

THE LONG EIGHTEENTH CENTURY

2nd Issue

Pleasures and Prohibitions *Abstracts*

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1. LES PLAISIRS ORIENTAUX: LA MUSIQUE ET LES FEMMES DANS LES LETTRES DE GIOVANNI CHIAROMANNI

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L'article se penche sur deux thèmes préférés du voyageur italien Giovanni Chiaromanni (1633–1683), représentant diplomatique du Grand-Duc de Toscane près la cour de Vienne: la musique militaire turque et les femmes orientales qu'il essayait de contacter pendant son voyage dans l'Empire ottoman (1659). Les textes cités suivent les copies conservées aux Archives du prof. Marin Drinov (Bibliothèque Nationale, Sofia) et la traduction bulgare de Penka Danova (voir le livre bilingue *Джовани Киаромани и неговото пътуване от Виена до Бурса през 1659 г./ Giovanni Chiaromanni e il suo viaggio da Vienna a Bursa fatto l'anno 1659*. Sofia, Paradigma, 2017).

Mots-clés: Musique militaire turque, XVIIe siècle, Descriptions de femmes orientales

2. POWER AND MAGIC: IRRATIONAL PRACTICES OF THE LOCAL ADMINISTRATION IN SOFIA AT THE END OF THE 18TH CENTURY (PRELIMINARY NOTES)

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The Ottoman administrative practice rarely provides examples of sensitivity to irrational. The paper focuses one of these rare examples: a curious petition of the inhabitants of Sofia accusing the *mütesellim* of the town, *Haseki Mehmed ağa*, of not only extorting substantial sums from the local population and siding with *kırcalı* bands, but also raising a charge that goes beyond the administrative routine: the accusation of apostasy and of him being on intimate terms with witch-sorceresses. It is also stated that the *mütesellim* practiced magic rituals (*sirh*; *hilâf-i şer-i şerif eşya-i sihriye*) in his contacts with the governors of Rumeli. Further the elaboration of this case study focuses the premises for this petition and the aftermath state sanction – the execution and the subsequent confiscation of the property of the *mütesellim*.

Keywords: Ottoman Empire, Sofia, *kırcalı* time, *mütesellim*, magic (*sirh*)

3. THE EROTIC DISCOURSE OF THE ORIENT IN WEST EUROPEAN ART 18TH-19TH CENTURIES

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The text discusses the erotic discourse of the Orient in West European art in 18-19th centuries through the economic field and the social norms of taste in the chosen time frame as manifested in the sphere of art. There appear significant differences in the ways in which the Orient was represented in the 18th century *vis-à-vis* the 19th century. The analysis traces the European concepts of harem and Odalisque, alongside the emergence and the development of the topic of the slave market. Orientalism in art is discussed with a view to artistic agons (dialogues) in the sphere of European art tradition that are often only loosely related to the political views of the artist, to imperial European consciousness, the colonial discourse and so on. The "industrial" genres in Oriental studies are interpreted in the context of the period, through mass taste, bourgeois morals and the stereotypical proclivities of the consumer (bourgeois mythologies).

Keywords: Oriental Exoticism, Odalisque, harem, Orient, Salon Art, Culture Industry

4. FROM THE LUST TO THE ANATHEMA (OBSERVATIONS ON THE FIRST BULGARIAN PLAY)

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This text attempts to examine the fictional world of a comedy named "The bishop of Lovech" by Teodosii Ikonomov through the characters of the bishop and the watchmaker. It displays the mechanisms by which these characters are built and the ideas that they manifest. Their performance is analyzed in the light of the semantic order delight – sanction.

Keywords: Lust, Anathema, Delight, Sanction, Comedy

5. PARODIA SACRA: CHRISTIANITY, CARNIVAL, REVOLUTION

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This article, rather an essay, discusses a more concrete problem, concentric inscribed in two larger ones. The concrete problem is how two top works in the Bulgarian ethno-centric literary canon, especially the *Under the Yoke* by Ivan Vazov (the other one is the *Notes* by Zahariy Stoyanov) operate with the figure of the priest – namely, in a completely “low,” parody-travesty way. This problem is seen as part of the problem of folk carnival-comical culture, subversive to all serious, “high” values, such as the modern pathos of the national revolution or official Christianity. This folk/“low” culture is thought in its genetic connection to the profound tendencies of the folk-mythological world outlook and the Menippean satire (in the literary-historical and genre aspect). In this context, the archaic roots and metaphysical reasons of *parodia sacra*, its dialectical (unbreakable, oscillating) connection to the sacred, are examined. Finally, the article focuses on how the modern decadence absorbs and transforms this tradition through the “high” spiritual Baroque (F. Rops – G. L. Bernini). – The text is part of a broad monographic study.

Keywords: *Parodia sacra*; Parody and Satire; Primordial Syncretism – Modern-Literary Thinking; Sacral – Profane; Revolution – Carnival; Decadence – Baroque

6. THÉ, LANGUES DES RENNES FUMÉES ET CAVIAR : LES TENTATIONS SAVOUREUSES DANS LES LETTRES DE VALENTIN JAMERAI DUVAL ET ANASTASIE SOCOLOFF (1763-1774)

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La contribution révèle la „ diplomatie culinaire “ dans la correspondance (1762-1774) du philosophe-autodidacte français au service autrichien Valentin Jamerai Duval et la dame de la cour de Catherine II de Russie Anastasie Socoloff. Le dialogue intensif entre les deux correspondants pendant plus d’une décennie porte sur un grand nombre de thèmes concernant les aspects très variés de la vie quotidienne en Russie : l’histoire et les mœurs, l’activité législative et les réformes de Catherine II, la vie religieuse et la tolérance, la géographie et l’économie, la vie culturelle, le développement des arts et des sciences, l’exploration de la Sibérie, de Kamtchatka et de l’Océan Glacial, la guerre russo-turque de 1768-1774 et les enjeux politiques, etc. Dans cet échange d’information les produits culinaires russes servent d’une illustration matérielle, savoureuse, qui devait vaincre les préjugés et les stéréotypes hostiles des Européens envers la Russie. En même temps, les produits alimentaires exotiques et luxueux comme le thé chinois, les langues des rennes, le vin venant des régions de Moldavie et de la Crimée, du Caucase, des îles grecques pendant la guerre, le tabac chinois y compris, peuvent être considérés comme une preuve du rôle économique médiateur de l’empire du Nord entre l’Europe et l’Orient et l’Extrême-Orient.

Mots-clé : Catherine II, Valentin Jamerai Duval, Anastasie Socoloff, correspondance, Russie, thé, caviar, exotique

7. SUGAR, SWEAT, POWER AND PLEASURES IN THE OTTOMAN EIGHTEENTH CENTURY

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This article explores the entanglement between sugar, on the one hand, and power and social hierarchy, on the other. The study is based on a rich collection of sources including travel writings (German, French, English, Armenian); market and price information; kadi registers; kadi orders; even didactic Orthodox religious narratives from the period, as well as fictions covering popular attitudes and memory of sweet products. It reveals how sugar has remained very expensive and luxurious product for centuries which along with spices was affordable solely for the Ottoman elite. It was only in the last decades in the eighteenth century when it became more consumed among the broader urban population. Together with coffee, sugar became one of the symbols of “globalization” followed by the development of shipping and Great Geographical Discoveries. Nevertheless, sugar and sweets carried on to be present mostly on the markets of Istanbul, Thessaloniki, Edirne, Smyrna and other major urban centers of the Empire. However, in the eighteenth century one could see the product on the charshis in Plovdiv, Sofia, Vidin, Varna and other towns. Special attention was paid to the history of sherbet, halva, lokum, baklava and ashure.

Keywords: History, Food, Cuisine, Sugar, Sweats, South-East Europe, Ottoman Empire

8. LE TEMPS DES DOUCEURS DANS LES BALKANS

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Le texte ouvre une seule page sur l'histoire du lokoum, connu dans les pays orientaux depuis les temps les plus reculés. Les sources primaires ne sont que des étiquettes sur les boîtes de lokoum d'aujourd'hui et des œuvres d'art datant du XVIIIe – XIXe siècles. Le traditionnel et le moderne se croisent dans le temps pour former des stéréotypes divers dans une société balkanique qui cherche à restituer le « passé » au nom de la publicité touristique.

Mots-clés : Balkans, Lokoum, Douceur, Europe moderne

9. THE COMMITTEE FOR STATE SECURITY AND SEX

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The communistic state is a place with evident attitude upon intimacy and private life. In short, it is not possible to have safe private life in the time of dictatorship. Nazi or fascist, or communistic – the similarities between them is a lot. And one of these similarities is the impossibility to defend your human right of having private life. The contemporary Macedonian writer and sociologist Jasna Koteska shows clearly in her book about her father, the poet Jovan Koteski, how the Yugoslavian state security brutally burst into the life of its citizens. The pseudonym, the code name, that UDBA gave to Jovan Koteski was “the Intimist” – undoubtedly the sign of the cynicism of the communistic state, that not only takes away human dignity of the citizens, but in the same time tries to isolate all freethinkers and to show that communication with them is too dangerous. There are too much examples in Bulgaria for the same. In that text we present a few case found in the archives of the Committee for State Security and compare them with some literary, philosophy and culturology works on that period. It is especially crucial the case with the Croatian poet Vesna Parun who spent a few years in Bulgaria in the middle of 60th and who – together with her Bulgarian dissident friends – became also a victim of the State Security.

Keywords: Culture, Literature, Intellectuals, Communism, Repression, Sexuality, Intimacy