

*The Image of the 'Turk'
on the Territory of the
Present-Day
Slovenia and the Image of the
'Frank' in Osmanlis*

International symposium,
*Faculty of Arts,
University of Ljubljana*

Ljubljana, 27-30 September 2007

The symposium is organised by:
Faculty of Arts
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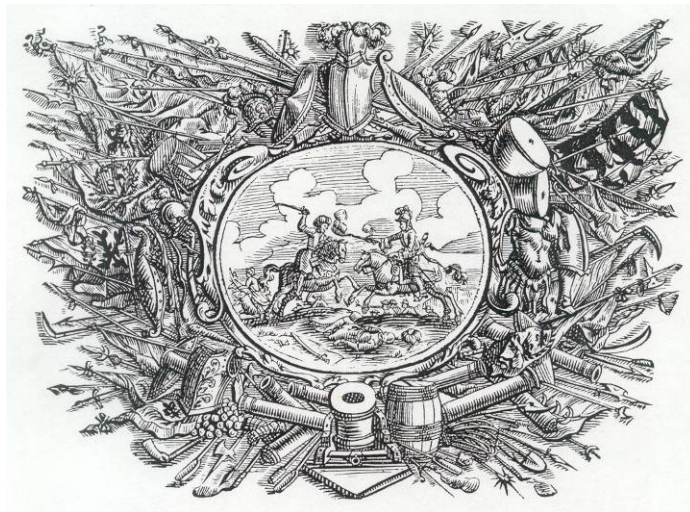
Embassy of the Republic of Turkey, Ljubljana
Ministry of Culture of the Republic of Slovenia
Ministry of Higher Education, Science and Technology of the Republic of Slovenia



The Culture of Living Together

The symposium will bring together Slovenian, Turkish and other participant scholars from various fields (historians, linguists, anthropologists, literary historians, etc.), with the purpose of exploring the representations of the 'Turk' in the eyes of the population on the territory now covered by the Republic of Slovenia as well as, reciprocally, the image of the 'Frank', as the Christian population outside the Ottoman Empire was generally referred to, and which the 'Slovenian' population was a part of. The symposium will embrace a thematic scope large enough to cover several important aspects of the title topic: questions of identity in the first place, like, on the one hand, the ambivalent attitude of the Ottoman Turkish novelists towards westernisation, with materialism as the greatest threat to Ottoman cultural norms and traditions, on the other hand, the myth of the 'Turkish incursions' as one of the founding myths of the Slovenian national identity; the reciprocal images of the 'other' interpreted as constructions that result from a projection of unconscious cultural collective phantasms by which both see the other as 'different' and 'inferior'; on the one hand, the boundaries of 'otherness' in the Ottoman context examined through a Karagöz character of Western origin, the Frank, on the other hand, Johann Weichhard Freiherr von Valvasor's construction of 'otherness' in Habsburg Europe of the period; the reception of Ottoman music in Europe from the sixteenth century to the present time, and many other interesting topics.

To make the symposium a genuine international event particularly marked by the contributions of the two organising sides, Slovenian and Turkish, the Embassy of the Republic of Turkey in Slovenia has kindly accepted to invite six Turkish academic participants while other participant scholars will be either Slovenian or from third countries. The Ministry of Culture of the Republic of Slovenia has contributed substantial support. The Ministry of Higher Education, Science and Technology is contributing the funding for the *Proceedings*.



Programme of the symposium:

27th September (afternoon): arrival of guests, accommodation in Hotel Lev, Vošnjakova 1, Ljubljana.

28th September, *Faculty of Arts*, Aškerčeva 2.

10:00 The opening of the symposium.

10:30 The morning session chaired by **Prof. Rajko Muršič**:

Božidar Jezernik, *The Changing Image of the Turk*

Gülgün Üçel-Aybet, *The Influence of the Ottoman Regional Policy on the Cultural and Economic Life in Slovenia*

Edhem Eldem, *From Indifference and Contempt to Love and Hate: The Perception of 'Franks' in Ottoman Culture*

Discussion.

13:00 Lunch.

15:00 The afternoon session chaired by **Prof. Edhem Eldem**

Nedret Kuran-Burçoğlu, *A Comparative Imagological Analysis of the Mutual Images of the Balkan People and the Turks, in History and Today*

Antoine Gailly, *Projections of Unconscious Cultural Collective Fantasms of Constructions of 'Alterity' and 'Superiority'*

Rajko Muršič, *On Turks and Primeval Fear: a Critique of the Aberrational Mind and Its Creation of the 'Other'*

Alenka Bartulović, *Myth of 'Turkish Incursions': from Its Construction to Reappearance*

Discussion.

29th September, Faculty of Arts, Aškerčeva 2.

10:00 The morning session chaired by **Prof. Gülgün Üçel-Aybet:**

Nazan Aksoy, *Three Levels of Othering in the Early Turkish Novel: The Westernised Woman, the Merchant and the Giaour*

Bojan Baskar, *'The First Slovenian Poet in a Mosque': Oriental Travels and Writings of the Nineteenth – century Poet Anton Aškerc*

Bülent Aksoy, *Music among the Ottomans through European Eyes*

Svanibor Pettan, *Interethnic Perceptions in Kosovo and the Alaturka-Alafranga Continuum*

Discussion.

13:00 Lunch.

15:00 The afternoon session chaired by **Prof. Božidar Jezernik:**

Günsel Renda, *The Image of the European in Ottoman Painting*

Peter Simonič, *Predators of Beauty*

Miha Pintarič, *On Turcisms in Slovenian*

Abstracts

Božidar Jezernik, *The Changing Image of the Turk*

Western European-Ottoman relations had a long and many-facet history. As long as the Ottoman Empire was expanding, its civil and military institutions were idealised as far superior to those of their contemporaries in Western Europe. In the 15th century, Pope Pius II even summoned the Sultan, Mehmet II, to let himself be baptised and become the greatest of Christian princes and a papal protégé. However, due to Ottoman defeats in the late 17th century, the overall prestige of the Ottoman Empire declined. When, in the 19th century, the tables were turned, the once formidable empire became 'the Sick Man of Europe.' Its idealised image had faded away to dwindle into obscurity. In the 1856 Treaty of Paris, the Ottoman Empire was nevertheless officially recognised as a permanent part of the European power balance. As such, it was the first non-European political entity to gain that status, which was codified at the Hague Conference in 1899 where the Ottoman Empire appeared as one of the participants, and confirmed by the 1923 Treaty of Lausanne. Regardless of these changes, Turks have been the Western European 'other' *par excellence* ever since the first encounter of the two cultures.

Gülgün Üçel-Aybet, *The Influence of the Ottoman Regional Policy on the Cultural and Economic Life in Slovenia*

The Ottoman State applied various economic and social policies in every province even in certain districts in the boundaries of those provinces according to their local social and economic structures. It would be proper to name this policy as 'regional policy.' This is also the main characteristic of the general administrative policy of the Ottoman State. This paper studies the regional policy of the Ottoman State in Slovenia and its influences on the international trade in ports and trade centres, and cultural and economic life of the local people in the 16th and 17th centuries. This study, focuses particularly on the protection of legal and economic rights of merchants and the local people providing the security and justice by the Ottoman State in certain districts. In addition to the main subject of the paper, some information are given on the commercial activities of merchants from Bursa, Belgrad, Dubrovnik and Venice in important ports and trade centres in Slovenia. On the other hand, Ottoman political and military activities in some districts under the Venetian administration in Dalmatia in relation to the main political objective of the Ottoman State preventing a Venetian domination in this region is also considered. The main sources studied for this paper are the accounts of eye-witnesses and the Ottoman archives.

Edhem Eldem, *From Indifference and Contempt to Love and Hate. The Perception of 'Franks' in Ottoman Culture*

From the very start of their rise to statehood, the Ottomans have been confronted and exposed to a wide variety of western peoples and cultures: Venetians and Genoese in the 15th, French and Austrian in the 16th, British and Dutch in the 17th centuries ... Most of these early contacts were characterised by a general feeling of indifference, mixed with a considerable amount of contempt deriving from an imperial sense of superiority and a marked bias against infidels falling outside of Islamic jurisdiction. This general feeling of mistrust did not preclude interaction between Ottomans and Westerners, be it at a diplomatic, institutional, communal, or individual level; yet they remained superficial and sporadic, all the more so if one considers that contacts were almost exclusively one-sided, the Ottomans generally comfortably remaining at the receiving end of such relations.

Things began to change in the 18th century as a result of a rapidly growing web of communication between the West and the Empire, and, most of all, due to a gradual change in the *rapport de force* between the two worlds. Confronted with the first concrete signs of western predominance, the Ottomans—especially members of the ruling elite—felt a greater urge to intensify their contacts with, and understanding of, western peoples and culture. Though not yet westernisation *per se*, this process gradually paved the way to the extraordinary intensity that relations with the West would acquire during the 19th century. Under these circumstances, it was inevitable that perceptions of the Franks, now redefined as Europeans and/or Westerners—with all the civilisational connotations that came with the terms—

would change radically: indifference was no longer possible; contempt had lost its justification. The Ottomans moved toward a love/hate relationship with the West, which can still be felt underlying the complex feelings of Turks toward Europe today.

Nedret Kuran-Burçoğlu, *A Comparative Imagological Analysis of the Mutual Images of the Balkan People and the Turks, in History and Today*

The aim of this paper is to look at the 'image of the Turk' and the 'image of the Balkan people' in the minds of the reciprocal communities (re)created through written and visual representations, at strategic points in (recent) history, and analyse this phenomenon from the points of view of 'othering' and 'identity formation' processes by applying a comparative imagological approach.

Antoine Gailly, *Projections of Unconscious Cultural Collective Fantasms of Constructions of 'Alterity' and 'Superiority'*

The paper will discuss the reciprocal images of Turks on the territory of the present-day Slovenia and the image of Franks in Osmanlis. By means of a socio-cultural anthropological analysis it will show that these images can best be understood as constructions that result from a projection of unconscious cultural collective fantasms by which both see the other as 'different' and 'inferior.' A historical culturally analysis will also show how these fantasms can be understood.

Rajko Muršič, *On Turks and Primeval Fear. A Critique of the Aberrational Mind and Its Creation of the 'Other'*

The author will introduce discussion about the creation of 'the Other' with some general examples in perception and representation of 'the Turk' in Slovenia and Central Europe. He will use theoretical concepts of 'alterity' and 'othering' in order to reveal the roots of representations of 'the Turk.' He will critically examine limits of symbolic-interactionist (i.e. instrumentalist and constructivist) approaches in understanding of the creation of 'the Other' and focus on examples from the other side of 'alterity': agency of 'the Other' and fear of 'the Subject.' Following the recent paradigmatic shift from narrativist to phenomenologically oriented methodologies, or from textual analyses to experiential approaches involving human agency, activity and situationist ethics, or from symbolic to spatial understanding of the human 'living world,' the author will present—and comment—some examples from Turkish popular music.

Alenka Bartulović, *Myth of 'Turkish incursions.' From Its Construction to Reappearance*

Slovenian historians, writers and poets, especially those who were engaged in the nation-building project in the 19th century, were eager to inspire their people with myths unique to the nation. One of those myths was the myth of the 'Turkish incursions,' which has successfully transcended the age in which it was constructed.

The purpose of this paper is to explore the place of the Ottomans in Slovenian historiography and literature and to reveal the consequences of the unique form of 'frontier orientalism' (concept contributed by Andre Gingrich). Most nations preserve the memories of heroic struggle with the help of intellectuals, yet the memory of suffering is more crucial for the people's sense of unity in the Slovenian case and represents an important part of the Slovenian national identity. This is why the myth of 'Turkish incursions' has a crucial role in the national history and collective memory. It is also evident that the extremely negative image of the Ottomans, as presented in the narratives of historians and writers, has a powerful impact on the contemporary perception of Muslims living in Slovenia and abroad. The 'Turkish incursions' myth was used and abused in the discourse of the people opposing the building of the mosque in Ljubljana during the heated discussions in the Slovenian media and on internet forums in 2003 and 2004, which clearly shows that cultural essentialism and anxiety are powerful tools in the exclusion of imagined Others.

Nazan Aksoy, *Three Levels of Othering in the Early Turkish Novel: The Westernised Woman, the Merchant and the Giaour*

The ambivalent attitude of the early Turkish novelists toward westernisation has found expression in the representation of 'westernised' types and characters that demonstrate the dangers that they felt threatened the Ottoman culture in the process of its modernisation. Materialism was seen as the greatest evil that might sneak into the Ottoman cultural norms and traditions. Materialism was seen to have been embodied in the profit oriented traders as well as the sensual women who pursued self interest without scruples. To this indirect representation of the West that manifested itself as the othering of all kinds of sexual and monetary pursuits was added the more direct depreciation of the non-Muslim ethnic population as the 'enemy' within. All these shades of othering are present in the early Turkish novel *İntibah* (Awakening) by Namik Kemal which has been canonised not only as the first significant novel, but also as the first 'realistic' novel in the Turkish novelistic tradition. The paper will discuss three figures from this novel; the courtesan Mehpeyker, her lover Abdullah, and the Croatian hired murderer as the three types of 'westernised' others of the early Turkish novel.

Bojan Baskar, *'The First Slovenian Poet in a Mosque.' Oriental Travels and Writings of Nineteenth-century Poet Anton Aškerc*

In southern parts of Central Europe a peculiar variety of orientalism developed which Andre Gingrich has baptised the *frontier orientalism*. Gingrich substantiated the notion of frontier orientalism by ethnographic and historical evidence from the regions exposed to long-term Ottoman raids and military campaigns and where culture, popular and elite alike, characteristically abounds in discourses and images of the 'Turk.' The poet Anton Aškerc is not a clear case of frontier orientalism as one may have expected; he is closer to metropolitan models of orientalism in which Orientals are neither threatening nor humiliated, but contemplated from a safe and comfortable distance. Aškerc was of a humble origin and was to be ordained priest. His poetic activity made him at odds with the Church, after which he became a liberal-nationalist and an ardent champion of the freedom of thought and science. Later in his life, oriental motives were increasingly used in his poetry for political satire. His correspondence is the most revealing source of his orientalist reading. Even as a priest he was interested in other religions, particularly Buddhism, Islam, Judaism, Zarathustrianism and Confucianism. Province-based and sometimes quite remote, he was much dependent on largely German books he was receiving from his patrons. In a letter from 1894, he reports titles of the books on Buddhism.

He travelled to Istanbul, Egypt, the Balkans (separately to Greece), Italy, France and Switzerland. Most of his travels were transmuted into verse, some appeared as travel writing, in particular his travel to Istanbul. In harmony with the Habsburg ideology celebrating ethnic and cultural hybridity, Aškerc described with particular enthusiasm and ethnographic curiosity the multiethnic swarm of the Galata bridge where he identified Turks, Greeks, Arabs, Albanians, Jews, Gypsies, Circassians, and the black Sudanese. He also had another agenda which diverged from the Habsburg cultural sensibility. He was a convinced Pan-Slavist, which led him to Russia. His travel to the South Slav Balkans reveals a characteristic ambiguity of an imperial subject shifting between the sensibility of the supranational Habsburg *koine* and the South Slav nation-integrating project based on the assumption of shared ethnicity. The poet was well aware that the Pan-Slav integration implied the incorporation of all Muslim Slavs, from Bosnia to the Caucasus. From his first trip to Bosnia and Serbia, he enthusiastically reported to a friend that in one Sarajevo mosque he observed how Slav Muslims bowed to Allah. In the poem which resulted from this experience, titled *In the Husrev-Bey Mosque*, he exclaimed: *I only wanted to see/how Allah is prayed by the Slav*. To some extent then this shifting between imperial and ethnic identity was also that between, the metropolitan and the frontier orientalisms. In his Pan-Slavist mission, Aškerc sometimes assumed the idiom of the *antemurale christianitatis* mythology, representing South Slav nationalities as bulwarks against Islam. In this register, Istanbul became Carigrad and was seen as an unredeemed city.

Bülent Aksoy, *Music among the Ottomans through European Eyes*

European sources on Turkish music are so extensive that a lifetime research may not cover them all. They fall into three categories of writing authorship: a) general historians and orientalist; b) historians of music and musicologists; c) travellers and observers. Since the travelogue is a genre originating from live observation, this literature deserves

special attention. European sources may have a double value: they throw light on the not-as-yet explored phases of Ottoman music and they reveal the European reception of Ottoman music. Although first European-Turkish contacts go back to the Crusades, extensive works on the Ottomans only appear during the 16th century, when musical observation is marked by the *mehter*, the janissary band. Europeans show a yet greater interest in Ottoman military music in the 17th century, when travellers tried to approach Ottoman music with an objective attitude, listening to Ottoman art and *Mevlevi* music. Europeans investigated Ottoman music in most detail and seriously during the 18th century, when Ottoman art music flourished and matured. The broadening horizon of European culture had an impact on its reception. Directing this new tendency was the assumption that the vestiges and remains of the legendary Ancient Greek music had survived in the traditions of the Middle-East, i.e. in Ottoman music. Observation and experience, which disappeared from the European reception of Turkish music during the 19th century when orientalism was established as a new discipline, were subject to the impact of this orientalist attitude. Ottoman culture had again come into focus in the last twenty years, and included the historic Ottoman-Turkish music. This paper studies the European reception of Ottoman music in detail.

Svanibor Pettan, *Interethnic Perceptions in Kosovo and the Alaturka-Alafranga Continuum*

Like many places marked by mutually conflicting territorial claims, Kosovo is often perceived in binary terms—as a site of conflicting Kosovo Albanian and Serbian interests. Such a view overshadows complex and dynamic multiethnic, multireligious and multilingual reality of the region and the important implications of relationships between rural and urban and between traditional and modern domains. This paper, based on empirical fieldwork in the years prior to armed violence of the 1990s, provides analyses of self perceptions and interethnic perceptions of members of various communities and uses widely-known regional concepts, rich in multiple meanings, such as *alaturka* and *alafranga* to interpret cross-ethnically shared processes. Examples from regional musical practices and music scholarship are used to demonstrate the major points.

Günsel Renda, *The Image of the European in Ottoman Painting*

The paper will discuss the image of the European as an expression on the part of the Ottoman painter parallel to the political and social history of the Ottoman Empire. Ottoman artists, who for centuries illustrated historical manuscripts, recreated the appearance of the sultans, their enthronements, receptions and victorious military campaigns in precise detail with remarkable realism as they were often eye-witnesses to these events. When needed, they referred to the texts and available visual material especially for topographical renderings and costumes.

A study of 16th century Ottoman histories illustrating the receptions of European embassies, sieges of fortresses and actual battle scenes indicate that correct topography of the settings and depictions of war costumes and armaments were of primary concern. However, in the depictions of people of political significance there was an attempt at portraiture especially when illustrating European embassies received by the sultan or other dignitaries. The individual portraits of Charles V and François I painted by the court artist Nigari reflect the sultan's interest in European imperial portraiture.

In the 17th century, the image of the European was not restricted to illustrated histories. While the growing interest in western scholarship and culture brought many books and engravings to the Ottoman palace, books were written about Europe and the Europeans and albums were prepared for court patrons with European images.

The 18th century was a turning point in Ottoman-European relations. After the Vienna retreat, stronger relations of diplomacy and trade with Europe brought closer contacts changing the nature of the Ottoman interest in Europe. Its reflection in Ottoman painting was the appearance of a new European image even in the illustrated histories. In the meantime literary works started to be produced with images of Europeans.

The new artistic milieu in the 19th century formed by the westernising elite as well as the European artists patronised by the imperial court circles brought canvas painting replacing manuscript illustration. Ottoman artists, some trained in Europe, and European artists working for the imperial patrons introduced a new content in painting in accordance with the new protocols and changing tastes in the Ottoman court. The concluding remarks will be on the concepts of the 'Frank' and the 'Turk' in a comparative manner.

Peter Simonič, *Predators of Beauty*

Johann Weichhard Freiherr von Valvasor is a very prominent name in research of Slovenian ethnic space at the end of 17th century. His travel description of natural conditions, economy, habits and history collected in series of books *Die Ehre des Herzogthums Krain* are of greatest value to Slovenian humanities and social sciences. His attitude toward Ottomans was not yet a matter of analysis, even though we can trace some of his formulations in contemporary narratives. Author will evaluate Valvasor's linguistic, scientific and social position, and his construction of the other in Habsburg Europe of that time.

Miha Pintarič, *On Turcisms in Slovenian*

The article suggests an elementary semantic classification of Turcisms in Slovenian to reconfirm that contrary to the influence on the other South-Slavic languages, Turkish has only sporadically left a clear trace in Slovenian.

Münir Beken*, *Frank and Divergent Characters in Ottoman Karagöz*

Situated at the centre of the old world, between east and west, the Ottomans played an important role in world history but were neglected in the scholarship until recently. Recent historiography agrees that the gradual weakening of the Empire between 17th and 20th centuries caused an unresolved instability in the East and geopolitical positioning of the Ottoman lands attracted the attention of the Great Powers in Europe, which became 'a leading issue of international diplomacy' during the 19th century. By the end of the First World War numerous nation states in Europe and the Middle East popped up like mushrooms. The new national ideologies in these young nations supported a focus on the differences that made them unique from the Turks, while migrations and population exchanges helped the homogenisation process in the respective societies.

This paper examines the Karagöz shadow puppet tradition as an artistic expression of Ottoman urban life with a variety of ethnic groups represented mirroring the complexity of societal identity. Parallel to the political and ideological assignments into a new identity, the paper also focuses on the changing function of Karagöz from an adult form of entertainment to becoming something only for children during the republican period in Turkey. As a reflection of the overall theme of the conference, a particular focus of the paper will be a character of Western origin, the Frank. The paper examines the ever-changing intangible boundaries of 'otherness' in the Ottoman context, which cannot be reduced to a simple insider-outsider dichotomy.

* Prof. Beken cannot be present at the symposium but will contribute his article to the *Proceedings*.