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THE IMPACT OF ARTISTIC CREATIONS AND PRESENTATIONS ON THE IMAGE, IDENTITY AND REPRESENTATION OF SETTLEMENTS

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Abstract

The images of historical settlements or larger areas are always subjective in space and time, as they are associated with different signs and meanings. It is an issue to be discussed how much a piece of art (fine art, literature or other) can be used for the long-term or temporary presentation of a given settlement. It is a question what impact a literature or other presentation has on the development of a settlement or an area, in what ways they can create (self-) descriptions and narrative(s) determining the development chances of the settlement. The paper seeks the answer to the question whether the description and narratives created this way, and strongly linked in the public thinking to certain settlements, can be changed, and if so, how, in what cases and with what conditions. A related issue that can be raised is how conscious (planned) transformations can impact the image of a settlement.

Keywords: landscape, creation, marketing, culture, historical ages.

1. Introduction and concepts

This article is an experiment in which an issue is approached, with a parallel interpretation of arts (within that especially literature), social sciences (history and network theory) and geo-sciences: This issue has a long term impact on the life of a settlement in a given culture: this is the issue of the identity shaping elements of

a settlement, their development or non-development.

The holistic approach of today's science is now used in several areas. For us the most significant was the work of J. Diamond who looked at the development of human societies, their birth and death at the same time. [1] [2] In a smaller scale this is what we are striving for, too. Arts, be

they creative or performing arts, are always products induced by some inspiration. This inspiration can even be change or unchangingness, but in this context should definitely be interpreted as the description of a real or imaginary situation.

The social science, cultural and artistic space in our examination is the total of the given – mostly surface – points of the Earth. The majority of human actions here are concentrated in the settlements, which are the main residential and working places of human kind and the scenes of their recreation.

Settlements in this case can be invested with almost live characteristics: they are born, they flourish, they live for different periods of time and then they may die. During their lives settlements can have a lot of characteristic features, depending on how their positions and roles change in the space dominated by human kind, and what resources they possess, what is the composition of their population like, what socio-demographic features inhabitants have. The image made of this lives as mental map in people, which image may even be programmed. Also, changes taking place in space can be described mathematically. [3]

If we look at a town or a village as a sort of unit stigmatised by humans along their dominant features, we actually accept the views of Yuriy Lotman about the relationship of a sign in a given culture and the future relations of the spatial unit indicated. Mihály Fresli, at the same time, started to discuss that the lack of scientific and intercultural generalisability, and the lack of the transition between the Lotmanian sign and the text might be a mistake in the Lotmanian semiotic system encompassing the totality of culture. For this he creates the concept of 'culturon', by which the given information can be broadly

interpreted as the conceptual object of the given culture and also as point, a part of the networking connections. [4]

Of course we ask how the units and elements of different cultures relate to each other and what connections the elements of the group have to each other and also to the larger units. [5]

2. Theoretical possibilities of connections and the significance of space

The characteristics of the respective points of space are defined by the total of its constant and changing features. These features give an infinite number of variables, which can be interpreted as different networks after the ordination of them by their content. A road network or the ethnic area of a people will connect the points that have the same content features, making sets with identical characteristics, whereas a given point also has a number of features that may not have much in common with the other points. These features make unique patterns, as space itself also changes – e.g. new roads are constructed in points of space formerly intact in this respect –, but change itself also induces a uniqueness of these points in time.

Networks and their elements thus are changing both in space and time, and so are their points, as their characteristic features may change. The only issue is the volume or speed of change, as different features can change at different speeds, in the form of a response to a given impact, which is usually an impact that is external from the aspect of the respective feature.

These changes are also traceable with human eyes, especially the ones that impact certain cultures or groups of culture and are related to some events:

the ones that become culturons. The description of a natural disaster, e.g., can induce palpable changes (see e.g. in literature the appearance of volcanic eruption in the Natural History of Pliny). Most natural changes are, however, non-visible or hardly detectable. Much more striking are the social changes to which literature or other artistic “products” are much easier to attach. Of course it is the economic and political features that have been changing the fastest since the 19th and 20th centuries, which, however, have less impact on arts or even on the image of the settlement examined. Occasionally this might happen, though: examples are urban architectures in the 20th century, induced by Fascist or Socialist architecture and other arts (like the EUR district in Rome, the socialist industrial cities of Eastern Europe – Dunaújváros, Nowa Huta etc.).

A good example for this “imprinted” conscience is the case of Karagandy. In the school geography classes attended by the inhabitants born until the late 1970s in the friendly countries around the former Soviet Union, Karagandy had a characteristic feature as “the third largest mining centre of the Soviet Union”, and so the existence of the city was not even connected – due to lack of information – to the role of the KARLAG, the natural image of Sary-Arka or other information, and so they were not motifs influencing the image of this city – at least in Central Europe. To the opposite, in Kazakhstan, as the same culturons appear in other ways, they are interpreted differently by the inhabitants of the country.

The spontaneous or conscious change of the image elements can be interpreted for similar cases by the researchers of modern network theory [6] in relation to reaching a kind of “critical mass”. In this case change is initiated by an event or a series of events (a network malfunction),

which runs through the whole of the system, in this case the system that means a culture or several cultures. [7]

Changes that occur in space (e.g. the amendment of state borders, migration of peoples, epidemics, or wars) can appear in arts, in a broad interpretation in connection with folk sagas. An element of this can be an event related to a specific event of history and the respective geographical place, which, if they occur together, may appear once or repeatedly, immediately or even centuries later in artistic creations. This phenomenon is referred by Fresli, M. in his work, saying that “at the evaluation of the (respective) events the point of orientation is an original ancient state in the past, all human (in this place: artistic) actions and products are reflected to this in some way”. [8]

In certain cases this may even be connected not to a specific settlement but a larger region or maybe the concept of the country as such. Typically, such are the artistic pieces related to folk traditions connected to ethnographic regions: ethnic of folk costumes, or maybe specific national creations like the strict-structured Japanese verse, the haiku. These geographically limited narratives can, according to our observations, be so closed that an external spectator will difficultly or only partially understand them. A good example for this is the narratives related to the Czechoslovakian, Polish or Hungarian satirical film art of the socialist era that hardly mean anything now for the younger generations living in the respective countries.

Another possibility is when a people or an ethnic group creates linkages (culturons) and narratives in the ethnic area of another people.

In the case of the Hungarian nation such is the motif of the wonder deer, which

is a kind of symbol for the migration from the ancient Hungarian ethnic area in the Ural, a symbol of the search of a new home. For the Hungarians, just like for other steppe peoples, deer was an ancient totem, but this magnificent animal is also a guide that lead the people – usually during hunt – to a new territory, a new homeland. Researchers refer to both Eastern and Western parallels in the diverse group of motifs. The conquering Hungarians brought the eastern type saga of the wonder deer with them which was later complemented with Christian sagas, but spatially the narrative refers to the territory concerned by the great migration. [9]

Another case for the Hungarians is the Don Bend, where in World War II the 2nd Hungarian Army, of approximately two hundred thousand soldiers, was annihilated. The battles fought in the Don Bend are among the saddest chapters in the history of Hungary: troops sent out with a mission impossible, with inadequate arms and equipment, suffered and died by tens of thousands in the Russian winter where temperature drops to 40 degrees centigrade below zero. In January 1943, the army suffered a devastating, fatal defeat in the fights around the city Voronezh. [10]

In this case the artistic works inspired by the event related to one nation and a given, partly overlapping geographical region are quite different from each other, and they are not united in one single narrative, because the territory cannot be precisely designated, on the one hand, and because the territory has not one single but several separate meanings, on the other hand.

A completely different case can be observed if a given and well designable territory is coupled with a certain meaning (culturon).

3. The case of Mohács and the narratives

The town Mohács, not far from the southern border of Hungary, is a small town in Baranya county, on the bank of the Danube River. Its population is not more than 17,500 people. Its ethnic composition is very diverse; besides the Hungarians the town has German, Serb, Croatian, Sokac and Gipsy ethnicities. Its port is the border port of the Schengen Zone of the European Union towards Serbia. Along the Danube River we find several natural values that are under legal protection in the framework of the Danube-Dráva National Park. The town that has its first known appearance in certificates in 1093, besides its historical significance, is renowned for its “Busó wlk” on the UNESCO intellectual heritage list since 2009. The Busó walk (festival) is a farewell ceremony to winter and a greeting of spring, and a holiday of fertility, also found in the legends of other peoples, like the nauryz at the Kazakhs, but it is also akin to the carnival of Rio and Venice. The procession of men in with carved wooden masks and the accompanying habits, and the origin of the tradition as such are also related to the legend of chasing the Turks away.

In the Hungarian weekdays and arts, the name of Mohács still has another number one connotation. A clear indication of this is that the Busó festival is linked to another historical event linked to Mohács, the expelling of the Turks (1687 A.D.).

In Mohács, more exactly in the proximity of the former country town there were two significant battles fought against the Ottoman Empire. However, it is only the first of the two battles, the one fought in 1526 and ending with the defeat of Hungary that has become really significant for the Hungarian historical conscience. The name “Mohács”, after the disastrous defeat in

the 16th century which determined the fate of Hungary thereafter is now not only a geographical name designating a country town along the Danube River but also functions as a narrative abbreviator, i.e. the shortened form of a story that substitutes the interpreted narration of a longer and more complicated series of (historical) events (the concept of Jörn Rüsen for this given example was first used in Hungarian literature by József Takáts). [11] In this sense the word “Mohács” designates the turning point of Hungarian history, the loss of the former magnificence of the nation, the fall of the strong medieval Hungarian state, supplemented with a reference to the reasons for this fall – in the first place the disintegration (with the expression used in the 18th and 19th centuries: “withdrawal”) of the state as an effect of private interests ruling over the interest of the community as a whole. The word in this way of use becomes independent of the original geographical function, in fact, it may even become independent of the original historical event: it is suitable for the designation of any historical event that is dominant for the contemporary nation, results in weakening sovereignty or territorial loss, and is experienced as a disaster. Examples for such a use – as *antonomasia* – include the “second Mohács” that was the surrender at Világos, closing the Hungarian War of Independence of 1848/49, and the Peace Treaty of Trianon, more exactly the changes induced by that that are referred to as the “third Mohács”.

The precise detection of how the above-mentioned narrative abbreviator was born and fixed during the 19th century from the alternative interpretations of the battle of 1526 and its consequences, from the narrations inspired by the interests of diverse political groups of Hungarian

history, is not possible in the framework of this short paper whose main focus is to draw attention to the issue. What is important for us is how it reacts back to the sensation and assessment of Mohács as a geographical unit. It is a commonplace that the sensation of a respective area as a natural region is a socio-cultural phenomenon. [12] [13] The “meaning” of a region, its natural, economic and cultural/historical values are not obvious but are created by the spectator. In the case of so-called national regions important for a community (nation), considered as suitable for the expression of the self-image, this evaluation should be basically determined by its historical self-interpretation and political identity. What makes the case of Mohács especially interesting is that in its interpretation as a geographical area there is a clear contradiction between the historical connotation of the area and the image of the contemporary area. As the use of the “Mohács” as a narrative abbreviator primarily evokes the image of fall, a defeat that took a lot of human lives and had disastrous effects in the long, the region of Mohács is typically seen as a cemetery or a grave in Hungarian literature traditions. This is how Mohács is dubbed – as a “large cemetery” – by the still most representative 19th century poetic representation of the former battlefield, the elegy called Mohács by Károly Kisfaludy, but this image also appears in a number of other pieces of literature, and also in clerical and political speeches, in academic works and schoolbooks. Mohács as a real geographical space, however, does not mediate the contents expected of it as a memorial place. The country town on the right bank of the Danube River and its outskirts, once serving as the battlefield, do not function as a historical landscape. It is partly due to the fact that not one single

spatial element reminds us of the battle, as mentioned by Sándor Solymossy in his essay written on the folk memory of the event – more precisely: the total absence thereof – as a significant reason for the phenomenon. The Mohács plain does not have any natural formation, building or monument that could evoke reflections to history. [14] Mohács as a historical area, at least until the end of the 19th century when the first monument was erected, is a simple empty space, the geographical area as such is unrecognisable for the spectator. For the description of the region, the area of today's Mohács is not less problematic, either. The area, empty from a historical perspective, offers the liveliest view for the 18th and 19th century viewer. From this perspective this is integrated into the whole of Hungary as one of the most idyllic regions of the country (in the words of Elek Fényes, founder of Hungarian statistical science, the territory of Baranya “makes a large English garden: we are not mistaken if we say that Baranya county is among the most beautiful and blessed counties of Hungary, maybe not the first among the best ones”) [15] that was also one of the most prosperous areas as regards economy. (In the book of Fényes, in the contemporary Baranya “the prime trading place is Mohács, where hundreds of ships are loaded or embark all year round, with popular national fairs, and the number one pig fairs in the county”.) [16] In addition to the location favourable for trade, the fertility of the area is also remarkable:

Its territory is large and “and blessed with all; its arable lands yield good wheat, its vineyards on the low hills give decent wine; in the island of the Danube named after the town [...] it has plenty of meadows and pastures, and forests: its fisheries are not to be forgotten, and it trades with wine,

wood, cereal, cattle, hogs, horses, coal, wool, nutgall, etc., and almost 300 ships a year are loaded here with raw products.” [17]

The character of the geographical unit thus basically resists not only the mediation of the concrete meanings attached to it but also the reflections related to (historical) time.

The present experience of the landscape and the experience expected of a memorial place, preformed in the historical conscience basically contradict in the case of Mohács, and of the two it is usually the latter that proves to be more significant and powerful. The look of the area is often determined by a perspective that is more comprehensive than the local viewpoint of the interpretation of the territory but is still an external, foreign perspective, in literature texts often featured with the figure of the “wanderer” – i.e. a viewpoint that describes the area with the intention of the reminiscence of the related historical event. This viewpoint either ignores the marks of the abundance in natural values and the economic prosperity of the area, or associates negative connotations to them: the vegetation in the outskirts of Mohács, hiding the “great cemetery” becomes the symbol of the forgetting of the national past, and the economic activity made on that is the indication of the ungratefulness of the posterity.

This model of the interpretation of Mohács as a landscape can be seen not only in contemporary pieces of polite literature but also in travelogues, in fact, even in works of geographical character, in country description, statistical works and schoolbooks during the 19th century. The latter, in accordance with their primary objective, usually feature the description of the contemporary Mohács

in a way typical in such books (number and composition of inhabitants, economic activities, products, natural features etc.), as can be seen in the text formerly quoted from Elek Fényes. However, as these cannot be linked, due to the absence of memorial signs in the territory, to the historical event that is related to the area and is often discussed in the same length, the two aspects of the introduction to Mohács are sharply separated from each other. The fact that the past event (and the related interpretation of the region) can suppress, in fact, substitute even in works of geographical character the description of the present country town, can be best seen in smaller works. An extreme case for this is the schoolbook by Mihály Stancsics from 1849, which in the relevant paragraph finds it enough to refer to the historical event related to the town, and the consequences – as opposed to the other settlements also described from (economic) geography aspect –: “Mohács is a place with mournful memories which all Hungarians know; i.e. in 1526 the Turks conquered, and they almost completely killed Hungary.” [18]

4. The change of narrative

It is the joint consideration of the historical meaning and the topical natural/economic endowment, the integration of national and local viewpoints that may lead to the re-interpretation of the region of Mohács. An attempt for this was made in the 19th century Hungarian literature by József Eötvös in his poem called Mohács. The poem written in 1847 features Mohács not only as the memorial place of the mournful historical event, citing the image of the “great cemetery” in its ground, but also as a land with rich vegetation, a land that is beautiful and useful. He does it in a way that the natural,

aesthetic and economic aspects that can be experienced in the present, and the national and local viewpoints related to these gain significance not as opposites but as complementaries of each other. In this poem the fertility of the land and the human activity utilising that are not the signs of forgetting the past. To the contrary, the vitality of the present land and the profit that may be gained from it make the meaning of the past event. The attempt made for the protection of the country, despite its failure and disastrous consequences, made a contribution to the sustenance of the community. The act of reminiscing thus coincides with the joy of today’s landscape; the sustenance of the memory of the battle goes hand in hand with the economic utilisation of the area. The poem by Eötvös in this respect could be an example to be followed for the transferability of historical narratives fixed in traditions, determining the (self-) representation of a settlement.

In the place of the battle of Mohács, following the archaeological excavations, the Mohács Historical Memorial Place was opened in 1976. The territory of the park is the tomb of 1,700 soldiers; the mass graves hide King Louis II, king of Hungary and Sultan Suleiman as well.

In 2011 the memorial place was further developed with a reception building, a showroom demonstrating the battle, with contemporary arms, a digital plotting board, a cinema, a café and a restaurant. The park has been an official National Memorial Place since 2012. It is a regular venue of different programmes that serve the commemoration of the battle and the heroes.

It is visible that the Memorial Park has by now become the most significant all-year touristic attraction of Mohács. In addition to the Busó festival in February,

practically the only tourism attraction is the touristic supply related to the memory of the battle of Mohács, the narrative has been “burnt” into the life of the town, and the Busó festival and folk arts are only auxiliary attractions.

5. Summary

The question is only whether the narrative abbreviator fixed as image can be changed by amendments. The above example shows that this fixation cannot or only very slowly can be changed, except for the situation when a great event “overwrites” the formed fixation. Induced by such an event, a conscious and planned amendment of the image can take place rapidly after the occurrence of the overwriting event, in all other cases this is a very slow process taking several generations.

As a summary we can say that although the narrative abbreviator, the image of places and settlements can be changed, this change is an extremely slow activity that requires substantial resources. In addition, conscious amendment may be assisted by a new and/or stronger phenomenon related to the place in the collective memory of the given people or ethnicity.

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КӨРКЕМ ШЫҒАРМАЛАР МЕН ҚОЙЫЛЫМДАРДЫҢ ЕЛДІ МЕКЕНДЕР КЕЛБЕТІ, ЕРЕКШЕЛІГІ ЖӘНЕ БЕЙНЕСІНЕ ӘСЕРІ

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Аңдатпа

Елді мекендер немесе үлкен аймақтардың тарихи бейнесі уақыт пен кеңістікте әрқашан субъективті болып келеді, өйткені олар әртүрлі символдар мен түсіндірмелермен байланысты. Өнер шығармасының (бейнелеу, әдеби және т.б.) белгілі бір елді мекеннің ұзақ мерзімді немесе уақытша ұғымында қаншалықты қолданысқа ие болуы мүмкін мәселесі қарастырылады. Мәселе, әдебиет немесе басқа да шығарма елді мекендер немесе аймақтардың дамуына қандай әсері бар екендігінде, елді мекеннің даму мүмкіндігін айқындайтын қандай әдістермен сипаттау және баяндауды жасамақтығында. Бұл жұмыста осындай бағытпен құрылған сипаттау мен баяндаулар өзгеруі мүмкін бе, егер солай болса қандай жағдайда өзгеруі мүмкін деген сауалдарға жауап қарастырылады. Талқылауға болатын аралас сауал, елді мекен келбетінің саналы (жоспарлы) өзгеруіне қаншалықты әсер етуі мүмкін.

Тірек сөздер: ландшафт, шығарма, сауда, мәдениет, тарихи кезеңдер

ВЛИЯНИЕ ХУДОЖЕСТВЕННЫХ ПРОИЗВЕДЕНИЙ И ПРЕДСТАВЛЕНИЙ НА ОБЛИК, САМОБЫТНОСТЬ И ИЗОБРАЖЕНИЕ ПОСЕЛЕНИЙ

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Аннотация

Изображения исторических поселений или более крупных территорий всегда субъективны во времени и пространстве, поскольку они связаны с различными символами и трактовками. Рассматривается проблема использования произведения искусства (изобразительное, литературное и др.) для долгосрочного или временного представления определенного поселения. Вопрос в том, какое влияние оказывает литература или другое произведение на развитие поселения или территории, какими способами они могут создать описания и повествования, определяющие возможности развития поселения. В данной работе дается попытка ответить на вопрос, могут ли быть изменены описания и повествования, сочиненные таким образом, и прочно связанные в общественном мышлении с определенными поселениями, и если так, то каким образом, в каких случаях и при каких условиях. Смежный вопрос, который можно обсудить, это насколько могут повлиять сознательные (запланированные) трансформации на облик поселения.

Ключевые слова: ландшафт, произведение, торговля, культура, исторические периоды.