

ARTICLES

ETHNOGRAPHIC TOURIST POTENTIALS OF BOSNIA AND HERZEGOVINA

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ABSTRACT

Ethnographic tourist potentials of Bosnia and Herzegovina

Ethnographic tourist potentials of Bosnia and Herzegovina represent specific and authentic cultural features of various ethnic groups and everyday lifestyles of various local settlements – from traditional ways of agricultural production, traditional crafts, traditional or specific forms of trading goods and services, through various religious rituals, festivities, folklore music and dancing, tournaments and other gatherings, to folk costumes, gastronomy and spice aromas, ways of upbringing and behaving in family and with guests and tourists, ways of behaving in close communication of domicile populations within themselves and with tourists.

KEY WORDS

tourism, crafts, religious rituals, gastronomy

1.Introduction

Ethnographic tourist potentials of Bosnia and Herzegovina are basically complementary, as with other anthropogenic, and also with numerous natural tourist potentials. They contribute to enrichment of tourism features when visiting Bosnian and Herzegovinian destinations and to realization of greater economic and non-economic effects of tourism in country's GDP. Ethnographic tourist potentials include in wholeness a life of some nation, its material and spiritual culture, by which Bosnia and Herzegovina may surely praise itself, due to long and colorful historic development. Tourism, as a world phenomenon, has provided tourists with a possibility to get to know both themselves and others, in a national and civilization way, and to reach that civilization goal.

Cultural heritage of Bosnia and Herzegovina offers a specific authenticity to its tourist destinations, which makes it recognizable and different, and upon which competitive advantage is often founded in relation to other neighboring countries. Today, culture is a commercial "product" that is offered to tourists searching for vacation or experience. A growing significance in the world is given to cultural and ecological features in tourist offers, as well as to regional ethnographic differences. Current interest areas of tourists are very different and they include: cultural-historical monuments, art, fun, sport, cultural events and such. Just by visiting Bosnia and Herzegovina, tourists, in its natural environment, may see, feel, and completely learn the regional and national past and current cultural creativity, luxury of folklore, abundance of cultural and artistic wealth in museums, historical cities and architecture, which radiate monumental and mythical spirit (Figure 1).



*Figure 1: The traditional folk costume of the population of Prozor-Rama, the Franciscan Monastery Museum Rama-Šćit, Bosnia and Herzegovina
Photo by Aida Bidžan-Gekić, 2013*

The originality, diversity and abundance of such cultural potentials in Bosnia and Herzegovina will determine the level of qualitative traits of tourist attractions which will continually increase the value of the complete tourist offer of Bosnia and Herzegovina.

It should be mentioned that diverse ethnographic tourist potentials of various ethnicities and confessions are not adequately valorized in Bosnia and Herzegovina, or the specific characteristic of their everyday lifestyle with numerous varieties (throughout whole areas and regions), as well as the potentials that also adopted artistic or ambient/scenic tourist potentials. This represents tourist valorization of the following treasures:

- a) **Customs** – such as pagan processions: “koledari”, “vučari” or washing faces with water in which herbs have soaked for St. George, and such;
- b) **Religious rituals** – baptism, wedding, circumcision, opus among all Christians, christening among Roman Catholics, *Ajvatovica* (the largest Islamic traditional, religious and cultural event in Europe, located near Prusac in Bosnia and Herzegovina), Mevlud at Buna, and such;
- c) **Celebrations** – days of saints’, holidays such as Christmas, Catholic/Orthodox Easters, Eids, Ros Hasanak and others, that is, holidays that represent manifestation of religion within each of confessions, in the same way that is represented by fasts (for example, Ramadan, Yom Kippur, Christian fasts, with specially made food and certain times of consumption – food not containing meat, milk and eggs, and kosher food), and such;
- d) **Festivities** – convocations and fairs within temple or village/city celebrations;
- e) **Traditional ways of agriculture and production of food and drinks**(Figure 2) – threshing, mowing, and plowing of hey, picking grapes and making food, milling flour in mills – water mills, making brandy, preparing specific dairy products, and such, from which some tourist manifestations originated (Days of picking plums in Gradačac, Days of picking grapes in Brotnjo, and such);
- f) **Traditional folk tournaments** – in doing agriculture, in making food (winning the best fish stew, ethno-fairs of food with announcement of winners, and such), in old-fashioned sport tournaments (throwing rock off shoulder – Nevesinje folk Olympics, Day of plowing in Kupreško polje), or animal fights (bull fights – Grmeč or Čevljanovići bullfight, and such);
- g) **Traditional crafts** - silversmithing, blacksmithing, tailoring, turning, woodcrafting, and others;

- h) **Traditional gatherings** – working together, offering mutual help and support – “moba” (old-fashioned custom of helping each other within a village/settlement), “posjelo” (gathering for a special occasion), “prelo” (old-fashioned social gathering where women would wipe wool and men would discuss current topics), “komišanje” (old-fashioned gathering where a village/settlement would gather at someone’s house to help the host with some kind of work), “spreg” (gathering for the purpose of opening a fair);
- i) **Folk dancing and music** – primarily “kolo” (traditional folklore dance where people are formed in a circle dancing) and other folklore dances, “guslari” (musicians playing a one-stringed instrument – “gusle” – and singing), trumpeters, tambura players and other folk musicians, as well as village/city singing groups and individuals;
- j) **Village and city folklore costumes**– those could be an attractive props for tourists to participate in various festivities and events (Maksin - Mičić, 2008).



Figure 2: Scene of drying and hacking of tobacco in Rama-Prozor, the Franciscan Monastery Museum Rama-Šćit, Bosnia and Herzegovina

Photo by Aida Bidžan-Gekić, 2013

Considering the geographic position of Bosnia and Herzegovina and social-historic events, contacts and mutual cultural influences and mixing in earlier periods, it is necessary to emphasize that in the traditional, as well as the modern culture of people of Bosnia and Herzegovina, the following components may be abstracted:

- 1) The medieval Bosnian state and Bosnian Church have stamped the people of that time and area;
- 2) The old Slovenian heritage, common to all three ethnically related peoples (Bosniaks, Serbs and Croats) and brought during immigration to these ends, is still developed here;

- 3) Contribution of Roman ethnic and cultural elements and influences, which emerged in many layers through Romanized native families, cattle-raising Vlachs from Middle Ages, and Cincars in seventeenth and eighteenth century, is significant. Also, many culture elements of Romans have entered into cultures of our peoples and in contacts with the Roman West and through the Catholic Church. These influences and mixing have been differently distributed through peoples of Bosnia and Herzegovina and they represent elements of their specific cultures;
- 4) Islamic-Oriental influences that emerged with the entrance of Ottoman in Bosnia and Herzegovina and they have caused major cultural and ethnic changes through one part of population converting to Islam, and they have also transferred to other groups of population. These influences have contributed to further mutual cultural and ethnic differentiation;
- 5) Also, it is possible to abstract the Pannonian influences in a smaller scope and to a limited area. It is understood that Bosnia and Herzegovina, as a European country in all historical periods, was exposed to Mid-European and European influences, sharing a common history and a common heritage with other European peoples. These influences and elements usually have an inter-ethnic character and significance, even though, they are differently distributed within the three Bosnian and Herzegovinian peoples (Hadžidedić, 1984).

2.Settlements, houses and apartments as ethnographic tourist potentials of Bosnia and Herzegovina

When looking at types of houses and interior decoration of living areas, settlements in Bosnia and Herzegovina are under the influences of two civilizations, the East-Byzantine-Ottoman and the West (Roman) civilization, which have crossed at this place. This diversity may be noticed both in city and village settlements.

Current cities of Bosnia and Herzegovina have developed mainly by the entrance of Ottoman to these areas, since the second half of the fifteenth century. They were usually built in convenient spaces besides more significant roads and their intersections, especially in valleys of large rivers (Drina, Bosna, Vrbas, Una and Neretva). "In Bosnia and Herzegovina, there are three main types of city settlements: Ottoman-Byzantine, patriarchal and Mediterranean" (Kamenica and Babić, 1954).

Cities of the Ottoman-Byzantine type have short and curvy roads with a larger number of dead-ends. They are divided to "mahalas" (according to Redžić, 1983 mahala is a settlement/settlement, block, city block, sometimes even a

village block, a specific form within which people live in cities of Balkans and the Middle East; The word has a broader meaning than construction, groups of houses; It also represents a lifestyle, awareness, form of social relations. It has its psychological, social, economic and series of other meanings), and the commercial part is called “čaršija” (trade-craft part which is usually characteristic by its special architectural qualities that make them recognizable in the whole complex of a city, and it maintains the city identity and spirit with its specifics). The main elements of a Bosnian and Herzegovinian “čaršija” are mainly shops, craft shops, mosques, churches, sinagogues, clock-towers, alleys with shops and fountains. In a “čaršija”, there are wooden shops (trade and craft shops) with characteristic “čefenci”, where all the trading business took place. Trade and craft shops are concentrated on roads by the types of trade or craft, and those roads have gotten their names by those shops (“Kazandžiluk”, “Kujundžiluk”, “Ćurčiluk”, “Bravadžiluk”, “Kovači”, “Sarači”, “Mudželiti”, and so on). Most cities have bezistans which played the role of today’s shopping centers at that time.



Figure 3: Inat kuća (House of Spite) and Alifakovac mahala in Sarajevo
Photo by Aida Bidžan-Gekić, 2015.

Outside of a “čaršija”, there are “mahalas” (Sarajevo tourist-geographic region: “Vratnik, Kovači, Bistrik, Alifakovac (Figure3), Ćemaluša, Dženetića mahala, Bjelave ravne, Strošić, Hrid, Sirokaca sokak, Abdesthana, and others”.; Mostar tourist-geographic region: “Mahala na mejdanu, Čejvan-Ćehajina mahala, Karađoz-bey mahala, Nezir-agina mahala, and others”), which represent main city quarters and they are intended exclusively for residing (Bidžan, 2011). In them, there are houses, usually two-floor houses, where the second floor is partly or completely resting on the walls of the first floor, with a yard fenced

with high walls or fences. Each “mahala” has had in its core a smaller mosque or “mesdžid” (smaller building intended for religious purposes), then a fountain, a harem, a bakery, a shop with basic necessities, and they all served to the needs of some forty to fifty individual family houses. In “mahalas”, there was a unique neighborhood cult, regardless of nation or religion of people. Today, only some peripheral areas are called “mahalas”, however, there were many more of them before. Most of the cities in Bosnia and Herzegovina belong to this type.

The other type of cities in Bosnia and Herzegovina is of a patriarchal type (Bijeljina, Brčko, Bosanski Šamac and others), and we may see them in the Posavina tourist-geographic region (Bidžan, 2011). They usually have wide roads, and houses have a garden and a small farmstead (Kamenica and Babić, 1954). In a narrow boarder passage of the South-West Bosnia, and in the depression parts of Herzegovina, cities that belong to the Mediterranean type were built (Stolac, Trebinje, Nevesinje, Gacko, Livno, Mostar, Počitelj (Figure 4), and others). These cities belong to the following tourist-geographic regions: East-Herzegovinian, South-West-Bosnian, Coastal and Mostar (Bidžan, 2011). City settlements usually lie under fortified castles. The roads here are straight, but narrow, and usually very steep, while “čaršija” is located at the intersection of main roads. Houses are built of stone and they mostly stretch to one or two floors (Kamenica and Babić, 1954



Figure 4: Mediterranean type of architecture in Počitelj
Photo by Aida Bidžan-Gekić, 2014

As the earlier city population was mainly Muslim, there are many mosques with high minarets (slender tower/s in a mosque). There still may be seen left over chardaks (houses with four or more floors) and towers of wealthy lords. Chardaks have been used for residence and towers for defense.

The Ottoman Empire crisis, starting in the seventeenth century, has led to a decelerated development of cities, even though, they still grew in numbers due to a more significant settling to the villages. A sudden growth in population numbers has been experienced by many city settlements during the eighteenth century and through immigration of Muslim refugees from lost territories. For them, new urban settlements have been built (Bosanski Petrovac, Prijedor, Kulen Vakuf, Trebinje, Bosanski Šamac, Kostajnica).

The period that lasted to the end of Ottoman reign (1878) has been market with stagnation and regression of city economy, and with that, the city settlements. Already since the Austro-Hungarian occupation, Bosnian and Herzegovinian cities have started changing their outer look. This change has seized not only the construction and order of roads, but also building of the houses. The old look was kept only by some individual “mahalas”, usually peripheral, while the center and the new parts of the city were built according to the modern Western example. Also, there was a change in the basic construction materials, that is, houses are being built using bricks, while they were built using mud bricks in the Ottoman period.

Furniture in city houses was mostly of Ottoman-Oriental origin (Figure 5). The main furniture were ottoman couch and mattress, “dolafs” (a special wooden closet in a wall for storing bedding and dishes), then, along room walls there were “rafas” (a shelf which holds more beautiful dishes and other decorative items or lamps) and, on the floors of main rooms, there were Bosnian rugs, and tilts were spread on the floors of secondary rooms. In Earth Museum of Sarajevo, there are several furnished lord rooms with very beautiful woodcraft.



*Figure 5: Bosnian Urban Bey Room – Svrzo House
Photo by Aida Bidžan-Gekić, 2013*

With ethnographic tourist potentials, we may surely also include famous and specific Bosnian and Herzegovinian village settlements and houses, which look depends on the geographic positioning and occupations of population living there. On higher grounds, on mountain ranges and on hilltops, villages are more of a disbursed type: houses are placed without any particular order and they are far away from each other, for example, villages on Bjelašnica mountain: Lukomir, Šabići, Umoljani, and others. It is quite often that villages are divided into Upper and Lower ones, and by this imperative, they get their names accordingly.

A Lower village is, by rule, an older village, while an Upper village has become overtime, perhaps from katuns or seasonal settlements of population from a Lower village. In the valleys, at the bottom of basins and detritus areas, as well as in the plains, villages are of a dense type: houses are lined next to each other, on both sides of a road. In front of a house, there is usually a garden, and behind a house, there are vegetable and fruit gardens, for example, villages of Livanjsko Polje: “Guber, Grborezi, Podhum, Prolog, Golinjevo, Čuklić, Zabrišće, Bila, Čelebić, and others”. According to the materials they were built from, village houses may be made from wood, stone or mud. In newer times, more and more houses are built in ethno villages where rural tourism is starting to develop, and those are decorated by old-fashioned village wooden furniture, and usually, by the fireplace, you may find old house appliances/instruments: “tongs, “sadžak” (type of tripod chair), “sač” (large metal dish with a lid for cooking in hot ash), “veržnjača” (Middle Age armor plate) on which a large pot hangs, kneading trough, “sofra” (large plate/old-fashioned table for serving food), and others”. In the Earth Museum of Sarajevo and other homeland museums, there are authentic objects from everyday lives of old Bosnian and Herzegovinian villages and cities (Figure 6) (Kreševljaković, 1953).



Figure 6: The traditional bosnian pottery
Photo by Aida Bidžan-Gekić

3. Old crafts as ethnographic tourist potentials of Bosnia and Herzegovina

Along with folklore costumes, homemade products and crafts with elements of folklore art was developed, which today has all the conditions for sustainability and expansion, and in which tourists are interested. Folklore, and especially village homemade products, are held to their traditional forms and connected mainly to making objects for home use. Their most significant mark is that their style is correct, that materials and form are compliant, and that ornamental elements fit the intent of the product. The highest quality is achieved in homemade products for gifts and personal use.

Primarily, the most interesting are textile products, from which the most famous are rugs for their vividness of motif and color harmony. Bosnia and Herzegovina is the only European country which has its own, Bosnian rug, as a personal image of applied folklore traditional art. They usually have a red background with various patterns on it, and at ends of a rug, there are squares in the forms of frogs on various backgrounds. Sometimes, there is a blue background present. Bosnian rugs are adorned by beauty, rich art ornamentals, colorant. They merge the influences of the far Orient and autochthonic Balkan elements. The most famous is the so-called – “begov ćilim” (bey rug) – which takes several months to weave. When it would be finished, it would be taken outside, turned towards the Sun, and no sunrays were permitted to go through it. This would prove the density of the weave and its quality. To make this rug, wool from a domestic sheep was used, and mostly herbal ingredients were used to color it. For decorations, mostly used were straight, zigzag line, triangle, rhomb, and also motifs from flora and fauna, in a very beautiful style (Vladić-Krstić, 1977).

Among woolen homemade products, knitted home slippers (“priglavci”) (Figure 7) are abstracted, which have become globally renowned for its tasteful making. Besides the knitting, homemade products made by embroidering and crocheting are surely worth the attention, and their motifs differ by tourist-geographic regions of Bosnia and Herzegovina (Bidžan, 2011). Surely worth the attention is the ‘Zmijanski’ crochet pattern, which is included on a representative list of non-material cultural heritage UNESCO among the 340 goods from the whole world. The pattern, which originates for Zmijanski plateau of the mountain Manjača close to Banja Luka since the middle of the nineteenth century, has kept its ornamental form; it is of specific making, is always of dark blue color and is of unique making technique (made by Bosniak and Serb women). In the structure of the ‘Zmijanski’ pattern, stylish geometrical ornaments, or decorative details, are represented. Scientists who explored the ‘Zmijanski’ pattern have stated that this pattern dates back to neolith art, from the earlier Stone Age.

The most represented ornament is ‘kolo’, a styled rhomb. Besides this pattern, by richness of the ornamentals and the fineness of making, especially highlighted are patterns made by wool on a flax canvas, as well as a very fine pattern made by silk (‘sindžirac’) on an applied canvas from Western Bosnia, with a rich geometrical ornamentals (usual spiral motifs), which are similar to that of Butmir ceramics or of Middle Aged ‘stećak’ (monumental medieval tombstone). By the fineness of making, a pattern from South-East Herzegovina was also highlighted, and especially the patter of Bosniak city women that is widely famous even outside of borders of Bosnia and Herzegovina by the precision of its making.



Figure 7: Woolen bosnian handicrafts in Bačaršija, Sarajevo
Photo by Aida Bidžan-Gekić, 2014

Also, lace (“kera”) is very valued in Bosnia and Herzegovina, and with good presentation, tourist would value and buy it. “Keranje” (lacing) was very modern, and almost every house had used lace. They are made with needles and clasps, thin cotton and silk threads of various colors. Lace was sown along the edges of scarves (“mahrama” or “šamija”), or onto the edges of “zar” (short drapes that were put on windows at the top, or on glass parts of room doors; many houses had “zar” on all room doors), edges of pillow cases, and such. Lacing and crocheting is done on almost the same principle. It is traditionally very represented in Bosnian and Herzegovinian households. Among old Bosnian and Herzegovinian crafts, which may be used as tourist potential, we surely may highlight wood crafting (Figure 8). It was primarily developed in a whisper throughout rich areas. Wood crafters, known as ‘dogramadžije’ must know the techniques of drying wood, gluing and assembling parts into a whole, and how wood behaves during the carving.

Wood crafting, which was preserved significantly in Bosnia and Herzegovina, through motifs, processing techniques, and corresponding with the Eastern tradition, is one exquisite art form; it preserves the tradition making a unique cultural model from which we may read the past of this craft today, and also the history of these areas. Making various objects by carving wood has maintained a high dose of attractiveness even today.

Chairs without back support, with a hexagon base, known as ‘peskuni’, tables made in the same style, couches with richly crafted back supports, shelves, “rafas”, showcases, are all exceptionally expensive furniture parts (they were mostly used to decorate wealthy Bosniak houses), and today, in Bosnia and Herzegovina, there are dozens of successful wood crafters. There are even more of those who make “lehve”, tiny objects used as souvenirs, tobacco pipes, boxes, “rahle” (house magazine stand), scutcheons, music instruments, and such. These were mainly made in villages, within all three peoples of Bosnia and Herzegovina. For these purposes, several types of wood was used, among which are ash tree, walnut, linden, cherry, checker tree, and others. There was a time when this craft was very widespread from Western Bosnia, starting from the area around the upper flow of river Rama, over Kupres, and onto the Bosanska Krajina (Čurčić, 1933; Pargan, 2012). The most famous wood crafters are found in Konjic, part of the Mostar tourist-geographic region, in two families, Mulić and Nikšić, and their wood crafting was nominated by the Federal Ministry of Culture and Sport as a non-material cultural heritage for the UNESCO list (Bidžan, 2016).



*Figure 8: Wood craft products of Nikšić brothers, Konjic
Photo by Aida Bidžan-Gekić, 2014*

Also worth mentioning are old crafts, “kazandžija” (making large pots from copper) and “kalajdžija” (making products from tin). These masters have made complete series of dishes for household, such as pots (“tendžera”), pans, casserole dishes, bowls, “sahan” (another type of pots), “đevdir” (different serving bowls), glasses, ewers, “džezva” (small pot for making Bosnian coffee), “đugum” (copper dish for water), large pots, “čirak” (candle holders), and similar (Figure 9). Also, today, more beautiful products made of copper dishes are made by blacksmiths (“kujundžija). In Sarajevo and Mostar tourist-geographic region, in tourist centers – Sarajevo and Mostar – where tourists often visit, ewers, “fildžan” (small cup for Bosnian coffee), glasses and other dishes are made, which are ornamented and engraved by hand. The main materials for these crafts are copper, tin, and muriate (Bidžan, A., 2016, pg.102). According to the words of Hamdija Kreševljaković: “”Kazandžija” tools are not as great in diversity as it is in numbers. There are various hammers, anvils, pliers, and others, that are always in use” (Kreševljaković, 1991). The making process of some copper object by these masters may be used for tourist presentation.



Figure 9: Kazandžiluk in Sarajevo
Photo by Aida Bidžan-Gekić, 2013

Furthermore, for tourists, blacksmiths are also interesting, masters that made jewelry from gold and silver. “Kujundzijska čaršija” was made in the first half of the nineteenth century at the place of today’s Gazi Husrev-bey street and “Mali Kujundziluk”. Today, on these streets, goldsmiths are very common. Filigree craft was created within the blacksmith craft, and in time, filigree masters have perfected and some of them even became independent.

At first, blacksmiths have made pieces of jewelry, while filigree made the filling curving and knitting silver wire into precise ornaments, which were used to fill empty spots in pieces of jewelry, or they were just glued on the surface (Kreševljaković, 1991).

Among the oldest crafts is pottery. Throughout history, clay was used in different civilization for making dishes, and with the invention of the pottery wheel, making various objects was perfected. Prepared clay would be homogenized by potters before shaping it, and after that, they would heat them at high temperatures. This process of heating, and then cooling those objects was of equal importance, because cooling had to be done very carefully. Fast cooling would mean breaking the dishes and creating significant damage to them. Working with clay required knowledge and experience. Clay dishes were massively used in households to make and keep food. Considering its characteristics of soaking in and letting liquid through porous clay walls, it was not used to keep liquid materials (Pargan,2012). Liješevo, a place close to Visoko in the Dobož tourist-geographic region, on the road Visoko-Kakanj, is a valley of potters and other craftsmen who skillfully 'tie' clay with their hands turning it into dishes.

Another craft worthy of tourist attention and promotion is surely gastronomy. This craft is responsible for the whole conglomerate of various foods, which is genuine throughout centuries on the foundation of crossing cultures from the East and the West. Due to changes of influences of great world forces on Bosnia and Herzegovina, they naturally reacted by adapting their offer to new circumstances. Adapting to Ottoman requests, or to Austro-Hungarian or Germans, gastronomy from these places has inevitably kept its certain personality and tradition of old habits of preparing food.

New peoples and armies had new request, by which gastronomes had to adapt to, and in that way, making Bosnian and Herzegovinian offer more diverse, rich and unrepeatable. Today, throughout Bosnia and Herzegovina, you may find 'aščinice' (small restaurants with traditional food), that preserve the old Bosnian kitchen, and they offer meals such as "sogan dolma"(various vegetables stuffed with ground beef and rice), "hadžijski ćevap" (ground beef sausages in a stew), bey soup(bey stew containing several kinds of meat and vegetables), "tarhana"(tomato soup with special small pasta – tarhana), Bosnian stew, okra, "burek" (meat pie), and others. Today, this craft is based on making traditional dishes, while from this craft, other different crafts became, such as: "ćevabdžija" (cook making "ćevapi"), "buregdžija" (cook making "burek"), or in a wider sense, various cooks.

Rich tradition of craftsmanship in tourist-geographic regions of Bosnia and Herzegovina requires continued care of many participants in order to preserve them and answer to challenges of new times. Synergy of all those who in different ways influence sustainability of craftsmanship is necessary, and it depends primarily on a qualitative level of strategic relations between other economy branches, culture and tourism, as local and regional development rests upon them. The tradition of craftsmanship starts from personal creativity, skill and knowledge of individuals (masters), which were made upon recognition of the area in which certain craft was developed and it that way became an important factor of regional ethnographic identity. Today, when we speak of geoeological production, individual approach to the buyer and similar terms, then we speak of handmade product being an important counterforce to the mass production encouraged by the globalization processes.

The tradition of craftsmanship shows that there are new possibilities for development in the changed context. Connecting cultural tradition to tourism and other branches of economy creates a potential for development. All old crafts and handmade goods represent valuable tourist potentials, which so far have gotten a tiny bit of promotion to tourists, so we may say that they remained unnoticeable, and this must be changed fast as it should be a priority to all tourist and local communities of tourist-geographic regions of Bosnia and Herzegovina. Starting mini shops for handmade goods and craft shops, where the production process of certain goods would be presented, and at the same time, would be sold, as well as starting numerous tourist and economic manifestations, would enable this Bosnian and Herzegovinian tourist and cultural treasure to remain preserved for next generations.

4.Folklore customs as ethnographic tourist potentials of Bosnia and Herzegovina

Ethnographic tourist potentials also include folklore customs of tourist-geographic regions of Bosnia and Herzegovina (Bidžan, 2016). Folklore customs, as well as complete folklore culture, have been classified in a long-term historic process, depositing sediments of various, often contrary cultures, understandings, religions and social relations. "Finding themselves for centuries at the border of East and West, in Bosnia and Herzegovina throughout history, various cultural influences have revolved, among which the most significant ones are old-Balkan, Byzantine and Oriental, and then in Northern plateau areas, there was Pannonian, and in the South coastal area, there was Mediterranean (Lilek, 1898). Amongst folklore customs of Bosniaks, Oriental-Islamic elements are significant (for example, circumcision, kana painting of the bride, slaughtering qurbani animals, and so on).

Old-Balkan cultural influences came to us through Middle Age Vlach cattle-raising populations and they have influenced formation of certain common ethnic characteristics, which we call Dinaric, because they are most emphasized in populations settling the Dinara mountain massive. As the Dinaric area is also an area of century long migrations, this is why Dinaric cultural characteristics have spread with migrating population far outside of geographic Dinaric area. One of the most significant Dinaric characteristics is patriarchalization of customs: participants in rituals are primarily men led by an elder of ceremony, who may be host/householder, “dolibaša” (one who sits at the head of the table), or (at weddings) bridesman. Unconditional obedience to an elder, as well as the fact that some participants in a wedding procession have army titles (duke, “čauš”, standard bearer, “buljubaša”), associate to an army organization, which is also emphasized by the fact that participants of some rituals are armed, that is, horsemen with some type of uniform – red cloak, and such (Lilek, 1898).

Also, among the social customs emphasized are marriage or wedding customs, birthing of a child or some celebration, which are the oldest and most preserved. The most important moments in rituals are marked by shooting: birthing of a male child, moment when a girl is proposed to, when a bride comes before nuptials and when they take her to the groom’s house, then a moment when Saint’s Day’s bread is broken, when Christmas bread is put on a fire to bake, when Christmas Eve turns, and so on (Kajmaković, 1963).

Amongst the wedding rituals, also interesting are the rituals of making traps in front of the bride’s house, which nuptials must overcome to get to the bride, then “kidnapping the bride (taking a girl who gave consent out of her house, but without her parents knowing or giving consent), a very common way of acquiring a bride amongst Serbs, Bosniaks and Croats. Sometimes, nuptials were groom’s relatives, while the bride did not have her nuptials, and also, in past, none of her relative participated in the wedding. The central place belonged to the bride, who, through a series of certain customs, primarily breaks the bond with her patriarchal family and cult, and then her mother-in-law takes her into the new home and cult of the groom’s community. The girl is handed over to one of the nuptials (never the groom), then they check her abilities (most often, they spin her around three times), then they put a ring on her finger, and then she always puts on shoes brought to her from the groom’s house (same custom in all three peoples). The main elements of the ritual performed by the bride in front of the groom’s house mark her acceptance into the new community, including into the family cult and ensuring fertility in marriage; she throws an apple over the house, prepares and slather grains and other fruits, holds a small male child and donates to him, ritually eats honey, kisses and donates on the fireplace and the doorstep, as well as her mother-in-law and other people living in that house (Kajmaković, 1963, Kulišić, 1958).

As cattle-raising was the main occupation of Bosnian and Herzegovinian people, customs were often connected to it. "Therefore, about the wolf, that is, protecting herd from it, during the whole year but especially in autumn and winter (when the real danger of this pest is the greatest), numerous magic rituals are performed with the intent to protect the herd from the wolf. Before all, there is a ritual called "vučati" where group of originally masked man goes around the village carrying wolf skin filled with straw, singing ritual songs and asking for donations for "the wolf" (Serbs, Croats). In the Western Dinaric area, these rituals are performed during the Christmas fast, and in other Dinaric areas, it was performed when a wolf was killed. In both instances, the ritual is the same. The wolf, symbolized by wolf skin filled with straw, is the central part of the ritual; because of it and for it, the whole ritual is performed, and so all the songs are sung to it. In the Western Dinaric area (within Serbs and Croats), there are similar rituals performed by a group of "čaroičari".

This is also a group of masked men who, during the time of Christmas fast, goes around the village collecting gifts and singing songs that talk about desires for fertility, luck and progression of the household. Among the participants, roles with certain functions and different masks are given, however, the mask of "the goat" is mandatory. A similar group called "zvončari" is found with Bosniaks in some parts of Bosnia" (Kajmaković, 1963).

"In a New Year's cycle, besides the generally known customs (around Christmas Eve, "pečenica" (special roast for Christmas), "česnica" (special Christmas bread), Christmas hay, and "polaznik" (the first person who enters one's house on Christmas), for Dinaric population, many customs and magic rituals and prohibitions relating to a herd and shepherd are characteristic (with Serbs and Croats, and some remaining practices with Bosniaks), such as "Shepherd's Christmas Eve", custom of guiding a herd between lit candles while breaking ritual bread, drinking wine and "making peace" with the herd, and then sheep in a role of an animal "polaznik" and "pečenica". Besides the generally known breads, here, breads are made to symbolically give to the herd or they are used in rituals. Along with ritual breads, as Agrarian magic symbols, cheese is used in rituals as a cattle-raising symbol (Serbs, Croats). It is also ritually divided and eaten, as it is done with ritual bread" (Kajmaković, R., 1973).

Furthermore, folklore customs called "nesnovanice" are very interesting, and they represent days (Wednesday and Friday) and periods ("Between days", "Prošjenci", "Between Christmas"), when certain work with herd and wool must be done or is prohibited (designing, spinning, sowing, waving), as well as touching tools that are used for these works (scissors, comb, needles, and others)" (Ćurić, 1958).

“With different spring cycle dates, there is magic protection of the herd and people from snakes by setting middens on fire or with a ritual where the basis is the triple walk around the house, banging metal objects and pronouncing a protective formula, and this is all done before sunrise. In summer periods, customs with fire are significant, that are made before St. Ivan Day or St. Peter Day, when fires are made, people jump over them, and cattle is made to cross their ashes (Serbs and Croats). To this circle of customs, another ritual called “lilari” belonged: these were shepherd with lit torches checking their herds, singing ritual songs, for which hostesses give them cheese. With Serbs and Croats, a generally familiar collective village customs “blessing of the field” (Croats), that is “masla” or “prayer” (Serbs), whose basic contents were common prayer and visiting the field, after which there is a common feast and festivity. “Teferič” and “Dova” with Bosniaks are probably reminiscence of those customs” (Mitrović, 1912).

Amongst religious customs, saints’ days, Christmas, Catholic/Orthodox Easter, and Eid customs are interesting. For saints’ days and Christmas feasts, special holiday dinners are made, and friends and family are visited. Through celebration of Christmas, many customs were developed, such as decorating the Christmas tree on Christmas Eve, going to the midnight mass, caroling and giving presents. Vine was blessed, and hay was taken out of the home and placed on fruit trees in order for them to be more fruitful in the following year (Marković, 1943).

For Catholic/Orthodox Easter, there are specific customs, and among the most interesting ones are coloring and decorating eggs (which is different with Serbs and Croats). An interesting thing in some areas of Herzegovina is that, in order to get the red color, they used herb “broc” (*Rubia tinctorum*). Also, eggs would boil in ash, onion skin, dandelion flowers or roots of some plants that would give off different shades of yellow, red, brown and watered down black color. Ornaments on eggs were acquired by various techniques by wax in a way that, before coloring, melted wax was applied to an egg with a special tool, which is called “pisljka” in Bosnia. In Vareš and its surrounding areas (Doboj tourist-geographic region), the most skilled women do this work. Colored eggs are brought to church on the Easter morning, where males, younger and older, compete whose egg is harder. About competition activities testifies a current live tradition for Catholic Easter in Cemerno area in Doboj tourist-geographic region (Popović, 1966). Similar customs are nurtured with Orthodox population as well. Jewish community marks holidays, according to Tora, as great and sacred days (Yom Kippur – Day of reconciliation and Rosh Hashanah – New Year’s), pilgrimage holidays (Sukkot, Passover, Shavout) and holidays of remembering historic events (Hannukah, Purim) and celebrate them according to own calendar within their families with holiday dinners.

With Bosniaks, there are five more important Islamic holidays: Ramadan, Ramadan and Qurbani Eid, New Hijri Year, and Birth of Muhammad s.a.w.s. Ramadan is one of special months in Islam. One of five fundamental obligations of every Muslim is a fast during this month. During the thirty days of Ramadan, Muslims must restrain from food, drink and sexual contact, from dawn until sunset. After Aksam-namaz prayer, people who fasted may begin with food and drink and that evening meal is called „ifthar“ (Figure 10). Often, for „ifthar“, special menus are made, and relatives and friends are invited, so they can spend these holiday days together in a more beautiful way. Breakfast during Ramadan is consumed before sunrise and is called “Sehur”. After Ramadan, Ramadan and Qurbani Eid are surely important holidays.



*Figure 10: Ramadan Ifthar in Bosnia and Herzegovina
Photo by Aida Bidžan-Gekić, 2015*

An important element of both Eids is its public manifestation, that is, praying together, which is prescribed, intensified family and personal hygiene (bathing, abdest, decorating houses and front yards), putting on nice clothes, visiting relatives and friends, wishing happy Eid orally and in writing, and having and entertaining guests. Social side of Eid is obvious, because it includes all categories of people: old and young, rich and poor, men and women, individuals and institutions. Eid days represent both rest from physical strain and readiness for new work. Islamic scripture sadaktu-l-fitr is a unique material assistance of all to all, which strengthens neighborhood solidarity even more.

Giving “vitra” (voluntary contribution) cleans the fast, and “zekat” (mandatory contribution) protects our property and material goods we own from destruction, and in this way, believer’s spiritually material component climbs to higher level, which is a path towards complete fear of God.

In order for these old Bosnian and Herzegovinian customs to be valorized by tourists, it is necessary that tourist communities start presenting themselves in a thoughtful way to both, the domestic and to foreign tourists. They could be presented through various cultural manifestations, as well as economy fairs, by which they would complete and improve authenticity of those, and they would grab the attention of tourists and local population, and finally keep it from forgetting.

5.Song and music as ethnographic tourist potentials of Bosnia and Herzegovina

Due to special geopolitical conditions of its life and development, folklore music tradition of a Bosnian and Herzegovinian village (especially cattle-raising areas) has kept certain primeval forms, most probably remains of cultural traditions of earlier people who lived in these areas before migration of the Slavic peoples. These forms are very primitive, but they are, regardless of their primitivism, much more interesting for tourists as they are not found with other peoples of Europe. Of these forms in folklore music of our areas, forms of harmonized polyphonic singing are very important and interesting. Polyphonic forms of this village music are diverse, many and strictly tied to certain areas. These forms of singing are highlighted with special shaking of voice in Western parts of Bosnia, which is not easy at all even though it sounds very rough. With these primeval forms of singing, other very interesting forms of singing of epic songs are connected to (along with playing “gusle”, “from the book”, “prophesying” and others). This singing (especially in the South-East part of Bosnia and Herzegovina) is marked, besides the mentioned, with a special scale chromatism of its tones, which is also not been recorded with other peoples of Europe (Kamenica and Babić, 1954).

Village music practice is closely connected with instruments that are still made there, according to the inherited tradition, with tools used by village men in every day work. Considering village instruments, for our folklore village practice, a great number of aero phonic instruments is characteristic, among which there are many quills, doubles, diples – bagpipes, trumpets made from curved bark and horns, and from string instruments, there are “gusle”, small-fair “šargija” (plucked, fretted long necked chordophone) and “bugarija” (another type of stringed instrument), and at last, accordion.

We should surely also mention the origin songs of Bosnia and Herzegovina that are sung along with “šargija”. In a more modern form, violin is also played in Podrinje tourist-geographic region. Also, these songs were represented in Posavina, Doboj, and Tuzla tourist-geographic region, that is, in Žepče, Šeher and Komušan area, all the way to Olovo and Vareš. In Kalesija, there is a festival of origin music every year, which has grown to a traditional multi ethnic event, gathering groups from all Bosnia and Herzegovina, and its goal is to preserve and nurture tradition of this way of singing (Bidžan, 2016).

Going further from village tradition in smaller and larger cities, sense of beauty for the sound of voice is developed, and a melody is developed of Eastern taste colored with numerous melodic decorations. Amongst forms of such tradition, a special place is reserved for “sevdalinka”, a lyric song of love feeling (Omer Pobrić, greatly knowledgeable of sevdalinka, and he provides us with the following definition of this music genre: "Sevdalinka is a Bosnian, city love song, where the word ‘Bosnian’ geographically determines autochtones of sevdalinka, word “city” represents urbanity, and the word “love” represents thematic content.”- <http://bascarsija.info/en/bascarsija/kultura/sevdalinka>). The word itself – sevdalinka – originates from Arabic word “sawda” meaning “black”, and in Turkish, this term relates to melancholic mood, in order for Bosnian language to define “sevdah” as longing, love passion, love pain. Today, this song is usually performed by a smaller orchestra, which may include an accordion (the most emphasized instrument in an ensemble), a violin, (usually classical) guitars with plastic strings and/or sometimes long string instruments, a flute or a clarinet, a contrabass and a drum. Between stanzas, you may almost always hear an accordion or a violin solo. However, in its original form, “sevdalinka” was sung along with the traditional string instrument “saz” or without instrumental background.

The presence of “saz” may have influenced creation of “sevdalinka”, that is, “flat song”, a form within a “sevdalinka” and its way of performing. Texts of this song are usually dedicated to falling in love or unfortunate love, however, “sevdalinka” has also been sung about many historical individuals, cities, rivers, mountains and events (Kuba, 1906). Today, tourists may visit “The house of sevdah” in Sarajevo tourist-geographic region, and get familiar and hear a performance of Bosnian and Herzegovinian “sevdalinkas”, by great interpreters of their time, such as: Himzo Polovina, Zaim Imamović, Safet Isović, Meho Puzić, Omer Pobrić, Beba Selimović, Nada Mamula, Zehra Deović, Hanka Paldum, Nedžad Salković, and others.

What is also worth tourist attention and tourist valorization would be the so-called “tepsijanje”, which falls under Bosnian language, and so under Bosnian folklore. It is an old way of singing folklore songs while spinning round and shallow copper “tepsija” (casserole dish).

“Tepsijanje” is performed in way that “tepsija” is put vertically onto a table (“sinija”) or a floor, and then one spins it hard with their right hand, while the spin is sustained with easier moves. In order to get the rhythmical rattling during the spinning, there are several of rings or a set of keys on the hand that spins. “Tepsijanje” is performed by girls or younger women, and sometimes, this was performed by men also. The girl who is spinning the “tepsija” sings or her friend and a song may be performed by several girls. With Bosniaks, “tepsijanje” was performed at weddings or circumcision ceremonies, and with Serbs, it was performed at days of saints’, gathering, baptisms, and in autumn when all the autumn work is done (Hangi, 1906).

Bosnian and Herzegovinian song and music represent a very valuable cultural heritage of this country and they have a high value as authentic ethnographic tourist potentials, and local communities should present those to domestic and foreign tourists through adequate cultural manifestations.

6. Conclusion

In Bosnia and Herzegovina, diverse ethnographic tourist potentials of various ethnicities or confessions are not adequately valorized, or the specific markings of their everyday lifestyle with numerous varieties through tourist-geographic regions. Considering the attractiveness, we may especially abstract cultural heritage of Ancient history, Antique period, Middle Ages, Ottoman and Austro-Hungarian period. These are located mainly in Bosnian and Herzegovinian museums and their collections. Most of them are pronounced national landmarks and in that way received the highest level of protection from the government. Ethnographic Bosnian and Herzegovinian tourist potentials are very diverse and specific to these areas, and especially because of the merging of different civilization-cultural circles, which have confronted each other on these grounds, and therefore, foreign tourists gladly visit homeland museums, buy woolen, wood crafting, or copper handmade products as souvenirs, and they gladly visit places where they may hear traditional “sevdalinka”, along with degustation of Bosnian food or drinking Bosnian coffee. All this positively influences opening new work places, that is, employing local residence, and generally speaking, it influences economic development of some tourist-geographic region or the country itself.

Finally, we have what the market wants – untouched nature and geologically preserved area, about a hundred “must see” locations, and with that, a complex and interesting mixture of history, culture, tradition, gastronomy, and such. Tourist goals we made are real, and it depends only on us if we will realize them.

Colorful Bosnian and Herzegovinian wealth has been recognized by numerous foreign tourists, not only from Europe, but from the whole world, and therefore the number of nights spent here by guests is continually growing, however, the presentation of ethnographic tourist potentials themselves must be at a higher level and surely included in strategic significance of Bosnia and Herzegovina in order to preserve it and keep it in these areas as long as possible.

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