



From Tradition to the Future, from Sports to Brotherhood

Traditional Sports Talk

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Presenter - Ahmed Cihad Çelikus :

Dear guests, welcome. We are making the Bosnia program of the From tradition to the future, from sports to brotherhood Project. In this program, we will have a conversation about traditional sports. They have experts. They will give you information about their fields. I call our speakers one by one. Necmettin Meletli is the youth projects coordinator. At the same time, he will give us information about canoeing from Sweden. Doctor Ömer Temizkan. Lecturer at Sivas Cumhuriyet University, he is engaged in horse archery and other traditional sports. He will give us information on these issues. Batuhan Yıldız is also a researcher - war history researcher.

Necmettin Meletli :

Let me briefly introduce traditional sports in Sweden and their impact on the young people there. Necmettin, for those who don't know, I went to Sweden 13 years ago as a project of the European Union. They actually had different names before the Erasmus school. Of course, we were not alone there, we formed an association there. That's why we became an association. We were also actively establishing communities in Turkey, at the faculty of education at METU. Because young people are active and good. You know, it's not good, I mean, I've never seen anyone say it was bad or bad. I am fine, one says. But because being active good is important, how can we organize to spread these active good things? We thought about this. For this reason, we established a similar association in Sweden. The name of the association is Integration for All. In fact, the founding purpose of the Integration for All Association, with which we worked together when I was there, was: Since it is a small town, we need to bring together people from different institutions so that we can abandon local education. There are deans working in the church there, discos, experts in the municipality, and sports associations working in youth areas all met together and created a network there. İFAL was the leader of this network. Integration Forum. I call this İFAL, it's an abbreviation. The aim was this. Everyone was trying to do something when the refugees came, in 2012-2013. When the refugees arrived, everyone was trying to leave their own influence behind them. Although some of them have religious purposes, some aim to activate young people and some to benefit society. Because we will live here together after all . Our association is how we bring these institutions together and increase the impact. There are networks on top of this. As a result, the following emerged. It turned out that sports events should be used more. Now, the first mistake we made was that each small group or small organization was doing different sports events. This good-natured approach was very good, especially when large groups come, and it is very useful for integration. But later we saw this. We strengthen them among ourselves, we strengthen new immigrants and refugees, but when these people go out, they become a little more fragile and weaker.

Because we do not give them reality. In other words, they are strong among themselves, but unfortunately, when it comes to real life outside or somewhere in Sweden, we have seen that we are not useful neither in terms of language nor in terms of integration into the content of social life. So we thought we were benefiting, but we saw that we were not.

What did we do for this? We started working with sports organizations there. We started to use sports as a tool and tried to include professionals in it. Here in Sweden, to relate to this project, sport has a common language. So, of course, unfortunately there are differences between the way an immigrant from Afghanistan plays football and the way a Swedish player plays football. Especially some attitudes and violence towards each other can be different. These need to be integrated. But in the end, sports provides an environment where we can stand together in the same environment without knowing the language. This could be football, this could be volleyball. This is like canoeing, like kayaking, which is generally used on lakes in Sweden. There are also activities such as fishing.

We realized that, in our 13 years of experience, we have seen that holding a sports event on our own does not have a very good effect. Definitely attracting professional, hard-working people locally in this field and hopefully increasing the impact of this sport on more people as a tool rather than a goal. This was our first goal.

The second purpose emerged as follows. Immigrants and refugees like us love doing sports. He loves volleyball, he loves football, but Sweden was missing this and I think we are planning to take this in this project, we are thinking of learning more from our own perspective in this project, traditionalism, nationalism, nationalism do not exist in Sweden, there are not many people who even celebrate the national day on June 6. There is no, so it is not like in Turkey. Not many people even know that June 6 is Sweden's national day. Even if he knows, it remains only cultural, it is not celebrated, he does not actively participate. I mean, in its historical structure, when we go to such projects, for example, Batuhan is sitting in such clothes, right? If you say this or that, it will seem strange. What is the cultural dress of Sweden? Even if they come too, the evening will look strange. In other words, it is a country that is a little more distant, a little more liberalized, with no ties to culture or a historical structure. For this reason, the cultural integration of incoming immigrants and refugees occurs directly through popular culture. That's why sports have no reference to a carrier or traditional culture. In fact, with this project, we aim to provide this reference, to learn among ourselves what was traditional and to ensure its effectiveness among immigrant youth and local youth. In this project we added canoeing because generally most areas of Sweden are surrounded by lakes and people don't go to church, they go to nature. So believe me, 2% of them only go to church on Sundays, it is a local, secular state, but the majority of them participate in activities in the forest or in nature. When you see this, of course, the

activity areas in these areas also increase. People, for example, one of them is canoeing, also Sweden's winter sports. When it comes to winter sports, of course I am not at the level to talk about them. My purpose here is to tell you how such projects can be re-established with young people who have lost the traditional structure of sports, and especially with newly arrived immigrants, because in Bosnia, in fact, many young people in Bosnia and Herzegovina go to Europe, from Turkey. Many people are going abroad, and how can they not break away from this historical structure, because we need to understand the difference between integration and assimilation and not push young people towards assimilation. One of the most important ways to do this is to use sports well. Because if we do not use this, the second generation, if not the first generation, and the third generation will inevitably break down. Especially if the language has changed, you have gone to a completely different culture and if your family is not with you, unfortunately, now Necmettin becomes a cow, that is, it starts with the name and then moves towards assimilation, where it affects both religion and then behavior. We mean integration, that's why we call it integration, not assimilation, and we want integration not to be misunderstood. We definitely want Necmettin to remain Necmettin, but we also want him to adapt to the new culture, and cultural events and sports that will do this have a lot of impact on this. I wanted to mention this. If a connection is established in the future, after conversations, we will give some answers accordingly. Thanks.

Ömer Temizkan:

Thank you, Necmettin teacher. I am Ömer Temizkan. I am a lecturer at Sivas Cumhuriyet University. Sociologist. What Necmettin Hodja said now is actually very important. You know, there is being integrated, and there is what we can call degenerating or assimilating. What we call culture is something we encounter in a very broad context. Because culture is a little more open to change, but it is within a structure that is more resistant, and that structure always sees itself as obliged to show that resistance, and these encounters, those points of conflict, cause conflicts between societies, cultures, and people. Sport is really a very powerful tool to solve them and get out of there. In this project, from the very beginning, when we were creating the project, we were talking about this through the issue of traditional sports. Now, we need to explain the concept of traditional sports a little more, it is a very popular concept and we can see its popularity both in Turkey and in different parts of the world. But something like this: What we define as sports today, and the sports we define as traditional, were not actually called sports 300 years ago or maybe even more recently, they were a survival strategy. In other words, people were wrestling not as a sport, but to survive. Or maybe they weren't doing archery as a sport because shooting arrows is something that helps them survive. So if he didn't know how to shoot an arrow, someone else would know and he would die. That's why these are not actually sports. At that time, we can say that by

adding such more ancient and more authentic times, until recently, not much more than 150 years ago, bows and arrows were still used in wars. Things that should have happened anyway. In this context, we now consider these as sports and address them by attributing them to our cultures. This is important, of course; each culture actually uses that technology differently. We can say that this is Turkish, traditional Turkish sports. Something like this can certainly be said for Sweden. For aught I know. Traditional Balkan sports. Russian sports, you say. We can say these for France. These can be said for every place in the world, for every nation. These are the things that actually bring us together. Because cultures actually interact with each other in two ways. Cultural transition occurs after one war, the other after natural disasters or migrations that occur in different ways. Because what we call culture is actually based on two concepts. There is an issue we call modernization. In fact, we will not consider modernization as something that only belongs to this time. There is also modernization. Now, every period has a technology, the possession of this technology is something that is evaluated within the modern context, but the issues related to the ethics of using that technology are what we can call modernity and modernization. Now, think about the communities living in the 16th century, for example, almost the same technological situation is valid for all of them, or think about there being differences, and they are bound to experience some encounters because there is no way to increase those resources in this way, since today's technology is not dense as we understand it. For example, what you call agriculture is what you do with the human power and animal power you have, and no matter how much you get, you may need more after a while, and this keeps human societies mobile. They meet somewhere. Maybe they are in conflict, maybe there is no need for such a thing, but in both cases, one community learns something different from the other, the other community learns a lot of different things from the other. This is the way of learning when you come to today, let's carry this image from here to today. In fact, what we do today, we are already very hungry for this learning through internet technologies and so on, we can contact everything very easily. What we cannot touch is actually tradition. Because that modernity is now a very sharp line and something that represents a break from tradition. At this point of rupture, we defend and say this. This rupture may be occurring completely, but man is a permanent thing, man is not like we were born today, here we are, we will die tomorrow, we have a priority because we, as humans, do not reveal our existence as a single individual, we come together with other people in society and become a partner. we have memory. This thing we call social memory is actually something about the continuity of that figure we left there that I mentioned before. In fact, we carry that continuity to the present. Even though structures change, policies, technologies, tools and equipment change, we always keep it in one part of our minds. Sometimes it is necessary like this, as in the ancient Greek philosophers, some say that knowledge is fixed in humans, the main thing is to extract it. We are a little like him, yes, there is such a thing in the social memory here, in that collective memory, we need to take it from there. We're actually going to do

a little bit of that through this project. You know, we will try to show this to people in 4 different countries, we will try to mention that this has a cultural importance, but that this importance only exists within that context, in a much more historical context. Now, at this point, I want to talk about something, I think it was written something like that on the poster, what we call historical reenactment is actually historical reenactment, or for a broader concept usage, something called Living History. You know, this might sound nostalgic. So let's say that there are people who are 20 years old, and there are people who are older than I would like to say. If we say so, everyone will find some nostalgic elements for 10 years ago, 20 years ago, 300 years ago, 1000 years ago. There are so many things we hold on to at that point. We tell these things from time to time, we try to express them by imitating the language of that time, or maybe you live in a local place, in a more remote place, you went to a big city, the language of every society is spoken at an optimum level, but when telling something about that place, try to imitate that language. . For example, I am from Sivas, this is how I speak now, I speak Istanbul Turkish at its optimum. But while telling an event about Sivas, he may suddenly continue by saying "Brother, what are you doing here?" So this is a bit like that. What we call this historical reenactment actually gives us a little bit of that. Our contact with those things, our contact with people's notions and values there, and the transfer of that value enable us to come into contact. The working method here is as follows - It was not something we were very busy with. These have started in Turkey for the last 10 or 15 years. At that point, I can say that I was one of the first ones to initiate it. Now there is a resource issue here. What will we reference now? Because in everyone's mind, their own culture is unique. Its own culture is wonderful and as you know, shaping history like this is like play dough, you read history the way you look at it. Which one is correct? At this point, there are museums, there are many collections in museums. Actually, I say this because we are focusing more on military history, there are travel books, there are miniatures. Such things, these are not just things that we have. These are the same things in the Blind. Koreans do this too. Americans can't do much. Because it doesn't go back that far. All the people in Europe are doing this while doing this job. We examine them and reproduce them for today. When we look at a sword, we say that this sword is from the 16th century. used. Okay, let's create a replica of this. Blacksmiths and tradesmen working in this field produce these. They support us to produce. Then we have such a profile in the 21st century. We can reveal. Now, for example, this friend was visiting here or in Mostar that day. Our outfits caught people's attention in Mostar. Very normal. Because, it's the 21st century. It is surprising for people to see such a figure in a world where planes fly and all kinds of things happen in the streets . But besides being surprising, it is also something that triggers curiosity. What are you doing? Why are you doing this? Now, when explaining and talking about the 'what are you doing' part, 'why are you doing this' part, this is actually something that will remain in the air, but when we say this, Batuhan will say that I represent the clothing of an Ottoman sipahi in civilian life in the 16th century. He will have used a lot of concepts there. You will have placed

different codes in that person's mind. So it's a bit ironic here, of course, because it's Bosnia and Herzegovina. When they asked us what we were doing, we said, 'When did you come? We have always been here for 800 years, we are already here.' Within the scope of the project, we will focus on archery here in the afternoon, and then we will go to Macedonia. After Macedonia, there will be the things that Necmettin Hodja mentioned in Sweden, and then in Sivas in Turkey, there will be a slightly more comprehensive one, that is, covering almost all of the traditional sports, from archery to equestrian sports, such as horse archery, wrestling. A little more action. In other words, within the scope of the project, we will exhibit all the sports that emerged for that instinct of survival. I think that when archery is practiced here in the afternoon and the friends from the 16th century see the street, it will attract people's attention more and I think that contact can be achieved in this way. According to our experience, yes, people's narratives are different things - there are many TV series, movies, etc., but these are very fantastic works. You know, a director or a screenwriter draws a figure in his mind and he has to sell that figure, so he has to create it in a way that can be sold, but the form we see and create from those miniatures may not be very sellable within this capitalist system. So that image may not be met. But as we said at this point, we share the information with many organizations or businesses, we use social media very actively and deliver it to people. By the way, this is important: I have been working as a trainer in these European Union programs for many years, for the National Agency, etc. I am doing projects. I can say that it is one of the first few projects on this subject that focuses on traditional sports and focuses on traditional sports in such a comprehensive manner, so I will say this for the entire European Union geography. One was made in Poland, we participated in it. It had been done before in Turkey, but it was not on such a long scale. Therefore, this project is actually a valuable project in that sense. Batuhan is actually a military history expert, he also did his master's degree on that subject, maybe you should tell us about something, what do we use as reference when doing these things?

Batuhan Yıldız :

Batuhan Yıldız, I am a military historian. First of all, what Ömer Hodja mentioned is an explanation, let me add an extra. Now, Ömer Hodja, these sports were for survival and fighting in the past, but today they are called sports. Actually, I say this myself, today it's military-based sports. In the past, these were used in battle, for survival, but today they have become something used only in a sporting sense or in the sense of revitalizing a culture. Now, apart from that, as Ömer Hodja said, what do we take as reference? As he said, we take miniatures as reference, we take historical sources, documents, travel books as reference. Documents like this. We use these as reference. After taking these as a reference, of course, in its application, we use exactly the clothes of that period,

replicating them exactly and duly reusing them. Of course, this is not just a matter of putting on clothes and walking around. While doing this, you also need to make that period feel. You have to walk with the attitude of that period, you have to eat with the attitude of that period, you have to talk with the attitude of that period, so every move you make is 21st century. not the 16th and 17th centuries. You have to be like you are. So this is just living history revival etc. Here he comes in. Other than that, what can we say, Sir? Sir, I observed something here. Now, when we wear this outfit and travel around Turkey, there is a perception created by the TV series shot in Turkey. The Ottomans and Seljuks dress this way and that, completely 21 century. opinion. For example, let's look at this environment, most of us wear black clothes. Many of us have it too. I also wear black in my daily life. But when we go out on the streets like this, there is usually an approach of wondering whether there can be such an Ottoman or such a Seljuk, due to the perception created by these TV series in Turkey. Yes, you know, they cannot do anything about seeing this color, they cannot accept it. How can you wear red shalwar? As you should wear black shalwar, but this is what we saw in our trips here in these few days. Whether it is Bosnia, other tourists or people from different nationalities, the first thing they say when they see us is: Are you a Janissary, an Ottoman, a Turkish soldier? So there is a social memory here. I mean, these people have never seen these people, these warriors, these clothes in their lives, but I give an example, when they see the turban on my head, the first thing that comes to their mind is Turkish. In other words, the past is in the collective memory in this region. Of course, this is not just here. It is the same in Russia. It's the same when we go to Kazakhstan. This also exists in the Arab geography. Yes.

Ömer Temizkan:

We can also add, that is a really good point. There is such a thing in Turkey, we call it TRT Turks. A newly formed Turkish community, Turkish tribe, TRT Turks are black. However, those people were living a meaningless serious life, laughing and having fun. They weren't people who were constantly stiffening up or anything like that. That is to say, just as we live today, only the clothes we wear and maybe our attitudes were different. It continues that way. True, we also have something like this. Of course, the issue of European painters is very important. In other words, they created many products to depict the Ottoman Empire. For example, in the Hermitage museum in Russia, there are galleries with many small portraits of the Ottomans painted only by painters, or in the Hur museum in Austria, there are the same ones. In our country, this museum thing does not come to the fore very much. In Turkey, we tend to focus more on the popular, we are more familiar with fast consumption, we are better, maybe because of its influence and when these come out. There is a gas they give off. I mean, we see videos of people putting a pot lid on their head, taking a rolling pin in their hand, straddling the

edge of the couch like a horse, and shouting Allahu Akbar inside the house. This gas didn't exist before, before, there was only Cüneyt Harkın, and we find Cüneyt movies to be very frivolous. In fact, they are much closer to historical reality than these. So, yes, as Batuhan said, when we see people in our demonstrations in Turkey, I don't know, in such trainings, they really ask what kind of a species you are.

Necmettin Meletli :

At the same time, we also, Ömer Hodja, actually see how the events that have been held in Sivas or in Turkey in the last 10 years and developed through you have somehow raised awareness in Turkey, and how the European Union projects have been used as a tool to help those living in Macedonia like us. It could be Turks, it could be Turks living in Sweden, it could be Turks in Bosnia, it could be Turks or non-Turks. It needs to be disseminated. In fact, one of the benefits of this project and other future projects is that there should be more people like us who write and produce projects on these subjects and who can also present them in different countries. When this does not increase, as you say, it remains local and does not move to the international level. When this is carried from the local to the international level, awareness inevitably arises and this has a multiplier effect.

Ömer Temizkan:

Yes of course. International organizations, for example, we are working with UNICEF on this issue, or for example, the Russian state organizes a big festival every year, which they probably won't do because of a war or something. Medieval Festival. That's where we joined. They invited us and we went. Spain does it, Romania does it every year, Bulgaria does it, Iran does it too. Israel even invited us, but we were in a somewhat political situation there. Using this type of organizations, of course Europe did not use them in the same way, but we have a story about this, let me tell you briefly. Actually, we wanted to project this, we had a meeting in Brussels a few years ago, but the materials we have are all weapons. I mean, I explained the intercultural learning and interculturalism thing like this, but the message did not resonate with the experts there, we did not agree with them, but again, our friends from a Turkish national agency mentioned in the past months that we will have such an initiative under the sports plus title.

Necmettin Meletli :

In fact, we see that there is a difference between this theatre, creative drama, or this creative drama and theatre, because sometimes you do animations or something. This

is what I see - performance-oriented activities sometimes stress teens out. I mean, it's nice to do something for someone else, it's nice to be professional, it's impressive to even have this production, but we realized this. Believe me, young people learn when they take part in the performance or the performance to be performed, or when it is done as a workshop, that is, process-oriented rather than product-oriented. I mean, for example, what it is, from the making of the clothes to taking part in them, wearing them and acting them out at the same time. From a beginning to the end. The more they are involved, the more the learning process increases. It is so nice to do this, I think that such projects, that is, projects that are not performance-oriented but will be more involved, will boil while doing it one-on-one, and will eventually be used as a performance tool, will be more useful.

Ömer Temizkan:

In fact, it is also valid for normal human life. For example, we will shoot arrows soon. Now is there anyone who has never bought a bow? You guys got it. You didn't get it. The first thing you will feel when you buy it is this. You will think that you have a great appearance from the outside. You'll think you look very charismatic or something. Now it adds something to you; in fact, when you hold it in your hand, you get a touch of today. There are many figures in your mind, many messages in your mind. From there your mind directly takes you to such 15th century. He casts a character that you see in the movie, maybe Robin Hood, I don't know, its name is not important, it could be Alparslan, Robin Hood, King Ferdinand, whoever it is. Then maybe it won't happen consciously, but subconsciously, this thing starts to work. For example, imagine that you are wearing clothes, now you have clothes and you have these kinds of weapons on you, that is, any person living in that period has the same equipment, even if it is a small knife. You inevitably fall into that role. The walks, the looks, everything starts to change. The problem is actually this participation is always included in this business, but the problem was that we solved it and realized it later. You are entering a role. It's not about getting into the role, it's also about getting out of the role. Because we have the life we live now, that purification and so on. You know, for example, especially the methodology used in these projects. You know, simulations are made, there is one simulation for the participant. You are doing a project about the environment, you have given him a role, and when it is finished, you need to take him out of that role, move him to this side, that is, you need to do that to show what you feel there. We noticed this too. In recent years, for example, we, I speak on behalf of myself to my team. Once you get it, the job is over, the show is over or the war is over because sometimes serious injuries can occur. We are also making some practices to get it back to this side. Yes, in general, it is of course important to be in the process of this, to put forward the product, to be involved in

internality, to be included in that inclusiveness . I think we will provide these throughout the project. Yes, if you have questions, let's take them. I think we'll go to dinner later.

Question 1- Mahmut Çelikus :

Now Mr. Necmettin opened a different window for me, we did this again at this university, we held a symposium about Ahiism, there was a museum curator friend there. He gave some information about the Ahi's clothing at that time, but I could not get hold of it. Now, getting involved in the project or being someone in the project, for example, as you said, the sewing of this outfit, for example, we could have called 5 more tradesmen here. For example, a bootmaker may come periodically. It could be young people too.

Ömer Temizkan:

We can do this, for example, bring together the masters who sew these clothes and the people you want to direct to this, and hold a one-day workshop.

Necmettin Medetli: Believe me, when we saw you like this in Mostar, we said why, why don't we have this outfit?

Ömer Temizkan: Swedish guards, right?

Necmettin Medetli: There are Vikings in Sweden, but they are misunderstood.

Ömer Temizkan: Actually, there are people in Sweden with whom we do this work.

Necmettin Medetli: The gap between tradition and popular culture in Sweden is as follows. There are definitely people who make this special, but when you come as an immigrant or when someone is new to that culture for 10 years, even if it is the second generation, believe me, you do not focus on them, you do not have that luxury, that is, because your purpose is in different things, but you need to know this information and even if it is not adaptation, you are knowledgeable about it. It is more beneficial for the other party to accept you than to understand you. And isn't it something like this? I mean, it might sound like I'm rambling on, but I wanted to ask while I was thinking about

it. You know, there is a big break between the previous pagan period of Sweden and the post-Protestant era, and they seem to have the knowledge to ignore it.

Necmettin: After that, the secular structure is high. Because, as I said, no matter how Christian these inhabited countries define themselves as Christian countries, the strength of the secular structure is always present. So, of course, secularism has a more positive and liberal meaning than the old secular understanding we understand.

Ömer Temizkan: Exactly secularism.

Necmettin Medetli: For example, when you say secular to someone who lives in our time and has had problems with religion, they may not understand the same thing. That's why I saw that secularism is experienced differently in Sweden and that it is more beneficial to people.

Question 2: We can do something now, sir. It's about shooting styles.

Ömer Temizkan: I will show it in action outside.

Necmettin Medetli:

But definitely, for example, because there is a history of the emergence of this outfit, that is, the process of how this outfit came to be there will be discussed with an animation exhibited with this outfit, and young people will learn that history not verbally but through practice, that is, learning by experience. English comes to mind, sorry. I normally never speak Turkish in interviews. It is always English, so I think that learning such things may be different depending on how long you keep learning with the student, which increases the retention of that person. After all, as soon as we include the application, it also brings visual memory into the picture. This will inevitably remain something that you will never forget, but even if I tell you these many times now, you will forget it after you get over it.

Ömer Temizkan:

do this in Sivas as it will be a little larger, the number of teams and participants will be higher, we will have the equipment at our disposal, so we will process this within the framework of that cycle. Everyone who will come will experience this and will have a space to express how they feel about this experience. Then, what is the equivalent of this in life, there will be something related to this, for example, something like historical animation is called LP ed education Life, let's say educational real life based role playing. It is used in crisis management in companies and management trainers. In fact, we had such a meeting with Türk Telekom, it has not been concluded yet, but they still have such demands, but I did not comply. Although such things can happen. You use these because people may not see the issue here clearly without getting out of that frame, without getting out of that context, to be directed to today's life.

Necmettin Medetli:

These types of simulations are also used in creative drama in slightly safer environments. You know, we test things that we will encounter in normal life in a safe environment. How can we solve a conflict between one or two people? You know, how to resolve cultural conflicts. This type of simulation actually gives people a preliminary idea of how they would behave in normal life.

While we're talking about you here, I'm wondering how another project can come out. Where does bread come from? So those boots will be bought for the tailors, those boots, for example, where they are made, how they are made, etc. Making many things from clothes to weapons.

Ömer Temizkan:

For example, I did this, even to the friends I said hello to. I had a social structure lesson in Turkey today at 1 o'clock. We are doing the training online anyway, we are doing it online now. It was not online last year. For example, while I was talking about the Ottoman social structure, I gave each of my students that role, that is, you are a tradesman, you are a soldier, here is the reflection. , grand vizier, sultan and everyone else, then there is a story. We are getting out, I wanted them to manage that crisis, that includes the social structure, that is, within the Ottoman society, then the republic period and such things. We had been doing the lesson this way for weeks, now this may not be permanent, as they say, making a presentation, but when you include people in the thing, do not give the information directly, but make them make an effort to get that information themselves, the result you get, the final data is really much more valuable for them. It is valuable for both of us.

Necmettin Medetli:

The lessons given after that kind of simulation are more meaningful, but it needs to be learned, it has an effect when people stay there.

Batuhan Yıldız:

Now, if there were any place to give examples of these practices, there are workshops for this in England, for example. I give an example, the 16th century. For example, the armor clothing of the soldiers of that period is exactly the same as the general visitors there, they show it to the visitors who come there, they put the weapons used in the Second World War, they have their special areas there, they make the citizens use them and say such an experience. For example, there is an example of this in Poland. In the 16th century in Poland, for example, the daily life of Polish soldiers, the techniques of using weapons, etc. There is a village where they tell about their way of life. One on one. In other words, they built a village appropriate for that period, professional people live here. There are both in Ukraine and Poland. They completely bring the life of that period alive in practice. Visitors who come here, for example, enter the blacksmith's workshop, pick up a hammer or a whip there, and learn how to use the whip.

Ömer Temizkan:

Then let's do it in that way. Mehmet Akif Bey is also here. Our YEE President is in Bosnia. For example, why are we doing such a study in Bosnia? This place is valuable. People really came to see it, they liked it. Because I noticed that there seems to be a bubble forming between the younger generation and the older ones. Just like everywhere, but all Bosnians, the streets are crowded, yes, the elderly come, they have a more popular culture like the Ottomans and so on. We are taking photos. But in the meantime, he picks up the thing, takes a photo, and with whom and what does he take the photo. When we talk a little about ourselves, we leave an Ottoman figure in his mind. If that social memory is to somehow continue in these lands, I think it is necessary to show these.

Necmettin Medetli: In fact, such events actually take people there because of the different context of being in a normal street in Sarajevo and being in Mostar. Museums actually provide a context such as the revival of Mostar, that is, there is no Mostar in Sweden, but something that has happened before, that is why such projects are both participatory because museums generally cannot be used actively most of the time. Because people just came, looked at it passively, and left without increasing the learning process. If we increase this with the examples you mentioned in England and use these contexts, this is a simulation to be held in Mostar, which is actually an open

air museum. It is a living museum. That's why it can be even better if it can be done one-on-one here and if it fits your purpose, such as language teaching here. For example, how can your goals and YEE's goals be brought together even though they are slightly different? Language while doing this simulation. How are the old historical languages used there affected? It will be more effective on young people.

Ömer Temizkan:

There is such a concept as the place of memory, the term used by the French historian. The place of memory symbolizes all kinds of cultural situations in a society. Everything is a place of memory, that is, not in the sense of a place or a place, but the flag is a place, museums are places, a street space is a tree, a building, a person or any special history, for example, the Srebrenica issue is a place of memory. For example, the one I saw in the city of Sarajevo. This is what I was told, someone put red paint on the ground, a mortar fell, isn't it a mortar there? Something like that falls there and people die. It is painted red in their memory. There is no information about him now, but he attracts your attention. Why is this place red? What did he say here? This is a nice method. You make people wonder about something. First of all, you do not give direct information about what is happening here. When you ask the question yourself, the information received is more permanent. In this sense, yes, everything is a place of memory, and there is also the aspect of keeping your memory alive, that is, always recalling. Because when we receive the message, it sends the message, Necmettin Hodja. He sends it from his own context. I open that code in its own context and try to understand it. Now this is something like that. Maybe something is being tried to be given or explained. Türkiye is trying to do this. There are probably a lot of books, TV series and television movies being made about this. But sometimes people need contact. You know, what is a turban? The man says, "I prefer the Ottoman turban to seeing a Byzantine cardinal's hat, but what is this Ottoman turban?" Now, without touching this, without seeing this closely, this remains very blurry, as if it is behind a curtain. Is there anything else, Sir? I guess not. We thank you.