INTERPRETATION OF MYTHICAL LANDSCAPE AND HOLY GEOGRAPHY IN CREATIVE CULTURAL TOURISM

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Abstract

This paper presents a scientific analysis of the topic of interpretation of intangible heritage in tourism – through the myth of the arrival of the Slavs. By planned design, myth becomes a real tourist attraction. Embarking from the postulates of the paper, we try to explain the importance of the local community for the interpretation of the intangible heritage and of establishing a sustainable system of its interpretation. The paper makes an effort to emphasize and prove the exceptional relevance of animation for the shaping and developing of a tourist product.

Interdisciplinary features of the paper impose the use of recent sources from a variety of scientific fields and disciplines (archaeology, anthropology, phylology, cultural creative tourism, economy of experience). This entire paper has features of a scientific review which mostly uses desk method and deconstruction analysis aimed at intangible heritage and interpretative capacities in animation, within the economy of experience.

The process of interpretation, which includes recognition and shaping or 'packaging', converts the myth into a tourist product. This packaging is not a mere cosmetic process which would help improve the product or simplify it. Interpretation is actually the essence, or the basic content of the product, which is sold in order to enrich the tourist offer by traditional elements which, in a large measure, form base of the national and regional identity.

The contribution of this paper is the animation model for the interpretation of intangible heritage in a tourist destination of cultural tourism, which gives guidelines for the interpretation and formulation of intangible heritage for tourist purposes at a more subtle and higher level, outside the hitherto known frame of predictable and familiar processes.This model indicates the way to interpret the myth and to recognize and register its particular parts through the system, in the space, as local, regional and national attraction, which is illustrated by the example of 'holy geography'. A special contribution is in the change of paradigm, where it is shown that a tourist area can be interpreted in a novel, original way, as a spiritual resource for tourists visiting the area, and for the local population..

Keywords Intangible heritage, myth, holy geography, interpretation, tourist animation

1. INTRODUCTION: THE THEORETICAL AND THE PRACTICAL SIGNIFICANCE OF THE TOPIC

The paper deals with tourism as a phenomenon, an activity and an aspect of life, almost the only one that is capable of turning a natural asset, even the non-material one, into a real asset, without reducing its value or changing its essence, by applying the principles of sustainable development. That is how the intangible heritage appears in a new role in Croatia, as one of the corner stones of a tourist destination. It also helps develop

cultural and national identity within the framework of globalization. In practise, that means the new pathway towards creativity and innovation, and points towards becoming a different tourist destination. In the context of tourism, experience is recognized as the key to success, innovation and competitiveness (Pine, J.B. and Gilmore, J. H., 1999; Stamboulis and Skayannis, 2003).

Today's tourist has come to seek experience which represents fulfillment and which is interactive and authentic. Such experience can be created as a part of creative tourism which developed as a reaction to or an extension of cultural tourism. Creative tourists search for interactive experiences which help them in their personal development and identity-creation (Richards, 2000; Richards and Raymond, 2000). Although there are numerous definitions of creative tourism, they are marked by many similarities, such as: active participation, authentic experience, potential for creative development and skills-development.

The intangible traditional heritage, interpreted in an attractive manner and made part of the tourist product of a destiation, makes the creation of added value possible. Thus, the intangible heritage becomes more, it becomes a good business opportunity, because any well-designed experience which is also well-managed, organized, marketed and eventually well-sold is, indeed, a good business opportunity. Relying solely on the price and delivery of a product, i.e. on the accommodation and transport of guests is beside the point. A new diferentiation of products appears, in accordance with the experience those products can trigger in a consumer. The essence of added value, apart from the experience, are the emotions that the very experience incites in the consumer (Pine and Gilmore, 1999).

This paper is inspired by the recent exceptional affirmation of the Croatian intangible heritage on UNESCO's specialized list, and Croatia's leadership in that respect in Europe. On the other hand, in the field of tourism, this resulted in a precipitous development of cultural tourism and its rich segmentation, within which the intangible heritage finds an increasingly prominent place. The implementation of intangible heritage has been recognized as the decisive step in managing sustainable cultural tourism. The efficancy of this form of tourism will be proportionate to the success of its implementation.

American folklorist Barbara Kirshenblatt-Gimblett (1995:367-375) points out that heritage is not a given. It is not discovered, but created. It is a modern form of cultural production which relies on the past and is inspired by it. Heritage industry is closely linked to tourism and enriches tourism with elements of the past, of the exhibitable, different and local. Including intangible heritage, as an authentic, unique and special segment into a tour can represent a healing element for the unpleasant loss of identity (UNESCO, 2006).

The role of the tourist changed. From consumers, tourists turned into partners, creators and producers. This is accompanied by the awareness of the need for sustainability of tourist destinations (Richards, 2000). There are destinations that are visited mostly for the experience of an archaeological site, history, ecology, etc. and can be interpreted as ideal destinations for those searching for anything 'outside the usual', requesting

transformation in order to experience energy. Therefore, the conclusion is that this is not a matter of a mere tourist experience, since it incites deep and mystical change (Lekic, 2013). Thus, a stay at a destination does not represent just a rest, or holiday, any more, but is a glorious time in one's lifetime. The trip becomes an act of learning through experience, and the destination becomes a point of development.

For that purpose, this paper brings to attention the possible ways of implementing the sustainable cultural tourism, making animation ideal for interpretation, relying on its performative elements. It goes on to explain how to make the interpretation of the myth of the arrival of the Slavs to these parts and their overall view of the world, a part of cultural and creative tourism. A part of the paper is dedicated to the examples of good practise. Accurate interpretation takes us back in time, to the past which is hard to reconstruct. However, there seem to be traces of this past all around us, and they are capable of taking us back to those distant, mystical times when man could, in the space surrounding him, recognize places where the events from the myths he knew took place.

The aim is related to the structure and the scientific foundedness of the paper, especially to the presentation of particular segments of the theoretical framework, crucial for the integration and interpretation of intangible heritage into the offer of creative and cultural tourism. The most recent archaeological and anthropological research was used for that purpose, the same as recent philological reasearch of Croatian authors (Belaj, 2007., 2009.; Belaj and Belaj, 2014.; Katičić, 2008.), which set the ground for deconstruction of the traces of ancient cultural and historical events in the region. They emphasize the ritual related to the tradition of how ancient Slavs adopted our current homeland, Croatia. They would consecrate the newly created lands and thus establish spatial structures that are today recognized as tiangles. Their arrival is an event and a fact. There are no written traces about it, according to the mentioned authors, such as exist in the Hungarian or Icelandic tradition on their arrival to the new land. A look at any topographic map of Croatia will reveal place names which could be based on a myth, or which were named after an element of a myth. It is of great importance, according to the mentioned recent authors, to understand the behaviour, thinking and feelings of our ancient ancestors, in order to understand their view of the world and their religious system.

2. MYTHS AS TOURIST ATTRACTION AND THE SYSTEM OF "HOLY GEOGRAPHY"

In this paper myth gets analyzed as a potential attraction base of cultural tourism, related to the geographical region. Museology gets close to cultural tourism through interpretation, especially if we view tourism from the angle of anthropology, in which case cultural tourism represents intercultural communication, the knowledge of The Other. According to Zorić (2009, 338), it is the otherness which puts at stake its own existence. The Other serves as the determinant of oneself, satisfying one's own narcissism, at the same time keeping it at a distance.

As opposed to ethnology, which produces its knowledge by speaking of others and for others, the anthropology of tourism talks to others, socializes with them, gets close to them and plays with them, sharing experience and events.

Concepts, such as distance get a different aspect through tourism: we travel far to get to know 'the Others'. Tourism thus becomes a new dimension of entertainment, of ludic activity with symbolic meaning (Manning, 1973; Turner and Manning, 1988). Huizinga, the famous game theoretician (1968) speaks of game as the fundamental characteristic of human beings. Being human means to play games.

If we look at a myth as a potential attraction, we have to emphasize that a myth should be observed from the anthropological perspective. By the anthropological definition a myth is a "stabilized story" in which myth constitutes a society, which is recognized by its myths as a certain community with special characteristics, which differs it from other communities (in such a way the antic Greeks used to refer to all their neighbors, nations and tribes around them as "barbarians"). Myth presents stories made in different cultural backgrounds all around the world; the stories talk about the origin and emergence of man, nation, all other living creatures, gods and cultural heroes, as well as the emergence of civilization and space. Campbell (1968) emphasizes that traditional mythology fulfills four functions: metaphysical or mystical, that is the function of combining one's consciousness with life conditions; cosmological function, that is the function of forming and establishing a specific picture of the world; sociological function, that is the function of evaluating preservation of social order; and psychological function, which is about harmonizing the individual's wishes with ideals of society, thus relieving tensions in a man. Lots of actual events that were handed down from generation to generation have turned into fairytales, and real people into heroes, so today is impossible to distinguish what really happened and what not.

When a myth alters from something that carries value for a certain community, through art treatment and, at the end, decaying, it has one other effect: it mirrors the morally-ethical potential of its original community, in which it was created and considered „the highest law". Using myth in educational and healing purposes and in the frame of cultural creative tourism is an added value to tourism and a basis for emancipating national identity in tourism.

Culture and identity are two inter-related phenomena in constant development. Since this paper wishes to show how myth is a potential attraction base within cultural creative tourism, we can conclude that myths influence identities through processes generated by culture, and on the other hand influence an individual's identity through various psychological (personal) processes, which will be mentioned later in this paper.

In the context of this paper, the term 'holy geography' (Eck, 2013), gets the meaning of special places with particular energy, where the myth is carved into the space. Those are usually the places where gods are reported to have appeared, where miracles were performed and apparitions occurred. In the Catholic faith, these are the locations of power and pilgrimage, for Muslims that is Mecca. Myth it related to a geographical area and it is good to be able to show tourists where the events we talk to them about actually happened (in situ). That is how they experience the story and as we are dealing

with intangible heritage, by using deconstruction, we dislocate the tourists from the concrete material physical space and transfer them into the myth-related, timeless space. Systematic structuring of the mythical landscape is based on cosmology, which depicts the whole Universe as a system, materialized in numerous shapes: mountains, islands, seas and rivers. As myths are tales of genesis, they are woven into various cultures and represent the 'systemic geography'. In it, geographic features do not matter because of their uniqueness and natural beauty, but because of its repeated appearance in the orderly and systematic scheme. We shall observe that in this paper, on a specific example of myth deconstruction, involving the myth of the arrival of the Slavs to their land - Croatia and on the birth of a nation. It is through myth, by deconstructing it, that we can understand the holy knowledge our ancestors were endowed with, as they believed, by their gods, back at the time of the Creation. Only the ones who know certain magical or holy words (the priests of the pagan pre-Christian faith, shamans and witchdoctors), can perform valid rituals of 'grounding the Gods on the Earth'.

The mythology of ancient Croats (Belaj, 2007; Katičić 2008) who appear on the territory of today's Croatia about 1200 years ago, was mostly Slavic and can be understood only in the Slavic context. It is especially interesting for intercultural communication in tourism that meticulous comparison of mythical systems of numerous ethnic communities in various parts, resulted in unexpected discoveries. It was demonstrated that their views were basically identical or, as the mentioned authors put it, equally structured. There is a general scheme that governs rituals anywhere in the world, and their realizations and forms depend on external factors: environmental, economic, cultural and historical. Their view of the world was based on myth equalizing microcosm and macrocosm, man and universe (for example: body-earth, bones-rocks, blood-water, eyes-the sun, spirit-wind, etc.). It is followed by the antropomorphization of the nature (for example in words 'sleeve' and 'knee') and the like (Toporov, 1988; according to Belaj and Belaj, 2014:24).

Most mythologies contain the concept of the fight between two cosmic principles (order and disorder), and the conflict is resolved by performing a ritual which relies on three elements: thought (understanding) of a catastrophic situation and the task to overcome it, the ritual act as an instrument of overcoming the situation and solving the task, and the text which accompanies the ritual act and gives it power.

In this case the myth is a signpost and guidance and the potential tourist attraction, because it is a part of the ritual, together with the ritual act. That is the holy text which is not structured like everyday speech, in order to make it appear holier and to be conveyed smoothly and without loss to new generations in the society which is not literate and has no alphabet. It is put together unlike everyday speech, but in the form of song and ritual. It can get conveyed within the same linguistic system and by being translated into another language. These texts are holy ritual texts, which could not be changed and were kept with attention and care, as the most precious treasure. Recent authors proved how the Slavic process of conquering the land went. On moving into a new territory, it had to be marked, nostrified, made appropriate for enacting mythological stories and holding religious rituals. Thus, particular faces become sacred.

There are three elements in the base of the mythical world of ancient Slavs, three supreme deities. That structure is the source of the rest of mythology, and the ongoings witin it explains the functioning of the world. Mythical events take place in those spots, such as the struggle between Perun and Veles. Also, God himself might dwell in these places. Three-membered spatial structures, also called sacred triangles, are not randomly selected. They follow principles and represent the system of 'holy geography'. The mentioned authors indicate that the myth of the struggle between the thunder-God Perun and his archenemy Veles, the ruler of the underground world, is inscribed into the holy triangle. The two gods fight for the favour of the goddess Mokoš, who represents the Sun. Traces of such rituals can be observed on the entire territory of Croatia and constitute a kind of a system of 'holy geography', with myths stamped on the space. Numerous place names suggest the positions of possible holy places, and Christianization only introduced change of names, so that Perun was replaced with St. Vid or St. Elias, and Mokoš was usually replaced by St. Mary, and Veles by St. George and St. Michael.

Today, the system is comprised of a series of mythical triangles (Belaj and Belaj, 2014), as is indicated in Table 1 can be connected by the theme mythical route and an appropriate presentation and animation, to become a theme tourist itinerary, a form of theatrical performance, folk theatre, community theatre, a workshop or an event for culture creativity individuals who are prepared to venture into some kind of a pilgrimage along mythical paths.

Table 1: **Mythical Triangles part one**

Br.	Struktura	Kut kod točke	Duljina relevantnih stranica		Odnos	Objavljeno
[1.]	Ivanečki trokut	22° P	10 026	14 142	1 : 1,41	Belaj, V. 1998c, 2006b, Belaj, J. 2001, 2005; Belaj, V. i J. 2007
[1.a]	Lepoglavski	24°35' P	1210	1880	1 : 1,54	Belaj, V. i J. 2007
[1.b]	Belska dužina	–	P-M: 2860	V-M: 1491	1 : 1,5	Belaj, V. i J. 2007
[2.]	Liburnijski	26° P	20 340	14 365	1 : 1,41	Belaj, V. 2006a, 2007a
[2.a]	Brsečki (Jelenin)	22°30' P	4288	2626	1 : 1,63	Belaj, V. 2007a
[2.b]	Srednjoistarski	23° 30 P	4525	3591	1 : 1,26	Belaj, V. 2012
[3.a]	Žrnovnički	22°10' P	1678	952	1 : 1,76	Belaj, V. 2006c, 2007b
[3.b]	Podstranski	24°07' P	1640	1405	1 : 1,16	Belaj, V. 2006c, 2007b
[4.]	Paški	21°30' P	7385	5724	1 : 1,29	Belaj, V. i Šantek 2007
[5.]	Martin-Breški	23°27 P	19 158	13 546	1 : 1,41	Belaj, J. 2007 , Belaj, J. 2009
[5.a]	Brckovljanski	23° P	4961	3937	1 : 1,26	Belaj, J. 2009
[6.]	Vodički	22° P	2823	2291	1 : 1, 23	Belaj, V. 2008b
[7.]	Pelješki	21°30' P	1987	1353	1 : 1,42	Belaj, V. 2009a

Table of triangles in Croatia are showing structure and relation between a parts of triangle and date of findings. The triangle has three angles – points which have a visual contact. Two can be related to a male pagan mythical character Perun, his serpent-like opponent Veles and Juraj/Jarilo, the son of Perun, who was abducted by Veles, and can be represented in the first or in the second position. The point of the female character is related to Mokoš, the wife of Perun, and the object of the fight between the first two. One of the angles is of 23 (22-25) degrees, and it represents the deviation between the imaginary eclipses on the days of equinox and solstice, which is 23.27 degrees in our parts. The two shorter sides have the ratio of approximately 1:1.41 – the longest side usually connects the male points – the Perun point always being on an elevation and the female point by the water.

Table 2: **Mithycal Triangles part two**

Br.	Struktura	Kut kod točke	Duljina relevantnih stranica		Odnos	Objavljeno
[8.]	Zagrebački	23°27' P	11 356	8018	1 : 1,41	Belaj, V. 2011, Goss i Mikić 2010
[8.a]	Medvedgradska os	–	17 790	8018	1 : 1,81	Goss i Gudek 2009, Belaj, V. 2010
[9.]	Ogulinski	22°30' P	14 781	10 482	1 : 1,41	Belaj, V. 2011a
[9.a]	Oštarijski	21° P	4565	2470	1 : 1,84	Goss 2009/21 : 160
[10.a]	Papučki	21°04' M	6119	3941	1 : 1,55	Goss i Mikić 2010
[10.b]	Psunjski	21°04' P	2805	1983	1 : 1,41	–
[11.]	Solinski	21°30' P	5880	9408	1 : 1,6	Belaj, V. 2011a, Goss i Mikić 2010
[12.]	Prekodravski	~ 20° V	1045	~ 915	1 : 1,7	Balog 2011
[13.]	Biskupijski	23°40' V	1825	1150	1 : 1,59	Belaj, V. 2012c
[14.]	Pokrovnički	23°27' P	5070	3585	1 : 1,41	Belaj, J. i V. 2013
[15.a]	Zapadnokaštelanski	23°27' P	6950	4993	1 : 1,41	–
[15.b]	Istočnokaštelanski	23°40' P	10 920	8 330	1 : 1,3	–
[16.]	Velikonedeljski	23°22' P	14 127	9 880	1 : 1,42	–
[17.]	Krakovski	23°30' V	2 772	1 921	1 : 1,43	–
[18.]	Panonski trokut	23°27' P	140 620	99 730	1 : 1,41	–

Source: Belaj, and Belaj, (2014) *Sveti trokuti – topografija hrvatske mitologije*, Matica Hrvatska, Zagreb.

Wherever one goes in Croatia, a living mythical landscape can be found. It contains the geography of holy mountains, rocks, ponds, rivers and other features, all linked by the mythical cosmic drama. Each such sacred place has the shape of a mythical triangle and tells the story of gods which left the imprint of their activities in that space. Linking up such places brings us closer to 'the Others', and at the same time we become 'One'. The language of myth becomes the universal language of life and intensifies the cultural identity of the nation it belongs to, while its universality reaches our very hearts and the core of our beings.

3. ANIMATION IN TOURISM AS A FORM OF INTERPRETATION AND COMMUNICATION OF INTANGIBLE HERITAGE

In this paper tourist animation is observed in the way Krippendorf (1986) explains it: as a form of humanization of tourism and overall understanding of leisure time and travel. In the range between ghettoization and humanization, one has to perceive the entire potential (the upsides and the challenges) of tourist animation, which is possible if it is observed from the angle of its performance. Along with the broadly interpreted performance, animation is an interdisciplinary matter, a designed performance. From the practical point of view, if the myth is taken as a basis for animation, performance matters. The forms of performance can be, and mostly are, cultural performances and interpretations, because this is the domain of cultural tourism and because they have the structure of a drama. Modern technology makes a place for itself by assisting the realization of the programme, and the evaluation (assessment and grading) and forecasting future trends in the systemically designed interpretation projects.

Tourist animation is a borderline activity, in the sense explained by Turner (1976), referring to the human search for the way out and change of state. One of the features of performance in interpretation of the myth through animation is that it re-creates the past, enables the creation of a richer tourist offer and programmes, encourages mutual assistance and helping one another, all as a part of anthropological interpretation and management in tourism. In the broad network of the holy mythical triangles which stretches across all of Croatia, it is possible, through the unique system of 'holy geography', to make a special model of interpretation for tourism, which places animation at the level of performance and in which the process of deconstruction is used to decode the living symbolical landscape.

The complex position of tourist animation as a form of performance, in relation to the local community, to the system of culture and other forms of tourist activities, searches for an adequate theoretical and methodological framework which will position tourist animation and give it support to develop, not only in accordance with models devised so far, but also in accordance with future needs of cultural tourism. Finding a position for an activity actually means to establish a system which contains the role of that activity, positioned against other activities, detecting what impacts upon it and what it impacts upon. Therefore, tourist animation is a kind of a communication channel and makes part of the system of tourism, economy and of culture. That also means that tourist animation is their subsystem, that is, that it behaves as a system, it subsists on interconnections – from the ones to tourists, to the ones to current trends in culture, and manners of interpretation of heritage – which impact upon its existence and form.

Although tourist animation is expressed in entertainment programmes, interactive shows, sports and recreational activities, it appears more frequently throughout tourism as an industry: from extending a welcome to creating the programme of cultural and event tourism. The common denominator of all expressions of animation in tourism, which describes it and which is operational, is identified in performance. Tourist animation is of a performing character, and its aim is not the act, but the event. On one hand, tourist animation is oriented towards assuming forms of artistic performances and it does that in line with the needs of tourists. On the other hand, performance arts

and the creation of events, often have the form of a project. The participants in the project are, apart from artists, the project and programme managers, as well as public relations managers. What is most important, economic aspects are included. Economic projection has to do with producing the project itself, and with the economics of a hotel, place or region the project takes place in, and it even has a broader aspect.

The model that would encompass the interpretation of the myth as intangible heritage, and mythical triangles within the system of 'holy geography', apart from the educational and transformational side, tends to involve active participants, which includes local population as well as tourists. That is the aspiration which results in self-sustainable programmes. They do not fulfill their goals only by performing, but by influencing the community in the long term. If animation is observed as a form of interpretation and a communication channel, a range of myths, legends and traditions can be made part of a tourist destination and content of tours, as well as become the main reason of visiting a destination.

Interpretation of Myth can become part of animation programme in tourist destination. Mythical elements - artifacts,[1] which are chosen by the participants, in accordance with their preferences, after they got to know them in specific ways (ex. through a workshop, thematic itinerary, presentation, visit to the museum, sightseeing, etc.). In order to find the codified, hidden meaning of the documents, materials are perceived[2] and felt through experience; that is creative means, through play and role-playing. Alongside deconstruction, in using myth for animation purposes a process approach would be used. It is actually work with materials which are suggested by the participants themselves, choosing them on the grounds of problematic meaning that is connected with the materials. Materials are worked out through group interaction, by transferring the meaning from the real (documentary) into fictional (creative). In this case, the fictional plan is an intermediary medium which ensures that personal, often frustrating, problematic themes get a more objective perspective.

"Heritage is intangible in the narratives of collective memory and when such heritage (oral history) is written down, it becomes an artifact – and gains a second nature – "durability", invariance and impossibility of adapting to the modern context. In such a way myth loses its meaning and its' "life" ends, and theatric processing backtracks it to the basic nature – a myth which lives and transforms in accordance with needs of every generation" (Dragičević Šešić 2009). It is important to emphasize that the artifacts, which are offered to participants, have to scary a possibility of choosing by the criteria of personal and collective value. In other words, the myth indicators should be locally characteristic, but also have a stimulating effect on a person's imagination - as a link with themes which are moving or frustrating.

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[1] Artifacts are documents of mythical expression (ex. epic poem, lullaby, ritual mask…)
[2] Deconstructive analysis is used as the basic method for scientific and theoretic interpretation of a myth. Deconstruction was introduced by a French philosopher Jacques Derrida and deconstruction became the leading philosophical doctrine in 1960. Deconstruction as a manner of reading deals with the meaning of a text and reaches into the ways the author (as well as the recipient) constructs meaning. The text, myth included, is observed as a result of conflict within a certain cultural community, where various views and meanings act simultaneously in conflict and opposition. Deconstruction presupposes the disclosure of untold, hidden, unuttered and implicit suppositions, ideas and conceptual frames, which form ground for the expressed opinion, belief or conviction.

Motives which will be offered (professional team of animators and adult educators who will organize and lead these workshops and playhouses as a creative product must be specially educated and prepared) have to be chosen with local Slavic myth and "holy triangle" in mind. All of these materials should be seen as an opportunity to present a whole destination and the local community. That makes the myth important in a society which keeps it alive. In such a way theatrical forms can be created so that we can offer participation in dramatization of legends and myths in the sphere of fantasy, through reconstructing historical legends or their transposition in modern life, or making a collage of documented materials, etc.

Ideas serve as a starting point, then get worked out in workshops, their implications are discussed, participants (and tourists) and local community develop a "story", creating a new piece of work in a joint effort, in which every participant inserts his thoughts and experiences. This is a way of creating a drama playhouse with a catharsis or healing function where there are participants-tourists not only for the purpose of entertainment, but also to learn about intangible cultural heritage of our country and a specific destination, and to reach a higher level in personal development, which brings us to the added value. It is an authentic production and knowledge exchange through specific workshop practice via theatrical approach. We can see this type of presenting a tradition as a celebration of regional diversities, those that produce a dialogue, partnership and create new visions of opportunity, without conventions and stereotypes. Comprehension of reality consists of multiple shapes of mental constructions, which are socially and empirically based, but are local and structure-specific and depend upon the shape and content of an individual and groups, which act as mediators; that is interpreters and animators; upon their authenticity and identity.

A model provides to visitors and tourists an opportunity of a deep experience, by choosing the right myth. To give such an experience, that is to encourage it, it is necessary to involve an animator-interpreter who becomes an emotional partner, because the communication takes place on an energetic level via emotions. This model contains an option of separating interpretative and educational abilities. When a participant-tourist experiences intangible heritage (a suitable expression could also be "living" heritage), he stops being a passive observer and becomes an active participant "on stage", and in such a way the intangible heritage "lives on" in new time, through a new protagonist, thus becoming an experience in time. This is a process in which everybody gains something, because local community and museum, as the host, become richer, and participants-tourists, as the "others", are enriched through new creative bonds of civil society engagement. Each workhouse with a new group is also a new "story" where the myth is a narrative that serves as a catalyst for intercultural dialogue and mediation. Tourists bring their cultural baggage, which is sometimes harmonized with their hand luggage, but can often contain different cultural elements which would, if they were to be explained, be contradictory.

Cultural understanding and cultural expectations vary in time, in geographic parts and experience. That is why it is hard to harmonize the level of interpretation of culture so that the levels would have a meaning for the participants (especially tourists). On a simplistic level, we can observe them as stereotypes of the idea one nation has of another country, or even another region within the same country. Through

deconstruction we observe the structure of the society, inter-gender relations, violence and fear, and the system of belief. When we observe the system of belief then a myth is a barometer which immediately indicates whether it is a matter of control/predominance which is presented as normal, desirable and moral or a matter of partnership and respect, which is welcomed.

4. SUCCESSFUL CASES OF INCLUDING INTERPRETATION OF INTANGIBLE HERITAGE: COMMUNITY THEATRE AS A FORM OF RITUAL THEATRE

British anthropologist Victor Turner (1976), while staying in Africa, in the Ndembu tribe in Zambia, formed his anthropological teaching. One of his main discoveries had to do with the behavior of the community in crucial moments, such as those of fear or crisis. In the life of any community, this one included, crises sometimes strike. They spread and threaten the community itself, and the community tries to return to the previous state, by performing rituals. The crises is eventually solved. Turner recognized the significance of social drama for its culture. What he called drama was a process of a series of events which maintain and change the community at the same time. Instead of historical understanding of social trends, historical causes and succession, and one historical fact being a prerequisite for another, thus forming history, Turner's anthropological approach attracted theatre into its focus of attention. It is in dramatic development and the story of drama that he sees the flow of social life which leads from crisis into a split or into reconciliation. In the very resolution of the plot, which is in the cycle from crisis to resolution, Turner perceives the very roots of theatre, concluding that if it were not for social drama, there would be no performing arts.

Turner's interest is much later, in the eighties, directed towards the modern and experimental theatre, and he found forms of social drama, discovered in ritual communities, in the modern performance. What's more, Turner understands crisis in social processes as the borderline state of a community, which is followed by radical change, which provided him with an opportunity for an in-depth and long-term studying of the society. He noticed that modern societies developed situations similar to borderline, and he subsequently called them liminoid. Although borderline (liminoid) states inherit and re-shape some previous functions, of liminal states, they coexist today.

Limonoid is encountered in the sphere of leisure, the category which appears with the industrial society and a broad spectrum of arts, sports and tourism. Performing groups emerge from the need to create for the local community, to empathize with it and its issues and problems. This is often called community theatre. It is intended for the communities which are not homogeneous and have weak ties between temporary and entirely different members. Although community theatre is primarily intended for local communities, its principles can relate to temporary communities, such as the ones formed in tourist environments, like young people in camps, or seniors in spas, tourists on cruise ships and other tourists who are on their own as groups for a longer period. Such performance forms can extend tourist season, bring tourists closer to the local

community. Animation can, following the principles of theatre, strengthen the feeling of bonds among people and can create collective experience.

The art of community tends to create connections between the local population and tourists. Upon the initiative of organizers, in a certain place, experts are recognized and engaged. Together with performers, they manage workshops of various skills for tourists. At the end, they will make a performance, with participation of all, showing what they achieved at the workshop (songs, games, customs, cooking and alike). From the managerial point, such programmes in tourism are animation.

There are good examples in the Netherlands (http://www.udus.org.rs/Ludus/ludus185 %20186.pdf). In 2001 an international community art festival was started in Rotterdam. There is also the ZID Theatre in Amsterdan, one of the leading troupes in the Netherlands, awarded the national 'Appeltje van Oranje' prize by the royal foundation 'Oranje Fonds'.

Religious performances are based on the mediaeval tradition of miracles and misteries. Some are world-konown, such as the passion plays in Oberammergau in Bavaria. That is the example of a play depending on live interaction between the actor and the character on one side, and the actor and the audience, on the other. The scenes of Christ's suffering are not played by professional actors in Oberammergau, but by the locals. Only recently have they started engaging professional directors and art counselors, to put up a performance lasting for several hours. Apart from the Oberammergau locals, at the time of passion plays, which last for the five warm months, from May to October, tens of thousands of tourists flock to the place, and about two thousand locals perform. Considering such a high participation, these events have a very strong influence on the local population. Enactments renew the feeling of togetherness and a religious performance represents a true example of a community theatre. This passion play has a tradition of 17 centuries. It used to serve the purpose of saving the villagers from plague, therefore of strengthening and salvation of the community. The rest of the performance elements gradually came to attract tourists.

5. PROPOSAL FOR THE INTERPRETATION OF THE MYTH OF THE ARRIVAL OF THE SLAVS – THE HOLY TRIANGLE OF LIBURNIA

Vitomir Belaj (2009), following in the traces of other researchers of the Slav mythology defined the elements of the Slav holy triangle in the following way: the three points in space are connected with the thunder-holding god (Perun, usually on an elevation), his opponent or son (Veles or Jarilo, as a wolf-like shepherd on a lower point, sometimes by the water), and his wife (the Great Mother Earth, Mokoš, usually close to the water). Between the Veles and the Mokoš points there is always water, as the border between worlds. The triangle has three angles – points which have a visual contact. Two can be related to a male pagan mythical character Perun, his serpent-like opponent Veles and Juraj/Jarilo, the son of Perun, who was abducted by Veles, and can be represented in the first or in the second position. The point of the female character is related to Mokoš, the wife of Perun, and the object of the fight between the first two. One of the angles is of 23 (22-25) degrees, and it represents the deviation between the

imaginary eclipses on the days of equinox and solstice, which is 23.27 degrees in our parts. The two shorter sides have the ratio of approximately 1:1.41 – the longest side usually connects the male points – the Perun point always being on an elevation and the female point by the water. Between the female point and that of Perun's opponent there is usually running water (Belaj 2007: 423–424).

It is possible to involve tourists in this concept as well. Lectures and workshops can be organized, and they can be taken, with a guide, to the spot, in order to recognize and discover letters in the landscape and find out which are the key points of the triangle. Belaj (2009) mentions the pagan procession which would take the ritual route once a year between those points. The 'walk through the year' was thus converted into a 'walk in the actual space' and time, space and the holy were merged in a ritual. Deconstruction process makes it possible for us to read or reinterpret the mythical landscape today, and to identify the places where supreme Gods used to stay. Their names were Perun, Veles and Mother Mokoš.

Tourists can be taken in a procession through mythical triangles in a thematic itinerary, ritual performance introduced by the folk ensemble. Belaj and Belaj (2014) mention a major number of such triangles in Croatia and Bosnia and Hercegovina. The Liburnija triangle is of special interest, as it is situated close to the developed tourist destination of Kvarner, with the Učka mountain and the pilgrimage site of the Holy Mother of Trsat which are the points of the mythical triangle.

The opposite of pick above Mošćenice, dedicated to Perun, is the canyon of the Rječina river, where Veles holds court under a mighty cliff. In Christian times, a church was built over it, intentionally dedicated to St. George, the foster-son of Veles. It is here that we come across a legend saying that angels brought St. Mary's house together with her to Trsat in 1291. The third place, on a promontory by the sea, separated by a large bay from Veles' place, was the place of Mokoš – Volosko. It bears the name of Veles/Volos because it is a part of the 'holy triangle of love', a part of the cosmic drama. Veles would visit Mokoš, his lover, the same as cattle traders would come when they loaded cattle onto ships, and the same as haulers would come, who transported ware to Kastav.

Mythology can be read from this triangle, in two stories. One describes the battle between Perun and Veles and the flight of Jarilo from Veles' prison. In this area, especially on the slopes of the Učka mountain, numerous place names can be found which might have originated from the Slav myths which can be enacted. That can be made part of the tourist offer of the Kvarner area, as an itinerary of visiting crucial spots, in the form of folk theatre or a procession/pageant. Folk theatre is a better form for the animation of guests, because it has more dancing elements and movement of the performers than the refined play of mime and gesture. It is not only about, according to Lozica (1996) the movement of an individual on the scene, as is usual on theatrical stages. It is about the movement of entire performances around settlements, or from one place to another, with the audience following performers, in accordance with the rules, in this case related to the myth of the arrival of the Slavs and holy geography, or topography of the area. The sources of this ambulant performance can be traced to ritual magic, in the act of gods descending on the Earth, their cosmic drama and

conflict. This creates a plot and a possibility for an interactive involvement of the local population and guests, giving each place a story and a possibility to enact the mythical events. Animators need to be specially educated and trained for that purpose, and experts, anthropologists and folklorists have to be involved, along with culture societies, artists and folk troupes.

CONCLUSION

In this paper we tried to show that tourism as the object of anthropological study is a broader phenomenon than just the demand and supply. In creative cultural tourism through animation process approach makes it possible to convert myth, the intangible asset, into a tangible one, without reducing its value. That is how myth, now the intangible heritage, appears in a new role of the attraction base at a tourist destination. At the same time, for tourists, it represents the discovery of 'the Other', and offers the opportunity of getting to know oneself, which has a healing effect. Myth has an impact on the local community, as by using deconstruction of the myth, it can get insight into its own consciousness and authenticity of its tradition. By becoming a traveler, an individual abandons his everyday life and is given an opportunity to become a part of another community. Travelling is made worthwhile by the awareness that you move towards the unknown, the unfamiliar and the uncertain, and not by the distance travelled. We could paraphrase Simone Weil (according to Zorić, 2009: 341) and say that the power of change, the insight and virtue are found in uprooting oneself. This presupposes a break with stereotypes which are restrictive and often project a twisted image of both others and ourselves.

The system of mythical triangles as a 'holy geography' brings us to the understanding of the land and scenery which is much older than the modern national state. Mythical triangles point directly to the first appearance of the Croatian identity. Customs, folk dances, masks and mythical characters from oral tradition still attract us today with their multiple layers and take us back to the times of cosmic drama of the holy triangle of the Slav gods Perun, Veles, and Mokoš, the mother. Eliade (1968) interprets this as the ritual repetition of the primal divine acts, preserved in a myth. This makes it possible to the participants in the ritual, possibly tourists as well, to become involved as contemporaries of the creation of the world and to step outside the linear flow of time.

Performance, as a part of tourist animation, as a theatrical function, brings us back to the ritual. According to Belaj (2007) the myth as only a text has no significance. It is just an empty verbal shell. What matters is the ritual, and myth is its obligatory part. Our intangible heritage becomes the real attraction base, with capability of interpreting myths in a creative manner, with an option of involving the local population, art societies, folklore clubs, amateur theatrical troupes, performing children and youth. This creates interaction between the local population and guests at a destination, taking into account the segmentation of the market, in accordance with arrival points, age and gender, etc. Performances and theme workshops can be organized, the same as events, without losing the basic meaning in which myth and ritual become a tourist attraction base on which a destination product can rely. Such enactment can be a part of the animation programme at a tourist destination, a hotel, a resort or a similar place.

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