на историска исклученост. Обиди да се манипулира со историјата на нацијата, осудувајќи да се заборави меморија на поединец, во овој случај покажа формирање на "колективна меморија" во политичкиот живот кои предизвикува емоции. Искористените, пред се печатени во Полска, материјали ќе бидат извор и егземплификацијата во проучувањето на темата. Тоа ќе дозволи да се осветли важноста на темата која многу години од политички причини беше скриена или флена во заборав. Исто така врз индивидуалните животи во реферат ќе се одбележи користена терминологија на прогонетите / бегалци од Егејска Македонија, кои најдоа засолниште во Полска. Во овој контекст ќе биде докажано како спомен на еден поединец во новата ера се трансформира во колективната меморија.

**Клучни зборови:** културната меморија на нацијата; бегалци од Егејска Македонија; колективната меморија; етничка заедница; историска исклученост

**Нолевска Николинка:** Институт за македонска литература – УКИМ

### Вампирот и културната меморија (аспекти на постколонијалната критика)

Популарноста на вампирот како лик никогаш не згаснала. Преземен од фолклорното творештво, вампирот како лик прераснува во метафорична структура која ги рефлектира општествено-социјалните, политичките, културните процеси во глобалниот светски поредок. Бројни карактеристики на вампирот стануваат интересни од аспект на воспоставувањето релација со Другиот. Некои од нив се опасноста „да инфицира“ со својата Другост, замката заради таинствената интимност и поседувањето хипнотичка моќ и способности, *абјектноста* на неговата прегратка која и привлекува и одбива заради опасноста од исцрпување на енергијата. Вкрстувајќи се со трансцедентните прашања за човековата природа и нејзината суштина, за имагинативниот дел од човековото опстојување, за езотеричните човекови искуства на осознавање на светот, како и со психаналитичките теории (абјектноста), интерпретацијата на вампирот не останува ограничена како митска и фолклорна експликација. Напротив, втурнувајќи го вампирот во концептот на културната меморија се ревидира прашањето за содржината што оваа митска фигура ја нуди и истовремено, за артикулацијата на нејзината содржина од аспект на историјата, со претпоставка дека историјата претставува амалгам од разнородни мемории. Според Спивак, културната меморија најчесто е поврзана со манипулацијата на хегемонистичкиот дискурс. Со оглед на современите тенденции, вампирот како една од материјализациите на имагинативната сфера на културата (книжевност - која ги одредува или ги испитува границите на можното) преку трансформирање и еуфемизација на одредени атрибути може да се третира како апелациона категорија насочена кон Другиот (на пр., кон политичкиот Друг) за воспоставување еквиваленција и надминување на угнетувачкиот потенцијал во етичко-политичкиот контекст. Од друга страна, третманот на вампирот како отпадник во општествено-социолошки контекст, ја потцртува неговата *граничност* поместувајќи го концептот на доминантните бинарни структури (Запад-Исток) и воведувајќи го граничниот меѓупростор и прашањето за Балканот како европски Друг. А со тоа се интерпретираат конструктите на постколонијалната критика преку вампирот како продукт на една гранична култура (балканската) (двоен и хибриден идентитет, инверзна колонизација, малцински дискурси, мимикрија) токму преку современата трансформација на вампирот, неговите атрибути и наративи.

**Клучни зборови:** вампир, Друг, идентитет, постколонијална критика, Балкан

**Памукова-Савеска, Гордана**

### Силјан Штркот и црната дупка во нарацијата на македонскиот национален идентитет

Во контекстот на македонското општество од исклучителна важност станува идентификувањето на себството преку националниот идентитет. Предлагам дека едно возможно толкување за успешноста на оваа појава е разбирањето на поимот „дом“ и неговото опстојување како нарација на паланечкиот жител во рамките на неговиот менталитет (Радомир Константиновиќ). Категоризиран како нарација на општествениот простор, а овде синегдоха за „татковина“, домот ќе го разгледувам и преку определбата на Ентони Смит за татковината како „складиште на меморија/спомени и историски асоцијации“ и една од компонентите што ја дефинираат националната држава како чувар на националниот идентитет. Етимолошкото значење на „дом“ (оттука: доминација, но и скротување/припитомување), упатува на домот како категорија којашто произведува симбол на моќ со права и привилегии коишто му овозможуваат на жителот да наметнува преку поседување и трансформира преку живеене (Фезант и Зунига). Покрај тоа, заради тоа што паланката воспоставува систем во којшто жителот-паланчанец е објект во нејзиниот едноличен свет згрозен од различноста на другите светови/домови, истиот, преку заемната спрега на моќ и поседување на/со домот, го одржува устројството на

идентичност. Бидејќи во паланката границата меѓу јавното и приватното е разјадена, тогаш и домот станува јавен - сè тежнее да стане еден дом, семејство, нација, односно нарација. Оттука, идеологијата на националниот идентитет како категорија којашто функционира врз колективната логика е одраз на паланечкиот страв од себството/интимата и отвореноста кон непознатото од онаа страна на паланечкиот дом. Претходното ќе го демонстрирам во фолклорната приказна за Силјан Штркот и нејзиното проткајување во „Црна дупка“ на Горан Стефановски, драма со канонски статус во македонската литература. Преку тројната структура којашто се провлекува низ драмскиот израз: драмата како своевидна реитерација на минатото видена преку рамката на приказната, којашто дополнително е нарација базирана на „древно“ верување, домот ќе биде анализиран како носталгичен елемент (Светлана Бојм) којшто тежнее да постои современски преку бесконечна (ре)продукција на нарацијата во која личниот идентитет евозможен единствено преку ре-поседување на домот и неговото постоење во колективот.

**Клучни зборови:** дом, нација, паланка, колективност, нарација

**Петковска Нада:** Факултет за драмски уметности-Скопје

### Културната меморија и потрагата по стабилни идентитетски основи

Културната меморија претставува клучен фактор во формирањето на човековиот идентитет. Во овој прилог, преку примери од македонската современа драмска литература, правиме пресек на битните идентитетски прашања што се поставуваат пред современиот човек. Ј.Плевнеш, Г. Стефановски и Д. Дуковски во своите драмски текстови инвентивно ги разоткриваат актуелните дилеми околу човековиот личен идентитет и интегритет, што е резултат, од една страна, на индивидуалната и колективната меморија, на колективното наследство сочувано во националните митови и големите наративи, но и на актуелните процеси на нагласена "балканизација", "европеизација" и културна глобализација, од друга страна. Таквото спротивставување на повеќе културни модели предизвикува драматични судири во идентитетската свест на ликовите, а неретко и трагична дезориентација, губење на стабилните идентитетски основи.

**Клучни зборови:** културна меморија, идентитет, балканизација, европеизација, глобализација, македонска драмска литература

**Петреска Весна,** Институт за фолклор „Марко Цепенков“ - Скопје

### Семејна меморија и фотографија

Истражувањето ја разгледува семејната меморија преку фотографијата. Иако за визуелните документи кои настануваат во состав на семејството или се поврзани со животот на определена личност кои исто така бележат исклучителни моменти во текот на протокот на време на едно семејство или пак да се работи за обредите на премин (свадба, раѓање на дете, родендени, смрт и сл.) се смета дека го отсликуваат идеалтипското доживување на самиот себе или на семејството, сепак во истражувањето ќе се земе предвид комуникацискиот аспект што го нудат фотографиите во текот на теренското истражување. Акцентот е ставен на искуството здобиено при сопствените теренски истражувања кога предмет на интерес беше семејната меморија раскажана со фотографијата, почнувајќи од почетокот на векот до најново време. Појавата на фотографијата претставува важен и свечен настан и предмет со раритетна вредност. Во првите децении на XX век фотографирањето претставувало важен и свечен настан, со сериозни ликови на фотографиите и најчесто тоа беа групни семејни фотографии. Фотографирањето се вршело на значајни и свечени настани за семејството, како што биле на пример домашните прослави, свадбите, итн. Величествениот однос кон фотографијата, но и можноста за правење фотоприкаска, особено доаѓаше до израз кога кажувачите ќе ги извадеа грижливо чуваните фотографии. Понатамошниот брз развој на фотографијата овозможува јавување на семејните фотоалбуми кои се најпрво животни-историски класификации, тематизирајќи ги главните фази од животниот циклус. Во овој контекст можат да се споменат семејните албуми со новороденче, крштевка, свадба, итн. Сите овие настани главно беа раскажувани преку фотографијата. Можам да ги споменам сопствените теренски искуства при истражување на традиционалната свадба, кога се забележуваше голема возбуда кај кажувачите кога кажуваа за свадбата што им ја правеле на сопствените деца, и најчесто тоа беше поткрепено со тематски средниот фотоалбум или грижливо чуваните фотографии кои значително им го освежуваа сеќавањето за текот на свадбените обреди и добивав впечаток дека тогаш многу полесно можеа да се сетат како се одвивал текот на свадбата. Со понатамошниот развој на оваа технологија фотографирањето станува дел од секојдневното живеење, станува дел од нашата култура, дел од нашиот начин на живот, кој се чини се помалку можеме да го објасниме со зборови.

**Клучни зборови:** семејна меморија, фотографија, терен, обреди, фотоприказна

**Петрова-Џамбазова Снежана:** Институт за македонски јазик „Крсте Мисирков“ - Скопје

### „Културната рамка на јазичниот израз во рекламните пораки“

Рефератот содржи примери од рекламни пораки на македонски производи на македонски јазик и нашата цел е да го засегнеме културолошкиот аспект на македонските реклами, преку соодветниот јазичен израз пред сè, со посебен акцент врз улогата на културниот феномен во ергативната (персуазивната) цел и моќ на пораката и вештината во употребата на јазичните средства во македонските реклами. Земени се предвид повеќе од 100 рекламни пораки со цел да се илустрира и да се добие поцелосен преглед на инвентивноста и креативната моќ на нивните создавачи, како и да се добие слика за правилната употреба на јазичните средства, како еден од важните услови за исполнувањето на целта на ваквиот вид пораки.

**Клучни зборови:** Реклама, рекламни пораки, персуазија (убедување), културолошка порака, јазик, традиција, инвенција, креација, потрошувач, конзумент

**Петровска - Кузманова Катерина**, Институт за фолклор „Марко Цепенков“ - Скопје

### **Обредите со маски и популарната култура**

Во текстот ги истражувам обредите со маски во Македонија денес, при што ќе се обидам да ги претставам нивните функции со кои стануваат дел од популарната култура. Несомнено е дека начинот на изведба на овие обреди во современи услови добива нови значања и функции, па така наместо магиско обредната функција во нив доминира забавната. Актуелизацијата на традиционалните обреди со маски најчесто се изразува со нивната травестијата, преку употреба на супститути на неговите најбитни пластични, вербални и ритуални елементи. Во настојувањето на поврзувањето со одредено минато и воспоставувањето на новата „традиција“, почнува неограничено да се напојува од другите познати модалитети. На овој начин тие стануваат културални перформанси во кои симболичкиот материјал ја дефинира нивната форма. Во таа смисла фолклорот се гледа како комуникациски процес кој се активира во мигот кога гледачите го прифаќаат како перформанс. Разбирањето на изведувачкиот процес станува начин да се разбере процесот на создавањето на културата. Со тоа тие не можат да се сметаат единствено како тема на антропологијата, туку и извор на некои од најзините техники, преку создавањето на и изведбата на симболите кои луѓето ги создаваат како свои реалитети. Овие реалитети не се утврдени еднаш за сите времиња, бидејќи постојано се менуваат, преку обработката на архивскиот материјал и современата состојба на теренот ќе се покажат овие промени кои се случуваат при реконструкцијата на обредите со маски. Имајќи ги предвид досегашните сознанија можеме да кажеме дека општо земено трансформацијата што се случува во обредите со маски, води кон понатамошна нивна промена, кон создавање определени туристички и културни манифестации преку кои се промовира регионот или местото каде што се одвиваат.

**Клучни зборови:** обреди со маски, фолклор, трансформација, изведба, популарна култура

**Подмакова, Дагмар:** Институт театра и кино Словацкој академии наук, Братислава, Словацкаја Република

### **Парадоксы культурной памяти (театра)**

И в области театра историческая память сегодня сохраняет большое сходство с предыдущим периодом социализма. Современное искусство часто служит политике. Этому подвержены и театральные деятели, и зрители, порой и сами историки. Театру это не нужно. Ему нужна тема. В национальных и мультикультурных контекстах.

**Ключевые слова:** Словацкий театр, театральные деятели, Чехо-Словакия, ноябрь 1989 года, новая политическо-общественная ситуация, культурная память

**Попантоска Анета:** НУ Музеј на Македонија

### **Музејските предмети неизбежна алка на македонската културна меморија**

Културната и колективната меморија на еден народ се претставува и обновува токму преку визуелизирање и адекватно прикажување на музејските предмети. Музејските збирки имаат особено значење, затоа што го поврзуваат минатото со сегашноста, односно ги отсликуваат животот и дејноста на минатите и сегашните генерации. Историските предмети, покрај тоа што се составен дел од постојаната музејска поставка, го потврдуваат времето во кое биле создадени, во исто време сведочејќи за настаните поврзани со ликот и делото на одредени македонски преродбеници и учебникари, кои му оставиле завет на својот народ достоинствено и упорно да го негува македонскиот јазик, а пред сè, македонскиот идентитет. Проучувајќи ја животната и творечката судбина на Кузман Шапкарев доаѓаме до заклучок дека станува збор за една многу амбициозна и флексибилна личност, кој ја доживува истата судбина како и многу наши интелектуалци од тоа време, распнат меѓу грцизмот, бугаризмот и македонизмот. Сепак, благодарение на својата упорност и стоицизам, а под заштитничката рака на својот ментор Јанак Стрезов, успева да се вивне во културната меморија на македонскиот народ и да опстои до ден-денес како еден од најзначајните претставници на македонската културна преродба.

**Клучни зборови:** Кузман Шапкарев, учебникар, книга, музејски предмет, апостолски четива .

**Поповска Ангелина,** Национален конзерваторски центар-Скопје

### **Експонатот како трезор на информации**

Светски познатите иконописни дела од Галеријата на икони во Охрид, одамна го запечатија својот репрезентативен израз. Оваа заложба се должи на минатите научно-истражувачки работи. Стагнацијата кон новите сознанија уште повеќе го заложил нивниот образ во една стара замисла. Компилацијата од автентичен иконопис и други пресликувања поставила симбиоза од паралелни светови на презентираниите сликарски периоди и иконописни стилови, кои по инерција го прилагодија јавното гледиште кон сегашниот презентирачки изглед на охридските икони. Стектаната навика да ги прифатиме овие дела како завршена осликана целина, а не како затекнат изглед, создаде замрзната колективна меморија, а новите сознанија поткрепени од неструктивните мултидисциплинарни истражувања создадоа нови контракции во културната меморија. Недеструктивните методи применети со Инфра црвена спектроскопија за идентификацијата и диференцијацијата на долниот автентичен иконопис и горните пресликувања, како и документирање за потеклото и претходниот изглед преку фото документацијата за состојбите кои го идентификуваат ентитетот на експонатот, воедно учествуваат во прекините на ланецот од информации. Документираната претходна состојба во која се евидентира изгубениот дел од ентитетот на дел од иконите, вклучувајќи ја и релефната дрвена икона, како и заднината на дел од други икони, која е декоративно осликана, ја збогатуваат колективната свест. Егзактните соочувања со новите информации ја надминуваат сегашната дидактична естетика, а новите откритија го поттикнуваат професионалниот багаж

кон пласирање и пренос на новите откритија во други едукативни форми кои ги иницираат и инволвираат емитирањата од трезорните информации, предизвикувајќи ја ароганцијата и идендиферентноста за начинот и презентацијата на охридските икони...

**Клучни зборови:** икони, инфрацрвена спектроскопија, документација, истражувања, меморија

**Поповски Златко, ИМЛ**

### **Забрзаниот растеж на научно-образовните достигнувања во глобални рамки и “забавувањето на балканскиот чекор“: еден осврт на глобалните рефлексии врз македонската културна меморија и идентитет**

Ова излагање треба да укаже на продлабочувањето на јазот помеѓу “големите“ и “малите“, на можностите од проектирани влијанија врз *културната меморија, културниот идентитет, самосвојноста/автентичноста и моќта* на поединецот и заедницата. Особено ќе се земе предвид релацијата помеѓу *културната меморија и општествените институции / културни продукти* како и релацијата помеѓу *културната меморија и секојдневниот живот*, без да бидат заобиколени и т.н. посредувани мемории. Културната меморија и нејзиното промислување во најразличните форми и трансформации кои што овој поим ги доживеал или може да ги издржи е едно од клучните прашања на иднината – прашање кое отвара нови низи од прашања, како и нови одговори, а во функција на опстојот и опстојноста на *различните култури/идентитети* – на еден малку парадоксален начин: формирање на Едноста/Целовитоста на *homo sapiens*-от т.е. *процесот на глобализацијата*. Секако, за да се сведат на минимум можните *злоупотреби од Моќните*, нужно е глобализацијата да биде проникната од Глобалната етика (која е во развој, и која што – со оглед на *сè побрзата развојност, секогаш ќе биде во развој / ќе се развива*).

**Клучни зборови:** културна меморија, прашањето на менливоста на вредностите, аксиолошко вмрежување, хипермислење, судир на мемории, односот мит / претстава – слика, икона / меморија, логика, кругот суштествувањето како развојност на човекот како Тукабитие.

**Поповски Радомир: УКИМ**

### **Можните рефлексии од глобалните етички кодекси/кодови при профилирањето на македонскиот културен идентитет: културната меморија и нејзиното вмрежување од аспект на интересите на моќта**

Ова излагање е посветено на динамиката/менливостите во рамките на глобалната ситуација што доведува дури и до противечности – противставености на етичкиот план: доволно е да го посочиме примерот со Клод Леви-Строс и неговиот однос кон феноменот *раса*, па да насетиме за што станува збор. Меѓутоа, во фокусот на ова излагање нема да биде поставено истажувањето на расниот феномен, и покрај тоа што за него ќе се говори во смисла на аргументативен прилог на динамиката / можните непредвидливи флукуации на моралот – и, следствено, етичката вмреженост при профилирањето, превенирањето и профилаксата на културниот идентитет наспроти неговата глобална димензионираност – како “униформност“, унификација. Во тој контекст, секако, неодминлив е аналитичкиот приод кон прашањата на, ајде да ја наречеме “пост-глобализациона ситуација“ со нејзините позитивни и негативни импликации (и можностите да се влијае превентивно од позиција на *културната меморија*, држејќи го при тоа курсот на опстој на *homo sapiens*-от), да се дејствува во насока на приоритирање и одржување на *културната меморија*, да се дејствува во насока на дезунификација на културата (при што, токму агенсот *културна меморија* е од клучна важност), да се тежнее кон повеќеслојна и мултилатерална глобална култура... да се ефектуира една издржлива *универзална култура* и културалност користејќи се притоа (и потсилувајќи ја) Универзалната етика – во смисла на глобална, космополитска етика, *но која што нема “да ги избрише“ помалите и понемоќни култури* (во чии што контекст можеме да ја поставиме и македонската култура).

**Клучни зборови:** културна меморија, временски дилатации, универзална етика, културен идентитет, културните проекти како “алатки на моќта“, најмомоќното оружје на иднината...

**Поцевска Валентина, НУ Музеј на Македонија**

### **Конзервација на Традиционалните вештини - фактор за одржување на културната меморија**

Поаѓајќи од современите теории кои под поимот конзервација не подразбираат само заштитата на физичката материја, но се поголем акцент ставаат на заштитата на нематеријалните аспекти во кои традиционалните знаења и вештини претставуваат значајни компоненти, предмет на истражување на посочениот триуд е анализа на постоечката пракса во македонскиот систем на конзервација во кој како доминантни форми се истакнуваат реконструкцијата, фасадизот и замената на оригиналните структури со нивни современи копии. Текстот поаѓа од тезата дека недостатокот од свест за потребата за заштита на традиционалните знаења и вештини кои се во функција на конзервација и реставрација на недвижното наследство, во комбинација со специфичните закони за заштита на културното наследство во кои се бара обнова само на надворешната форма, без да се земе во предвид интегритетот и целовитоста на културните добра, придонесува за постепено исчезнување на материјалното и нематеријалното наследство. Со тоа исчезнува културната меморија и се создава виртуелна (новокомпонирана) културна меморија со која се менуват вообичаените матрици на

поимање на нештата. Ако во доменот на архитектонското наследство, се прифати пристапот во кој конзервацијата се сфаќа како контролирање на промените, а вредноста на автентичноста на традицијата се сфати како еден вид на нематеријално наследство, во кој би се синхронизирале материјалните со нематеријалните атрибути на културните добра, со тоа би се отворил простор за организирање на интегриран пристап во заштитата на наследството, во кој е изразена идејата за синтеза на материјалното и нематеријалното наследство низ концептот на автентична експресија на одржување на наследството преку одржување на живите традиции на пракса.

**Клучни зборови:**

**Ристова-Михајловска, Милена:** Универзитет „Св. Кирил и Методиј“ - Скопје

### **Реконструкција на свадбените обичаи и песни во с. Лесковица, Штипско**

Свадбените обичаи, обреди и песни во штипското село Лесковица, кои се изведувале во периодот до 50-тите години на минатиот век, денес доживуваат реконструирање и губење на основното значење и симболизирање. Како форма постојат и денес, но се во фаза на ненегување, губење, незнаење на нивното симболичко значење и реконструирање изведување од страна на младите генерации што придонесува за комплетно губење на примарната смисла. Целта на овој труд е да се истакнат свадбените обичаи и песни во нивната базична форма, да се направи споредба со остатоците од базичните обичаи што се изведуваат денес, а со тоа да се прикаже патот на реконструкција на обичаите. Воедно, преку овој труд ги истакнуваме - како симболиките на сите тие обичаи, така и хеременевтичките толкувања на свадбените песни, со тенденција денешните генерации, книжевници и младенци да знаат која е симболиката за изведба на обичајот и со тоа да се избегне механичкото изведување на истите. Симболиките останаа да ги толкуваат денешните генерации кои преку науката за книжевност и истражувањата на терен, имаат аспирации за обновување на одредени клетки од колективната меморија. Обичаите и песните што се изведуваат денес за време на свадбените прослави, со сите свои карактеристики претставуваат еден вид архетип како дел од колективното несвесно за кое говори Јунг. Тие, воедно, се резултат на остатоците од словенската митологија, некогаш многу опсежна на нашите простори, а денес подзаборавена. Младите генерации сè повеќе ги отфрлуваат обредите и обичаите, поради незнаење на симболиката на обичаите и обредите, која има сосем позитивна конотација: поврзана е со плодноста на младоженците, блаженоста на бракот, раскршувањето на едно семејство и зголемувањето на друго итн. Во нашиот труд имаме тенденција нашата теза за реконструирањето свадбени обичаи и песни и нивниот пат на реконструкција да ја поткрепиме со: Јунговата теорија за „колективното несвесно“, трансферот на архетиповите и верувањата во словенската митологија.

**Клучни зборови:**

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### **Концепт «историко-культурное наследие» в этнонациональных дискурсах Хакасии: проблема символизации исторической памяти (конец XX – начало XXI в.).**

Вторая половина XX в. ознаменовалась возрастающим интересом к историко-культурному наследию. Определяя политическую и культурную жизнь современного общества, процесс коммеморации, по словам французского историка Франсуа Артога, обусловлен особым типом исторического мышления, который обозначается термином презентизм. Будучи одной из форм восприятия времени, презентизм (в отличие от пассеизма или футуризма) утверждается лишь в эпоху постмодерна. В его основе лежит разочарование во всех иллюзиях и идеалах, когда ценность приобретают только сиюминутные ощущения. Таким образом, прошлое, ставшее «способом осознать собственное настоящее», обретает утраченную ценность. Огромную роль в современном восприятии прошлого играет понятие «наследие», содержание которого на разных этапах развития науки менялось. В настоящее время в него принято включать не только материальные объекты культуры (предметы искусства и памятники истории), но и любые нематериальные творения представителей определенного региона или социального слоя. Самый последний этап расширения понятия связан с распространением его на природные объекты. Природа теперь тоже воспринимается как наследие, которое надлежит охранять, – отсюда повсеместное появление экологических музеев-заповедников [Артог, 2004]. Музеи становятся институтом, представляющим символы этнических групп, наделяя свое выставочное пространство определенными смыслами и транслируя их посетителям. В настоящее время в Российской Федерации, в том числе в Республике Хакасия, происходит переосмысление роли и места историко-культурного наследия в жизни общества. Конструирование новой региональной и этнической идентичности сопровождается обращением этнонациональных элит к образам исторического прошлого. На основе архивных документов, публикаций местной периодики и авторских полевых материалов в статье рассматривается деятельность региональных учреждений культуры (музеев и этнокультурных центров), а также роль общественных и религиозных организаций в формировании образов прошлого, сохранении и распространении историко-культурного наследия населения региона. Анализ этнонациональных дискурсов позволил выделить следующие виды современных коммеморативных практик: удревление этнической культуры, идентификация своего этноса с местными археологическими культурами, расширение этнополитических границ в территориальных и временных рамках, возрождение прежних и создание новых священных локусов.

**Ключевые слова:** историко-культурное наследие, образы прошлого, этнонациональный дискурс, места памяти, этническая и региональная идентичность.



Сарајлија Никола, ИМЛ

## Култот и чудата на св. 15 Тивериополски свештеномаченици

Колку одиме поназад во историјата, легендите и преданијата за религиозните настани и личности се помногубројни и пофантастични. Колку подлабоко слегуваме во темнината на вековите, култот е повисок. Таков е случајот со многу светители, маченици, исцелители од христијанската историја од кои некои имаат универзално, а други локално значење. Ама локалниот култ знае да биде посилен од вселенското славење. Таков е примерот со св. 15 Тивериополски свештеномаченици кои се првите локални светители меморирани во свеста на струмичани и меѓу првите во овие предели пострадани за верата за кои дознаваме од пишани извори, но и од усни преданија. Тие биле канонизирани за светители, а првата позната творба посветена на нив ја напишал св. Климент Охридски, во времето кога бил епископ на Велика и Дрембица, односно епископ Тивериополски. Потоа следува Житието од Теофилакт, архиепископ Охридски и врз основа на него Канонот напишан од Константин Кавасила, Охридски архиепископ. Нивниот култ многу рано ги надминува границите на Струмица каде што храмот посветен на овие страдалници за верата е секојдневно посетуван не само од струмичани, туку и од верници и од околните градови и земји. Најрано, веднаш по погубувањето култот се проширува на југ до Кукуш и Солун, а подоцна, во 10 век, и на север, со пренесувањето на моштите во Брегалничката епископија, но до денес со сигурност не е утврдена нејзината локација. За разлика од тоа, како што соопштува Теофилакт, слепата жена што го доживеала првото чудо по погубувањето на светиите, прогледувајќи благодарение на отсечената рака од Петар, ја носи оваа реликвија во Солун и ја подарува на храмот посветен на маченицата Анастасија. Денес оваа реликвија се чува во Кукуш каде што исто така култот на светите 15 Тивериополски свештеномаченици се уште живее.

**Клучни зборови:** Св. 15, култ, чуда, преданија, Струмица

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## Архив стереотипов

В Интернету набирает все большую популярность проект «The World in 2 Minutes», который был разработан и запущен в прошлом году сотрудниками одной испанской компании, специализирующейся на создании «вирусного» медиа-контента. Авторы проекта использовали наиболее популярные ролики хостинга YouTube для создания двухминутных видеоклипов, ставших своеобразными «визитными карточками» таких стран, как США, Россия, Индия, Бразилия, Франция, Мексика и пр. Представленный материал позволяет дистанционно определить фактологическую составляющую наших представлений о той или иной стране и нации – то, что фиксируется с помощью медиа и попадает в публичное пространство. Как правило, это забавные случаи и достаточно драматические происшествия, составляющие основу повседневной жизни либо выбивающиеся из нее и способные привлечь к себе повышенное внимание. Также здесь представлены наиболее значимые исторические события, которые удалось зафиксировать на видео и сохранить в архивах культуры. Наконец, это символы и традиции, выполняющие функции социокультурных маркеров идентичности – музыка, сопровождающая ролик, особенности национальных видов спорта, танцев, кухни и т.п. Тем самым по исходному контенту можно достаточно четко выявить не только интерес пользователей сервиса к тому или иному случаю из жизни конкретной страны, но и закрепить уже имеющиеся стереотипы о ней или даже сформировать новые. При этом важную роль играет момент «опознания» (взгляд на происходящее со стороны тех, кто посчитал необходимым снять все на камеру или телефон, а затем разместить в сети), фаза «принятия» со стороны интернет-аудитории, которую заинтересовал данный ролик, а также стадия «включения», когда наиболее популярные видео монтируются сотрудниками испанской компании для создания определенного имиджа конкретной страны. В итоге в данном проекте реализуются такие стратегии, как *идентификация* (формирование национальной идентичности, имиджа конкретных стран и этносов), *стереотипизация* (соотнесение полученного образа с уже имеющимися представлениями и ожиданиями со стороны других стран и народов) и *архивация* (создание цифрового видеоархива «коллективной памяти» не только отдельных стран, но целых регионов и в потенциале – всего человечества).

**Ключевые слова:** медиа-контент, Интернет, идентичность, стереотипы, видеоархив

Сидоров Виктор: Санкт-Петербургский государственный университет

## Ценности культурной памяти: медийная проекция

И в наше время культурная память созидает человека. Однако он менее всего обращен к той, что в неизменном облике приходит из глубины веков, более – к заново сконструированной или тщательно отредактированной. С одной стороны, мы стали свидетелями и участниками частичной утраты подлинности культурной памяти, разрушения ее целостности. С другой – понимаем, что на наших глазах возникают условия для формирования новой целостности культурного ядра человеческой памяти. Мы сожалеем и приветствуем это, ибо знаем, что исторически сложившееся ядро культуры консервирует в себе как ценностно позитивные, так и ценностно негативные его составляющие, тормозящие наше обретение современной культурной идентичности. Переоценка ценностей культурной памяти интенсивно перемещается в медиа. В каналах массовой коммуникации культурное прошлое подвергается селекции и трансформации, ему придается новое значение. В своем медийном выражении культурная память приобретает новую ценность, не адекватную предшествующей. Набирает силу и противоположный процесс консервации артефактов культурной памяти. За переоценкой ценностей угадываются новейшие идеологические явления информационной и политической глобализации культурного пространства. За отстаиванием неизменности ценностей прошедших эпох различается неискоренимое желание человека в динамично меняющемся мире остаться адекватным самому себе, чем, возможно, объясняется ренессанс религиозного сознания и

активизации социальной функции церкви. Философы и литераторы столетие за столетием расколдовывали наш мир. И вот он снова заколдован «усилиями» массмедиа и «массовой культуры», потому что само культурное пространство этого мира радикально преобразилось под влиянием новейших технологий, наступила массовизация медиа. Чтобы расколдовать мир заново, нужны иные, чем прежде, подходы. Понять мир заново означает понять происходящее в медийной сфере, разобратся в медийных трансформациях культурной памяти. В новое состояние медийной сферы надо входить с новым исследовательским инструментом. Аксиологический анализ медиа соответствует реалиям наступившего века и позволяет эффективно изучать, во-первых, собственно медиа, во-вторых, культурную память как предмет медийного конструирования, в-третьих, социальную действительность, которая в своем развитии формирует действительность медийную.

**Ключевые слова:** ценностный анализ, медиа, ядро культуры, массовизация, информационное пространство, глобализация.

**Силјановска Лилјана:** Универзитет ЈИЕ, Тетово

### **Масовните медиуми и културната меморија :идеологизација на вредностите**

Теоретскиот пристап во дефинирањето на средствата за масовна комуникација изразена во функционалистичката теорија, особено во моделот на Џон Рајли, масовните медиуми ги определува како еден општествен потсистем што е функционално поврзано со другите системи во општеството од што произлегува нивната меѓусебна условеност и причинско-последична поврзаност со политиката, економијата, образованието, социјализацијата и културата. Функциите на артикулирање на мислењето само по себе го проблематизираат создавањето на креативна промислечка јавност, зашто наметнувањето на теми, претставувањето на индивидуите, вредностите и нормите на една култура, еден простор, едно време е посредувано од идеолошко- функционален механизам на организирано структурирање и пренесување на пораките во исто време до што е можно најголем број на публиката. Масовизацијата на публиката не може едноставно и само по себе да се подразбере како демократизација на културата разбрана во нејзината најширока смисла или само затоа што не е висока, елитна култура, наменета за одреден број корисници. Токму медиумската реалност, која скоро секогаш и исклучиво е создадена преку селекција на факти и вредности во однос на публиката и факторот време, ја проблематизира во исто време и индивидуалната и колективната меморија. Во ерата на постмодернизмот и глобализацијата на општествата, медиумски обликуваните содржини во различните масовни медиуми, особено на ТВ и Интернетот, го поттикнуваат културниот развој и плурализмот на идеи во меѓукултурната комуникација, но во исто време сценското поставување на медиумскиот производ наметнат од пазарната логика на понудата и побарувачката, ги брише границите на различноста, ги реструктурира модалитетите на културните идентификатори и ги релативизира димензиите на културниот идентитет преку унификација на вредностите трансформирани во надминати или современи колективни мемории и концепти, како што се –балканизација, американизација, европеизација, граѓанско општество.

**Клучни зборови:** средства за масовна комуникација, креативна јавност, демократизација, културни идентификатори, колективни мемории.

**Соколова Ольга Михайловна:** Белорусский государственный университет культуры и искусств

### **Интеллектуална биографија во културном просторноста опшества**

В современном мире прослеживается тенденция особого интереса к биографии как форме культурных кодов, дешифровка которых помогает увидеть и понять социокультурное пространство той или иной эпохи. В фокусе исследования интеллектуальной биографии оказывается реконструкция жизни личности, (особо значимая при скудности фактического материала), внутреннего мира, история самосотворения, предполагающая биографический, текстуальный, социокультурный анализ. Интеллектуальная биография рождается из взаимодействия разных видов культурной памяти: коллективной и индивидуальной, информационной и творческой; как новый текст о культуре прошлого задействует актуализированную память; как вид «мягкой» памяти переходит в формы «твердой» в виде памятников, памятных досок, музеев; существует в пространстве общей памяти, доказательством чему, например, служит мировое признание биографий о русских деятелях, написанных иностранцами (Э. Каррер «Лимонов», Д. Рейфилд «Жизнь Антона Чехова»), и наоборот. Биография понимается как некий общий текст, представленный вариантными истолкованиями, «подчиняющийся сложным законам общего культурного движения» (Ю. Лотман). Процесс создания интеллектуальной биографии можно назвать биографической герменевтикой, когда жизненный путь личности интерпретируется в историческом и культурном контексте. Общая память рассматривается нами как единое адресное пространство со своими механизмами отбора и сохранения информации, открытое для осмысления, форма коллективного существования, позволяющая находиться в одном пространстве людям с разными культурами, вступать в диалог, делиться информацией, производить новые знания, сохранять культурную идентификацию. Пространство культуры, согласно Лотману, «в пределах которого некоторые общие тексты могут сохраняться и быть актуализированы», и механизм хранения, трансляции, создания новых текстов. Существование в пространстве общей памяти определяет проблему, важную для национальной идентичности, – принадлежности известной личности к культуре определенной этнической группы (А. Мицкевич в Польше считается польским поэтом, в Литве и Беларуси также национальный поэт). Современная политика мультикультурализма и концепция «плавильного котла» (англ. *melting pot*), предполагающая слияние всех культур в одну, обуславливают актуальность этой проблематики. Таким образом, общая память выступает как единое пространство, совместно используемое в процессе создания новых культурных кодов, а интеллектуальная биография как форма передачи культурных смыслов разных эпох, форма культурной памяти, в рамках которой осуществляется национальная идентичность.

**Ключевые слова:** интеллектуальная биография, биографическая герменевтика, общая память, национальная идентичность

**Стамески Трајче:** Филолошки факултет „Блаже Конески“ - Скопје

### **Темни кажувања: од колективната меморија до индивидуалниот глас**

Во духот на Цепенковата раскажувачка традиција, жанровски на граница меѓу усната и белетристичката проза, книгата *Темни кажувања* (публикувана врз основа на материјалите снимени на магнетофон) за една генерација реномирани македонски писатели (Славко Јаневски, Влада Урошевиќ, Мето Јовановски, Живко Чинго и др.) претставувала неопходна литература, која повеќе или помалку влијаела и на нивното подоцнежнo творештво. Станува збор за приказни, кажувања базирани на сеќавањата на деветте раскажувачи, кои се навраќаат кон својата младост. Според тоа, општествено-историските настани се претставени од перспектива на обични, анонимни луѓе, кои биле дел од еден народ чие право и идентитет постојано бил оспоруван. Автентично пренесени, кажувањата на овие личности се спомен, потсетник за едни бурни историски околности, тие се врски, сведоштва за преминот меѓу два века, каде преку индивидуалните судбини се согледуваат општествено-историските и културните констелации на овие простори. *Темни кажувања* се наративи за колективната и индивидуалната меморија во процесите на формирањето на националните, регионалните и културните идентитети, тие се добра основа, како преку толкувањето на наративите од минатото се појаснуваат одредени процеси во сегашноста. Централните теми во овие текстови се: колективната меморија, домот, миграцијата, традицијата, границите, насилството, отпорот и др. Ова е доволна база за разни интертекстуални и интердисциплинарни релации со овие текстови, како што се примерите со: филмот *Најдолгот пат* на Бранко Гапо, како и романот *Невестата на змејот* на Влада Урошевиќ. Интенцијата на овој реферат е да покаже како овие записи, како наративи од минатото влијаат при детерминирањето на личните и општествените идентитети, како наративната трансмисија влијае на автентичноста на искажаното, дали поради фактот сведоштво овие текстови можат да се перципираат како историографски или како белетризирани, како и прашањето на интердисциплинарните врски со погореспоменатите дела.

**Клучни зборови:**

**Стефанова Нина, ЦККС**

### **Културната меморија и идентитетот во драмите на Харолд Пинтер**

Драмските текстови на Харолд Пинтер, кој е несомнено еден од најзначајните претставници на британската современа драма, можат да бидат категоризирани во три типа: „комедија на закани“ (кои ги содржат во себе и одредени одлики на „театарот на апсурдот“), „драми на сеќавањата“ и „политички драми“. Токму во „драми на сеќавањата“ меѓу кои се вбројуваат: *Пејзаж* (1968), *Тишина* (1969), *Стари времиња* (1971), *Ничија земја* (1975), *Неверство* (1978), *Семејни гласови* (1981), *Станицата Викторија* (1982), *Еден вид Алјаска* (1982), *Месечина* (1993), *Пепел на пепелта* (1996) и *Прослава* (2000) се разоткриваат семејната меморија; насилството, теророт и траумите од нив, но пред се конструирањето на идентитетот. Креативната драматургија на Пинтер е уште еден доказ дека моќта е во оној кој господари со минатото, поточно со сеќавањата врзани за него. Текстот поаѓа од врските на културното паметење и идентитетот, односно за културното паметење како политика (Клутенберг, 2001: 4). Сеќавањата се секогаш бојно поле околу кое што се води битката за моќ. Моќта е во оној кој ќе ја разграничи вистината од илузијата, сеќавањето од фантазијата. Во драмските текстови *Стари времиња*, *Тишина*, *Пејзаж* сеќавањата не се мешаат, наместо тоа тие се судираат, креирајќи психолошки натпревар во кој главните столбови се идентитетот, сигурноста и моќта (Cahn, 1998: 90). Тие воедно мошне суптилно ги нагласуваат и аспектите на родот.

**Клучни зборови:** културно паметење, сеќавање, политика, род, Пинтер

**Стефановски Драган, Институт за социологија при Филозофскиот факултет на Универзитетот „Св. Кирил и Методиј“**

### **Мултикултурниот град во ерата на глобализацијата**

Креирањето на ставот за урбаниот простор во ерата на глобализацијата се добива преку анализа на повеќе фактори. При анализата на современиот урбан простор се забележуваат низа на карактеристики. Во него се одвива општествената еволуција, тој е местото во кое се креира современата урбана култура, начинот на живеење, како и простор во кој се одвива целокупниот општествен развој. Современиот град е мултикултурен и мултиетнички во кој егзистираат повеќе етнички групи со свои карактеристични културни модели. Креирајќи мозаик од вредности во кои се инволвирани глобалните процеси го отсликуваат урбаниот начин на живот. Скопје е пример за современ град во кој можеме да забележиме присуство на припадници на поголем број на етнички и конфесионални групи. Трудот има за своја цел да ја долови реалната слика за меѓуетничките и меѓукултурните релации и односи во градот Скопје во ерата на глобализација.

**Клучни зборови:** глобализација, урбан простор, мултикултурен, мултиетнички, култура

**Стојановиќ Марко, Етнографски музеј у Београду**

### **Шабачки вашар (вашар у Шапцу) - симбол идентитета и културно огледало**

Непрекинутим трајањем дужим од једног века Шабачки вашар (вашар у Шапцу) је утемељен као један од несумњивих симбола идентитета града. Меѓутим, промене у системима вредности, које је донео социјалистички друштвени систем у Југославији, а потом су инерцијом, или системски опстале и до данас, довеле су до тога да вашар постане и културно огледало на основу кога је могуће пратити релације измеѓу пројектованог/пожељног и реалног идентитета. Чињеница да се, на једној страни, вашар кроз који данас прође око сто хиљада људи не налази у званичној туристичкој понуди Шапца,

потом, да је шездесетих година 20. века паралелно установљена Шабачка чивијада као „исправна“ културна манифестација са пратећим књижевним вечерима, изложбама карикатуре и другим садржајима, а напослетку и чињеницом да ту заиста светски познату манифестацију никада није посетио Тито, говори о томе да се, сукцесивно, прокламованим друштвено-идеолошким ставовима умањује или негира значај вашара. На другој страни, међу бројним друштвеним групама прихваћени став да седамдесетих и осамдесетих година 20. века „нико није могао да постане звезда новокомпоноване народне музике (једног од најоспораванијих и највиталнијих културних феномена бивше СФРЈ) ако није певао на шабачком вашару“, као и колоквијални, самопрепознавајући да „сваки поштени Шапчанин обавезно одлази са породицом на вашар“ говори у прилог томе да је Шабачки вашар недовољени, реални симбол идентитета Шапчана.

**Кључне речи:**

**Стојановски Страшко; Ананиев Јован:** Правен факултет, Универзитет „Гоце Делчев“ - Штип, Македонија

### **Културниот трансфер како основа за политичка мобилизација: Теоретски претпоставки за релациите помеѓу културата, етничката припадност и национализмот**

Факторите на генерирање предуслови за политичка мобилизација зависат од конкретните услови во кои истата се одвива. Во овој труд се прави обид да се синтетизира теоретската рамка со емпириските факти. Теоријата се однесува подеднакво на политичките теории, но и на факторите на синтеза на културата, етницитетот и национализмот. Притоа се тргнува од претпоставката дека политичката мобилизација и нејзините конкретни форми се во основите на модерниот концепт на нацијата- држава и суверенитетот, а основното врзивно средство се бара во конкретните идеологии, во прв ред национализмот. Доколку во рамките на империјалниот модел масовната мобилизација се врзува за религијата и традиционалната улога на монархиите, дотогаш модерното општество, како рационален систем, има потреба са соодветен супституент. Емпириската поткрепа ќе се бара во рамките на современите политички контексти, со посебен осврт на македонското општество. Особено во моменти на криза или клучни политички настани, политичката мобилизација многу често се врзува со конкретните етнички, културни и национални сентименти на различните групи. Дури и поставеноста на политичките партии во голема мера се темели на овие фактори, создавајќи слика на етнички предопделени политички субјекти. Обезбедувањето на помасовна мобилизација најчесто се врзува подеднакво и со националните симболи, но и со културните маркери на групите. Сепак овие претпоставки не упатуваат на заклучокот дека ваквите фактори се единствен извор на мобилизација и се остава простор за социјалниот статус, политичката ориентација или харизматските потенцијали на лидерот да бидат подеднакво важни.

**Клучни зборови:** политичка мобилизација, национализам, политички партии, идеологија, култура

**Стојаноска Ана,** Факултет за драмски уметности - Скопје

### **Сите страни на театарската меморија – обид за зачувување на театарската претстава**

Театарот е место на меморија. Театарската претстава е во постојана потреба да остане запаметена поради нејзината краткотрајност и неможност истата да остане меморирана, конзервирана и/или презервирана на еден, уникатен и специјален начин. Театрологијата овој проблем го надминува користејќи алатки од неколку сродни научни дисциплини, но и создавајќи свои со користење на т.н. театролошки, посредни и непосредни извори. Реконструкцијата на претставата е доминантен метод за анализа на една претстава. Имајќи го сето ова предвид, но и од моето лично искуство, со дигитализацијата на повеќето театарски претстави и работата на првата театролошка дата база на овие простори, сакав да се фокусирам на еден специфичен начин на истражување на проблематиката. Поточно, мојот текст е фокусиран на откривањето на сите страни на театарската меморија, на кој начин секој од нас памети една претстава, но и на кој начин актуелната наука ја памети претставата. За таа цел, студијата/рефератот е конципиран во неколку делови. Театарската претстава и нејзиното зачувување – преглед на извори и дефинирање на методот на реконструкција. Дигитализирање на претставата, снимање и внесување на податоци – со пренесување на лично искуство од работата на Театролошката дата база на Институтот за театрологија при Факултетот за драмски уметности – Скопје; Личните сеќавања за истата претстава, начин на селекција и презентација; Науката како главен чувар на театарската меморија и адекватната помош од приватната театарска меморија. Рефератот и излагањето се користат со поголем број на фотографски и видео материјал кој ќе бидат имплементирани за полесно презентирање на тврдењата од насловот. За таа цел ќе биде изработена посебна презентација која ќе ги прикаже сите начини на кои може една претстава да се зачува, дигитализира, конзервира и истата меморира како недвижно културно наследство според главните принципи за зачувување на културното наследство зададени од УНЕСКО.

**Клучни зборови:** театарска претстава, театролошка дата – база, дигитализација, посредни и непосредни извори, лична/интимна вс. општа/официјална историја/меморија.

**Тодорова Лилјана:** Универзитет „Св. Кирил и Методиј“ - Скопје

### **Културната меморија како колективна категорија во книжевната креативност**

Феноменот културна „глобализација“, кога во себе има транснационални, етички импулси и не буди негативни конотации, се соочува со опција за респектирање на културните идентитети, што може да биде шанса за долговечност на културната различност. Секоја цивилизација има свој систем организиран околу одделни концепти на личниот и колективниот идентитет кои ја карактеризираат. Колективната меморија ги содржи овие лични и колективни елементи

во форма на категории, наследени или архетипски, заедно со колективната свест што допира до традициите. Предмет на истражување во овој труд е аспектот на идентитетската база на културната меморија што се рефлектира како колективна категорија во книжевното творештво на два културни системи со различни традиции: **балканските литератури**, од една страна и **африканските франкофонски литератури**, од друга. И двата одделни книжевни/културни системи судбински се меѓу себе поврзани по многу основи: географски, историски, културолошки, јазично вклопувајќи се во X-фонски (X-phones) простори - според формулата на Ив Шеврел (Ives Chevrel). Врз основа на парадигматични примери од автори што произлегуваат од овој плуралитет на литератури и култури на народи различни во однос на колективната имагинација и, воопшто, цивилизации, се покажува дека поимот *културна меморија* има капитална улога во литературната анализа како *фундаментален фактор во креативниот акт*.

**Клучни зборови:** културна меморија, колективна меморија, колективен идентитет, културна различност, балкански литератури, африкански франкофонски литератури, плуралитет на култури и литератури.

**Трајкова Катица:** ИМЈ „Крсте Мисирков“, Скопје

### **Ретките лексеми од тематското поле „воена лексика“ во македонските црковнословенски ракописи**

Црковнословенските текстови од македонска редакција не само што претставуваат неизбежен извор за проучување на историјата на македонскиот јазик туку, несомнено, претставуваат и неодминлив показател за битот и карактерот на материјалната и националната култура. Досегашните проучувања на црковнословенската лексика укажуваат дека лексичко-семантичко поле воена лексика содржи голем број стари словенски лексеми кои припаѓаат на битовата лексика, како и одреден број лексеми кои имаат книжевен карактер. Во овој прилог акцентот е ставен врз одреден број лексички единици што лексикографски се фиксирани само во одреден жанр црковнословенски ракописи или пак претставуваат ретки лексеми заради ограничената фреквенција. Ексерпцијата е извршена од богатиот корпус на ракописи од проектот *Речник на црковнословенскиот јазик од македонска редакција* што содржи 29 репрезентативни црковнословенски текстови со различна жанровска припадност, хронолошки датирани од 12 до 16 век.

**Клучни зборови:**

**Тренчовски Горан,** Кинотеатар „Звучни слики“

### **(Не)дигитализираната меморија на класичниот ТВ-екран (низ носталгијата на играната серија „Волшебното самарче“)**

Во седумдесеттите години од минатиот век, во добата кога беше доминантно присутна експанзијата на класичниот телевизиски медиум, кај нас беа евидентни три вида домашна ТВ продукција: дневно-политички журнари, рекреативно-забавни емисии и културно-уметничка програма. Во третата група, значајно место заземаше и снимањето на ТВ драми, ТВ серији и ТВ филмови по оригинални сценарија, според книжевни адаптации или како екранизација на прозни дела. Од тој период датира и играната серија за млади и возрасни во 10 епизоди - „Волшебното самарче“. Работена според истоимениот роман на Ванчо Николески, во режија на Ацо Алексов, снимена на 16-милиметарска лента, оваа филмска фикциона серија во производство на МТВ (ТВ Скопје, 1975) е сведоштво за антологиско транспонирање на прозна материја низ јазикот на класичната телевизија. За жал, дигитална копија на оваа серија се уште не е направена. Кои се предностите на создавање траен современ дигитален формат? Кои се релациите и можностите што ги создава филмот наспроти литературата, врз искуството на класичниот екран? Колкава е вредноста на успешно дигитализиран аудиовизуелен продукт базиран врз класични постулати?

**Клучни зборови:** ТВ носталгија, литература/филм, дигитална меморија, екранизација, аудиовизуелни медиуми

**Трофимова Виолетта:** Санкт-Петербургский государственный университет

### **Роль французских поэтесс XVII века в становлении традиции женской литературы в России**

В России XVIII века едва ли не самыми популярными французскими поэтессами были Генриетта де ла Сюз и Антуанетта Дезульер. Талантом де ла Сюз восхищался еще В.К. Тредиаковский, поэт, переводчик и теоретик литературы первой половины XVIII века. Он считал ее сочинения образцовыми в жанре элегии. Другой выдающийся русский литератор эпохи Просвещения, А.П. Сумароков разделял мнение В.К. Тредиаковского. В 1772 году Иван Рудаков в «Стихах к «Опыту исторического словаря о Российских писателях»» Н.И. Новикова снова упоминает графиню де ла Сюз, на этот раз, в качестве примера для российских поэтесс. Сам Н.И. Новиков включает в «Словарь» статьи о девяти российских писательницах и называет поэтессу Елизавету Васильевну Хераскову «русской де ла Сюзой». Восприятие творчества другой французской женщины, Антуанетты Дезульер, шло через переводы, публиковавшиеся в русских журналах, начиная с 1758 года, с известной регулярностью. Особой популярностью пользовались ее идиллии «Овечки» и «Ручей», неоднократно переведившиеся на русский язык сначала в 1770-е годы, а затем в 1790-е годы. Н.М. Карамзин в «Письмах русского путешественника», повествуя о посещении парижских достопримечательностей, вспоминает о «нежной» Дезульер. Наряду со швейцарским поэтом Геснером Антуанетта Дезульер считалась образцовым автором идиллий для русского читателя XVIII века. Русские писательницы последних десятилетий XVIII века стали воспринимать творчество графини де ла Сюз и Антуанетты Дезульер как примеры для подражания. Так, графиню де ла Сюз упоминает княжна Урусова в обращении к Музам в сочинении «Ироиды Музам посвященные» 1777 года. Многие русские поэтессы 1790-х годов подражали идил-

лиям Дезульер. Таким образом, Генриетта де ла Сюз и Антуанетта Дезульер стали ориентирами для формирования традиции женской поэзии в России.

**Ключевые слова:** литературная традиция, русское Просвещение, де ла Сюз, Дезульер, женская литература.

**Трофимова Татьяна:** Санкт-Петербургский государственный университет технологии и дизайна

### Восприятие итальянского математика XVIII века Марии Аньези в русской дореволюционной печати

В 1748 году в Италии был опубликован учебник по математике «Основы анализа» Марии Аньези. Книга вызвала большой резонанс и сделала ее автора знаменитой. Заслуги Аньези были признаны императрицей Марией Терезией и папой Бенедиктом XIV. Аньези была единогласно избрана в члены Болонской академии наук и была назначена заведующей кафедрой математики в Болонском университете. Очень высоко оценила учебник Аньези и Французская академия наук. Аньези как выдающийся математик упоминается многими западными авторами XIX века, ее слава докатилась и до России. Одно из первых упоминаний в российской печати об Аньези мы находим в статье С.А. Никитенко «Женщины-профессора Болонского университета» в журнале «Русская мысль» за 1883 год. Софья Александровна Никитенко, дочь профессора русской словесности, цензора, академика Александра Васильевича Никитенко, была подругой и корреспонденткой писателя И.А. Гончарова. Во время своего пребывания в Италии Никитенко работала в архивах Болонского университета. Обширное эссе о Марии Аньези может с полным правом считаться ее первой русскоязычной биографией. В 1891 году в сборнике рефератов Московского математического общества, посвященных памяти С.В. Ковалевской, русский математик и философ П.А. Некрасов сравнивает Ковалевскую с Аньези. Он приводит слова историка математики Монтюкла о Марии Аньези. В переводной книге Гюдри-Мено «Женщина» 1903 года, автор пишет об Аньези как о знатке иностранных языков и о том, что Французская Академия назвала ее сочинение по математическому анализу самым полным и лучшим по этому предмету. Автор также упоминает, что Аньези заменяла своего больного отца в Болонском университете. В 1914 году вышла книга В.М. Хвостова, доктора римского права, в которой он также упоминает Аньези в числе женщин-профессоров Болонского университета. Упоминает Аньези также и А.В. Говоров в своей книге «Женский вопрос в связи с историческими судьбами женщин» 1907 года. Он назвал Аньези одной из звезд математических знаний. Благодаря вышеназванным работам Мария Аньези стала примером для русских женщин, занимавшихся математикой.

**Ключевые слова:** математика, Мария Аньези, учебник, Италия, Россия.

**Троян Сергей Станиславович:** кафедра внешней политики и дипломатии Дипломатической академии Украины при Министерстве иностранных дел Украины

### Культурная память и политическое воображение: эффект «дереализации»

Введение проблемы соотношения памяти и воображения в социальный контекст преломляется в фокусе политического воображения и культурной памяти. Здесь он приводит к конструированию политического воображения (системы воображаемых представлений о политической жизни) и к проявлению эффекта «дереализации» – общего ослабления чувства реальности. Это значит, что воображение берет на себя функции памяти, т.е. оно «способно реконструировать некое подобие существования тех вещей, которых в реальности нет» (Брагина Н.Г. Память в языке и культуре. М., 2007. С. 236). Такими примерами включенности воображения в память могут быть вымышленные истории и имена. Благодаря, прежде всего, силе искусства, они становятся частью жизни обычных людей. Более того, в случае демонизации политического воображения срабатывает не только эффект «дереализации», но и превращения воображаемых конструктов не просто в «интерпретативные сообщества» (за Стенли Фишем) или «сообщества памяти» (за Питером Берком), а в орудие пропагандистского и идеологического воздействия как на отдельные личности, так и коллективы людей. При этом, по меткому выражению Д. Лоуэнтала, «прошлое отстраняется, становясь все более чужим, чем когда-либо прежде» (Лоуэнталь Д. Прошлое – чужая страна. СПб., 2004. С. 6). Отсюда, в конечном итоге, эффект «дереализации» культурной памяти имеет следствием создание парадоксальной ситуации: во-первых, он в большей степени способствует забыванию, чем воспоминанию; во-вторых, ведет к стиранию культурной дистанции между прошлым и настоящим, вменяя людям прежних эпох мотивы и цели современности.

**Ключевые слова:** память, культурная память, прошлое, политическое воображение, «дереализации» эффект

**Туцаровска-Купева Билјана**

### Обликување на културната меморија преку издавањето на публикации во Република Македонија

Обликувањето на културната меморија претставува процес кој се наоѓа во постојано динамично движење и менување. Влијанието на јазикот и содржината на текстовите кои се издаваат во Република Македонија особено влијае во создавањето на културата, а со тоа и културната меморија. Издавањето на печатени публикации во последниве години зазема голем подем во издаваштвото во Република Македонија, но единствено на нумеричко ниво (бројот на издадени наслови) но не и квантитативно ниво (вкупен број на испечатени примероци). Издадените публикации опфаќаат широко поле на различни тематски содржини, пренесени на различни јазични нивоа и со свое влијание врз нивото на развојот на културата и културната свест во Република Македонија. Сите издадени публикации како културни продукти на едно општество влијаат врз културата односно ја креираат културната меморија. Особено значаен аспект за анализа се двата клучни сегменти од издаваштвото во

Република Македонија кои не само што влијаат врз културната меморија, односно издавање на книги од македонски автори, туку дополнително влијаат и врз издавањето на книги, односно преводи на книги од странски автори. Во трудот ќе се анализира: Издавањето на книги од македонски автори кои најчесто се насочени кон изнесување на историски факти од минатото, поткрепени со нови научни истражувања, имаат директно влијание врз културната меморија. Издавањето пак на публикации кои нудат толкување или посебни погледи кон минатото согледано од страна на авторот, најчесто се користат во пропагандни цели односно креирање на одредена слика за одреден историски лик или настан. Издавањето на публикации од македонски автори преку кои се отсликува актуелното општествено живеење (преку анализа на темите опфатени во публикациите), а може да се согледа и актуелното општествено опкружување но и интересот на авторите кон се соочени со сегашноста, преку пишаниот збор отвораат нови прозори кон иднината. Овој труд ќе понуди и краток осврт и на издавањето на книги од странски автори кои може да се анализираат на две нивоа – јазично и содржинско. Јазичното ниво би ги опфатило квалитетот на преводот, односно нивото на македонскиот јазик кој се користи во предводот на овие дела, додека на содржинското ниво се анализираат пораките кои се пренесуваат со текстовите и кои влијаат врз создавањето на културната меморија

**Клучни зборови:** културна меморија, издаваштво; превод; автор; јазик; текст, култура

**Фролова, О. Е.:** Филологически факултет МГУ

### Непроизвольная культурная память

Наша цель — показать, как извлекается из индивидуального сознания информация о культуре в условиях ассоциативного эксперимента. Главным стимулом являлся топоним *Европа*. По условиям эксперимента респондентам предлагалось ответить на несколько вопросов: 1) В каких европейских странах Вы побывали, 2) С каким понятием, словом, словосочетанием ассоциируется у Вас Европа? В опросе приняли участие 100 респондентов — студентов МГУ и МИЛ. Возраст участников 17-22 года. Эксперимент проводился осенью 2012 г. Форма проведения — письменная. Ответы респондентов выявили два блока: исторический и культурный. Реакции *Рим*, *Венеция*, *Возрождение*, встретившиеся в ответе одного респондента, включены нами в оба блока, т.к. затруднен их семантический анализ. В исторический блок вошли следующие реакции, которые мы приводим с указанием количества ответов в скобках: *фашизм* (1), *средневековье* (3), *Петр I* (3), *наполеоновские завоевания* (1), *феодалная раздробленность* (1), *Возрождение* (1), *Рим* (1), *Венеция* (1), *Столетняя война* (1), *чума* (1), *рыцарь* (1), *крестоносцы* (1), *тамплиеры* (1). Культурный блок составили следующие единицы: *культура* (17), *множество культур и языков, объединенных под единым началом* (1), *архитектура* (6), *великолепные архитектурные достопримечательности* (1), *искусство* (2), *церкви/ собор* (2), *кино/ кинематограф* (2), *музыка* (2), *литература* (1), *Шпенглер* (1), *«Закат Европы»* (3), *готика* (1), *Возрождение* (1), *Италия* (1), *Рим* (1), *Венеция* (1), *Колизей* (1), *Собор Святого Петра* (1), *Нотр-Дамм* (1), *Латинский квартал* (1), *Мулен руж* (1), *готика* (1), *«Смерть в Венеции»* (1), *«окно в Европу»* (1), *«Похищение Европы»* (1), *Леонардо да Винчи* (1). Связующим звеном между Европой и Россией послужила фигура Петра I, Санкт-Петербург, скрытый за номинацией *окно в Европу* и Пушкин, являющийся автором этих строк. В целом, память культуры в ответах респондентов предстала скорее в архитектурно-живописно-кинематографическом виде, нежели в литературном.

**Ключевые слова:** Европа, ассоциативный эксперимент, непроизвольная культурная память, интеграция России и Европы

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### Символическая составляющая культурной памяти

Один из подходов исследования культурной памяти связан с ее изучением в символическом аспекте. Применение символического анализа представляется эффективным в контексте понимания социокультурной реальности как пространства постоянного присутствия означаемого и означающего. Просматривается и когнитивная перспектива такого подхода, поскольку символ, как смысловой феномен, в передаче и закреплении социально значимой информации предстает ключевым звеном. Исследовательское поле вопроса о культурной памяти в символическом аспекте связано, прежде всего, с осмыслением роли символов в механизме трансляции культурных смыслов. Базовыми в данном контексте являются положения, выработанные Э. Кассирером, О. Шпенглером, К. Леви-Строссом, А.Н. Уайтхедом, А.Ф. Лосевым. Несмотря на различие исходных теоретических установок, построения философов объединяет общая точка зрения, выражающаяся в понимании символа как культуурообразующего феномена. Обоснование культуурообразующего значения символов затрагивает большой комплекс вопросов, связанных с особой их ролью в коммуникационном диалоге прошлого и настоящего. Проблематика роли символов в современной российской культуре, девальвация символического в западной культуре нацеливает на обращение к трактовке символов в постмодернистском теоретизировании. С опорой на положение Ю.М. Лотмана о том, что символы пронизывают диахронию культуры, осуществляют функцию механизмов ее единства и несут память о культурном контексте, предлагается понимание символа как средства бытия культурной памяти. Участвуя в процессах трансляции культурных смыслов, символы играют особую роль в диалоге прошлого и настоящего, обеспечивая воспроизводство и присвоение культурных ценностей, в этих процессах смысловое поле символа представляется неоднородным. Символический универсум каждой историко-культурной общности содержит исключительно ему присущие символы, функционирование которых, обеспечивается культурным кодом. Значимость символов определяется их способностью включать человека в ценностное пространство своей культуры. Символическое единство среды играет ключевую роль в процессах индивидуальной и коллективной идентификации. Осмысление феномена культурной памяти в символическом аспекте актуализирует проблему не столько нашего отношения к прошлому, сколько его интерпретации и понимания и показывает, что символ предстает особым наиндивидуальным образованием в ее сложном механизме.

**Ключевые слова:** символ, смысловое поле символа, код культуры, знаково-символический опыт, диалог.

Чупоски Атанас, НУ Кинотека на Македонија

## Средновековниот хронотоп во филмовите „Јад“ и „Тајната книга“

Предмет на овој текст е актуализирањето на средновековниот хронотоп, византиската епоха, во долгометражните играни филмови „Јад“ и „Тајната книга“, односно начинот на кој во современата македонска кинематографија се перципира оваа епоха, од историски аспект многу значајна за формирањето на културниот идентитет на нацијата. Преку интердискурзивно, компаративно читање на филмските наративи, во што се вклучени повеќе научно-истражувачки методи: митокритика, историографија, филмска теорија и историја, наратологија, направен е обид што поисцрпно да се анализираат, опишат и интерпретираат фактите поврзани со колективната културна меморија на Македонците актуализирани во двата филма. Во воведот е резимиран начинот на кој македонската научна/историографска мисла и уметничката/кинематографска перцепција се соочувале/ат со спротивставените доминантни древни сакрални наративи на епохата: православно християнско учење и богомилската ерес/движење, кои, како оформени верски и културни идентитети, во одредени периоди биле/се санкционирани / фаворизирани, и во пропагандни цели, од научните/историографските/уметничките/политичките авторитети во современата македонска држава. Во понатамошниот тек на текстот двата филма се разгледани од повеќе аспекти. Во историјата на македонскиот игран филм единствено споменатите филмови се поврзани со средновековниот хронотоп, па оттаму, се разгледуваат општествените околности на нивното настанување и нивната рецепција и место во филмската/културната историја на земјава. „Јад“ (1975, сценарио и режија: К. Ценевски), се обидува преку реалистична нарација да го актуализира споменатиот период, додека „Тајната книга“ (2006, сценарио: Љ. Цветановски и Ј. Плевнеш, режија: В. Цветановски), во пост-модернистички манир се допира до епохата, а преку гледната точна на главниот протагонист дава интересна перцепција на македонскиот Среден век погледнат однадвор, од страна на Другиот, но и од друго време, од денешна перспектива. Оттаму, од наратолошки аспект, овој текст ги коментира спецификите на нарацијата во двата филма и врши процена колку хронотопот на филмот влијае на филмскиот дискурс. Текстот истовремено ја одредува и поврзаноста на филмската приказна со конкретни историски настани и специфичната интерпретација на истите во споменатите филмски текстови на културата.

**Клучни зборови:** Среден век, богомили, православие, филм, меморија.

Џамтоска-Здравковска, Сузана: Правен факултет, Универзитет “Гоце Делчев”, Штип

## Институционална веб меморија

Една од карактеристиките на државните институции е институционалната меморија која се базира врз складирање и чување на податоци, документи и информации кои се важни од гледна точка на континуитет на институцијата во нејзиното понатамошно работење. Како дел од колективната меморија (колективен збир на факти, податоци, искуства и знаења), институционализираното паметење на организацијата е составен дел на секоја интраорганизациска комуникациска мрежа и се состои од водење различни евиденции за податоци и информации, кои треба да бидат целосни, сигурни и едноставни за употреба. Прашањето што се поставува и што е предмет на овој труд е институционалната веб меморија, односно колку актуелните веб страници на министерствата во Република Македонија, како медиум за трансмисија на знаења и искуства, ја одразуваат меморијата на институцијата. Поточно, дали и колку официјалните интернет сајтови на државните институции содржат податоци за минатото на институцијата - за активностите, постапките, документите кои биле донесени и важеле во одредено време, но истовремено ги поставиле и основите за сите идни промени, измени и активности. Дали веб страниците на министерствата содржат податоци со кои ја негуваат институционалната меморија и со тоа ја негуваат политиката на помнење или, пак, претставуваат одраз на актуелните настани и активности? Дали на веб страниците на државните институции може да го “прочитаеме” минатото на институцијата? Дали постои политика на транспарентност, одразена преку веб страниците, која овозможува граѓаните да имаат пристап до дигиталната презервација на факти, знаења, концепти и искуства од минатото или, пак, постои политика на заборавање, со игнорирање на сè што било претходно? Трудот има за цел да даде одговор на овие прашања преку истражување во кое се опфаќаат 15 министерства во Република Македонија. Основниот метод во истражувањето е дескриптивна анализа на актуелните веб страници на министерствата. Резултатите се во насока на давање придонес за зајакнување на дигиталната компонента на институционалната меморија, нејзина поголема транспарентност и достапност до граѓаните.

**Клучни зборови:** институционална меморија, веб меморија, политика на помнење.

Џемаилоски Арбен, Државен Универзитет во Тетово

## Повеќекратниот мигрант Мухамед Асад

Овој труд има за цел да се фокусира и да ги идентификува „миграциите“ на Леополд Вајс алијас Мухамед Асад според неговото најпознато дело Патот кон Мека. Вајс е доведен до постојано продлабочување на неговиот ангажман со самото разбирање на истокот, кој, по многу размислување и дискусија, доведе до неговата прва миграција односно конверзија во 1926 година во Берлин. Втора миграција на Асад е самото одбивање на германско државјанство по анексијата на Австрија во 1938 година. Познавањето на западниот ум по раѓање, ориенталните мисли преку патување во арапските и не-арапските земји, филозофските и психолошки ставови преку универзитетот како искуство, Леополд Вајс алијас Мухамед Асад претставува толку богата работа што заслужува да биде темелно проучуван.

**Клучни зборови:** миграции, култура, национализам, Исток-Запад



**Юрчук Елена:** кафедра теории и истории мировой литературы Киевского национального лингвистического университета

### **Геопоэтика художественного текста. Метафора пространства в романе А. Макина «Французское завещание»**

Теоретическое обоснование и методологическая основа научного сообщения. Географическое мышление в современном литературоведении сфокусировалось, в основном, на метафоре пространства (географического, исторического, культурной памяти). Такая тенденция в развитии науки сопровождалась активным накоплением теоретического материала и критических практик, которые оформились в отдельную методологию геопоэтики. Геопоэтика выступает разновидностью литературоведческих исследований, сосредоточенных на изучении механизма пространственной организации в словесном тексте (от воспоминаний о конкретных путешествиях до поэтических схем, рожденных воображением писателя). Выбранный аспект изучения литературы можно считать определенной реакцией на постмодернистскую ситуацию. Постмодернизм, как известно, тоже напоминает удивительный ландшафт, состоящий из рельефных узоров, маршрутного плетения, пространственных контуров. Ему свойственны многоуровневая организация текста, обращение к отдельным кодам и знаками культуры, гибридность жанровых форм и т. д. Энциклопедичность этого метода обусловлена желанием воссоздать целостную картину мира, где все является составной частью единого текста, пространство которого прочерчено маршрутами, подчиненными авторской схеме, готовой к адаптации вследствие непредвиденных изменений. Предмет для обсуждения. Современная франкоязычная проза в культурном контексте сосредотачивается на конкретном и настаивает на анализе единичного и личного. Она активно принимает в себя представителей других культурных и языковых групп, обогащаясь тем самым новой тематикой. Целая плеяда франкоязычных писателей, среди которых и А. Макин, пишут в ином стилистическом регистре, в результате чего повествование пополняется новыми художественными формами и нарративными стратегиями, свойственными другим культурным цивилизациям. Объектом исследования геопоэтических и культурных особенностей франкоязычного художественного текста является, прежде всего, роман А. Макина «Французское завещание» (оригинальный текст на французском языке), а также другие произведения автора, отобранные для сравнительной характеристики. Особое внимание в рассуждении на избранную тему уделяется метафоре пространства.

**Ключевые слова:** геопоэтика, культурное пространство, историческая память, франкоязычный роман

Panels  
Панели  
Панели

## City as a Battlefield of Urban Dissonant Memories: Narratives, Monuments, Public Art Projects

CHAIR: Dragičević Šešić Milena, University of Arts, Belgrade

Milena Dragičević Šešić, University of Arts, Belgrade

### URBAN DISSONANT MEMORIES (NARRATIVES, MONUMENTS, PUBLIC ART PROJECTS) – METHODOLOGICAL FRAMEWORK

The aim of this introductory paper is to provide a methodological framework for the panel debate, using multiperspectivistic approach (Kellner) and theoretical categories developed within humanities and social sciences, culture of memory (A. & J. Assmann, Connerton, Buruma, Halbwachs), sociology of memory, history, heritage (Tunbridge and Ashworth) and cultural studies (Conrad, Hodgkin, Radstone, ), urban sociology and urban studies (H. Lefebvre, Landry, Nas), etc. Thus panelist will use different interdisciplinary approaches from social sciences (Elena Battaïni), sociology of memory (Svetlana Hristova), culture of memory (Lj. Rogač), urban studies and history of art (Lea Linin)... The aim of the panel is to investigate contemporary memory policies and practices relating to recent conflictual past within different urban settings. The panel debate is expected to raise the following questions: How cities remember contemporary conflictual history? Clashing / contesting / mediating identities through new urban policies; Us and Them in urban settings: re-constructed memories and places; What is the meaning of ceremonies and historical dates for the identity of a city? Cities as spaces of memory „battles“ (Day of the Albanian flag, Balkan war Memorials etc.) or a dialogue? In which ways are dissonant memories activated through heritage? Controversial symbols - heritage that divides; Monuments and Graveyards – representing conflictual individual & collective memories; How do urban dissonant memories function through Art narratives in contemporary public arts projects? New creations as ideas battleground (Igor Grubić, Monument Group, Pravo na grad etc.)

Rogač Ljiljana, University of Arts, Belgrade

### A MEMORIAL SITE IN THE „WILD“ SETTLEMENT – THE OLD BELGRADE FAIRGROUND BETWEEN THE CONTESTED PAST AND THE NEGLECTED PRESENT

The Old Belgrade Fairground is a memorial site, officially declared cultural heritage, during the Second World War it was a concentration camp (first a Judenlager Semlin and then Anhaltslager Semlin), a Holocaust site, one of the first Nazi camps in Europe for the mass interment of Jews, where thousands of people were tortured and killed. This chapter focuses upon the interrelations of memory, space and identity, regarding to the politics of memory. Taking the Old Fairground as a multilayered symbol bearer and a space of accentuated memory, a complex valorization of this cultural heritage place is conducted. The Old Belgrade Fairground is analyzed as a symbol of suffering and trauma, as a symbol of urban architectural modernity and a symbol of artistic avant-garde, and on the other hand, as an abandoned place in the urban city matrix. Bearing in mind the "dissonance heritage", such as the case of the Old Fairground, the very different interpretations over the meaning of this site, as well as the politics of oblivion, remain the main ideological and political context in which the future of this site is shaped.

Linin Lea, Multimedia research group, Skopje

### TITLE: SYMBOL BEARERS AND THEIR UTILIZATION IN CONSTRUCTING SKOPJE'S IDENTITY

Inspired by the recent rapid transformation of Skopje, the capital of Macedonia, through the urban project Skopje 2014 and the consequent influx of new symbol bearers in the urban landscape of the city, this paper focuses on identifying, synthesizing, and analyzing the entirety of symbol bearers from the city, belonging to the pre-Skopje-2014 as well as the Skopje 2014 period. Symbol bearers is a term used by Peter Nas to describe elements or characteristics of the urban context such as rituals, statues, architecture, myths, people, poetry, etc. Within this paper, the urban setting of Skopje and the entirety of its symbol bearers will be looked at and explored diachronically following a sequence of three research questions: (1) What kinds of identity narrative lines do Skopje's symbol bearers produce? (2) In what manner and why does the project Skopje 2014 endeavour to form additional identity layers of Skopje? (3) In what extent this project is bringing conflicting narratives within re-contextualized set of city identities?

Robert Alagjovovski, self-employed writer, researcher, cultural manager, art and culture critic

### HOW TO BOOST CULTURAL TOURISM AMONG UNSETTLED CONTESTING SENTIMENTS? CASE STUDIES: MUSEUM OF THE VICTIMS OF COMMUNISM AND FORTRESS' CHURCH-MUSEUM

The paper will analyze the cases of two new museums, Museum of the victims of Communism and Fortress' Church-Museum, which were built under governmental initiative in Skopje historical core with two aims: to re-balance historical injustice, re-voicing the once won, oppressed narratives and to boost cultural tourism as part of the city regeneration strategy. Leaning on the theoretical texts from the cultural economy and urban theory (Franco Bianchini, Charles Landry, Pierre Luigi Sacco) will analyze the way these projects has been carried out, and will examine their possibilities to become landmarks of cultural tourism and factors of urban regeneration. Another layer of research will focus on the strong opposition and civil protests these projects faced during their installment. Following some notions from conflict resolution theory (Samy Smooha, Ljubomir Frckoski) as well as the postcolonial studies (Said, Spivak, Bhabha) the presentation would try to give some answers why this cultural offer

re-staged the clash over the symbolic possession of the city territory (Church-Museum) and why instead of the reconciliation and sympathy over the human suffering it arouse another set of historical debates. The presentation would be further, concrete elaboration on the questions rose in the introductory paper.

Elena Battaini, IRES (Economic and Social Res

DISCUTANT

## Cultural memory in narratives of film and visual arts: Serbia after 2000

CHAIR: Nikolic Mirjana, Faculty of Dramatic Arts, University of Arts Belgrade, Belgrade, Serbia

Mihaljinac Nina, Faculty of Dramatic Arts, University of Arts Belgrade, Belgrade, Serbia

CONSTRUCTING NARRATIVES OF THE NATO BOMBING OF SERBIA THROUGH VIDEO TESTIMONY: *RED HOT SPOT/AFER THE FACT* (MIRJANA ĐORĐEVIĆ), *LOSS OF INNOCENCE AND SHAVING* (ANDREJ TIŠMA)

In order to investigate the ways of constituting the collective memory within the contemporary visual art scene in Serbia, as well as the impact of the current identity policy on the artistic production, with the use of some of the most important theories of collective, this paper analyses videos of two Serbian artists, Mirjana Đorđević and Andrej Tišma, dealing with the theme of NATO bombing of Serbia. The paper also analyses the video-testimony as an artistic genre and the possible role of artistic testimony (or secondary witnessing) in the process of constructing the past.

As the framing of a traumatic event, video testimony belongs to the larger genre of testimony and, as a genre, it has only evolved over the last two decades. Video testimony has a structure that reflects the structure of traumatic event it represents and ensures transmission of witnesses' narrative. Analysis of video works of these two artists has three objectives. The first and most general is to describe the transformation of the genre from Shoh (C. Lanzmann, 1985, France) to videos presented in this paper. The second is to identify common formal and aesthetic values of video works of two artists, whose ideological positions, and thus the narratives about the bombing, are quite different. The third goal is to use the examples of these works to describe the mechanism of constructing narratives of the NATO bombing of Serbia and based on this, ask questions about the culture of memory in Serbia.

Dakovic Nevena, Faculty of Dramatic Arts, University of Arts Belgrade, Belgrade, Serbia

CULTURAL MEMORY NARRATIVES OF HOLOCAUST: SERBIA 2002-2012

The concern of this paper is to analyze the cultural memory narratives of Holocaust (and broader of Jewish identity) in Serbia in the period 2002-2012 made through the complex and dense interaction of various media art discourses, narratives and texts in the public domain. The unbound flow of memory narrative allows the comparative analysis of various narratives as well as the role of the narratives and narrativisation in the overall field of the memorialization of Holocaust and preservation of the cultural identity of the Jewish community in Serbia. Memory narratives are chosen from among visual texts (film *Kad svane dan*/2012, G. Paskaljevic; *Pescanik*/2007, S. Tolnaj), literary production (*Semper Idem*, 2008, Djordje Lebovic, works of Gordana Kuic, 1996-2008), museums and exhibitions (Museum of the History of Serbia, 2012) and eventually digi text (website of the project *Visit to Staro Sajmiste*, 2010). Eventually, the proliferations of diverse narratives and texts make visible the complex interrelations of the competing tendencies of the remembrance and forgetting/oblivion as induced by the contemporary political moments. The use and role of the Holocaust multimedia and crossmedia narratives is explained both after the notions of Rothberg's multidirectional memory and of Hoskins connective memory.

Jankovic Aleksandar, Faculty of Dramatic Arts, University of Arts Belgrade, Belgrade, Serbia

NONEXISTENT MEMORIES FROM NONEXISTENT COUNTRY (FILM AND POP MUSIC AS PARADIGMATICAL CULTURAL MEMORY

In the absence of relevant historical resources, film and pop music can sometimes represent the only document and commentary on the certain epoch, the identity, recollections, strivings, hopes and beliefs of the people. A specific phenomenon of nostalgia for the old days emerged during the first decade of the XXI century in the region generations who had not even seen the old glory days of Yugoslav New Wave or post New Wave time. Specific geopolitical view of Yugoslav pop culture of the 80's mystified by the youth born in early 90's represents a distorted system of values precisely because of the ten-year hiatus and vortex of cultural values in the times of great political and social turmoil (nineties ethnical wars). Film *Oktobar* by a group of authors (2011) or *Klip* by Maja Miloš (2012) brings forth a generational consensus on numbness and disinterest, whereas *The Box* by Andrijana Stojkovic (2011), *Jelena, Katarina, Marija* by Nikita Milivojević (2012) and *Practical Guide to Belgrade with Singing and Crying* by Bojan Vuletić (2012) brings stylized, almost utopian image of forgotten memories of the early 90's and an authentic insiders' story about survival with enduring dignity in Belgrade and abroad.

## The power of collaborative research methodologies – the pursuit of dialogue?

CHAIRS: **Frølund Lisbeth**, Roskilde University, Denmark, ; **Pedersen Christina Hee**, Roskilde University, Denmark, Department of Communication, Business and IT (CBIT)

Facilitator: **Černý Jakub**, Masaryk University, Czech Republic

The panel offers discussion about the situatedness of knowledge production and the notion of multi-vocal (multiple and different), dialogic knowledge forms as being equally important and relevant to the production of knowledge. The focus is methodological, revolving around questions of how the involvement of the body, emotionality and common sense philosophies of everyday life support collaboratively produced knowledge. The aim of the panel is to further collaborative, critical and meaningful research based on storytelling and memories. By meaningful we refer to human encounters that connect to hopes of change and new forms of critique. We seek to inspire cross-disciplinary researchers (in these dark times of neoliberalism and economic crisis) to engage in collaborative research processes, although there are many challenges involved in sharing memories and stories in processes of research. The panel invites others to share experiences with collaborative research and to discuss its methodological and ethical dimensions especially when memory is involved. The format of the panel is the following: In this dialogical panel (or round table talk) we create a collaborative and interactive space to discuss the issues related to research where collaboration, storytelling and memory are at the center of interest. The panel is viewed as a site for mutual inspiration for both the participants in the panel and the conference participants/audience, who are invited to join the conversation. The idea is to create a space for dialogues that spark the expression of doubt and introspection - and not least to put forward new ideas about collaborative research related to storytelling and memory. The panel therefore has emphasis on opening up and sharing experiences rather than lengthy closed presentations of theoretical and methodological positions. In the panel we initiate a dynamic process of reflection among the four participants in the panel, based on the following common questions: What challenges do you meet in your work regarding the use of narrative methodologies in research and /or therapy in general? Can you give an example where storytelling offered a common ground for the construction of hope and/or new forms of critique and action? or can you give an example where you have encountered that storytelling, instead opening for dialogue, have seduced, manipulated or blurred differences of interest and conflict? How do we as researchers, psychologist (and artists / writers) relate ethically to the intersection of stories in processes of collaborative research? How do you in your research writings produce and reproduce, present and represent the stories of others (and your own)? How do you theoretically conceptualize the relation between listener and storyteller? Each presenter will have 15 minutes in total to present their response to the questions and their reflections related to another presenter in the panel. There will be time to open up for reflections and contributions from the audience at the panel session.

Pedersen Christina Hee, Roskilde University, Denmark, Department of Communication, Business and IT (CBIT)

### "INSIDE, OUTSIDE, INSIDE OUT" CONSTRUCTIONS OF COMPLEX (BE)LONGINGS

This presentation analyses the workings of social categories in constructions of (be)longing. In university settings in Bolivia and Peru we explored how socio economic and socio cultural differences had influenced the lives of the participants. Two different methodological approaches were in play; Memory Work Haug 1987, 1992, Haug et al 1994, Hee Pedersen 2008, Hyle et. al 2008, Wiederberg 2011) and Collective Biographies (Davies 2000a, 2000b, Davies & Gannon 2006). Memory-work is a collaborative methodology which has a lot to offer when it comes to understanding the processes through which we make sense of the social and construct feelings of (be)longing. The method integrates an explicit wish for change of dominant social structures while it at the same time collaboratively produces insights into how we as individuals participate in the productions of oppressive power relations, for example by reproducing certain notions, discourses and norms in relation to social categories. The question which generated the stories to be analysed was: Describe a situation where you for the first time became aware of yourself belonging to a specific social or racial group. (Be)longing to a specific gendered and radicalised body constitutes in the analysis of these stories an excellent 'location' from which to analyse how socio/cultural and socio/economic categories like class, nationality and age intersect with one another and consequently widen and/or diminish possibilities for legitimate belonging to society (Anthias, 2005:17). The memory becomes an opportunity to collectively critically deconstruct naturalised processes of interpretation. It invites the participants to explore human dialogues, mediated by texts, as a way to produce insights and consciousness about the socio-cultural impact of sense making processes. It also holds the promise of a different kind of research relations characterised by engagement, curiosity and interest in 'the different other'. (Phillips 2011, Olesen & Hee Pedersen 2013).

Frølund Lisbeth, Roskilde University, Denmark, Department of Communication, Business and IT (CBIT)

### DOING A DIALOGIC DANCE: USING NARRATIVE AND VISUAL METHODS

In this panel presentation and paper, I draw on personal experience regarding the challenges of facilitating visually-oriented workshops for students and professionals. I critically examine and reflect on my core beliefs and values as a researcher and my roots in dialogic communication theory, and phenomenological approaches to arts therapy. Currently, my research focus is on how collaborative visual methods and the production of visual narratives may help to scaffold learning processes. For example, I study my own facilitation with visual methods and artefacts for the purpose of enhancing group-based learning processes at my university. I will offer reflections on the transformative power of visual, creative methods as well as the many challenges. A general characteristic of using visual methods is that they promote emergence and transformation of meanings. Typically, many associations and metaphors emerge and alter rapidly as people work collaboratively with images and stories in a workshop setting. The

challenges of using visual methods include making the purpose for using methods clear, dealing with participants' discomfort that may be expressed as "not being able to draw" or "not being creative". Therefore, the facilitation with visual methods is important, involving constructing a framework for group work, balancing exercises that encourage participants to be playful and open to the concrete and abstract meanings yet feel safe. Also, facilitation involves dealing with ethical issues, such as the risk of exposing difficult, personal problems. My experience is that the use of visual and narrative methods is a dance with participants, which I conceptualize as a mutual meaning-making process that emerges in a specific context. In the discussion, I consider how I try to develop a dialogic dance inspired by a dialogic understanding of empowerment and phenomenological approach to emergence. I reconsider my use of visual and narrative methods in teaching and supervision practice in relation to the whole context, especially how the purpose of an activity is conceptualized with or co-created with the participants in a given setting.

Novak Martin, Department of Psychology, Masaryk University, Czech Republic

#### CONDUCTING COLLECTIVE BIOGRAPHY IN A UNIVERSITY CONTEXT

In the paper I will reflect on my personal experience of conducting research by using collective biography in my Master's thesis. I will present and discuss some of the choices and challenges arising from conducting research in collaborative and non-hierarchical ways in a specific context (my university) and my methodology. I will critically reflect on the possibilities for realizing biographical research in a university context and discuss how it can be a viable methodology in some situations. I will touch upon challenges I met arising around questions of authorship since formalities related to thesis writing may be in sharp contrast to the way knowledge has been produced traditionally. A related challenge was the different motivation of research participants in relation to the process of collective biography. Ideally, all participants are on equal terms however the distribution of power in the inquiry process is not equal if one person has formulated the research question or written the final analysis. In my conclusion, I will also discuss differences and similarities between doing psychotherapy and the collective work with memories in research.

Barbora Petránková, Narativ Group, Department of Psychology, Masaryk University, Czech Republic

#### POSTMODERN COLLABORATIVE RESEARCH AS A CREATIVE PROCESS

Who produces what kind of knowledge in postmodern collaborative research? Which ethics do we as researchers respond to in practice driven research? And what about that beautiful idea of having an equal position with all participants? How can we understand the factors of power in collaborative research? In my paper I draw from my personal experience. My first try to create a postmodern collaborative inquiry focused on mutual transformation and the symbolic value of dialog in psychotherapy setting. My presentation will relate to challenges experienced in this collective inquiry.

### Digital Extension of Music Memory Music as a Collective Cultural Memory

CHAIR: **Buzarovski Dimitrije**, "Ss. Cyril and Methodius University" in Skopje, Faculty of Music

Buzarovski Dimitrije, "Ss. Cyril and Methodius University" in Skopje, Faculty of Music

#### DIGITAL EXTENSION OF MUSIC MEMORY: MUSIC AS A COLLECTIVE CULTURAL MEMORY

Art works represent a very important part of the collective cultural memory. Every artistic work, by its definition, can confirm its existence only through the presence in collective cultural memory. The migration from the author's individual memory to the common collective cultural memory forms the cultural heritage and this equally applies to tangible and intangible cultural artifacts. Music as a part of the collective cultural memory reflects the collective memory in spacial (geographic) and temporal (historic) dimension. Until the appearance of the written signs (scores) music was preserved only through the collective cultural memory. The scores improved and facilitated further distribution of the music artifacts. The appearance of different means for audio, and later audio/video recordings greatly improved the distribution of music. The transition from analog to digital recording and carriers was a revolutionary step which substantially extended the chances of the survival of music artifacts in the collective memory.

Jordanoska Trena, "Ss. Cyril and Methodius University" in Skopje, Faculty of Music

#### INTERNET EXTENSION OF MUSIC MEMORY

Individual work approach to collective cultural memory is marked by unprecedented digital tool – Internet. Social networks accelerated the exchange of music artifacts to extremely large numbers of participants. One of the important aspects of the new digital transition is that the improved transfer rates resulted in an audio quality approaching the limits of human hearing. YouTube counter is undoubtedly the best indicator for the presence of these artifacts in virtual reality. The records of the downloads of the "Gangman Style" song in billion, support the argument for the influence of the new technological means on the collective memory. In our research we collected and analysed the data regarding the music posting on YouTube.

Dimitrijevska Aleksandar, "Ss. Cyril and Methodius University" in Skopje, Faculty of Music

#### DIGITAL VS. TRADITIONAL MEANS FOR TRANSFER OF MUSIC FOLKLORE

Until recently the definition of music folklore included “oral/aural” as a central category for distribution and reception of folk music artifacts. The recording era facilitated the distribution of the song and dance music to a much wider audience while eliminating the need for physical presence of the performers. The digitisation of music folklore has had further consequences both in musical and nonmusical aspects. In this paper, we try to explore the influence of the distribution channels on the extension of folk music in the collective cultural memory by comparing digital versus traditional means.

## Cultural Memory in the Upper Adriatic

CHAIR: **Risteski Ljupčo**, Institute of Ethnology and Anthropology, University SS. Cyril and Methodius

Pavlaković Vjeran, , Department of Cultural Studies, University of Rijeka

### BLOWING UP BROTHERHOOD AND UNITY: COMPARING THE CULTURAL MEMORY OF WORLD WAR TWO IN ISTRIA AND LIKA

The cultural memory of World War Two, in particular the victory of the Partisan movement, was one of the pillars of the socialist regime’s political legitimacy in Tito’s Yugoslavia. This included incorporating the slogan of Brotherhood and Unity, which represented the Yugoslav Communist Party’s efforts to overcome the bloody legacy of internecine warfare, into the country’s commemorative culture and memorial heritage. The dissolution of Yugoslavia and the war in Croatia (the Homeland War, 1991-1995) resulted in the widespread revision of historical narratives and the destruction of thousands of antifascist monuments and memorial objects. As warfare between Croats and rebel Serbs supported by the Yugoslav People’s Army and Milošević’s Serbia spread throughout Croatia, the assault on the memorial heritage of WW2 became a systematic effort to erase the cultural memory of Serb-Croat cooperation and replace it with nationalist victimization narratives. This paper compares the fate of the WW2 heritage in two Croatian regions: Lika, which experienced considerable interethnic violence in the 1990s, and Istria (along with the city of Rijeka), which remained outside of the war zone. While Serb-Croat relations in Lika and Italian-Croat relations in Istria had both been strained by contested historical narratives since WW2, the recent conflict resulted in not only the construction of new state-building narratives based on the Homeland War but also the almost complete disappearance of physical markers of WW2.

Puljar D’Alessio Sanja, Department of Cultural Studies, University of Rijeka

### BUILDING MEMORIES: STORIED KNOWLEDGE IN „3. MAJ“ SHIPYARD

The paper explores levels of symbolic meaning of the shipyard “3. Maj” for the town of Rijeka. Ethnography, based on archival research, open interviews with present and former workers and observations made inside the shipyard, uses memory to explore the economic, political and social events that impact the perceived placement of people within local landscapes. The story of “3.Maj” begins in the year 1892, with the German shipbuilding house Howaldts Werke of Kiel. During the twentieth century, the shipyard changed numerous owners and operated under various national flags as international borders shifted in the Upper Adriatic (it was the Hungarian “Danubius”, the Italian “Cantieri navali del Quarnero”, and the Yugoslav, and later Croatian, “3. Maj”). Because of the similar non-linear history of Rijeka, it can be argued that “3. Maj” serves as peg on which the inhabitants of the town hang memories, construct meanings and establish the ways in which to manifest their local, and in some instances their national, senses of self-recognition and social identity. The shipyard is taken here as a place, as a knot of entangled lifelines of workers and inhabitants that interact through time and territory. Knowledge about the shipyard is constructed by ordinary stories of daily life that invoke the positioning of a community of people in both the real and imagined sphere. The paper will rely upon the cultural anthropological theories of place, space and environment (Ingold, Low, Gupta, Ferguson) and on the cultural geography theories of social space and landscape (Massey, Soja).

D’Alessio Vanni, University of Rijeka (Dept. of History) and University of Naples (Dept. of Social Sciences)

### THE MEMORY OF THE MISSING PEOPLE. THE ITALIAN “EXODUS” FROM ISTRIA AND RIJEKA AFTER WW2 IN THE WRITTEN WORDS OF THE ITALIAN MINORITY WRITERS IN YUGOSLAVIA AND ITS

This paper will deal with the question of Italian mass emigration from Yugoslav areas of Istria and Rijeka and with the demographic huge changes that it caused at a local level, in terms of ethnic balance in Istria and Rijeka, but also for its economic and social consequences for the whole area. The old residents found themselves scattered across the Italo-Yugoslav border, with families and old communities divided by different political, social and cultural systems, while ethnic and linguistic borders acquired new significances. For the people still intending to use Italian language or dialects or to identify themselves with the new local Italian minority, the emigration came first as a possibility and choice and then as a traumatic experience to re-elaborate in the new political and social situation. How the Italian minority community in socialist Yugoslavia and then independent Croatia and Slovenia articulated the discourse and memory of the loss? This paper will discuss the function of intellectuals and their abilities, will and possibilities to deal - and to not deal- with this trauma along the years, not only in the press and historical reconstructions but also in works of fiction as novels, tales and poetry. This paper will analyse historiographical and fictitious compositions on the mass emigration (and on the taboo topic of the mass killings) to see how they followed and fit in the political evolution in Yugoslavia, Croatia and Slovenia, along years of more or less freedom of speech and of good and bad relations with Italy.

Cocco Emilio, Dept. of Political Science, University of Teramo

### “THIS SEA OF OURS”. THE NATIONALIZATION OF MARITIME HERITAGES AND THE CONTEMPORARY USES OF CULTURAL MEMORIES OF THE SEA

The paper discusses the nation building process in the Adriatic Sea and explores how different social actors exploited cultural memories of the maritime world to build up national imaginaries. I address the topic of the rediscovery of the sea by sketching out the ways the Adriatic Sea has been imagined from the era of empires until the present. In this context, I shall point out how social representations of ethnic relations have been interwoven with the social construction of the sea and the sea dwellers, throughout a historical process of terrestrial conversion of the maritime-based social relations. With the collapse of the Socialist Federal Republic of Yugoslavia, this context of ambivalence became even more problematic, because the end of a somehow shared Yugoslav frame set the stage for a virtual battle among the post-socialist nation states, which have been searching for national legitimacy and historical roots in the rich Adriatic imaginary. However, to perform an institutional appropriation of the littoral zones and the maritime areas is not an easy task because the cultural assimilation of the same areas within an exclusively ethno-national narration can be quite challenging. Actually, the public rediscovery of the sea and of the maritime identities brings about a rehabilitation of cultural heritages, symbolic systems and geographies of civilization that open up new cleavages and distinctions, which eventually work against the supposed homogeneity of the national cultures.

### Histories, national identities and perceptions of intergroup relations

CHAIRS: **Pólya Tibor**, Institute of Cognitive Neuroscience and Psychology, Research Centre for Natural Sciences, Hungarian Academy of Sciences; **Cabecinhas Rosa**, CECS/ University of Minho, Braga, Portugal

Narratives are efficient tools for retaining memories of significant historical events. However, narratives not only inform on past historical events but they also reveal how narrators relate to past events. The four presentations of this panel aim to answer the question of what does this relation reveal about social identity of the narrators and about their perceptions of intergroup relationships. The question is approached from different angles. The presentations focus on historical events of two European, but remote nations of Portugal and Hungary. Although there are seeming differences, both nations went through events implying significant reducing of their territories. Isabel Macedo and Rosa Cabecinhas analyse five recent documentaries on the colonial past of Portugal and try to spell out what they reveal about national social identities, emotions and attitudes toward immigrants. Rosa Cabecinhas, Lilia Abadia and Isabel Macedo report a study on lay representations of national history and the sources of information about it. The analysis of perceptions also relates to the social identity of respondents. Éva Fülöp, Barbara Ilg and János László analysed the changing interpretation of one of the most traumatic event from the history of Hungary in a longitudinal study of written press. They focus on exploring what the use of emotion categories reveal about the elaboration of this historical event. Finally, Zsolt Péter Szabó and Noémi Mészáros study the relationship between the various forms of identification with nation and the perception of intergroup relationships. The panel reflects the diversity of methods for analysing narratives since the presentations apply both qualitative and quantitative methods while they are seeking answer to the same set of questions on narrative transmission.

Macedo Isabel; Cabecinhas Rosa CECS/ University of Minho, Braga, Portugal

### AUTOBIOGRAPHICAL FILMS AND CULTURAL MEMORY: REPRESENTATIONS OF NATIONAL HISTORY IN RECENT PORTUGUESE AUDIOVISUAL PRODUCTION

Media technologies and the circulation of media products have an active role in the (re)construction of cultural memory. Media artefacts – such as monuments, museums and films – can link members of a community to their history, having the ability to shape the collective imagination of the past. In this paper we argue that autobiographical documentaries create sites for remembering, by rewriting history. We aim at understanding which representations of the past do the films recently produced in Portugal disseminate and how these representations of national history are related with attitudes towards immigrants. Crossing the potential of the autobiographical narratives – as a powerful local discourse form – with the need to give voice to lesser-known struggles of migrant people, documentary films has provided the necessary elements for our analysis of social representations of history, namely, of the colonial past. Therefore, we selected five recent documentaries (produced between 2007-2012), featuring autobiographical memories and presenting representations of the nation and its colonial history from different viewpoints. These films’ action takes place in Angola, Brazil, Mozambique and Portugal, with memories involving the colonial war, the Portuguese dictatorship, and migration experiences. They discuss how memory is (re)created in postcolonial contexts, by disclosing the narratives of individuals who have lived conflict and displacement experiences. Through content and narrative analysis of the selected documentaries, we aim to explore how these narratives of the past shape social and personal identities of those who have lived displacement experiences, and how are their emotions portrayed in audiovisual contents. Furthermore, we intend to discuss how these films, by transmitting historical accounts and generating a relationship with the public, can shape the social representations of history and consequently, affect the (re)construction of ethnic, national and post-national identities.

Cabecinhas Rosa; Abadia, Lilia; Macedo Isabel CECS/ University of Minho, Braga, Portugal

### REPRESENTATIONS OF NATIONAL HISTORY: COMPARATIVE STUDIES IN SIX PORTUGUESE SPEAKING COUNTRIES

In this paper we analyze the perceptions about the national history in six Portuguese-speaking countries: Angola, Cape Vert, East Timor, Guinea-Bissau, Mozambique and Portugal. Young people from these countries (totalizing 819 participants) answered



to a face-to-face survey with open questions about the events and historical figures they considered to be the most important in their nation history, using an adaptation of the methodology pioneered by Liu et al., 2005, for the study of the representations of world history. After listing the events and the figures, participants evaluated their impact on national history (from very negative to very positive) and their emotions towards them. At the end of the survey, they indicated their sources of information about the national history and their degree of identification with several groups (national, ethnic, linguistic, religious, etc.). Results show that in all countries the most frequent nominations refer to the events and historical figures that symbolize the foundation of the state and/or its transition to the political present-day regime. Overall, historical figures are evaluated significantly more positively than events and cover a broader diversity of domains, such as arts and sports. Regarding the sources of information about these events, Portuguese participants mentioned mainly TV news, TV documentaries and schoolbooks whereas African youngsters mentioned mainly radio and word-of-mouth. The interplay between the social identification processes, objective conditions and the patterns of searching information in the (re)construction of the nationviews will be discussed.

Fülöp, Éva, Institute of Cognitive Neuroscience and Psychology, Research Centre for Natural Sciences, Hungarian Academy of Sciences, Budapest, Hungary; Ilg, Barbara; László, János University of Pécs, Institute of Psychology, Pécs, Hungary;

#### ELABORATION OF COLLECTIVE TRAUMA IN HUNGARIAN NEWSPAPERS

Narratives are assumed to be means of constructing personal and social identity and means of communicating and transmitting representations of the past through generations. Abstract: Narrative social psychology claims that states and characteristics of group identity and elaboration of traumatic experiences can be traced objectively i.e., empirically in the narrative language of different forms of group histories. Present study examines emotional representation and trauma elaboration of collective trauma of the Treaty of Trianon, one of the most significant events of the twentieth-century Hungarian history, through narratives of written press. Articles were chosen from right after the signature of treaty in 1920 to 2010, in every five year period from right-wing, left-wing and mainstream papers, although articles from the communist era were not available because of political repression. 32 newspaper articles were analysed with NarrCat content analytical tool according to emotional expressions of the text corpora. High frequency of emotional words was assumed to refer to high emotional involvement and weak elaboration of the traumatic event. It was presumed that identity needs of certain historical periods shape representations of the national trauma and have effect on the elaboration process. Results show a very weak emotional elaboration of the collective trauma. In addition, narrative markers in papers with different political orientations refer to polemic representations of divergent ideologies. Results are discussed in framework of collective victimhood.

Szabó Zsolt Péter; Mészáros Noémi, University of Pécs, Institute of Psychology, Pécs, Hungary

#### RELATIONSHIP BETWEEN NATIONAL IDENTIFICATION, LEGITIMIZATION TENDENCIES, GROUP-BASED EMOTIONS AND RESPONSIBILITY TAKING IN CASE OF IN-GROUP PERPETRATORS

The conceptual framework of social identity theory (Tajfel, 1978; Tajfel & Turner, 1981) and self-categorization theory (Turner és mtsai, 1987; Turner, 1999) proves that identification with the national in-group is an important factor in the judgment of inter-group situations. Our research team developed a Hungarian national identification questionnaire (N=586) (Szabó & László, in press), which can differentiate between two modes of identification, namely attachment to the in-group and glorification of the in-group (see also Roccas, Klar, & Liviatan, 2006). We have carried out several studies (3 studies, N=713) to demonstrate that attachment and glorification has a different relationship to group-based phenomena such as legitimization tendencies, group-based emotions, and responsibility taking. In case of in-group aggression subjects with high glorification scores use alternative interpretations of the events (most importantly various types of moral justifications), deny the experience of self-critical group-based emotions (such as guilt, shame, regret, in-group directed anger) and as a consequence they refuse to compensate the victims. However, in case of out-group aggression, glorification has a positive relationship with the demand of compensation and reparation.

### **How can the 'Faro Convention on the Value of Cultural heritage for Society' (which several Balkan countries have ratified) be used to help establish heritage and memory as key elements of social cohesion, democratic participation and pluralistic identities (A panel discussion by members of the IS1007 'Culture in Sustainability' COST Action.)**

CHAIR: **Soini Katriina**, COST IS1007 "Investigating Cultural Sustainability" / University of Jyväskylä

Graham Fairclough, COST IS1007 "Investigating Cultural Sustainability" / Newcastle University (UK)

PAPER TITLE: THE FARO CONVENTION ON THE VALUE OF CULTURAL HERITAGE FOR SOCIETY— AN INTRODUCTION TO A 'NEW HERITAGE

Faro is a new type of heritage convention. It does not ask 'How' heritage is to be preserved, but 'Why'? It recognises the plurality and cultural diversity of heritage, and sees Heritage in all its forms (material and intangible forms, and with issues of social and cultural memory to the fore) as something to which every citizen has a right, part of the citizen's right to participate in cultural

life as defined in the Universal Declaration of Human Rights. But it also sees that everyone has responsibilities - an individual and collective responsibility towards respecting and protecting the cultural heritage, and thus the cultural memory, of other groups – ‘everyone, alone or collectively, has the responsibility to respect the cultural heritage of others as much as their own heritage’. Such aspirations have a new importance in a 21st world where the some established forms of belonging are melting away; where new supra-national, transnational and sub-national identities assert themselves, where migration forges new relationships between landscape and identity, and where virtual connections as well as mobility foster multiple identities. In this context cultural memory based on heritage, from costume and beliefs to landscape and history, becomes even more important. It is possible to imagine a reinforcement of social cohesion through sharing responsibility towards the places in which people live, and to find ways ‘to live equitably with situations where contradictory values are placed on the same cultural heritage by different communities’

Elizabeth Auclair, COST IS1007 "Investigating Cultural Sustainability" / Cergy-Pontoise University (F)

PAPER TITLE: CULTURAL MEMORY, PARTICIPATION AND SOCIAL COHESION IN SUBURBAN TOWNS

Cities all over the world are facing important changes due to globalization and neoliberal economic processes. The suburbs are specifically affected by rapid and uncontrolled urban growth, important “regeneration” operations, loss of public spaces, increase of spatial fragmentation and social segregation. Many suburban towns, characterized by a negative and despised image, realize that enhancing collective and individual memory can be an interesting tool for community cohesion, well being and quality of urban life. The projects led by the Val de Bievre eco-museum in the city of Fresnes (located in the suburbs of Paris, in the Val de Marne Department) seem a good illustration of this type of approach. The aim of this institution is to collect and valorize elements concerning the local populations and the way they live - and have lived - on the territory, that is to say the elements which contribute in defining the urban “landscape”: histories, traditions, values, needs and aspirations of the population. The diverse topics are related to urbanization, employment, immigration, feminine condition... The Val de Bievre eco-museum intends to be a tool for the local population, and consequently it invites the inhabitants to participate in temporary exhibitions and various activities. The aim of the paper is to show under what conditions cultural memory can enable appropriation of the territory by the inhabitants, develop social cohesion, increase links between the town’s districts (citer center, social housing neighborhoods, individual housing areas...), between the generations, and between the different communities living in the town.

Jasmina Beba Kuka, COST IS1007 "Investigating Cultural Sustainability", Belgrade Open School (SRB)

PAPER TITLE: ASSESSING IMPLEMENTATION OF RATIFIED CONVENTIONS

Many international bodies are in charge of monitoring and evaluation of different conventions but do we know what assessment tools are in place, at both national and international level, for measuring the value and the impact of cultural conventions? Who is responsible (if any) for development of cultural indicators that measure implementation of the Faro Convention at national level? What happens if/when internationally conducted evaluation shows that Faro Convention has not been implemented at national level in countries where it has been ratified? These are just some of the basic questions that call for attention, for answers and for adequate (re)action both of professionals in cultural heritage and of public and politicians/policy makers. Cultural indicators are often shaped by several factors such as: institutional rules, social environment, ill-defined goals and cultural policies, lack of quality data, etc. Having these factors in mind this paper will provide a structure for thinking through the process of either redefining existing or development of new approach that will allow better use and interpretation of cultural indicators in measuring interconnectedness between cultural heritage and 1) policy making processes, 2) human/social development, 3) cultural tourism, as well as in measuring of negative impacts on cultural heritage. The present challenge is to provoke new thinking on methodology and concepts that will create an environment at both national and international level in which different assessment tools will have important roles in planning, monitoring and evaluation of activities impacting on sustainable cultural heritage.

Milena Dragičević Šešić; Ljiljana Rogač Mijatović, COST IS1007 "Investigating Cultural Sustainability", University of Arts in Belgrade (SRB)

PAPER TITLE: CULTURAL HERITAGE AND MEMORY – FROM CONFLICTED VALUES TO DIVERSITY OF INTERPRETATIONS.

Nowadays when the concept of cultural heritage is being significantly expanded and deepened, not only for its own intrinsic value, but especially in terms of its potentials for conflict resolution, economic recovery, it has become crucial for societies to work on these issues in the quest for sustainable community development. Presentation of the cultural heritage and its interpretations by different communities have for long been sources of conflict. In this context, it is important to raise questions: What is the role of cultural heritage in the construction of peaceful relations among societies in the region? How to raise and reinforce collective responsibility and competences among all the public towards cultural heritage? How to develop trust and mutual understanding as well as respect for diversity of interpretations of the meanings put upon cultural heritage? The contribution to the panel will be to explore that interrelation between cultural heritage, memory and identity through several examples, such as: conflicts over Monastery Prohor Pčinjski, The Stone Bridge (Dušan Bridge), etc.

## Memory Building in Electronic Media

CHAIR: **Maricic Nikola**, Faculty of Drama Arts/University of Arts Belgrade, Serbia

Martinoli Ana, Faculty of Drama Arts/University of Arts Belgrade, Serbia

#### INDIVIDUAL AND COLLECTIVE MEMORY OF 9/11 ATTACKS –THE ROLE OF TACTICAL MEDIA IN VIRTUAL REMEMBRANCE PROCESS

This paper is aimed at analyzing the ways cultural memory and remembrance of 9/11 were built through mainstream media channels and through decentralized, free and activist tactical media, virtual and on site. Both practices of 9/11 mediatization, through mainstream and tactical media, had cohesive effect on the audience, but the core feelings were different - mainstream media built their practices mainly on fear, confrontation, obedience, unquestioned patriotism, national awareness, dominant political ideology, while tactical media opened new spaces for empathy, personal view, solidarity, reconciliation, connectivity on global scale, giving space for the narratives that were marginalized in mainstream media discourse. This paper will focus on mediatization of national and cultural trauma, relationship between personal and collective memory and mediatization of memory through virtual communities. What was role of the mainstream mass media in construction of 9/11 remembrance, what tactical media projects (as Virtual Casebook 9/11 or HerelsNewYork.org) brought into the process of creation of cultural memory and how they positioned individual identity expressed through individual memory and individual construction of the meaning of 9/11 events into broader context. Finally, paper will try to elaborate on the question what is the position of media consumer in contemporary media landscape – are we witnessing the establishment of the new space for display of individual memory and how does individual/personal memory re-shape and affect collective memory and, further, change collective identity?

Nikolic Mirjana, Faculty of Dramatic Arts/University of Arts, Belgrade, Serbia

#### MEMORY AND FORGETTING AS A STRATEGY OF MEDIA POLICY: SERBIA, 1991 - 2012

The modern history of Serbian society was enriched with political and social events that had the characteristics of a spectacle, which was then enhanced by the media. In cases of great political crisis, such as the 5 October 2000. in Serbia, the media were the mean of distribution as well as the channel interpretative channel of recent events in accordance with the political ideology of the victorious faction. From this point of view, now that more than a decade has passed, the way of presentation of those events has fundamentally changed. Media took over the control of memories, provides the national framework of collective memories and shapes the individual's memory. In this sense, the contemporary moment of Serbian society is the „clash of memories“ between media memories under the influence of the old society and memories that are trying to be created by the new political establishment which has a goal in spectacularisation of certain social events. Another trend is based on activating the mechanism of forgetting that the media consistently implemented. One of the conclusions of this article should point out the aspects of manipulation and unethicality in phenomena such as spectacularization of political and social events, as well as forgetfulness of media policies and strategies.

Maricic Nikola, Faculty of Drama Arts/University of Arts Belgrade, Serbia

#### MEDIA AS THE AGENCY IN BUILDING UP THE MEMORY OF THE CITY – RTV STUDIO B

The concern of this paper is to analyse the actual programme-production specificities and characteristics of the RTV Studio B in order of mapping out its contribution to the creation and constitution of the memory narratives of the city of Belgrade. At the same time, the paper investigates the relation of the memory narrative toward recent and far past (hi)stories and the way it works in the contextualisation of the personal remembrances and memories. I seek to model the ways RTV Studio B becomes the active guard and keeper of the memory narratives of the city. Since its very foundation – April 1st 1970 when it was founded as Radio Studio B of the daily news company Borba- Studio B is paradigm of the contemporary radio expression, concept and work. Due to the work of its journalists, producers and authentic radio „stars“ - such as– Đoko Vještica, Duško Radović, Marko Janković, Slobodan Konjović, Zoran Modli, the team of the youth contact show „Ritam srca“ - it became the model of the program concept dedicated to the the life of the metropolis; creating its image, narratives, history. In the year 1990 as sort of its spin off emerged first Independent TV Station Studio B. The memory narratives began to involve both image and sound.

### Recording the Absence in Urban Area

CHAIR: **Atay Eskier Simber**, Dokuz Eylul University Fine Arts Faculty Department of Photography

Atay Eskier Simber, Dokuz Eylul University Fine Arts Faculty Department of Photography

#### "AGAINST OBLIVION"

Architectural structures are cultural signs and old, sometimes historical abandoned buildings have aura. They represent in a relative way "zeitgeist". They keep mnemonic details, objects and remains. They become metaphors to discuss current political situations. They concretize "the beginning of the end" phenomenon. They belong to the collective memory and they are symbols of nostalgia. Sometimes, while documenting this kind of buildings in Izmir, in those void spaces, I feel that I record nothingness and each work session, I ask to myself: What is the nothing? Why I record it continuously? What am I looking for? Maybe I should remember the logic of Heidegger: "Being is what it is that makes beings be / Nothing is what it is that makes beings be /Hence, being is nothing. (Priest, Graham, "Heidegger and the grammar of being", in "Grammar in Early Century Philosophy",

Routledge, London, 2001, p.243). In addition, maybe this act of record is a struggle for memories.

Nezaket Tekin, Dokuz Eylul University Fine Arts Faculty Department of Photography, Izmir, Turkey

#### SHOT TO DEATH: THE FAITH OF ABANDONED PLACES BY ARTISTS

Abandoned places and ruins –places which have layers with different periods of the history- are centre of attractions for the artists. “Photography is a representation of Memento Mori” is the main interpretation of theory of photography. Abandoned places remind us the death and the absence because of their non-functional structure and have no human. Therefore, almost only visitors are photographers, videographers, musicians, and installation artists etc. who try to regenerate the lost (missing) memory of the place. Artists observe and record like a stalker, a ghost hunter, an archeologist or a historian. They try to analyze the layers of these places memory. In this panel, I will discuss the use of historical and abandoned places as a creative strategy by the artists in Izmir. Is it possible to reveal the memories of places and the city with art works? The contemporary art works distort the facts of the places history? Are these places use only as a background in art works? How could art works affect the future of these places? What is the difference of recording places as documentary or a tool of art? Could we evaluate the art works done in abandoned places in the context of hauntology? I will try to answer this kind of questions.

Suzan Orhan, Sakarya University, Faculty of Fine Arts, Department of Visual Communication Design, Sakarya, Turkey

#### SIGNIFICANT ABSENCE

Who remembers? Who is this Subject? If he/she is a photographer, that means he/she is the most “usual suspect” of the History. Hence, he/she tries to catch the Moment. Which means he/she pasts from *mnēmē* to *anamnēsis*. Then the old factories, warehouses, ruins, graffiti’s etc. became a mean to describe the own fury of the photographer. While photographing the urban areas, actually he/she express his/her individual stories. In this panel, I would like to show some visual testimony examples and personal experiences and photographic works.

### Serbian Cinema: 1911-2011: (National) Memory, History, Identity

CHAIR: **Dakovic Nevena**, Dept. of Theory and History, Faculty of drama arts/University of Arts

Mitrovic Biljana, Faculty of drama arts/University of Arts

#### FANTASY AS THE DISCOURSE OF CULTURAL AND HISTORICAL MEMORY IN CONTEMPORARY SERBIAN FILM

The aim of this paper is to analyze the elements of fantasy, as well as its meaning and function in the presentation of historical and cultural memory in contemporary Serbian film. The case study examines the films *Sheitan Warrior* (*Šejtanov ratnik*, 2006) and *Tears for Sale* (*Čarlston za Ognjenku*, 2008). The main questions addressed in the analysis are: what is the place and function of historical and cultural memory in the films that are the subject of this study; what is the role of fantasy in the presentation of historical events and cultural circumstances and how is fantasy woven into the relationship/memory of national history and culture. The analysis is concerned with the relationship of individual and collective cultural memory, as well as the memory of historical events, predominantly wars that played a crucial role in Serbian history: Turkish conquest and life under Ottoman rule, the Balkan wars and WWI. The scope of examination covers the social and cultural circumstances arising from this struggle and internal national turmoil that echo in the memories and (through the prism of fantasy) are woven into contemporary film narratives and shape the (film) present. This analysis will examine the hypothesis that fiction and fantasy are ways of expressing not only memories but also the manner of their existence in collective memory and in art.

Aleksandra Milovanovic, Faculty of Dramatic Arts in Belgrade, Serbia; Mila Turjalic, CERI, SciencesPo, Paris. France

#### HISTORY AND MEMORY IN SERBIAN HISTORICAL SPECTACLES 1911-1941

The concern of this paper to explore the construction of history and memory narratives in the Serbian historical spectacles 1911-1941. Tracing a line of films from *The Life and Work of the Immortal Leader Karadjordje* (*Život i dela besmrtnog vožda Karadjordja*, Čiča Ilija Stanojević, 1911) to *Golgotha of Serbia : Fires in the Balkans* (*Golgota Srbije: požar na Balkanu*, Stansilav Krakov 1941) it identifies their attempts to build history and national memory narrative which was adapted to the political, dynastic and historical context of the times. This development is reflected also in a stylistic evolution from rudimentary film de l’art, tableaux vivants and very primitive scenarios to the establishment of a fiction faction mise en scene in Stansilav Krakov`’s film. *Serbian Golgotha: Fires in the Balkans* successfully combines his personal memories from the Balkan wars and WW1, his book *The Life of the Man on the Balkan* (*Život čoveka na Balkanu*), documentary material and reconstructive fiction scenes. This textual interplay of documentary and fiction footage provides an interesting approach in the depiction of the past and creates a mutually challenging relation, while providing: contextualisation (archival material providing a historical context for the film), celebration (contextualising the relationship between film and national history), memorialisation (depiction of the past, understood both as individual or collective memory) and evaluation (correction of official history through metaphorical and symbolical restructuring).

Natasa Delac, Faculty of Drama Arts/UoA Belgrade

#### FROM THE GENERATION MEMORY TO THE GROUP IDENTITY: *THROAT FULL OF STRAWBERRIES*

In the work with the topic “From the generation memory to the group identity: A Throatful of Strawberries”, the influence of personal and collective memory on generation identity is analyzed. The work is based on Jan Assmann and Aleida Assmann’s theory of memory, with a special review to the books “Cultural memory” (Jan Assmann), and “Work on the national memory” and “The long shadow of the past” (Aleida Assmann). Firstly, the analysis includes the mapping, then explanation of the memory figures which were comprised in the movie. Also, the thesis which I covered in the work refers to the difference between Halbwachs’s term “the images of memory”, and “the figure of memory” introduced by Assmann: the figures of memory are complementary to the first term “because they include not only pictorial, but narrative forms as well.” (Assmann). In this paper, the relation between personal and collective memory is questioned, also how individual memory influences the establishment of one’s group memory, and how memory and remembrance affect what we call generation identity. Film “A Throatful of Strawberries” (by Srdjan Karanovic, 1985) was chosen as my study of case. This movie is the continuation of the series “The Unpicked Strawberries” (Srdjan Karanovic, 1976). It tells about the reunion of the particular generation that evokes the memories about the events during the 60th (the time of their youth), so the topic this film is focused on represents the starting point for the study of the generation memory and its function.

## Spaces of Memory in Comparative Perspective: Performing Life in Former Sites of Suffering and Death

CHAIR: **Violi Patrizia**, Department of Philosophy and Communication, University of Bologna

Silke Arnold-de Simine, the Department of European Cultures and Languages, Birkbeck (University of London)

### REMEMBERING WHAT HAPPENED AT THIS SITE: IN FLANDERS FIELDS (YPRES) AND THE MILITÄRHISTORISCHE MUSEUM DRESDEN

Ypres and Dresden have become almost mythical places of suffering and devastation during WWI and WWII. Both cities lay in ruins but whereas the people of Ypres rejected Churchill’s wish to preserve the destroyed city as a memorial to British and Commonwealth war dead and opted instead for rebuilding and for the monumental Menin Gate, in Dresden the pile of rubble that was left of the Frauenkirche, hit by Allied bombing in the last days of WWII, was kept as a memorial until 1993 when reconstruction began. These memorials in Ypres and Dresden were complemented in recent years by new war museums that have to balance the tasks of memorials and museums. Memorials are usually seen as sacred places for reverent commemoration, their commemorative functions and associated ceremonies evoke burial rites. As such they are supposed to honour the dead and establish a community united in mourning and in the resolve to prevent the cause for grief and suffering in the future. In contrast, museums are educational institutions tasked with critical interpretation and historical contextualization. Increasingly the distinction between the two institutions becomes more and more blurred: new museums often double as memorials and quite a few memorials feature so-called information centres, such as The World Trade Centre Memorial (New York), the Memorial to the Murdered Jews of Europe and Bernauer Strasse Wall Memorial (Berlin). My contribution will ask what the consequences are of the coalescing of memorial and museum functions for the commemoration and remembering of these events.

Patrizia Violi, Department of Philosophy and Communication, University of Bologna

### EXPERIENCING TRAUMA. A COMPARATIVE

More and more often these days memory museums aim to emotionally involve visitors rather than promote knowledge, reflexion and critical thinking over the past. Emotion and feelings become the main device to create empathy with victims, and visitors are often positioned in such a way as to experientially re-enact the trauma. This pervasive trend needs further investigation, both from theoretical and ethical points of view. Is it really possible to evoke in visitors the feelings and emotions of victims, or is this an unreasonable and even misplaced objective? In any case, even if a museum were to succeed in creating such a “shock pedagogy” is there not a risk that this becomes a kind of “pornography of horror”? Furthermore, what kinds of formal means and aesthetic devices have been used so far in different situations in seeking to obtain this type of experiential effect? My intervention will examine several different examples of this kind of phenomenon, and finally discuss the possibility of an alternative type of experiential involvement, which I shall define as “metaphorical experiencing”

Coombes Annie E., Birkbeck College, University of London

### LEARNING FROM THE LARI MASSACRES: HERITAGE AND CONFLICT RESOLUTION IN CONTEMPORARY KENYA

In London during the summer of 2009 there was a battle raging in the British High Courts. Four Mau Mau veterans argued for the right to lay a claim against the British Government for the torture and degradation they experienced while in detention under suspicion of Mau Mau activities during the state of Emergency in Kenya during the 1950s. Later it emerged that Foreign and Commonwealth Office files filled with incriminating evidence of how this abuse of human rights was condoned and even encouraged by the British and their forces in Kenya, had been deliberately secreted away after Kenyan Independence in order to avoid embarrassment to the British Government. Details of abuse (sexual, physical and mental) which form part of this newly discovered archive and recounted in the British press made gruelling reading. Meanwhile national newspapers in Kenya carried features listing similar abuses, this time between Mau Mau and ‘Loyalist’ forces in what is now Lari District (north of Nairobi) on the anniversary of a double massacre committed there in March 1953. The pairing of these ghosts from the past in both

British and Kenyan national press highlights the complex allegiances and betrayals which characterise colonial conflicts whose legacies resurface in seemingly endless permutations and reinventions. This paper is an analysis of one community's extraordinary attempt to come to terms with this violent history through the establishment of the Lari Memorial Peace Museum.

Andermann Jens, Latin American and Luso-Brazilian Studies, University of Zurich

DISCUTANT

## **The active silence of cultural memories in post-war Kosovo' master narrative.**

CHAIR: **Anna Di Lellio**, The New School, NYU, New York City

Mevlyde Salihu, Independent Researcher, Prishtina; Anna Di Lellio, The New School, NYU, New York City

### PRIVATE DIARIES OF THE WAR V. THE LIVES OF THE HEROES

As in any war, the recent Kosovo conflict has produced a sizable body of literature - from journals to autobiographies, historical narratives and books of fallen martyrs - that focuses on the heroic deeds of the Kosovo Liberation Army (KLA). It aims to be a victor's narrative of national renewal and pride, and thus it is substantially teleological and hagiographical, published for a politicized consumption by the public. There is also a private discourse of the war that is found in texts by non combatants - a much smaller literature - who chose journal writing to cope with the separation from loved ones, or needed the mediation of the written words to make sense of the trauma of war. Their stories talk about loss, fear and survival and their frame of reference is, perhaps unavoidably, the literature of the Holocaust. In postwar Kosovo, the heroic discourse has occupied both the domestic and the international market, overshadowing the discourse of victimhood that dominated before the war. This paper argues that through this forgetfulness, the postwar Kosovo's dominant historical narrative has strategically silenced the memory of Milosevic's war against civilians. The writings produced by these victims, who turned into witnesses in the act of story telling, project an image of the nation at war that is uncomfortable for the heroic narrative. Here, there are no heroes to emulate, but victims of a historically continuing threat to national survival -- a challenge to the gendered characterization of the nation that emerged with the victorious party of war and supported its state building project.

Krasniqi Kaltrina, Independent Filmmaker, Prishtina

### A RE-TRADITIONALIZED NATION IN VHS: THE GOLDEN AGE OF KOSOVO'S HOLLYWOOD

After Milosevic revoked Kosovo's autonomy in 1989, Albanians were excluded from all aspects of institutional life. Paradoxically, this situation freed their creative production from direct state censorship: an independent film industry, spurred by the VHS technological revolution, was born. The large Diaspora of political asylum seekers in Western Europe funded this industry, designed to capture evidence of Albanians' parallel life in Kosovo for the consumption of those who lived abroad. Its focus: manufacturing national unity from the anxiety of dislocation and survival. Building on Benedict Anderson's classic work on the invention of the nation through the press (1991), this paper argues that visual media in the 1990s defined and diffused the imagination of an Albanian nation both in opposition to the otherness of the Serbian nation, and to a perceived attack against its selfhood from the heterogeneity of the people within (Babba 1994). This social construct of the Albanian nation was "invented" by reaching back to, and reinterpreting, tradition and the customary law of the highlands. Language, tradition and history, told through family dramas, confirmed homogeneous ideas of gender roles and social values. These films conflated the home with the homeland, both places where tradition protected an endangered identity from the intrusion of anything that did not conform with the given representation of a society of "true blood." In post-independence Kosovo, now rebranded the land of the "New Europeans," the war is impossible to forget yet, but a "mnemonic cutting" (Zerubavel 2003) has made the whole decade of the 1990s an unexamined freestanding block of time. By critically revisiting it, this paper aims to uncover the strategy of cultural identification deployed at the time, to address how it managed to speak for all the people and the nation.

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### RE-GENDERING THE KOSOVO LIBERATION ARMY: THE FORGOTTEN GUERRILLA OF WOMEN

Across the world and throughout history, women have played an active part in combat (Enloe 1989 and 2000) and yet discourses of war tend to be male dominated. Is the forgotten warfare of women in combat due to the absence of social exchanges or a deliberate choice of silencing? This paper argues for the latter by investigating the silencing of female combatants using the example of the Kosovo Liberation Army (KLA), and their subsequent lack of visibility and input in Kosovo's nation-building project (Krasniqi 2007). Based on preliminary findings from an oral history project with female KLA combatants, this paper seeks to question why, after having occupied such a key place in combat, women have not defended their history, their words, their experiences - their memories - of their time at the front. It then explores the different forces behind the silencing of their roles as combatants and the types of narrative allowed in collective memory and remembering. Breaking the silence of women combatants encourages an engagement with various gender frameworks that are absent from nation building narratives, and an understanding of what women are cultural products of. This paper does not aim to find heroes or glorify the hegemonic war narratives of the KLA, but rather to draw particular attention to the role of women combatants in post-war nation-building projects, such as Kosovo, and the silencing of that role. In doing so, such a project intends to reframe how we remember and write

national histories, as well as helping to shed light on the cultural construction of gendered identities in a post-war era

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### UNCOVERING SUPPRESSED MEMORIES OF WOMEN IN KOSOVO'S CIVIL RESISTANCE

Kosovo is not unique, among countries emerging from war, in constructing a gendered national narrative that is founded on the figure of the young male warrior, while civilians of all genders recede in the background. In this context, the memory of civil resistance during the Milosevic's era is almost disappearing, and with it the memory of women who arguably kept it alive for more than a decade by performing small and big acts of defiance. When men could not leave their homes for fear of beating and arrest, women used their apparent harmlessness to transport food, illegal books and medicine. They organized the underground Albanian language educational system when their children were ousted from public schools. They held underground elections in homes and shops to create the independent institutions of a Republic of Kosovo. They were the first to gain international attention for Kosovo by organizing massive public demonstrations after a decade of quiet resistance policy (Clark, 2000). Yet, their involvement in the civil resistance has been a victim of a disappearing act from Kosovo's collective memory. This paper examines how women and their contribution to Kosovo's independence have fallen into obscurity during Kosovo's state-building process. We argue that suppressing memory of the peaceful civil resistance in general and women's role in this resistance reduces citizens' activism to the act of war. Recovering this memory opens a debate on the complex nature of the resistance against oppression and the gendered characterization of the nation.

### Urban Theatre: Erasure and Memory in the City

CHAIRS: **Lozanovska Mirjana**, Deakin University, Australia; **Popescu Carmen** University Paris I-Sorbonne, Paris / University of Arts, Bucharest, Romania

Reconstruction after a war, as after a natural disaster or a change of political regime was always considered, and again in recent times, an opportunity to reshape the image of a city but at the same time to forge a new image of national or political identity. Affected by war, like Beirut in Lebanon, or cities after the disintegration of Yugoslavia, or remodeled by a political will like many places in the ex-communist bloc, urban space has undergone dramatic changes prior to the end of the twentieth century. This suggests a more theatrical role of the city in relation to culture, history and memory. In traditional urban and cultural discourse the city has been presented as a marginalized, less active background space in which the performance of culture and life take place, and are the foreground. This does not account for the interactive and differential relationships between the city, culture and the actual practices of inhabitation. Nor does it account for the more diversified and invisible forms of tabula rasa, a literal and metaphoric clearing of structures to make way for a new city. Tabula rasa is usually associated with modernism and contrasts the contemporary popular notions that the city is a palimpsest of embedded layers of history. This panel seeks to explore the contemporary modes of erasure. It proposes that the city is a performance, and its citizens are members of its urban theatricality. Papers will examine how the city performs the exclusions, reconstructions, and erasures. If history is related to documentation and record, and memory to lived experience, what is the relationship between them in the processes of fabricating a new city, and which histories are never recorded? What are the affects of such urban theatre on the differential places of human subjectivity and agency, and their memories? How does the new city mask, bury, and forbid some cultural memories, while staging, fabricating, presenting and procuring others?

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### ЗАБОРАВАЈКИ ГО ГРАДОТ, ТАКТИКИ НА УРБАНИ ТРАНСФОРМАЦИИ

Градот го разбираме и вреднуваме како творевина што се создава низ време, како израз на колективна меморија. Но што ако градот ја изгуби својата меморија, што ако ја игуби можноста за нова меморија, делумно или целосна неможност да ја повикнува рецентната меморија. На примерот на рецентната историја на Скопје ќе ја покажеме драматичната историја на забораване на градот. Целиот дваесети век се состоеше од серија новаторски обиди на реформулирање на градот. Резултат на еден век на модернизација е град составен од различни градови, различни резони, мерила, фигури. За многумина тоа се невидливи, потиснати, заборавени, незабележливи, неартикулирани состојби, кои се регистрираат како шумови или маргини кои треба да се надвлдаат, избришат, но во стварноста тоа се различните траги на идете за градот, кои сведочат за едно континуирано забораване на градот. Дали забораването може да биде модел на перцепција и трансформација на градот? Дали забораването од израз на деструкција може да станае модел на реконструкција на градот? Дали забораването може да донесе повторно читање на градот? Ако зборуваме за современ град како урбан архипелаг, зборуваме за архипелаг на можни сеќавања, за записи кои можат секогаш повторно да се рекомпонират, реинвентират. Предмет на овој прилог се заборавените урбани џепови и можните тактики на трансформација. Во отсуството на надредени постапки, преку серија секојдневни тактики ќе ја истражиме можноста на забораването како движење кон суштествените слики на просторот.

Бошкова Доменика: Архитектонски Факултет, Универзитет Св.Кирил и Методиј

### УРБАНИ АГРИКУЛТУРНИ МЕМОРИИ

Додека урбаното градинарење се повеќе е во подем по светските метрополи на развиениот свет, и тоа во нивните средништа, во исто време бавките и бавчичките забрзано исчезнуваат од мапите на македонскиот град. Примерот е Скопје

во последниве децении кога с# помоќниот пазар на недвижности и подредените на него урбанизам и архитектура, кревката градска "празна" земја, заедно со нелегалниот програм на неа, ја доведоа во позиција на слаба - никаква згриженост и неотпорност на притисокот на капиталот. Неселективното пополнување на секое парче "празна" градска земја стана пракса. Во процесот еднакво страдаа (и сеуште страдаат) и пејзажот по перифериите (лозјата, овоштарниците, нивите, ...) и изоставените парчиња земја во внатрешноста на градот. А да се посвои парче од заедничката "празна" градска земја, да се обработи, засади и да се произведе храна, од потреба или хоби (феномен во развојот на градот од 1960тите наваму) беше една спротивна пракса, спонтанa, која си најде "скриени" места во парчињата некогашни бавчи за да импровизира домашни градини (со цвеќе, зеленчук, овошни дрва, ...). Токму во ваквите неформални, акции од една страна се отчитува процепот кој се јавува помеѓу големите урбанистички замисли и "приземните" потреби на моментот; но од друга се отчитуваат потиснатите врски на урбаното со руралното, знаењата и вештините од градинарење или новата промоција на урбаната агрикултура. Кога ќе ги надраснеме предрасудите, и ќе го прифатиме и негуваме руралното како дел од нашата урбана култура, тогаш и ваквите хибридни пејзажи ќе ни станат и вообичаени и посакувани и убави.

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#### СКОПСКАТА ТВРДИНА КАЛЕ: МИТОЛОГИЈА ИЛИ КУЛТУРНА ИСТОРИЈА

Преку овој напис авторот се обидува да ја претстави културната историја на скопската тврдина Кале низ вековите, во светлината на најновите археолошки испитувања, со осврт кон современите митолошки креации за оваа крепост.

Виолета Бакалчев, Американ колеџ

#### СЕКЌАВАЊЕ НА МОДЕРНАТА, ТРАНСФОРМАЦИИ НА СТАНБЕНАТА АРХИТЕКТУРА

Проектот на модерната има амбивалентно значење, од една страна, прекин со историското време, од друга, воспоставување на универзални просторни модели. Но позади ова општата слика, виден низ неговите клучните историски секвенци се покажува, еден друг динамичен отворен процес низ време и простор. Во таа смисла модерниот станбен проект е референтно ниво за истражување на перманентноста и променливоста на социо-културните модели на живеење изразени во нивните специфични просторни, програмски конфигурации. Проектот на послевојната станбена обнова во Скопје, го отвора прашањето за колективната меморија на градот, референтноста на различните архитектонски слоеви на градот и нивно трансформирање во контекст на пост-социјалистичката транзиција. Дезинтегрирањето на општата социјална основа предизвикува драматични просторни промени. Станбената архитектура од периодот на модерната стана предмет на стихијна трансформација и деструкција. Но токму ова екстремно сценарио на промени дава можност за една поинаква перцепција на физичките артефакти од модерната и нивното влијање во формирање на културниот идентитет на градаот. Следејќи ги корисничките тактики на трансформација, го следиме промените на социјално-културните модели како и можноста на трансформација на модерната станбена архитектура во современиот град. Преку корисничките тактики на трансформација, издвоивме серија социјални-просторни модели за осовременување на населбите од периодот на модерната. Сумата на локалните кориснички тактики укажува на алтернативните сценарија на обнова на модерниот проект на домување како ретериторијализација во културната меморија на заедницата. Хибридниите модели на во/доградба стануваат примери за преклопување на локалните кориснички тактики и дадената типолошка основа на домувањето во периодот на модерната.

Lozanovska Mirjana, Deakin University, Australia

#### MATICA AND THE CITY OF THE FORGOTTEN EMIGRANT

In a keynote address, entitled, *The City the Country, Agency, the postcolonial theorist, Gayatri Chakravorty Spivak*, put forward the dilemma of the architects and urbanists in relation to their practices that had participated in the 'theatres of decolonisation' as much as they had participated in colonization. Spivak commented on the complicit mixtures between architectural monuments, urban strategies and traditional mythological narratives of culture. Implicit in this argument was the proposition that change involves theatricality and parading; the new city and the new nation must be performed into existence. This brings about the association between construction and construing, as buildings are constructed a new fiction about the city, the country and the inhabitants is inscribed into their very materiality. In a more recent textual conversation between Spivak and the theorist Judith Butler, the difference between narrative and history was debated relating this problem to who can sing the national anthem, and how such moments of mythopoetic history betray the histories that link sovereignty (the city and territoriality) to deportation. In this paper I will discuss these inscriptions and schisms by focusing on the question of memory in relation to the immigrant as the dominant sense of the contemporary global subject. This will focus on the role of the *Macedonian Review: History, Culture, Literature, Arts*, a journal that was published by "Kulteren zivot" and distributed by Matica through the diaspora in Australia and elsewhere. The interpretation of this textual construction of the distant nation will be staged in relation to the experiential narratives of the architecture of the cities of Skopje, Ohrid and Bitola that evolved out of the temporary visits to the perceived homeland. The paper will examine the how the emigrant is absent from the city narratives and forgotten by national histories and yet embedded within its infrastructure.

**Which country pops up in your mind when I say ... "banana"? (Exploring past and present symbols attached to country images today)**



CHAIR: **Apostolova Ivanka**, Cultural Studies, University Euro Balkan, Skopje, Macedonia,

The goal of the workshop is to investigate how a coherent recognizable image of different countries is formed and perceived by the others, as well as how this image relates or not to the present-day realities of the countries. The extent to which past and present moments are used to this purpose will also be explored. Together with the workshop participants, we will address the following questions: Which are the components of the country image? (We are going to look at aspects related to politics, culture, education, economy, tourism, language, in order to see how they are connected to some countries and not to others, for ex. Communism connected to Eastern Europe vs. Monarchy to the UK and the Scandinavian countries; French language associates primarily with France, and not with Belgium or Switzerland; the car industry relates to Germany and not to France, etc.) Which can be the bearers of the symbolic meaning? (We are going to analyze several country branding campaigns to see to what extent they use the image of representative people, objects, places, events, etc. in order to symbolize their countries of origin. Are these symbols of the past or of the present?) Who are the image makers? (We will attempt to identify the bodies contributing to the creation of the countries' image, such as the country and its official polices, tourist agencies, the media, international events such as the Eurovision song contest or the Olympic Games, fares, etc.) Are there different images projected? (We will explore whether or not there are one or multiple images of a country, depending on the image creator and the target audience, in particular if others perceive us the way we perceive ourselves.) The workshop will use interactive methods such as image and words associations, games and role-play within small-groups or with all workshop participants. A paper incorporating the workshop results will be developed and submitted to the conference proceedings as a co-authorship of the facilitators.

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