

**“From National Heroes to Global Heroes:  
Statues on the Move”**

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**Abstract:**

*The nationalism literature has long recognized the importance of statues and monuments. They are essential in supporting a national narrative and celebrate heroes of a glorious national past. Yet, national heroes' statues and monuments are not a phenomenon trapped just within the borders of nation-states. Some national heroes have become transnational ones. Some are found within 'classic' diaspora regions, others are 'randomly' placed in squares and markets without larger context or connection to their historical importance. Our paper aims to highlight four critical historical figures of the 20th century (Nelson Mandela, Vladimir Lenin, Mustafa Kemal Atatürk, and Martin Luther King, Jr), whose work has significantly impacted their national histories and whose memories have been immortalized in statues and monuments outside their nation-states' borders. By demonstrating how these statues and monuments have found their way into the commemoration landscapes of other states, we want to bridge a gap in the nationalism and public diplomacy literature that has yet to address this form of remembrance. National meaning-making does not only occur within the boundaries of the nation-state. It has become a transnational process in a globalized world that demands our attention. The paper lends itself as not only an endeavor into uncharted nationalism territories, but it functions as a stepping stone towards a database that will collect and document all occurrences of statues and monuments of national heroes outside of their respective nation-states.*

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## **Introduction:**

Statues and monuments are important political tools by governments in shaping their national narratives and their collective memories. They are images of a nation's past placed in publicly accessible spaces, depicting heroes or moments in a nation's time which have been deemed worth remembering in a nation's history. To affirm the political power and importance of statues as a symbolic representation of a nation's values and ideas, one can look at the global Black Lives Matter movement, in which protesters and localities utilized, congregated around, and tore down statues of national heroes and villains to shape or reaffirm their beliefs about their countries. For example, statues in the United Kingdom were either decorated or vandalized during the height of the racial equity movement depending on whether they depicted an activist or a politician or community leader who had profited from racial inequities and exploitations, such as slavery. It was an active way of reshaping and remaking a nation's past and its future.

The celebration of key historical events and persons is an important aspect in making a nation's memory. It articulates and demarcates how a nation remembers its ancestors, how they view themselves as a nation in comparison to others, and what values and ideals they should espouse and propagate. Statues and monuments do not only represent their achievements, but they play their part in a linear progression of a nation's development on a grander scale. This includes obstacles and hardships the nation has faced in the past, battles it fought and won, and new ideas and values it figuratively and literally wants to cement in stone for its people.

Statues of national heroes are not just set in stone and limited to the nation's territorial boundaries. They have made their way into foreign countries, either as gifts of governments or as initiatives of local groups and governments with the intention to celebrate the person's origin, their achievement, and/or their values, which are seemingly worth emulating. The image of John F.

Kennedy, former President of the United States, has been replicated in busts and full-body statues worldwide. The memory of Vladimir Lenin, the leader of the 1917 Russian Revolution and founder of the Soviet Union, exists in the form of busts, statues, and large-scale monuments in many of the former republics of the Soviet Union to this day. Nelson Mandela, leader of the apartheid movement and then President of South Africa, has been placed in statue form in many spaces abroad, for instance, Palestine or The Hague, which fight for or represent the values of Mandela's fight for equality and justice.

How, though, do we account for these types of national representations abroad? How do these portrayals of national identities abroad account for the domestic perception of a nation or its foreign image? In this paper, we argue that nation-making has become a transnational endeavor for states, as nations no longer exist with closed ecosystems consisting of territorial boundaries. Large and small diasporas around the world aim to recreate and celebrate their cultures and histories in order to maintain a connection to their home country. Further, embassies and foreign governments will symbolically celebrate and highlight key moments in a country's history to communicate to a foreign audience the importance of their culture or a transnational connection between different states. This development in the way nations present themselves domestically - and more importantly - abroad catapults this research into an uncharted scholarly endeavor.

Little research has been conducted in this interesting area of research, which finds its place between the literature on nationalism and cultural diplomacy. Where does nation-making end and communicating with a foreign audience begin? Why are some national heroes chosen to travel abroad and represent ideas and values while others remain bound to their territorial allegiance? Are statues and monuments celebrating and educating an audience about a nation, or are they merely representing comfortable universal ideas? Do local populations care about foreign national

heroes in their public spaces? In what context do these statues and monuments emerge in the public sphere?

Our paper seeks to both contribute to this discussion on national statues in foreign territories and to introduce our developing database, entitled XXX, which identifies and records the existence of national heroes that have ventured abroad under varying circumstances. We identify in the database key markers of the statue, including their location, historical context, place in the public sphere, the year of erection, the occurrence of controversies, and many more. To highlight the importance of the ever-evolving database, we illustrate through three short vignettes what the impact of statues of national heroes has in a foreign/abroad context and how their impact varies depending on their origin, inception, and overall purpose.

Our database has begun to collect information about Vladimir Lenin, John F. Kennedy, Nelson Mandela, and Mustafa Kemal Ataturk. We have chosen four national heroes from differing geographical and socioeconomic backgrounds who have impacted their national political scene in the 20th century tremendously. We focus here specifically on political leaders in governmental leadership as opposed to leaders who have ‘only’ led social movements (i.e. Martin Luther King Jr.). Unfortunately, our four examples in this paper, as well as many more future additions to the database, are male. While individual examples of female heroes and leaders exist and have commemorated in statue form - albeit this is still today a rare occurrence- essentially none have traveled abroad and none have been commemorated in an international context (see i.e., Lewis 2016; Buchholz 2019; Statues for Equality 2021).

### **Literature Review:**

Anderson (2006: 6) defines a nation as an “imagined community” in which citizens come together under a shared umbrella of understanding who belongs and who does not belong to the

community based on a list of invented criteria. Anderson (2006) and Hobsbawm and Ranger (1992) show that the nation plays an important political role in the way elites construct, maintain, and propagate their power. For instance, as Trevor-Roper (1992) demonstrates, the highland tradition in Scotland, started with a powerful, British man capitalizing on a business opportunity by inventing separate kilts for separate tribes. Osborne (2001) argues that by creating myths and narratives, countries without national identities aimed to create an overarching identity.

Statues and public buildings, like national clothing and narratives, are important in the national context, as well. For instance, Denny (1982) shows how the Turkish government in the 1920s, created new buildings and traditions aiming to supersede Ottoman culture and identity. The use of symbols relevant to the War of Independence and new statues and buildings in the capital city of Turkey, Ankara, showed a break from the Ottoman past (Denny 1982). Gür (2006) demonstrates that not only the statues at the capital cities but also the statues at small Anatolian cities were of utmost importance to create a national identity in Turkey. Wilson (2016) shows that funerary architecture can also be an important way to convey messages. For instance, according to Wilson (2016: 6), “the Great Pyramids are an obvious attempt at materializing an immortality that was believed to exist for their royal inhabitants.”

In addition to the creation of a nation within the nation’s borders, meaning the ‘classical’ understanding and application of nation-making, we can also talk about nation-making transnationally. Danforth (1995), for example, presents a case of Macedonian and Greek nationalism in the Australian diaspora. As Danforth (1995) explains, football and cultural clubs are essential for transnational nationalism. Wilson (2018) also shows that sporting teams created by minorities in European countries can foster both transnational and national feelings. For instance, when a Somalian Bandy team from Borlänge, Sweden went to the winter Olympics in

Russia, it created a wave of positive feelings in Sweden, Somalia, and among Somalian refugees in Sweden. Sports and other transnational nation-making devices can create negative feelings and responses in populations as well. In Danforth (1995), even though Greek and Macedonian sports teams created and reinforced Greek and Macedonian national identities (diasporas) in Australia, it also created a rivalry between the two groups and reinforced 'old' tensions. Klosok (2021) also shows how diaspora nationalism by minorities creates resentment in the host countries. Türkgücü Munich, which is a Turkish team established by Turkish immigrants in Germany, started getting threats from far-right groups in Germany when their team started doing well.

Sports is not the only way to connect diasporas with national communities. McNamara (2015) argues that urban planning, statues, and other symbols can be used to create transnational nationalism. Even though McNamara (2015) argues this point in the EU context, as in the EU creates transnational European nationalism to complement national identities of the member states, this idea can and should be expanded to other countries. For instance, "capital cities and public buildings have long been part of political projects, be it imperial rule or nation building," indicating the buildings, memorials, or statues can become important for identity manifestation (McNamara 2015: 70). For example, when Soviet Russia had been building a communist identity, they installed statues of Lenin in all Soviet Union aiming to create a common identity among citizens from separate national backgrounds. Many of these statues still exist today in these former Soviet or Soviet-Satellite countries.

The scholarship on this phenomenon of transnational statues is relatively mum. Benedict (1991) argues international exhibitions can help to create national identities abroad. For example, while explaining exhibits in the colonies of France and Britain, he shows that the inhabitants of the colonies "should be assimilated into the general population" (Benedict 1991: 7). The

international exhibitions served the colonizing power's aims and at some places, these exhibitions became permanent or turned into a tradition.

Yet, statues do not randomly show up in places around the world. They are either gifted by a sending state; they can be solicited by a receiving state; they are born out of local (domestic) policy decisions by the leading government; and/or local initiatives by citizens (i.e., a diaspora) will instigate the process of implementation. The nature of a statue's origin plays heavily into its symbolic importance. So while it may be overtly perceived as a 'nice' gesture or initiative, we have to understand this process as a firmly political action to perpetuate a culture and/or normalize a history/traditions within a 'foreign' context'. This approach plants this paper in a niche between nationalism literature and cultural diplomacy, which is a state's soft power effort to convince other states of its values and attributes, in the hopes of seeing emulations around the globe, without utilizing any hard power methodologies (Nye 2011).

Cultural diplomacy is here understood as a state's effort to utilize its cultural arsenal (including the depiction of its national heroes abroad and at home) in order to facilitate and maintain a relationship with states, civil societies, and diasporas. Research has focused, for example, on the power of language and maintaining cultural ties in Russian diasporas (Klyueva, Mikhaylova 2017); the use of movies as cultural exports and facilitators of change (Lee 2019); travelling state orchestras or sports teams (comparative text book); and art exhibits (Berard 2021). We lack, though, a thorough discussion on the nature and effects of statues on international relationships and national identities. The implementation and erecting of statues allow for a publicly visible ('re')-interpretation - and an arguably permanent and more durable one at that - of a state's past, and thus a reshaping of a state's position in the international sphere (Clarke, Duber

2020). It is, therefore, an active part of cultural diplomacy efforts and ultimately a nation's identity making process domestically and abroad.

### **The Database:**

Our database "name" aims to improve the quantitative analysis of transnational nationalism. The database currently includes 18 variables that measure various aspects of transnational nationalism. We have 104 observations, including statues, busts, and memorials from four influential national leaders who also had internationally recognized achievements. These leaders are V. I. Lenin, J. F. Kennedy, Mustafa Kemal Atatürk, and Nelson Mandela. 23 observations (22.1%) belong to Atatürk, 13 observations (12.5%) belong to Nelson Mandela, 5 observations belong to J. F. Kennedy (4 %), and 63 observations (60%) belong to V. I. Lenin.

Our first two variables measure the distances of the statues, busts, and memorials to city centers and country of origin, respectively. These variables are continuous and measured in kilometers. Distance to the city center is measured as the real distance, while the distance to the country of origin is measured as flight distance by using the distance measurement tool in Google Maps. We did not gather information on statues, busts, and memorials in the national hero's country of origin. Domestic information is usually well documented within the respective cultural and educational ministries.

The next three variables in the dataset are categorical. The first of these categorical variables measure whether the memorial's location is historically significant or not. For example, Atatürk statues in Australia have historical importance as they signify the Australian and New Zealand Army Corps (ANZAC) who died on behalf of Britain in Gallipoli. When the statue, bust, or memorial is at a historically significant location, this variable gets the value 1, else zero. Historical importance is assessed by us through the countries' relationships and historical past.

The second dichotomous variable measures whether the statue, bust, or memorial is in a public or private sphere. The private sphere includes embassies or museums, while the public sphere includes national parks, city squares, and the like. When the item is at a public location, this variable takes the value of 1, else zero. The third binary variable measures whether accessing the statue is free or not. This category mostly overlaps with the private/public distinction. However, there can be national parks that include the statue and have paid access in some cases. If the access is free, our variable gets the value of zero, else 1.

The next three variables are continuous variables which measure the diaspora size, diaspora percentage, and location of the statue to the closest country of origin embassy. As Danforth (1995) argues, the existence of a significant diaspora creates a more receptive community towards national heroes of the diaspora. We gathered the diaspora information from several websites hosted by the national and local governments. When we did not have information on the diaspora size, we left it as NA. The next variable is the diaspora percentage calculated as diaspora size/local population. Instead of the general population, we decided to use the local population as a denominator because diasporas are more effective in small, local areas where they create more of the population. Finally, we measure the distance between the statue, bust, or memorial to the closest country of origin embassy as sometimes these statues are hosted in the country-of-origin embassy.

The other variable will be the cultural proximity between the host country of the statue and the hero's country of origin. We are still gathering information on this variable as there are several ways to measure cultural proximity, such as language, the regime type, and the historical relationship between two countries. Cultural proximity is important, especially for Lenin statues as ex-communist and communist countries are more likely to have these statues. For instance, the

bulk of the Lenin statues are in Belarus due to its close ties with Russia. This creates additional problems as Belarus is a closed state, making gathering information on these statues harder. Another example can be Kyrgyzstan which did not eliminate the Lenin statues like the other ex-Soviet and ex-communist countries. Here, the historical and current relationship with Russia and the regime type gains importance. Other countries like Poland immediately removed their Lenin statues after gaining independence/the fall of the Soviet Union.

The next two variables are categorical variables which signify whether the item is a statue, bust, or a memorial and the funding scheme. We have three values for the categorical signifier: zero, 1, and 2. Zero means there is a statue, 1 means it is a bust, and 2 means the statue or bust is embedded in a large scheme such as a full memorial. The second variable explains who funded the statue. This variable also takes three values: zero, 1, and 2. Zero means it is privately funded, such as the Ataturk bust in Bucharest, Romania, erected by a Turkish businessman who owns the adjacent hotel. 1 means it is publicly funded, such as the Mandela statue at the United Nations (UN) Headquarters in New York. 2 means it has a mixed funding scheme. Though the statues and busts belonging to the last group are rare so, in our further analysis, we may collapse this into a dummy variable.

Except for the year variable, the following seven variables are categorical. The year variable measures when a statue was built. The plaque variable explains whether there is an explanation of the historical context on the statue, bust, or memorial. When there is an explanation of the historical context, this variable gets 1, but when there is no explanation and only name and year, this variable gets zero. The subsequent variable is also related to the plaque, which shows whether the explanation on the plaque is in the national hero's primary language or not. When the explanation is in the national hero's primary language, it takes the value zero. When the

explanation is in the host country's language, it takes the value 1. If there is an explanation in both the host country's language and the hero's main language, it takes the value 2. Even though the last category offers us critical qualitative differences, there are not many observations falling into this category, so when we move on to further analysis, we may also collapse this variable.

The next four variables delve into the cultural significance of the statue in the host country. The controversy variable measures whether the statue is involved in any controversy, including conflicts and destructions. If the item is involved in a controversy, it gets the value 1, otherwise it gets a zero. The commemoration variable evaluates whether the statue is visited on nationally important days in the host country or country of origin. For instance, the Ataturk Memorial at Wellington and Canberra have been visited on the Gallipoli wars' anniversary. If the statue is visited on important days, it takes 1, else zero. The following variable is also closely related to the anniversary variable, but this time, it measures whether the statue is visited on the national hero's birthday or a death anniversary. If it is visited, the variable gets 1, else zero.

Finally, the last variable measures whether there is any national signifier on the statue, bust, or memorial in addition to the country of origin's primary language. These signifiers can be the flag of the country of origin or the coat of arms. If it has a national signifier, the variable takes the value 1, otherwise zero.

### **Case Studies:**

While this paper serves mainly to introduce our data set, we present below two small vignettes that provide a qualitative understanding to the quantitative data that we are collecting with our emerging data set. We focus on one positive case, a statue of Nelson Mandela in Ramallah Palestine, and on one 'negative' (or index case), a statue of Mustafa Kemal Ataturk, which has yet to build in the city of Los Angeles but has inspired quite an emotional response from various

diaspora communities in California city. These vignettes illustrate the statues placement, funding, and occasion, as well as their political meaning in the context of erecting statues of leaders abroad.

### ***1. Nelson Mandela in Ramallah, Palestine:***

Around the world in various countries, we can identify a baker's dozen of Nelson Mandela statues and busts - more if we include his statues in Madame Tussaud's Wax Museums around the globe. One of these statues was revealed on April 26, 2016, in the city of Ramallah, Palestine. The statue of the former South African President, who not only led a revolutionary anti-apartheid movement in the country but then also served as its first black leader from 1994 to 1999, towers approximately 18 feet above the citizens of the west bank city. Gifted by the city of Johannesburg, SA, to the people of Ramallah, the bronze statue shows a smiling Mandela, wearing a suit, and lifting his right fist high in the air.

On the eve of the celebration of South Africa's Independence Day (April 27), the unveiling of the Mandela statue was an important occasion in the recent history of the Ramallah. Not only was the Mayor of the city, Musa Hadid, involved, but the celebrations also included appearances by Palestine's President Mahmoud Abbas as well as many diplomats and dignitaries from Palestine and South Africa respectively. The unveiling of the statue marked the inauguration of the newly created Nelson Mandela Square, which is located outside of the city itself and close to the headquarters of the Palestinian Authorities.

Costing approximately R6 million and paid for with South African public funds, this statue is described as a symbol of solidarity between the people of Johannesburg and the people of Palestine (SABC News 2016). Marking the first Mandela statue gifted by South Africa to another foreign entity, it does not come as a surprise that it was sent to Palestine, given Mandela's

commitment to freedom of the people in the West Bank (On Demand News 2016). Mandela always tied the fate of South African freedom to the fate of the freedom of Palestine (Time of Israel 2016). Mandela's famous 1997 quote, stating that "We know too well that our freedom is incomplete without the freedom of the Palestinians" (Middle East Eye 2020), was prominently used in advertising campaigns by the city marking the occasion of the statue's reveal (Times of Israel 2016).

Mandela's universal appeal as a peaceful freedom fighter underscores the symbolic nature of this gift, from a country, which has overcome oppression and apartheid, gaining its freedom, to a country, which has been trying to achieve the same for many years. Speaking to journalists at the event, a representative from the South African delegation emphasized the symbolic nature of this present and South Africa's continuous commitment to peace in the Middle East and its desire for Palestine to be able to reach freedom (SABC News 2016). This idea was echoed by a representative from the Palestinian delegation at the event: "It is a source of inspiration for South Africans but also Palestinians to strengthen this relationship, to reflect on international solidarity and to assist the Palestinians in achieving their goal of freedom and independence." (SABC News 2016).

The statue, thus, becomes not just a symbol of friendship and shared ideas between the countries, which define their national narratives and bring them together, it also represents a positioning of South Africa in international affairs. The work and legacy of Mandela is part of the new national narrative South Africa is writing. Celebrating its heroes and leaders is part of that process. This celebration not only includes a domestic remembrance culture, marked by an already vast array of statues, memorials, busts, and plaza made and named in the honor of the country's former President. It also expands as part of its diplomatic efforts to strengthen the narrative

domestically and internationally through its export of remembrance statues to countries with similar agendas.

Interestingly, the statue's journey from South Africa to Ramallah did not go off without a hitch. Israeli customs officers kept the statue for 30 days. While initially asking for a high amount of duty, which the Mayor of Ramallah claimed was significantly higher than the actual amount of money the statue is worth, the statue was eventually released by the Israeli officers. Hadid claimed that no money had been exchanged. He highlighted the importance of the statue itself not just for the people of Palestine but also the international symbolic nature of the statue itself. He argued that the statue's presence sent "a clear message to the Israeli colonizer and occupier — that we are closer to freedom than you think" (Times of Israel 2016).

The statue's existence was not met without criticism. Baroud (2016) points out that the Mandela statue was positioned in an affluent neighborhood in Ramallah, close to the headquarters of the authorities. He argues that the symbolism of the statue itself, reflecting a fighting spirit for freedom, would have been better suited in areas of Palestine that are dealing with oppression and fighting more frequently. He thought that Gaza would have been, for example, a more appropriate placement for a statue that is supposed to inspire citizens. Baroud (2016) elaborates that the placement of the statue as well as its visual presentation are shaping and re-narrating a different understanding of Mandela.

## ***2. Mustafa Kemal Ataturk (not) in Los Angeles, USA:***

Around the world, there are a total of 23 statues of Mustafa Kemal Ataturk, the founding father of the Turkish Republic. Ataturk led the country as its first president from 1923 to 1938 (his death). Among all of the statues created to commemorate him outside of Turkey, we will focus in this paper on the *Los Angeles Ataturk Monument*. This particular monument creates an index case

(Gerring 2017: 39), which means we see that this case is the first to observe a negative nationalist phenomenon. What makes this case an index case is two-fold: firstly, this statue is not built yet, and, secondly, there is strong lobbying conducted by both Turkish groups, who are in favor of erecting the statue, and Armenian groups, who oppose the creation of a remembrance site. This monument is unique and constitutes the only statue in our whole dataset which is not built yet. While many of our statues do invite dialogue, conflict, and destruction, none of them create as much negative emotional responses as this particular one. The proposal to create a monument honoring the Turkish leader has re-awakened at least a century-old animosities between the Armenian, Greek, and Turkish immigrants living in this particular California area. All of these diasporas are heavily represented in Los Angeles.

Initially, the Ataturk Monument in Los Angeles was created as a project by the Turkish-American Community in Southern California ([ataturkmonumentla.org](http://ataturkmonumentla.org), 2015). The sculpture was originally planned to be put in the City of Carson International Sculpture Garden, which at the time of writing of this paper had only one other statue in his collection. This statue was a gift from the Filipino government. Even though it was envisioned as a sculpture in the beginning, the designer, Ahmet Alptekin, also wanted to tell the story of Turkish nation and how the Turkish nation came to being after the Ottoman Empire ([ataturkmonumentla.org](http://ataturkmonumentla.org), 2015). The Turkish group that wanted to erect this statue (ATAMLA) communicated with relevant city officials such as the mayor and the councilman of the specific district, and they stated they would put the request of ATAMLA into agenda for the next council meeting on March 4, 2015 ([ataturkmonumentla.org](http://ataturkmonumentla.org), 2015).

The nationalist sentiments started to arise just before the council meeting on March 4, 2015. According to the ATAMLA website, the Armenian lobby along with The Hellenic Society started

to counter lobby the city officials and the mayor in order to quash/delay the motion to erect the Ataturk statue in the City Council (ataturkmonumentla.org, 2015). The civil unrest following the lobbying effort by both sides created a hostile environment for the Ataturk statue, and the motion to erect the statue ultimately did not pass the council. Nonetheless, then-mayor Jim Dear stated that “[M]y dream is that future generations will be able to put their differences behind them (...) We have people in ISIS chopping off people’s heads. That’s the way of an uncivilized Middle Ages mentality. We have to move forward in life and teach our children that they have to get along” (Mazza 2015).

The case has not yet been resolved. Lobbying and initiatives on both sides continue. In addition to the mass online lobbying, both groups also have fundraised extensively and continue to do so. At the time of the initial proposal, the Turkish lobbying group raised around \$150,000 for the erection of the statue and donated \$3,000 to the Mayor Jim Dear’s election campaign (Mazza 2015). The Turkish group’s fundraising efforts are still continuing on the ATAMLA website which is a part of the American-Turkish Association of Southern California (ATASC). The online and social media presence of groups for and against the statue has reached heightened levels of calls to action as well as a visible use of aggressive language to convince visitors of their opinion as well as the political importance of this issue.

### **Conclusion:**

Whereas most of the research conducted so far in the scholarship of nationalism and cultural diplomacy crossroads focuses on the effects of statues within the context of the domestic boundaries of the nation-state, we expand this field of scholarship by looking at the movement of nation-making statues abroad. The purpose of this article is to introduce this niche and our emerging “*National Heroes Far From Home*” - database. There is a limited number of examples

within this niche category, and we have chosen to begin our database by looking at four key leaders from the 20th century, who have made a significant impact in their respective domestic arenas but also have left a significant legacy in global political affairs. These four are Nelson Mandela, John F. Kennedy, Vladimir Lenin, and Mustafa Kemal Ataturk. We anticipate including more individuals with time passing, and thus increasing the geographical, temporal, and gender diversity in our database.

Our database attempts to collect important information regarding the various statues and monuments. We have selected variables that speak to the relationship between the country of origin and the recipient country. This includes distance travelled, its placement in the foreign country (including domestic markers), its connection to the foreign diaspora, its availability to the public, and its 'controversial' context, meaning how is the statue embraced or reflected in the foreign/abroad context. While we, in the scholarship, usually discuss statues as individual examples, providing vast qualitative analyses on their background and their symbolic impact, we rarely quantify statues and monuments - especially not in an international context.

Our collection of quantitative data on statues 'being on the move' may shed light on larger trends and deeper developed relationships between different countries. Combining the quantitative data with the qualitative context, we will be able to distinguish between the types of relationships and the use that is made of these statues in a foreign context. This includes differentiating between propaganda (of ideas, values, or a specific nation), a developing friendship (showing solidarity and support), or the intent of cementing and celebrating a blossoming diaspora in a foreign country - all under the soft power umbrella.

Through our limited research done so far, we can already identify trends in who travels where (so to speak). The likeness of Mandela is largely used as a symbolic gift to other countries,

who are embracing the values of freedom and sovereignty for a people. This includes, for example from our brief case study, the placement of a Mandela statue in Ramallah, Palestine, which has been demanding and fighting for independence for quite a long time. In this case we can also see this statue being a significant choice of South Africa which side to support in the Israel-Palestine conflict.

We find with the likeness of Lenin that it is mostly found in former Soviet countries and satellite states. While many, such as Poland, went to immediately remove these remembrance sites and thus eradicate this particular 'hero' from its historical narrative after gaining independence, countries such as Kyrgyzstan, for example, actually still have Lenin statues displayed as part of their memorial landscape. We can, thus, identify trends in relationships developing after the fall of the Soviet Union between Russia and its geographically proximate neighbors.

Our case study of Ataturk illustrates that his likeness appears in historically connected places as well as in areas with large Turkish diasporas. However, we also identify that his likeness is not just a symbolic representation of the nation's history and thus a celebration or reinforced, but rather they can also instigate conflicts and anger amongst other diasporas around the globe. The statue then does not just represent a part of the nation's identity making process (not just for the Turks as part of the in-group, but others as well as part of the out-group), but it also becomes a site of deliberations, negotiations, and disagreements between nations not as directly as state-to-state aggressions may be but rather as a proxy site for conflicts.

Statues matter for a nation not just in a domestic context to educate a citizenry within a confined territory. They educate and celebrate national narrative, serving an educational purpose within a nation (abroad or at home) but also create, consolidate, and even break relationships between nation-states across the globe. National heroes symbolize history, values, and ideas which

a nation is keen on transmitting beyond its national boundaries to extend its influence and to ensure the spreading of values and ideas. Future research and the expansion of our developing database will demonstrate more clearly (1) which national heroes wander outside of their national boundaries, (2) in which context they do venture out, and (3) what effects their presence abroad has on the state-to-state relationship, the development of diasporas, and the cultivation of a particular narrative in this hero.

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