Branding (*inter*) national myths and symbols for peace: How to meet your *'other'* Türkey and Europe/EU

"A man knocked on a door. "Who is there?" asked God.
"Me," replied the man. "Go away then," said God.
The man left and wandered in the arid desert until he realised his error and returned to the door.
He knocked again. "Who's there?" asked God.
"You," answered the man. "Then come in," replied God.
"There is no room for two" (Freke 1998:54).

Abstract:

How would you brand peace? Whose cultural myths and symbols would you use to brand it with? Would peace be branded as polycultural or multicultural? This paper analyses three themes for peace to manifest: branding; polyculture; multiculture; and applies all three to the relationship of Europe/EU and Türkey. International organisations like the United Nations, UNESCO or even EU have external identity/logos based on Greco-Roman myths and symbols. This adoption makes them polycultural and exclusive to the remaining multitudes of cultures they are also to represent. That is, the internal identity of these multitudes of cultures remains 'not visible + silent'. The concept of polyculture is upheld, supported and silently reinforced in our language. Europe/EU and Türkey play a 'Triple role' to the 'creation' of one another's collective group identity. Their triple role can be expressed in this formula: 'us/other + other'. Both groups are kept apart by their mutually shared myths and symbols. Their collective group myths and symbols have remained in the background as 'visible + silent' and unnoticed by each group. To date, none of their collective group myths and symbols has ever been on any international agenda discussion between these two groups. Their common 'triple role' heritage as manifested in these myths and symbols continue to remain silent and unacknowledged thus perpetuating the unnecessary mutual misunderstanding between them. There has been no attempt to understand either group's 'other' but to assume that their mutual misunderstandings are based on economic, social or political – always ignoring the cultural myths and symbols. If peace is to be branded would it not be multicultural to include all the cultural identity of all the people of the world?

Introduction:

This paper examines how the concept of peace – if it were to be branded – as it manifests visibly and tangibly within polyculture and multiculture. In particular this paper focuses on the relationship of Europe/EU and Türkey and how they can achieve *'unified in diversity'* peace together. In polyculture there are no interactions between the dominant monoculture and the multitudes of cultures below it. This is the Europe/EU and Türkey relationship at present. Their interaction within this polycultural field reinforces them as one another's *'us/other + other'* (Sitki 2009) or their *'triple role'* (Sitki 2009). This chasm is reinforced by their collective group myths and symbols, and upheld by their own languages. There are no cultures that are impervious or porous to the influences of other cultures and in one or another come under the domination of another culture. This is called, polyculture. This paper analyses Europe/EU's banal myths and symbols that fall into two distinct categories.

First is their official four (myths) symbols that are openly acknowledged. Second are their remaining myths and symbols which have yet to receive any acknowledgement of their existence in Europe/EU's collective group unconsciousness. The second crux of this paper is its exploration of the concept of peace within polycultural, then a multicultural setting. It is important to stress here that this paper is neutral over Türkey's EU membership. This paper focuses on how the collective group identities of Europe, EU and Türkey can utilise their myths and symbols to reach a better understanding of each other. Europe/EU written as singular pronoun is a '*composite word formula*' (Sitki 2009), and means that they share one identity – Greco-Roman culture that is their dominant monoculture. Europe is the internal engine that drives the EU; EU in turn acts as the external reinforcer or brand of Europe. In the spirit of breaking down the silent structures in our language that reinforces/upholds our inherited perceptions about our 'others' all non-Anglicized pronouns/nouns will be written in their original language spelling to promote a better understanding between our 'other'.

Myths and symbols:
If our 'nationalism' is our external coat of our identity and culture is its undercoat, then myths and symbols are its flesh and blood. Myth comes from the Greek word 'Muthos' meaning a fable or story to explain the ambiguity and contradiction of the unexplainable through various culturally understood metaphors (Hamilton 1940; Puhvel, 1987). Myths are fluid notions changing shape to fit the teller's purpose, situation or the underlying dogma. Myths usually start out as oral stories of long ago depicting a pantheon of gods who possessed super-natural powers over their mortal subjects. Myths are in an essence a starting point for any group or tribe's history and culture, giving them a sense of identity or a way to explain the unexplainable events, such as the creation of the human race, as well as to be able to understand the whims of the harvesting seasons, to behave within a code of social structure and to understand and to give explanation to good and evil deeds as they occur. Myths reflect the culture they sprang from and are particular to that society, as an agrarian tribe will have different myths and tales from a hunter and gatherer's myths and tales.

Myths themselves can be seen as a representation of religious, philosophical or psychological beliefs that are particular to a group, describing their tribal perceptions of themselves and of outsiders. Symbols are the tangible aspect of these myths and they give visibility to an invisible idea or a set of beliefs. Symbols are unique to a particular group and their geographical surroundings. Myths are defined by Lucian Boia as an 'imaginary constructing' (which means neither 'real' nor 'unreal', but disposed according to the rules of the imagination), 'having the purpose of showing the essence of the cosmic and social phenomena, strongly linked with the fundamental values of the community and with the purpose of ensuring the cohesion of the former' (Boia 1997:8). Myths create the concept of a collective group identity and their sense difference from their perceived 'others'.

Collective group myths create 'nations' by giving their adherers a context and legitimacy for their 'created' identity. (Smith 2001:33). Smith argues that 'nationalism is much more than a political ideology; it is also a form of culture and "religion" (Smith 2001:33). Smith believes that nationalism is another word for religion that is characterised by symbols and myths. Similarly, the '…national

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symbols only serve to express, represent and reinforce the boundary definition of the nation, and to unite the members inside through a common imagery of shared memories, myths and values' (Smith 2001:8). Myths fill in the background to any idea by giving it tangible symbols that the preceptors can identify, relate to and ultimately obey. A myth as a concept is an idea that, once it has created a sense of belonging, can be used by the creator to manipulate a group of people. In this way, myth is no different from three types of modern propaganda and it is still created to serve a purpose, to achieve a sense of unity of a particular group of people or to defend an idea against another. Eric Hobsbawn (1990) writes that nations' elites re-interpret myths for the mass population to gain more support and to limit any dissenting perspective to this interpretation. Symbols are the tangible element to the creation, maintenance and reinforcement of any myth – in both its forms as ideology and narration. There are three sets of myths: in polyculture; in multiculture; and in blending of polyculture into multiculture to create a third identity with its new set of myths and symbols.

Polyculture:
The concept of polyculture, to give it its proper context, is a borrowed term from agriculture. Clifford Geertz [1] defines the concept of polyculture in agriculture as:

> '…swiddens in low-density areas ….were not only polycultural but in addition were structurally similar to the natural forest ecosystem in the following three ways: (a) they exhibited a high species d*iversity*,…' (italics added) and that '…swiddens are basically in tune with the natural ecosystem…' 'The portion of the garden which comes close to *mimicking the structure and diversity of the rainforest*, and hence is truly polycultural' (italics added)

In this agricultural context, there are multitudes of plants planted in a field, with the 'farmer' as the external control. Uzo M Igbozurike defines polyculture as:

> 'intercropping, inter-planting, mixed cropping, or multiple cropping…and is the phenomenon in which two or more, and usually very many more agricultural crops are grown at the same time on a pilot land. Polyculture involves simultaneity of agricultural operations…

Raymond Hames expands on the 'polyculture' definition as the:

> '…type of planting arrangement whereby a variety of cultigens are systematically interplanted in a garden so as to *mimic* the structure and *diversity* of the natural ecosystem' (italics added)

Polyculture enables all these species to interact equally with each other *without one species dominating* the others. These multitudes of species in this polycultural field have their own set of myths. Then through their interaction/interbreeding with one another have another set of myths that is only common to their interaction. There are two interpretations of this agricultural practice as applied to another discipline. Roger Hewitt (1992) and Vijay Prasad (2002) each take this agricultural term to mean different things. Roger Hewitt defines polyculture as:

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> 'What we have here is not a 'multiculture' as it is represented in multiculturalism, not a pluralist order of discrete patches of culture, all somehow, 'equally valid' within the polity, but – to form a Greek/Roman Creole – a polyculture, or at any rate a collection of cultural entities that are not (a) discrete and complete in themselves; (b) that are not in any sense 'intrinsically' 'equal'; and (c) are active together and hence bound up with change'

Hewitt's definition provides no interaction between the multitudes of cultures and the dominant mono-culture above them. It is a one-way, top-down interaction. The multitudes of cultures interact with each other only, without ever interacting with their dominant monoculture – or they with them.

Vijay Prashad's definition focuses on the amelioration of anti-racism and ethnicity by proposing that polyculture is 'dynamic' as opposed to the 'static perspective of the 'multiculturalist perspective of history'. Polyculturalism is a '…provisional concept grounded in antiracism rather than in diversity. Polyculturalism is a ferocious engagement with the political world of culture, a painful embrace of the skin and all its contradictions by including the cultures of the:

> 'Afro-American (including African American-Asian American) political economic and cultural interaction. …polyculturalism as an antiracist framework'.

The culture of the collective group which dominates these various groups is still left out in both these definitions. Prashad writes that there is a:

> '…need for conceptual parameters for polyculturalism that will guide its further development and resist incorporation into existing ideologies and models'

Prashad gives the example of the Portuguese shop-keepers, who represent the dominant mono-culture in this polycultural setting. The Portuguese shop-keeper's interactions with the East Indians and the Caribeans are commercial: they make and supply 'Hussein's tomb' for their festival:

> 'the procession would leave the plantation, join with those other states, march along a route that *included the grog shops of the* Portuguese…and then end back at their respective plantations' (italics added)

These shop-keepers do not culturally interact with the East Indians or with the Caribbeans who actively see this festival as part of their collective identity. These Portuguese traders are not 'assimilated' nor 'acculturalised' back into the cultures of the other two, but remain as their outsider in keeping with their 'farmer' role Prashad fails to specify how the interaction within polyculturalism will or can manifest in an external identity symbols for any of these collective groups interacting within these concepts.

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Polyculture of Europe/EU and Türkey:
This paper proposes and will demonstrate how Europe/EU is not a multicultural society. Europe/EU is in a polycultural phrase with a dominant monoculture over the multitudes of cultures below it. For Europe/EU to achieve multiculturalism, it must absorb the identity of multitudes of cultures of all its partners (present and future), and the identity of its 'others'. This internal absorption would be reflected in their external myths and symbols. Europe/EU's dominant monoculture is Greco-Roman as reflected and reinforced by its internal and external myths and symbols.

Europe/EU's four official (myths and) symbols will be called: '*visible + not silent*' (Sitki 2009). Its remaining myths and symbols are: '*not visible + silent*' (Sitki 2009). The first group is openly acknowledged; the second group exists in Europe/EU's 'cultural unconsciousness' and have yet to receive acknowledgement, as the first group. Europe/EU play a '*Triple role*' to each other, as expressed in this formula '*us/other + other*' (Sitki 2009). This 'triple role' is drawn from, using this formula:

Asu/Islam/Saracens/Selçuks/Osmans/Türkey

and can be explained in the following exchange between two groups:

- *Us:* Francois I of France united with Sultan Süleyman to defeat Francois' enemy Charles V Hapsburg in 1543

- *Us/Other:* same as above alliance; both remain different from each other

- *Other:* both remain different; there is no alliance: Sultan Mehment II's Conquest of Constantinople 1453 adopting *Kayser-i-Rum*/Ceasar of Rome title based on his military conquest.

Türkey's '*us/other*' roles continue to remain silent – while their third role as 'other' receives attention. To explain this further, Michael Billig's (1995) concept of 'banal' has been divided into two sections to demonstrate that an ideology/narration can manifest in two distinctively different forms within our 'banal' daily life.

- '*Visible + not silent*' the concept is made up of Europe/EU 's four official symbols, as they make up their recently 'created' 'invented [ii]

- '*Not visible + silent*' are the remaining symbols of Europe/EU. Their presence in the 'collective unconsciousness' lacks 'open' acknowledgement.

A   '*Visible + not silent': Europe/EU's official four symbols:*'
These are Europe/EU's (myths) and symbols that are openly acknowledged as part of their internal collective group identity. They reinforce its dominant mono-cultural or 'farmer' role over its 'others'.

1 EU Flag:

In 1983 Council of Europe adopted their 'flag' (Figure 1) to validate the '…existence of the Community needs to be brought to the public attention'. A multicultural *'our'* flag may be to adopt Rem Koolhaas' Bar-code flag (Figure 2) to 'represent Europe's diversity and unity' as Prodi, EU President wanted.

Figure 1.   **Figure 2.**

2 EU Day 9th May:

The month of May has connotations of agriculture, creation, growth, continuation and growth. The May-pole festival is celebrated and the 'Greek and Roman spring rites of Attis, slain consort of Earth Mother, Cybele'. Cybele's myth joins East with West. Her myth originated in Phrygia, Anatolia in 5th century BC, and spread to Greece, then on to Rome in 204 BC. Cybele's myth is a '*Cyclical-word formula*' (Sitki 2009). This formula expresses Europe/EU and Türkey's inter-dependant and inter-connected relationship of as expressed thus:

> *Asu / Islam / Selçuk / Osman Empire / Republic of Türkey + Ereb / Christianity / Europe / European Union* [iii]

3 EU Anthem or European Hymn:

In 1985 EU Anthem was adopted to reflect its existing member's collective group identity. There are no 'official' lyrics, and its music is Beethoven's Symphony #9 accompanying R Schiller's poem, '*Ode to Joy*' based on **'**Elysian Fields' (Greco-Roman).

4 EU Motto '*United in Diversity*':

The EU's Motto, '*United in Diversity*' was first mentioned in Article I-8, in the Treaty establishing a Constitution for Europe in 2004. This Treaty aims to display a collective unity that is 'working together for peace and prosperity, and that the many different cultures, traditions and languages in Europe are a positive asset for the continent.' [iv] Its Motto is based on St Paul's Epistle in Ephesus that there should be 'One body *unity and diversity* within the Church' Ephesus or Efes in Türkish, is in Asia Minor.

B   '*Invisible + silent*': Europe/EU's unacknowledged myths and symbols:

The following (selected) five myths and symbols of Europe/EU *silently* exist in their 'collective unconsciousness' and '*visibly + not silently*' remain unacknowledged by Europe/EU.

1 The myth of Europa:

Figure 3.

Europa was born in Asia Minor (*Asu/east/Anatolia/Türkey*). Her myth '*unites*' three continents in Ancient and Modern world. She spent her adult life in Ancient Greece and gave her name to mass of continent called Europe (*Ereb/west/Europe/EU*). Her myth is a '*cyclical word formula*' (Sitki 2009) as she shares her identity/being with two seemingly different identity groups.

2 The Euro:

Figure 4.

The Euro's glyph is the Greek letter Epsilon, and is a direct reference to the cradle of European civilization. The glyph or 'E', as the first letter of the pronoun Europe, is crossed by two parallel lines to 'certify' the stability of the Euro[v] . The Greek Euro: 'unifies' Europe's name with the Hellenic Republic/Greece as 'the cradle of European civilization… Robert Kalina designed the Euro Banknotes featuring two important symbols of thoroughfare: windows/doorways and bridges. The symbolism of the bridge is to represent fluid communication between EU members – or between 'North and South … [to] work together, [and for] east and west [to]… grow together' [vi]. Coins and notes in modern day currency are the easiest and the fastest way to circulate the 'banal' iconography of any 'nationality' (Billig 1995). P Raento writes that 'the most common images on money are people' (Raento 2004:937) for the 'country specific' (Raento 2004:936) side of the Euro. Most of Euro's images are of men, with few exceptions of female images of Europa (for Greece), Marianne (for France) and Queen Beatrix (for Netherlands), and invoke feelings of solidarity, longevity and above all, an individual cultural identity within a collective group. As a natural progression to Türkey's EU membership, will mean the circulation of an iconic image of Mustafa Kemal Atatürk on the Euro – as part of the pantheon of other European hero/leader/king images.

Currencies are important in creating and reinforcing new national identities and

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drawing the demarcation lines between *'us'* and *'them'*. The Euro is EU's attempts to create its own symbols to accurately represent its own kind of 'banal nationality' and to create a 'common European home' (Raento 2004:932) is a:

> '…politically charged construction which continues to emphasize western and northern Europe's predominantly Christian, White, and Indo-European majority cultures' (Raento 2004:937).

This Christian and Greco-Roman imagery is further reinforced on Greece's 2 *Euro* with:

> 'Europa's name written in the image in Greek letters, and the coin's name and the value of the currency repeated on the national side. Hellenic Republic, written in Greek alphabet, is engraved on the edge. The whole portrays Greece as the cradle of European civilisation and a culturally unique, historically significant part of the supranational identity…' (Raento 2004:950).

The images of hero/king/father figure/leaders on national currencies do '…constantly re-establish and reassert their alliance to a particular identity' (Unwin and Hewitt 2001:1026). To confirm its lack of internal hero/leader/king figure there is no human imagery on the *Euro*. Instead there are inanimate imagery of windows, gateways, partly in view and the rest understood of the 12 golden stars, bridges and church window panes (Unwin and Hewitt 2001:1026) illustrative of the 'role played by Christianity in shaping the national identities of these states in the past' (Unwin and Hewitt 2001: 1020). Alexander Lamfalussy observed that 'the difficulty with people is that people usually belong to a country' (Pointon 1998:252) but if there is not one 'country' for EU members to identify with, how do they show their support for this 'country'?

3 Europe/EU's Greco-Roman culture:
The EU's identity was officially 'created' at the European Community summit in 1973 when there was a need to create '…a sense of identity …to invent the concept as a means by which to induce new [identities to the] Community' (Strath 2000:385). It was necessary to create this 'sense of identity' to 'suppress differences' of Europe's 'widely different [identity] origins' (Strath 2000:388). This 'created' identity needs an opposition or an 'other' that reflects Europe/EU's changed identity needs. Smith writes that identities are 'forged through the opposition to the identities of significant others, as the history of paired conflict so often demonstrates' (Smith 1992:75). Bo Strath writes that collective identity of Europe is a,

> '…continuous discourse on unification, and as such is basically a political project. Europe is charged with various meanings synchronically as well as diachronically. This discourse has had the demarcation of the other in terms of "Us" and "Them" as an important point of departure. This demarcation has also been part of the political project, and therefore it has varied over time as well as at specific points in time. After the Second World War, the two key concepts in this European discourse have been, first, integration, and then when integration had lost its power to mobilise, identity" (Strath 2000:420).

When the former Chairman of Christian Social Union, Edmund Stoiber, remarked that 'Türkey is not European and does not belong in Europe' (Stoiber 2006) he might have been echoing 'the idea of the superiority of European civilisation functioning as a demarcation of the Other…' (Strath 2000:407). Samir Amin explains how Europe/west's Greek-Roman identity has been 'created' by subsuming its Norse myths to add 'Hellenism to Europe arbitrarily' and for 'Christianity…annexed to Europe, as the principal factor in the maintenance of European cultural unity…' after Pope Leo III crowned King Charles in 800 AD. This act of annexing sowed the seeds of Europe/EU's polycultural superimposition.

Figure 5.

To demonstrate Amin's point, the external logos of various international organisations will be visually analysed. These international organisation's logos are yet to become 'multicultural' by displaying the diversity of the multitudes of global cultures they represent. The United Nation's logo (Figure 5) is an azimuthal projection of the'world map' depict[ing] the area of concern to the United Nations in achieving its main purpose, peace and security' [vii] and is surrounded by two olive branches. Deconstructing the symbolism of these olive branches reveals two silent messages: as part of Europe/EU's Greco-Roman heritage that an olive branch is considered a symbol of peace, and is consistent with its Christian heritage, that the olive is '…the symbol of peace'. In the Old Testament, the subsiding of the Flood was demonstrated to Noah by the return of a dove bearing an olive leaf in its beak (Genesis 8:11)' (Bullfinch 1997:770). Olive, as the symbol of peace can be extended to perhaps around the Mediterranean nations; but what about rest of the world in which its symbolism does not have any meaning? Next is UNESCO logo (Figure 6) drawn to symbolise a Greek temple or the Parthenon with its Doric columns, silently re-affirms Greece as the cradle of *all* learning.
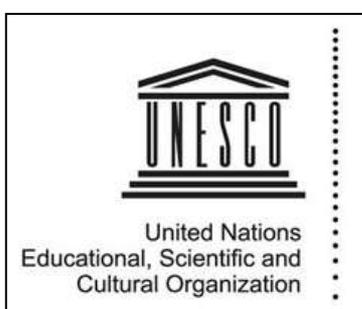

Figure 6.   **Figure 7.**   **Figure 8.**

Europe/EU's 'Europe/EU's *'Welcome to the Culture website'* [viii] (Figure 8) has three items which appear to be *'visually'* connected to each another. These three items are:

> *Twelve Stars + Three broken Ionic/Doric/Corinthian (*styled) *columns + (*and the word*) Culture* (Sitki 2009)

Europe/EU's collective identity is defined by the dictum that it '…must …form a federation or a European entity that would make them into a common economic unit'.[ix]. Their internal myths and symbols are made up of *Christianity + Greek + Roman* myths and symbols omitting its *Islam + internal others + external others'* 'diversity' characteristics. Once deconstructed these *Twelve Stars* signify Europe/EU's Christian religion defined internal identity.[x] The *broken (Ionic) columns* as adopted by the EU's as their 'cultural' logo represents their Greco-Roman cultural 'homogeneous' culture. The *'silent + not missing'* message of the Twelve Stars signifies Christianity as Europe/EU's *'personal'* [xi] or internal identity. The Greek *Ionian columns* form its *'occupational'* [xii] or middle identity. The word 'culture' combines the *Twelve Stars* + Greek *Ionic columns* to form Europe/EU's external or *'national'* [xiii] identity. These three form the trinity of *'unity'* without any *'diversity'* that is *'visible + not silent'*.

Europe/EU's 'diversity' is divided into two groups within *'us/others + others'*. The first group of *'us/others'* is made up of Türkey as Europe's ally, then as its ally/enemy simultaneously, and thirdly, remaining different from them, as expressed in this formula:

> *Asu/Islam/Saracens/Selçuks/Osmans/Türkey*

The remaining 'others' are any non-Europeans (from former colonies/different faiths/ethnic origins) who live in Europe/EU were born in and may or may not hold European or EU citizenships. Recently Europe/EU as a '…a continent open to culture..' [xiv] launched 'The New EU Culture Programme (2007-2013*)*[xv] to promote 'unity of diversity through mobility – 'Crossing Borders – Connecting Cultures'[xvl]. What are the meanings of these two phrases on EU's web-site: *'common heritage'* and *'common European cultural heritage'*? Their immediate meanings are not clear on reading. Do we assume that Europe/EU has a 'unified' 'common heritage'? Whose 'common heritage' is it? Does all of Europe share in this 'common European cultural heritage'? Then, how are these two 'assumed' questions to be 'united' in our minds? We are 'silently' asked to share in the development of their 'cultural heritage' as EU defines it:

> '(1) The Union shall contribute to the flowering of the cultures of the Member States, while respecting their national and regional diversity and at the same time bringing the *common heritage* to the fore.' [xvii] (Italics added).

> '(1) It is essential to promote cooperation and cultural exchanges in order to respect and promote the diversity of cultures and languages in Europe and improve knowledge among European citizens of European cultures other than their own, while at the same time heightening their awareness of the *common European cultural heritage* they share. Promoting cultural and linguistic

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cooperation and diversity thus helps to make European citizenship a tangible reality by encouraging direct participation by European citizens in the integration process' [xviii] (Italics added).

One answer may be found under the heading of 'Uniting Europe step by step'. In the introduction of Union's founding principles states that:

'…a Constitution for Europe is preceded by a Preamble which recalls, …*Europe's cultural, religious and humanist inheritance*, and invokes the desire of the peoples of Europe to transcend their *ancient divisions* in order to forge a common destiny, while remaining proud of their national identities and history.' [xix] (Italics are added)

This 'culture programme' is aimed at encouraging border integration but without clearly defining where these borders are or whose borders they are. Europe/EU's 'common heritage' is stated, but is not defined as it makes up their 'founding principles of the Union'. What does the phrase 'ancient divisions' mean? Does it refer to the religious/race/cultural segregations that took place in Europe internally in response to their '*us/other+ others*'? How and who decides these 'divisions'? How can Europe/EU 'unify' with its 'diverse' factors' if their 'common culture' and 'common heritage' has not been clearly defined? Certainly, there are no definitions given in the Preamble of the Constitution. Instead, it 'assumes' that we would 'imagine' the whereabouts of Europe/EU's borders. But these borders are vague and fluid as Europe/EU's perception of them, as their perception of who their '*us/other + other's*' are vague and fluid. By comparison the Constitution of the Republic of Türkey's preamble clearly states and defines what their 'common heritage' and 'culture' are in its Article III:

'Integrity of the State, Official Language, Flag, National Anthem, and Capital. *Article 3.* The Türkish state, with its territory and nation, is an indivisible entity. Its language is Türkish. Its flag, the form of which is prescribed by the relevant law, is composed of a white crescent and star on a red background. Its national anthem is the "Independence March". Its capital is Ankara' [xx]

4 Charlemagne - the Father of Europe:
King Charles or as he came to be known as Charlemagne or Carolus Magnus in French or Carlus Magnus in Latin, or Karl der Grosse in German, or El Gran Carlemany in Andorrean. Charles had been on his Frankish throne for 27 years when Pope Leo III was elected as the next Pope after Hadrian I in 795. There was an uneasy relationship between Charles and Pope Leo. The recently appointed Pope Leo's 'reign ...[started with] disturbances and disorders in Rome, always an unruly city, culminating in an attack on the person of the pope in 799 by a band of conspirators. They accused Leo of adultery and perjury and attempted to tear out his tongue and eyes' (Easton and Wieruszowski 1961:41).

Pope Leo needed military protection and was willing to overlook his predecessor's complaint letters to win King Charles' support. Charles, in turn needed the support of a religious figure to fulfil the '…spiritual over-lordship of Christendom, as a useful assistant in temporal matters…' (Easton and Wieruszowski 1961:40-41). Charles'

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crowning by Pope Leo in 800 AD signified the shift in political and religious power away from the Eastern/Greek Orthodox church to Church in Rome. From here on, the city of Constantinople and the East Roman Empire shifted to become part of Charles'/Rome's perceived 'others'. Pope Leo refused to recognise Empress Irene's reign as Empress of Constantinople, whose reign was a continuation of '…Roman Emperors who ruled both East and West' (Easton and Wieruszowski 1961:43).

Pope Leo's crowning act assured that he would have '…no other ruler in the West as his equal' (Easton and Wieruszowski 1961:43). Charles' own disapproval of 'iconoclasm of the Byzantine emperors or of the excessive respect for icons favoured by the papacy and the Empress Irene of Constantinople' is one of the first symbolic reinforcements of Europe's 'others' (Easton and Wieruszowski 1961:34). Charles' crowning is a combination of H Musurillo's four symbols: *artificial, event, verbal and gesture* (Musurillo 1993:319):
- *Event symbolism*: Charles becoming Emperor of the Holy Roman Empire
- *Gesture symbolism*: Pope Leo III's act of crowning Charles
- *Event symbolism*: St Peter's Church in Rome '*silently + visibly*' confirms Rome as the centre of Christianity
- *Event/artificial symbolism*: Charles' Frankish Kingdom will be synonymous with Greco-Roman collective myths and symbols.
- *Verbal symbolism:* The cries of the 'Roman people' in the Church wishing '…"life and victory to Charles Augustus, crowned by God, great and pacific emperor of the Romans"…'[xxi]
- *Artificial symbolism:* Charles' crowning superficially merges Christian ideology with politics, giving it military might.

5 *'Open Borders'* and Europe/EU' changing concept of its 'others':
The definition of this 'motto' is fluid and changes, as Europe/EU's perceptions of who their '*us/other + others*' happen to be. Professor M J Rodriguez-Salgado argues this ever role changing of Europe/EU's 'other' is necessary because each of these 'others' fulfils a different role:

> 'Why is Europe so difficult to define? Why is European identity so elusive there is a talk of inventing one?' He then proposes that it was around the eighteenth century that Europe came into being as a separate entity from 'Christendom' as a sobriquet for a geographic area. In other words the collective identity of Europe was based on religion – Christianity - and their 'other' was the Osman Empire as defined by its religion - Islam (Rodriguez-Salgado 12.5.2005 [xxii])

The Osman Empire or 'the Türk' (Neumann 1999:39 ff) has always played the triple role of *'us/other + other'* to the collective group identity of Europe. Francois I of France sought the assistance of Sultan Süleyman I in 1543 to defeat his enemy, Charles V, the Holy Roman Emperor or Charles I of Spain. This 'alliance between France and the Porte against the Habsburgs, which had always been vague on land, became a reality at sea' and led to signing a treaty to attack Italian states (Neumann 1999:48; Goodwin, 1998:127; Torrenblanca 2005:3). Sultan Süleyman I 'the Lawgiver', had a reputation as a mighty warrior that 'was so splendid and magnanimous, that twenty years after his death the English begged his successors for

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a fleet to help them tackle the Spanish Armada' (Goodwin 1998: 82). In turn, the Osman Sultan dismissed his 'European Christian contemporary rulers as 'inferior' to him (Neumann 1999: 48). All European positive perceptions disappeared when Sultan Mehmet II conquered Constantinapolis on May 29 1453. His conquest of the city was seen as a sub-human achievement, akin to him being a 'beast'. Henceforth, the Türks were called 'barbarian' (Schwoebel 1967:4). The Battle of Leplanto became the clarion call of Europe's 'other' as the Osmans became their "enemy within" that is, "xenophobia" (Risse 2003:4).

Rainer Hülse confirms that "othering" 'and identity-construction go hand in hand' (Hülse 1999:2). The concept of 'others' can also '…forge contacts and pragmatic cooperation' usually in time of 'need for association and safety' (Rodriguez-Salgado 2005:5). Wintle argues that the concept of 'others' is highly necessary to confirm our own perception of 'us'. He writes that an,

> '…identity construction is a political process. "We" utterances must be treated as partial statements of claims rather than as description of a reality. It is always necessary to ask who is promoting which particular collective identity and why, and who is resisting it' and that 'identities are constructed according to the social, cultural and geo-political environment, and are subject to change over time and from place to place. Identities are not self-evident, and not given, they are man-made and constructed' (Wintle 2005:1).

I B Neumann continues on the same point by writing that the,

> '…basic problems in Europe's present day relations with non-European states [and that the] European identity is tied to the existence of an 'other'. This other will be constitutive of Europe, and so European representations of that other will necessarily be marked by that fact. [by]…exposing the existence of an 'other' may remove an unnecessary obstacle to [a] working relationship between European and non-European societies' (Neumann 1999:41).

A possible solution to overcoming the existence of your 'other' is to adopt their internal collective myths and symbols as part of your own. Torrenblanca, writes that our 'identities are acquired whereas values are chosen…the borders of Europe have been and are variable' (Torrenblanca[xxiii]). EU is presently experiencing difficulty to 'define or specify the content of the concept of European identity....that such a definition is impossible' (Strath 2000:405). The present borders of Europe and EU are 'politically' 'imagined' (Anderson 1991:6). Angela Merkel, in her speech to the Bundestag on 11 May 2006 that the EU as,

> 'an entity that does not have borders and cannot act coherently with adequate structures. We must be aware of this and must therefore set out these borders'[xxiv] (Torrenblanca 2006: 5).

Torrenblanca writes that Merkel must be '…mistaken, because it is perfectly possible (and desirable) for the EU not to define its borders nor to establish limits, leaving each generation to explore and manage those limits' (Torrenblanca 67/2006:5). The European boundaries are perceived as 'fuzzy' resulting in 'boundedness [as] a crucial

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ingredient for the "realness" of a community in people's lives' (Risse 2002: 19;[xxv]). In 1949 the boundaries of Europe were not an issue when the Council of Europe, as the 'guardian of European values and principles, admitted Türkey as a full member in August 1949 only few months after the Treaty of London had been signed. The Council decided that Türkey was a 'European country and to respect human rights, pluralistic democracy and the rule of law. On the latter questions, the Türkish constitution contained the necessary guarantees' (Ahtisaari et al 2004).

A nation's borders must be physically drawn and are not based on ethnic or 'political vocation' considerations (Torrenblanca 199/2004:2). If a nation continues to 'imagine' its borders, then it can also 'image' a threat of '…membership of the small Balkan states as well as by a large State such as Türkey' (Torrenblanca 67/2006:5). EU borders and its enlargement process are inextricably tied to its sense of external identity. S Kurpas and J Schonlau write that the,

> '…impact of [another] enlargement on EU institutions emphasises that in no event has there been an institutional collapse. The European Commission, in particular, has absorbed the increase in the number of its members to 25 relatively well, and the same can be said of the incorporation of new members in the European Parliament. The European Council has more grey areas, but there is a significant nuance: its legislative functioning has not been impeded by enlargement nor by the rules of the Nice treaty, although this does occur with its functioning as an executive or decision-making inter-governmental forum' (Kurpas and Schonlau 7/2/2006).

As the EU's external identity is yet to be decided on or 'created', its endeavours to 'enlarge', poses great challenges to its internal identity, irrespective of Türkey's membership. Will the EU's final identity be able to include the myths that have defined Türkey be readily accepted as part of EU's internal identity? Türkey has demonstrated that its own:

> 'values are common to the Member states in a society in which pluralism, non-discrimination, tolerance, justice, solidarity and equality between women and men prevail.'[xxvi]

Torrenblanca, notes that, this is despite what is written in the 'Article I-58' that:

> 'the Union shall be open to all European states which respect the values referred to in Article I-2, and that are committed to promoting them together'[xxvii]

EU's collective myths and symbols presently reflect their perceived 'others'. It is possible that Türkey's membership 'may definitively divide Europe into two…' but this is 'an exception to the rule' (Torrenblanca 2004). The same internal division may also affect Türkey by forcing them to overcome their *'cultural cringe'* of wanting to become 'western' and 'modern' that only means, Europe. The third option is the unification of Europe/EU with its 'east/Islamic' part of its collective group identity.

C   Multiculture: Has your *'other'* discovered you that you are intrigued to meet them or how to make your myths and symbols multicultural?

A simple definition of multiculturalism is the inclusion of the 'population variation and cultural variation' and the practice of 'assimilation and acculturation'. Uzo Igbozurike expands further that different plants can co-exist in one location. In a 'multicultural' society, there would be:

> '…a transformation of culture rather than a loss of one's "own" culture, traditions, and identity or a strict adjustment to "other" cultural identities. The outcome is a decline of national cultures that were formerly considered relatively homogeneous'.[xxviii]

In this ideal society that is 'multicultural' the culture of the 'farmer' as the dominant monoculture is included/blended into the multitudes of cultures below it. There is no dominant mono-culture in this mixture. Europe/EU can achieve multiculturalism by acknowledging their *'us/other + other's'* contribution to their identity which still remains *'invisible + silent'*.

1 'Our' EU Building:
Placing a statute of Europe/EU's diversity members' hero/king/leader's outside Charlemagne Building/EU Council of Minister's Building would be *'visible + not silent'* acknowledgement of Europe/EU's *'us/other + other's'* collective group heroes. It would 'unite' two diverse Father Figures together as their children would be *'united in their diversity'*.

Figure 9.

Figure 10.

2 'Our' Postage Stamps and 'our' Euro:
Europe/EU has not printed its own set of postage stamps to confirm their internal collective group identity. There are no sets of postage stamps that promote or celebrate their collective hero/leader/king's life-time achievements. Bolivia has printed commemorative stamps to celebrate EU's 50th anniversary. For Europe/EU's multiculturalism to manifest as per its 'united in diversity' motto, it needs to have a visual element of its acceptance of its 'others'. This acceptance may look like this on their postage stamp: image of Mustafa Kemal Atatürk next to Charlemagne.

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Figure 11.

Figure 12.

Figure 13.

The same principles would apply to '**Our' Euro.**

Figure 14.

Figure 15.

Figure 16.

Figure 17.

D   Branding national myths and symbols for: Europe/EU and Türkey for Peace:

This section discusses how Europe/EU and Türkey can be branded to achieve a *'unified in diversity'* peace together. Branding does not have to be for economic or political gain. It can also be used for social and cultural purposes for the greater inclusion/gain of many. The existing 'branding' matrices are about political and economic gain, using a nation's social/cultural factors for attainment of 'better-shelf life' within international community. This paper suggests that Europe/EU and Türkey can brand their myths and symbols together to break down their mutual misunderstandings to achieve peace. Their branding exercise will be for the sole purpose of promoting their mutually shared identity heritage, as one another's *'us/other + other'*. Into this blend will be added Europe/EU's homogeneous culture created from their '*Christianity + Greek + Roman* unified with '*Islam + internal others + external others'* myths and symbols.

1 How to *brand* Europe/EU with Türkey:

The crux question is if Europe/EU and Türkey are to be branded – should their branding be polycultural or multicultural? The second crux is should Europe/EU's Greco-Roman internal identity be willing to blend into the multitudes of its other's cultures? If so, this major shift would open the way for Europe/EU's cultural identity to achieve three things: it would separate Europe from EU; it would enable EU to have its own internal identity separate from Mother Europa; it would return Greece's own internal identity back to itself. Then have it blend into the multitudes of European cultures as an individual culture on its own. In sum, this action would force Europe/EU to move from being a polycultural to becoming a multicultural society. From here, Europe and EU would each have their own set of collective group myths and symbols that reflects their multicultural heritage that is 'united' in 'diversity'.

2 How to get the '*diversity*' of Europe/EU and Türkey to 'unite' to achieve peace?

Building on their shared past Europe/EU's and Türkey's relationship can be explained and be branded using the *'Cyclical-word formula'* (Sitki 2009). Their common similarities mean that they need one another to exist. Their 'triple role' can be demonstrated as thus:

> – east/east + west/east
> – Europa (east) + Mustafa Kemal Atatürk (east)
> – Europa (west) + Europa (eastern roots/collective identity from east)
> – Europa/Europe/EU + Osman Empire/Türkey/Atatürk

From here, the blending of Europe/EU's culture into the culture of its *'us/others + others'* can be explained using these two images. Roland Barthes' image of the (unnamed) '**Negro**' (Figure 18) is 'son of the French Empire' even though he is ethnically (and possibly religion wise) different from the ethnic French proper. His image signifies that he is *'visibly + silently'* upholds the French Empire; his skin colour is accepted *(Silent + visual).* Negro's presence is *polycultural + not multicultural* because visually, we know the French Empire (as the dominant monoculture) has been superimposed upon him – but not blended into his culture.

He accepts this cultural superimposition '*silently*'.

| **Figure 18.** | **Figure 19.** |

In comparison to the Negro, the footballer **Mesut Özil's** (Figure 19) name is written with *umlaut* signifies that he is *German's + Osman/Türkish Empire's* son but he belongs to neither of these Empires. His inner identity is Islam. He displays this when he is allowed to, and openly recites the Koran while his fellow footballers sing the German Anthem before the beginning of matches. His recital shows that he belongs to the third group as he navigates between the identities of two Empires. His freedom (and choice) to recite the Koran is '*polycultural + (nearly) multicultural'*. It shows (nearly) the emergence of a third collective group identity that is the synthesis/blending of two cultures. Özil's recitations blends top-down German dominant monoculture into one of the multitudes of cultures below it. His recent receipt of 'Bambi Award' for his efforts to 'integrate into the German society' [xxix] silently supports his efforts to be his own identity while belonging to neither of the Empires.

Conclusion:

This paper explored how peace can be achieved within polycultural and multicultural societal settings and be applied to the relationship between Europe/EU and Türkey. Europe/EU's collective myths and symbols were analysed and found to be polycultural rather than multicultural, and exclusive to its internal and external '*us/others + others'*. The analysis of these myths and symbols has demonstrated that the road to peace between Europe/EU and Türkey is marred by their mutual misunderstandings that are reinforced by their silent language road-blocks. Europe/EU and Türkey can build on their '*triple role'* to enjoy multicultural peace and understanding between them. For Europe/EU to become an '*open and diverse'* multicultural society means that their internal identity myths and symbols are identical to their external myths and symbols. To do this, Europe/EU absorbs the internal identity of its '*us/other + others'* as its own – then displays this absorption as its external identity brand. This internal absorption, then reflecting it externally, also applies to various international organisations which have Greco-Roman internal identities. In their present state, they remain polycultural and not multicultural. If peace were to be *branded*, it would be multicultural, multiethnic, and multilingual, and multireligious – *isn't it?*

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