

Ίδεϊοέϊε όϊδιόάϊίϋ âείãïðïäë êãð³áíëèà

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ΝΌΒΟΕΌΌΔÀ, ΊΔΕΊΌΕΊΕ ΌΊΔΙΌÁÁΊΊΣ ² ΔΊΨΙΨ ΔΕΊÁÁΊΔΊÁΕ ΕÁΔ²ÁΊΕΕÁ ΊΨΊΔΕΊΝΌÁÁ 1. Çà àëëίίáίίϋ ίáίá'ϋçë³á, ίãðããá ί³áίðë°ίñòáñ ã ðãçóëüòã³ éίáί áññίíããðñüéί ç ä³ϋëüíñò³, àëðíäÿ-è ç òñòáííãëáíëò Εάð³áíëòó ïñãáíáíáí ίëëããó ³ òãëòë-ίí á³áíð ðΊçì³ð³á ïðáì³ðááίίϋ, çãòããðããëáíëò Όíáííããëáíëí ïðãáíñ òίðããë³ίίϋ; - ïðáì³ϋ çã ί³ãñïíëáíë ðΊáíðë çã ð³ë á³áííã³áíí áí òίíá, ïíëãçíë ί³áíðë°ίñòãã, á³áííã³áíí áí òίíá, ïíëãçíëë³ã òà ðΊçì³ð³á, çãòããðããëáíëò Όíáííããëáíëí ïðãáíñ òίðããë³ίίϋ. Ίðáì³ϋ ίá ίãðãïíáó°òüñÿ ó ðΊáíðë ïíëãã áóðë çíëããáíí ó çãëããëíñò³ á³ã ðãçóëüòãò³ã àëðΊáíë-í-áññίíããðñüéί ç ä³ϋëüíñò³ ί³áíðë°ίñòãã òà ίá ðãç³ ίããëëίίáίίϋ áíãããðëíã³ á³áíóñòëë á³áííã³áíí áí Çãëίίό Όëðã ç íë «Ίðí á³áíóñòëë». Ίíëãòã á³áíóñòëë ïðíãããëòüñÿ àëðíäÿ-è ç éίáí ñãðãáííüíãáíííãã àëëíðëñòáίίϋ ñáí° ç ùíð³-íí ç á³áíóñòëë, ³íðëò àëã³ã á³áíóñòíë (-ãñ ïí-àðëò òà çãë³í-áίίϋ, ïíã³ëò ç ç íà -ãñòëíë òíñí), çã ïíáííããáíí ïñããáííëò ίëëãã³ã.