

Middle East Studies Association of North America, Inc.

The University of Arizona • PO Box 210410 • Tucson AZ 85721-0410

April 15, 1996

Walter G. Andrews
2908 131st Place, NE
Bellevue, WA 98005

Re: Your participation in the workshop listed below

Dear Colleague:

The MESA '96 Program Committee recently met to construct the program for the 1996 annual meeting in Providence, Rhode Island. I am pleased to inform you that the workshop entitled "**The Study of Ottoman Poetry: Prospects for the Twenty-First Century**" has been accepted for presentation. All participants have been notified.

The August issue of the *MESA Newsletter* will contain information on the time and day of your workshop. For now, you should know that the program will begin at 8:00am on Friday, November 22 and conclude at 3:30pm on Sunday, November 24. If you make your travel arrangements prior to learning when your workshop is scheduled, we ask that you make yourself available during the above mentioned times. Please familiarize yourself with the enclosed sheet on annual meeting policies, remembering that papers are not required of workshop participants.

Our records indicate that you have requested the following audiovisual (AV) equipment: **none requested**. If your needs have changed, please contact the Secretariat immediately as this information affects room scheduling. All AV equipment requests must be made by **June 15**. Participants will be required to pay for any audiovisual equipment added after that date. MESA can provide slide projectors, overhead projectors, VCRs and screens; other equipment is available at the individual's cost.

Your badge will read **Walter G. Andrews, University of Washington**. If this is not correct, please let us know. Please also keep us apprised of your current address; the August newsletter, which contains the preliminary program, is mailed bulk-rate and is not forwarded if it reaches a bad address. It also will not be sent to anyone who is not an up-to-date member of MESA.

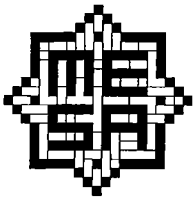
MESA's annual meeting policy requires that all meeting participants be members of the Association and pre-register for the meeting. If you do not meet one or both of these requirements, your name will not appear in the preliminary or final meeting programs. If you owe dues and/or fees, we have enclosed a form indicating this (tan sheet). Please return the form along with your check or credit card information by **June 1**.

Finally, the May issue of the *MESA Newsletter* contains information on lodging and travel arrangements for the 1996 meeting. We encourage everyone to make their hotel reservations early.

Congratulations on the acceptance of your proposal. We look forward to seeing you in Providence. If you have any questions about the above, please give me a call.

Yours sincerely,

Mark J. Lowder
Meeting Planner and Conference Coordinator



Middle East Studies Association of North America, Inc.

The University of Arizona • 1643 E. Helen Street • Tucson AZ 85721

April 9, 1998

To: Walter G. Andrews, University of Washington

From: Mark J. Lowder, Conference Coordinator

Re: MESA '98 Annual Meeting

I am pleased to inform you that the panel you organized for the MESA '98 annual meeting, "***Turkish Culture between Ottomans and Turks***", has been placed on the program. We note that you will chair the panel and present a paper on it as well.

Panels will be held all day Friday and Saturday, December 4 and 5, and until 3:30 p.m. on Sunday, December 6. The preliminary meeting program will be included in the August issue of the *MESA Newsletter*. If you would like to know before then when your panel is scheduled, please visit MESA's web site (www.mesa.arizona.edu) where the schedule will be posted sometime in early June. If you make your travel arrangements prior to learning when your panel is scheduled, please be sure you are available during the above mentioned times. MESA does not reschedule panels to accommodate travel schedules.

Please review the following particulars and advise the Secretariat of necessary changes, preferably by e-mail (mjlowder@u.arizona.edu), by no later than **June 15**:

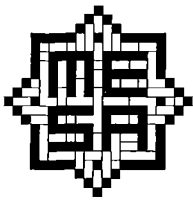
Badge Name:	Walter G. Andrews
Badge Institution:	University of Washington
Paper Title:	<i>Stepping Aside: Ottoman Literature in Modern Turkey</i>
Audio/Visual Equipment:	none requested (if your needs have changed, let us know right away)

All participants are required to submit a working paper to the MESA Secretariat and the panel chair and discussant by **November 1**. Please see the enclosed sheet on annual meeting policies for clarification.

To participate in the annual meeting you must be a MESA member and pre-register for the meeting. If you do not meet one or both of these requirements, your name and the title of your paper will not appear in the preliminary or final meeting programs. **If** you owe dues and/or fees, we have enclosed a form indicating such. Please submit a check or credit card information by **June 15**.

The May issue of the *MESA Newsletter* will contain information on lodging and travel arrangements for the 1998 meeting. Continually updated information will also appear on MESA's web site.

We look forward to your participation in the 1998 annual meeting.



Middle East Studies Association of North America, Inc.

The University of Arizona • 1643 E. Helen Street • Tucson AZ 85721

March 26, 1999

To: **Walter G. Andrews**, University of Washington
From: Mark J. Lowder, Conference Coordinator
Re: MESA '99

I am pleased to inform you that your paper has been accepted for presentation at the MESA '99 annual meeting as part of the pre-organized panel entitled "***Relations of Ottoman Literature and Society: The Post-Classical Age.***" Our records indicate that you will also serve as the panel's discussant.

Panels will be held all day Saturday and Sunday, November 20 and 21, and until 3:30 p.m. on Monday, November 22. The preliminary meeting program will be included in the August issue of the *MESA Newsletter*, and will be posted on MESA's web site (www.mesa.arizona.edu) in early June. If you make your travel arrangements prior to learning when your panel is scheduled, please be sure you are available during the above mentioned times. MESA does not reschedule panels to accommodate travel schedules. We encourage you to use MESA's official travel agency, Conventions in America, when booking your flights to Washington, D.C. CIA offers up to 10% off the lowest fares available depending upon how far in advance you book your flights. By using CIA, MESA benefits as well by earning complimentary tickets that help to offset the cost of staff travel to the annual meeting.

Please review the following particulars and advise the Secretariat of necessary changes, preferably by e-mail (mldowder@u.arizona.edu), by no later than **May 1**. It is particularly important for you to let us know if your audio/visual equipment needs have changed.

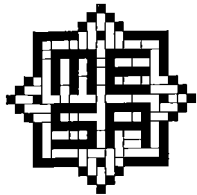
Badge Name:	Walter G. Andrews
Badge Institution:	University of Washington
Paper Title:	<i>What Was That?: An Argument for a Discontinuous Cultural History of the Ottoman Empire</i>
Audio/Visual Equipment:	none requested

All participants are required to submit a working paper to the MESA Secretariat and the panel chair and discussant (if assigned) by **October 15**. Please see the enclosed "MESA Annual Meeting Policies" for further information.

To participate in the annual meeting you must be a MESA member and pre-register for the meeting. If you do not meet one or both of these requirements, your name and the title of your paper will not appear in the preliminary or final meeting programs. **If** you owe dues and/or fees, we have enclosed a form indicating such. Please submit a check or credit card information by **June 1**.

The May issue of the *MESA Newsletter* will contain information on lodging and travel arrangements for the 1999 meeting. We encourage you to visit MESA's web site where annual meeting information is posted and updated on a regular basis.

Please let me know if you have any questions about the above. We look forward to your participation in the 1999 annual meeting.



**Middle
East
Studies
Association**
of North America, Inc.

The University of Arizona
1643 E. Helen Street
Tucson, AZ 85721

520.621.5850
520.626.9095 fax
mesana@u.arizona.edu
www.mesa.arizona.edu

March 28, 2003

To: Walter G. Andrews, University of Washington
From: Mark J. Lowder, Assistant Director
Re: "Focal Points and Critical Perspectives in Turkish Literature"

I am pleased to inform you that the above referenced panel has been accepted for presentation at the MESA 2003 annual meeting. The details of your participation are listed below. Please review the particulars and advise the Secretariat of necessary changes, preferably by e-mail (mlowder@u.arizona.edu), by **May 1**. If your audio-visual equipment needs have changed, please notify the Secretariat; **MESA will not be able to honor audio-visual equipment requests made after May 1.**

Badge Name:	Walter G. Andrews
Badge Institution:	University of Washington
Role:	Chair/Discussant
Paper Title:	NA
Audio/Visual Equipment:	none requested

Panels will be held Friday, November 7 through Sunday, November 9. Some of MESA's affiliated organizations will hold meetings on Thursday, November 6; others will schedule their meetings throughout the official program. Please note that Veterans' Day is observed on Monday, November 10. This year's annual meeting will operate on a modified schedule to allow free time during the day to discover some of the local culture. MESA will work with a company to offer some optional pre- and post-meeting tours, which may include a glacier cruise, an overnight stay at the Prince Alyeska Resort south of Anchorage, etc. If at all possible, plan to arrive a day or two early or add on some extra time at the end. We strongly recommend that you make your airfare arrangements as soon as possible. Flight options may decrease and fares may increase the longer you wait.

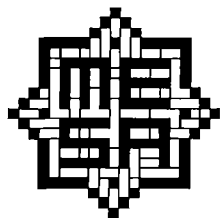
Meeting information will be included in the May *MESA Newsletter* and the preliminary program will appear in the August issue. Information about travel and accommodations is now available on MESA's website at www.mesa.arizona.edu. The web information is regularly updated and includes the latest information/developments about the meeting. Please stay in tune so that you do not miss out on any important information.

All participants are required to submit a working paper to the MESA Secretariat and to their panel chair and discussant (if assigned) by **October 15**. Please see the enclosed "MESA Annual Meeting Policies" for further information.

If you are unable to participate in the annual meeting, please contact the Secretariat right away. Please also note that the deadline for registration fee refunds for program participants is **August 15, 2003**.

Please let me know if you have any questions about the above. We look forward to your participation in the 2003 annual meeting and to seeing you in Alaska!

P018



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East
Studies
Association**
of North America, Inc.

1219 N Santa Rita Ave
The University of Arizona
Tucson AZ 85721 USA

520 621-5850
520 626-9095 fax
mesana@u.arizona.edu
www.mesa.arizona.edu

March 30, 2004

To: Walter G. Andrews, University of Washington
From: Mark J. Lowder, Assistant Director
Re: "Writing a Literary History of the Ottoman Empire"

On behalf of the MESA 2004 Program Committee, I am pleased to inform you that the above referenced panel has been accepted for presentation at the MESA 2004 annual meeting. The details of your participation are listed below. Please review the particulars and advise the Secretariat of necessary changes, preferably by e-mail (mlowder@u.arizona.edu), by **May 1**. If your audio-visual equipment needs have changed, please notify the Secretariat; **MESA will not be able to honor audio-visual equipment requests made after May 1.**

Badge Name:	Walter G. Andrews
Badge Institution:	University of Washington
Role:	panel chair/discussant
Paper Title:	
Audio/Visual Equipment:	none requested

Due to the large number of submissions, we have modified this year's schedule to accommodate more panels. Panels will begin in the late afternoon of Saturday, November 20 and will run through Tuesday, November 23. Saturday is "meetings-in-conjunction" day, when MESA's affiliated associations and other groups schedule their annual business and board meetings. There may be opportunities on Saturday and Sunday for joint sessions with the American Anthropological Association, whose annual meeting overlaps with MESA's on those days.

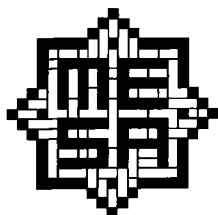
Meeting information will be included in the May *MESA Newsletter* and the preliminary program will appear in the August issue. Information about travel and accommodations soon will be available on MESA's website at www.mesa.arizona.edu. The web information is regularly updated and includes the latest information/developments about the meeting. Please stay in tune so that you do not miss out on any important information. For our foreign participants, the U.S. State Department recommends starting the visa application process at least six months in advance of the planned travel to the U.S. Please visit MESA's website at <http://fp.arizona.edu/mesassoc/visapages.htm> for links to important visa information. Visa and passport requirements are changing. We encourage all, even those not normally subject to visa requirements, to double-check the regulations.

All participants are required to submit a working paper to the MESA Secretariat and to their panel chair and discussant (if assigned) by **October 15**. Please see the enclosed "MESA Annual Meeting Policies" for further information.

If you are unable to participate in the annual meeting, please contact the Secretariat right away. **Please also note that the deadline for registration fee refunds for program participants is August 15, 2004.** Should you withdraw from the program after that date, MESA will not be able to refund your registration fee.

Please let me know if you have any questions about the above. We look forward to your participation in the 2004 annual meeting and to seeing you in San Francisco!

P083



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1219 N Santa Rita Ave
The University of Arizona
Tucson AZ 85721 USA

520 621-5850
520 626-9095 fax
mesana@u.arizona.edu
www.mesana.org



MESA '08
November 22-25
Washington, DC

April 18, 2008

Walter G. Andrews
2908 131st Place, N.E.
Bellevue WA 98005

Dear Walter G. Andrews:

On behalf of the MESA 2008 Program Committee, I am pleased to inform you that the panel entitled "Translated Turks: Tanpinar, Karasu, Tekin, Pamuk and the Politics of Rendering Otherness" has been placed on the program for MESA's 42nd annual meeting in Washington, DC. The details of your participation are listed in the shaded box below.

Badge Name:	Walter G. Andrews
Badge Institution:	University of Washington
Nature of Participation:	panel discussant

By May 15, please notify the MESA Secretariat if any changes are needed to the information contained in the shaded box. This information affects your listing in the program and on the website, as well as panel room assignments.

By October 24, please make your reservation at the Marriott Wardman Park Hotel, site of the MESA meeting. The hotel is offering a special group rate of \$164+tax per night (single/double). Hotel reservation information can be found on MESA's website.

Panels will begin in the late afternoon of Saturday, November 22 and will run through Tuesday, November 25. Saturday also is "meetings-in-conjunction" day, when MESA's affiliated associations and other groups schedule their annual business and board meetings. If you book your airfare before learning when your panel is scheduled, please make certain you are available from Saturday through Tuesday.

The preliminary meeting program will be included in the August *MESA Newsletter*. The most current meeting information always appears on MESA's website at www.mesana.org (click on the DC logo from the front page). Once the program is scheduled—probably sometime in June—it will appear on the MESA website.

If you are unable to participate in the annual meeting, please contact the Secretariat right away. **Please note that the deadline for registration fee refunds for program participants is August 15, 2008.** Should you withdraw from the program after that date, MESA will not refund your registration fee.

Please let me know if you have any questions about the above. We look forward to seeing you in Washington, DC.

Yours sincerely,

Mark J. Lowder

Mark J. Lowder
Assistant Director



INDIVIDUAL DATA

What is the nature of your participation?: (select one)

- ☐ Paper (on preorganized panel)
 ☐ Roundtable
 ☐ Chair (volunteer)
- ☐ Paper (individual)
 ☒ Chair (preorganized panel)
 ☒ Discussant
- ☐ Thematic Conversation

BADGE & MAILING DATA

Name (as it should appear on badge) Walter G. Andrews

Address 2908 131st Pl. NE

City, State, Zip, Country Bellevue, WA 98005

Phone (work) _____ (fax) _____ (home) 425-885-5525

E-mail walter@u.washington.edu

AFFILIATION University of Washington

(to appear on badge - institution only please)

PAYMENTS:

- Pre-registration: ☐ fellow/associate \$70 ☐ student \$33 ☒ already paid
 2003 Membership: ☐ fellow/associate \$90/105* ☐ student \$40/55* ☐ already paid

***international membership:** for members resident in Australia, Hong Kong, Japan, New Zealand, Singapore, Taiwan, and Western European countries, a charge of \$15 is added to the above dues to cover the cost of foreign mailings. Dues for these members are \$105 (fellow/associate) and \$55 (student).

Method of Payment: ☐ check or money order (in US dollars drawn on US bank) ☐ Visa ☐ Mastercard

Please note: membership dues will be charged upon receipt of the proposal. Registration fees will be charged if and when your proposal is placed on the program.

For charges, please complete:

Card Number _____ Expiration Date _____

Name of Cardholder _____ Signature _____

PAPER TITLE (if applicable) _____

Is your paper or presentation part of a PREORGANIZED PANEL, ROUNDTABLE OR THEMATIC CONVERSATION? ☐ no ☐ yes (complete the following information)

a) Title of session Focal Points and Critical Perspectives in Turkish Literature

b) Session organizer _____

SCHEDULING: An application for participation assumes that you will be available over the dates of the meeting. If there is a valid reason why your session cannot be scheduled on a particular day (i.e. religious holiday or practice), please let us know.

I cannot participate on _____ for what reason? (i.e. attending AAR or AAS meeting, etc.) _____

DISCIPLINE/SUBJECT AREA (to be completed by paper presenters only; regarding the PAPER YOU PROPOSE TO PRESENT)

- | | | | | |
|---|--|---|---------------------------------------|---|
| <input type="radio"/> Anthropology | <input type="radio"/> Economics | <input type="radio"/> History (13th-18th C) | <input type="radio"/> Law | <input type="radio"/> Philosophy |
| <input type="radio"/> Arab/Israeli Conflict | <input type="radio"/> Education | <input type="radio"/> History (19th-20th C) | <input type="radio"/> Library Science | <input type="radio"/> Political Science |
| <input type="radio"/> Arabic | <input type="radio"/> Folklore | <input type="radio"/> Int'l Affairs | <input type="radio"/> Literature | <input type="radio"/> Religion & Theology |
| <input type="radio"/> Archaeology | <input type="radio"/> Geography | <input type="radio"/> Islamic Studies | <input type="radio"/> Media Arts | <input type="radio"/> Sociology |
| <input type="radio"/> Architecture/Urban Plng | <input type="radio"/> Health | <input type="radio"/> Journalism | <input type="radio"/> Music | <input type="radio"/> Turkish |
| <input type="radio"/> Art/Art History | <input type="radio"/> Hebrew | <input type="radio"/> Judaic Studies | <input type="radio"/> Ottoman Studies | <input type="radio"/> Women's Studies |
| <input type="radio"/> Bus Admin/Developmnt | <input type="radio"/> History (7th-13th C) | <input type="radio"/> Lang/Ling | <input type="radio"/> Persian | <input type="radio"/> Other _____ |

GEOGRAPHICAL AREA OF STUDY (to be completed by paper presenters only; regarding the PAPER YOU PROPOSE TO PRESENT)

- | | | | | |
|---|--|----------------------------------|--------------------------------------|-----------------------------------|
| <input type="radio"/> All Middle East | <input type="radio"/> China | <input type="radio"/> Israel | <input type="radio"/> North America | <input type="radio"/> Sudan |
| <input type="radio"/> Algeria | <input type="radio"/> Comparative | <input type="radio"/> Jordan | <input type="radio"/> Oman | <input type="radio"/> Syria |
| <input type="radio"/> Afghanistan | <input type="radio"/> Cyprus | <input type="radio"/> Kurdistan | <input type="radio"/> Pakistan | <input type="radio"/> Tunisia |
| <input type="radio"/> Africa, Sub-Saharan | <input type="radio"/> Egypt | <input type="radio"/> Kuwait | <input type="radio"/> Palestine | <input type="radio"/> Turkey |
| <input type="radio"/> Arab States | <input type="radio"/> Fertile Crescent | <input type="radio"/> Lebanon | <input type="radio"/> Qatar | <input type="radio"/> UAE |
| <input type="radio"/> Armenia | <input type="radio"/> Gulf | <input type="radio"/> The Levant | <input type="radio"/> Saudi Arabia | <input type="radio"/> Yemen |
| <input type="radio"/> Bahrain | <input type="radio"/> India | <input type="radio"/> Libya | <input type="radio"/> Southeast Asia | <input type="radio"/> Other _____ |
| <input type="radio"/> Balkans | <input type="radio"/> Iran | <input type="radio"/> Maghreb | <input type="radio"/> Fmr Sov Union | |
| <input type="radio"/> Central Asia | <input type="radio"/> Iraq | <input type="radio"/> Morocco | <input type="radio"/> Spain | |



INDIVIDUAL DATA

Submission category: (select one)

☒ Paper (preorganized panel)

☐ Roundtable

☐ Chair (volunteer)

☐ Paper (individual)

☐ Chair (preorganized panel)

☐ Discussant

BADGE & MAILING DATA

Walter G. Andrews

Name (as it should appear on badge)

Address 2908 131st Place

City, State, Zip, Country Bellevue, Washington, 98005, USA

Phone (work) (home) 425-885-5525

E-mail walter@u.washington.edu AFFILIATION University of Washington

(to appear on badge - institution only please)

PAYMENTS:

Pre-registration:

☐ full/associate \$70

☐ student \$33

☐ already paid

1999 Membership:

☐ full/associate \$75/90*

☐ student \$35/50*

☐ already paid

***international membership.** for members resident in Australia, Hong Kong, Japan, New Zealand, Singapore, Taiwan, and Western European countries, a charge of \$15 is added to the above dues to cover the cost of foreign mailings. Dues for these members are \$90 (full/associate) and \$50 (student).

Method of Payment: ☐ check or money order (in US dollars drawn on US bank) ☐ Visa ☐ Mastercard
#

For charges, please complete:

Card Number Expiration Date

Name of Cardholder Signature

PAPER TITLE (if applicable) What Was That? An Argument for a Discontinuous Cultural History of The Ottoman Empire.

Is your paper or presentation part of a PREORGANIZED PANEL or ROUNDTABLE? ☐ no ☒ yes (complete the following information)

a) Panel or roundtable title Relations of Ottoman Literature and Society

b) Panel or roundtable organizer Walter Feldman

Is there a particular day that you cannot participate?

AUDIO/VISUAL EQUIPMENT (please request only what you need):

Overhead LCD computer displays not available.

☐ (1) 35mm slide projector

☐ (2) 35mm slide projectors

☐ standard overhead projector

☐ VCR (VHS only)

DISCIPLINE/SUBJECT AREA (to be completed by paper presenters only)

☐ Anthropology

☐ Economics

☐ History (13th-18th C)

☐ Law

☐ Philosophy

☐ Arab/Israeli Conflict

☐ Education

☐ History (19th-20th C)

☐ Library Science

☐ Political Science

☐ Arabic

☐ Folklore

☐ Int'l Affairs

☐ Literature

☐ Religion & Theology

☐ Archaeology

☐ Geography

☐ Islamic Studies

☐ Media Arts

☐ Sociology

☐ Architecture/Urban Plng

☐ Health

☐ Journalism

☐ Music

☐ Turkish

☐ Art/Art History

☐ Hebrew

☐ Judaic Studies

☐ Ottoman Studies

☐ Women's Studies

☐ Bus Admin/Developmnt

☐ History (7th-13th C)

☐ Lang/Ling

☐ Persian

☐ Other

GEOGRAPHICAL AREA OF STUDY (to be completed by paper presenters only)

☐ All Middle East

☐ China

☐ Israel

☐ North America

☐ Sudan

☐ Algeria

☐ Comparative

☐ Jordan

☐ Oman

☐ Syria

☐ Afghanistan

☐ Cyprus

☐ Kurdistan

☐ Pakistan

☐ Tunisia

☐ Africa, Sub-Saharan

☐ Egypt

☐ Kuwait

☐ Palestine

☐ Turkey

☐ Arab States

☐ Fertile Crescent

☐ Lebanon

☐ Qatar

☐ UAE

☐ Armenia

☐ Gulf

☐ The Levant

☐ Saudi Arabia

☐ Yemen

☐ Bahrain

☐ India

☐ Libya

☐ Southeast Asia

☐ Other

☐ Balkans

☐ Iran

☐ Maghreb

☐ Frmr Sov Union

☐ Central Asia

☐ Iraq

☐ Morocco

☐ Spain



Submission category: (select one)

- ☐ ABSTRACT FOR PAPER
- ☐ DESCRIPTION OF INDIVIDUAL PARTICIPATION ON ROUNDTABLE

IMPORTANT

Complete for ROUNDTABLES:

Participant #

(corresponds to # on form B)



PLEASE TYPE ALL ENTRIES

Title of paper (**keep short**; **≤** 100 words): What Was That? An Argument for a Discontinuous Cultural History of The Ottoman Empire.

Primary disciplinary or subject matter (check only **one**):

- | | | | |
|---|---|---|---|
| <input type="radio"/> Anthropology | <input type="radio"/> Economics | <input type="radio"/> History (19th-20th Centuries) | <input type="radio"/> Media Arts |
| <input type="radio"/> Archaeology | <input type="radio"/> Education | <input type="radio"/> International Affairs | <input type="radio"/> Music |
| <input type="radio"/> Architecture & Urban Planning | <input type="radio"/> Folklore | <input type="radio"/> Journalism | <input type="radio"/> Philosophy |
| <input type="radio"/> Art/Art History | <input type="radio"/> Geography | <input type="radio"/> Language/Linguistics | <input type="radio"/> Political Science |
| <input type="radio"/> Business Admin & Development | <input type="radio"/> Health | <input type="radio"/> Law | <input type="radio"/> Religion & Theology |
| | <input type="radio"/> History (7th-13th Centuries) | <input type="radio"/> Library Science | <input type="radio"/> Sociology |
| | <input type="radio"/> History (13th-18th Centuries) | <input checked="" type="radio"/> Literature | <input type="radio"/> Women's Studies |
| | | | <input type="radio"/> Other _____ |

Country of Residence: U.S.

Country of Citizenship: U.S.

All proposals **must**:

- be single spaced and typed with a dark black ribbon.
- be complete in the space provided below. No additional sheets will be considered.
- **not** mention the name of anyone on the panel/roundtable. Your submission will not be reviewed if any participant's name appears on this form.

See CFP instructions for specific requirements.

This paper will suggest a radical theoretical departure from the arborescent, organic-evolutionary model of Ottoman cultural development in favor of a Foucaultian, Deleuzo-Guattarian perspective that posits the occurrence of "events" that punctuate history with profound discursive and conceptual change affecting all relations on the socio-political-economic-cultural plane of coherence. In the body of the paper, I will argue, with examples from recent work in a number of disparate fields, that there is evidence for an "event" (the singular here masking a converging multiplicity of "micro-events") in the mid-16th century that has all of the above-mentioned qualities and consequences. I will also show how it is in the interest of the despotic State to tell the story of the State as organism or "body" with a continuous history of growth, health, illness, etc. and suppress the possibility of an "other" history that casts doubt upon the persistent identity and inevitability of the State-form itself. The result is introductory to an experimental "micro-history" of literature/culture that is told from outside the perspective and discursive laws of the State.

**B***for committee use only*

PANELIST INFORMATION FOR PREORGANIZED PANEL OR WORKSHOP

PLEASE TYPE ALL ENTRIES

Name of organizer Walter G. AndrewsMailing address 2908 131st Pl. NE
Bellevue, WA 98005Phone (work) _____ (home) 425-885-5525 (fax) _____E-mail walter@u.washington.eduType of session: ☒ Panel ☐ WorkshopTitle of session Turkish Culture between Ottomans and TurksIs this session sponsored by an officially recognized affiliated organization of MESA ☐ yes ☐ no

If yes, by which organization? _____

IMPORTANT FOLLOW THESE INSTRUCTIONS



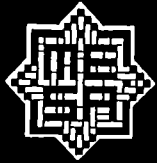
- All proposals must be complete; do not propose panelists without including their abstracts
- List panelists in the order in which they should appear on the program
- REGISTRATION FEES for all panelists, including the chair and discussant, should accompany the proposal
- Panelists MUST BE MESA MEMBERS in order to participate in the annual meeting (an exception to this policy may be considered for foreign scholars and non-Middle East specialists (see CFP instructions).

CHAIR: Walter G. Andrews Institution University of WashingtonPAPER 1: Title The Second Modern and the OttomanesqueAuthor Victoria Rowe Holbrook Institution Ohio State UniversityPAPER 2: Title The Janus Trope: A New Life in Orhan Pamuk's FictionAuthor Erdağ Göknar Institution University of WashingtonPAPER 3: Title Touched by the past: Necatigil and the OttomansAuthor Mehmet Kalpaklı Institution Bilkent UniversityPAPER 4: Title Stepping Aside: Ottoman Literature in Modern TurkeyAuthor Walter G. Andrews Institution University of Washington

PAPER 5: Title _____

Author _____ Institution _____

DISCUSSANT: _____ Institution _____



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#

ABSTRACT FOR INDIVIDUAL PAPER OR DESCRIPTION OF WORKSHOP PARTICIPATION

PLEASE TYPE ALL ENTRIES

Title of presentation (**keep short**; simplify transliterations) Stepping Aside: Ottoman Literature in Modern Turkey

Disciplinary or subject matter (check only **one**):

- | | | | |
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| <input type="radio"/> Anthropology | <input type="radio"/> Economics | <input type="radio"/> History (19th-20th Centuries) | <input type="radio"/> Media Arts |
| <input type="radio"/> Archaeology | <input type="radio"/> Education | <input type="radio"/> International Affairs | <input type="radio"/> Music |
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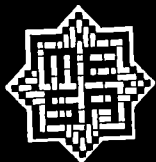
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All abstracts **must**:

- be single spaced and typed with a dark black ribbon
 - be between 300 and 400 words
 - be complete in the space provided below. No additional sheets will be accepted.
 - contain a statement of thesis or significance, sources, methods of analysis, and conclusions. Papers will be evaluated according to these criteria.
 - **not** mention author's name. Readers are not permitted to know the authors' identities
- Workshop participants** should simply describe their role on the workshop.

The study of Ottoman literature is all but universally caught up in a rhetoric of dichotomies such as Ottoman/modern, Ottoman/Turk, high-culture/low-culture, center/periphery, Kemalist/anti-Kemalist, empire/republic, religious/secular... This rhetorical or discursive atmosphere causes all arguments about Ottoman literature to condense about certain positions, which in turn often come to be understood as political stances and are assaulted and defended as such. This paper will explore an alternative theory of literary historical perspective that draws on the philosopher of science, Michel Serres' notion of "giving way" or stepping aside and the idea of the "rhizome" or "plateau" as suggested by Gilles Deleuze and Felix Guattari. Both of these quite closely related perspectives resist the structuralist tendency to argue dialectically from polarities and instead see "positions" as fluid convergences of desire/interest that connect and relate in multiple dimensions without ever being reducible to simple oppositions or contradictions. As abstract as it sounds, this perspective has some easily describable pragmatic consequences. Combining a theoretical discussion with specific examples from the poetry of Attila İlhan, Hilmi Yavuz, and Sezai Karakoç (among others), I will explore my contention that the study of Ottoman literature cannot be understood as an issue separate from the concerns of present day Turkey and cannot be simply a topic confined or confinable to academic institutions. This perspective will raise a number of questions about basic projects in Ottoman cultural studies (and about their "basic-ness"), touching upon such topics as the nature of "textual studies" and "cultural studies," revising theories of translation, writing "literary history," and notions of "periodization," origins, imitation, influence. The result will be the (tentative) road map for an "Ottoman cultural studies" project that "steps aside" from (or side-steps) the usual and/or traditional positions without ever trying to make the taking or defending of "positions" any more than a trivial by-product of our local discursive universe.



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INDIVIDUAL DATA

MAILING DATA

Name (as it should appear on badge) Walter G. Andrews
Address 2908 131st Pl. NE
Bellevue, WA 98005
City, State, Zip, Country _____
Phone (work) _____ (home) 425-885-5525 (fax) _____
Email walter@u.washington.edu AFFILIATION University of Washington
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Name (as it should appear on badge) Victoria Rowe Holbrook
Address 1735 Neil Ave. no. 203
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E-mail holbrook.1@osu.edu AFFILIATION Ohio State University
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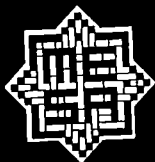
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Name (as it should appear on badge) Mehmet Kalpaklı
Address Department of History
Bilkent University
City, State, Zip, Country 06533 Bilkent, Ankara Turkey
Phone (work) Ankara: 312-266-6763 (home) U.S. Contact: 425-885-5525 (fax)
Email kalpakli@Bilkent.EDU.TR AFFILIATION Bilkent University
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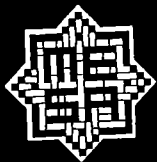
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name (as it should appear on badge) Erdağ Gökna
address 4555 15th Ave. N.E. #334
city, State, Zip, Country Seattle, WA 98105
phone (work) _____ (home) 206.545.1483 (fax) _____
mail goknar@u.washington.edu AFFILIATION University of Washington
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Address 2908 131st Pl. NE
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Phone (work) _____ (home) 425-885-5525 (fax) _____
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#

ABSTRACT FOR INDIVIDUAL PAPER OR DESCRIPTION OF WORKSHOP PARTICIPATION

PLEASE TYPE ALL ENTRIES

Title of presentation (**keep short**; simplify transliterations) Stepping Aside: Ottoman Literature in Modern Turkey

Disciplinary or subject matter (check only **one**):

- | | | | |
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| <input type="radio"/> Anthropology | <input type="radio"/> Economics | <input type="radio"/> History (19th-20th Centuries) | <input type="radio"/> Media Arts |
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All abstracts **must**:

- be single spaced and typed with a dark black ribbon
 - be between **300** and **400** words
 - be complete in the space provided below. No additional sheets will be accepted.
 - contain a statement of thesis or significance, sources, methods of analysis, and conclusions. Papers will be evaluated according to these criteria.
 - **not** mention author's name. Readers are not permitted to know the authors' identities
- Workshop participants** should simply describe their role on the workshop.

The study of Ottoman literature is all but universally caught up in a rhetoric of dichotomies such as Ottoman/modern, Ottoman/Turk, high-culture/low-culture, center/periphery, Kemalist/anti-Kemalist, empire/republic, religious/secular... This rhetorical or discursive atmosphere causes all arguments about Ottoman literature to condense about certain positions, which in turn often come to be understood as political stances and are assaulted and defended as such. This paper will explore an alternative theory of literary historical perspective that draws on the philosopher of science, Michel Serres' notion of "giving way" or stepping aside and the idea of the "rhizome" or "plateau" as suggested by Gilles Deleuze and Felix Guattari. Both of these quite closely related perspectives resist the structuralist tendency to argue dialectically from polarities and instead see "positions" as fluid convergences of desire/interest that connect and relate in multiple dimensions without ever being reducible to simple oppositions or contradictions. As abstract as it sounds, this perspective has some easily describable pragmatic consequences. Combining a theoretical discussion with specific examples from the poetry of Attila İlhan, Hilmi Yavuz, and Sezai Karakoç (among others), I will explore my contention that the study of Ottoman literature cannot be understood as an issue separate from the concerns of present day Turkey and cannot be simply a topic confined or confinable to academic institutions. This perspective will raise a number of questions about basic projects in Ottoman cultural studies (and about their "basic-ness"), touching upon such topics as the nature of "textual studies" and "cultural studies," revising theories of translation, writing "literary history," and notions of "periodization," origins, imitation, influence. The result will be the (tentative) road map for an "Ottoman cultural studies" project that "steps aside" from (or side-steps) the usual and/or traditional positions without ever trying to make the taking or defending of "positions" any more than a trivial by-product of our local discursive universe.

Stepping Aside: Ottoman Literature in Modern Turkey

In my opinion it is time, or past time, to put into question the ways in which we have become accustomed to think about Ottoman literature and, by extension, all of Ottoman culture. In fact, I believe that this rethinking has already begun in the work of a number of scholars and I have induced some of them to speak on this panel today. What I would like to do in this paper is to give my own take on how such a rethinking of thought might proceed. I don't pretend to have a "final interpretation" or even the preliminary to a final interpretation—I don't even believe that there is or ever will be a final interpretation, or at least one that doesn't take an army to reinforce. What I do have is a suggestion about a perspective, an experiment in thought that seems to link with the work of others in our field to produce some useful results. My argument goes something like this:

The study of Ottoman literature, in fact, the whole conception of Ottoman culture is almost universally caught up in a rhetoric of dichotomies, for example: traditional/modern, Ottoman/Turk, high-culture/low-culture, center/periphery, Kemalist/anti-Kemalist, empire/republic, religious/secular, orientalist/anti-orientalist, orientalist/oriental and so on and so on. This rhetorical or discursive atmosphere causes all arguments about Ottoman and Turkish culture to condense about certain polarities, which in turn often come to be understood as political stances and are assaulted or defended as such. Likewise, any argument from a stance within this discourse cannot help but take on an oppositional character that is ultimately only reactive and reifies and reinforces a set of binaries and projects of binary thinking that I believe are ultimately unproductive.

And what then is the alternative? How does one "step aside"? And "step aside" into what? For Michel Serres there is a "third place," a white river that runs between two banks, between the polarities of established concepts. For some, there can be a point in swimming the river when one neither clings to the security of the near shore nor lurches for the safety of the far bank. Poised in the middle, one comes to know the river as movement, a constant flow of becoming. Far from being that only which conjoins the two banks, the river is the active force that ever creates and recreates the shores. For Deleuze and Guattari this "third space" is the place of AND, the "inclusive disjunction."

This AND is not merely conjunctive; it resists crystallization about one term or another of a binary, and never forms a synthesis which could become a term in another binary. As such it actively inhibits discourses based on arboreal (tree-like) structures focussed on origins, continuous development, and organic unities. Instead it turns us away from talk of being and identity toward a discourse of difference, continuous becoming and molecular multiplicities. For this paper I will limit myself to some observations on a notion of "becoming" derived from Deleuze and Guattari which, I believe, reveal a potential for experiments in re-conceptualizing the history of Turkish culture.

For purposes of this experiment let us begin with a simple example. Historically we recognize an encounter between aggregates which we conceptualize as points, positions, territories, ideological universes. . . and which we roughly identify as "European" and "Ottoman" or "Turkish." From the perspective of identity we recognize a vast number of "exchanges" between these points: arrows, bullets, cannon balls, letters, ambassadors, money, goods, presents, people, intellectual property, ideas. . .and so on. The result of this is to crystallize a perception of the two fields as unary entities existing in a binary relation. From the perspective of the AND, the middle, the inclusive disjunction, however, the focus changes from "exchange" to "becoming," the "becoming European of the Turk" and the "becoming Turkish of the European." This process of "becoming" is not something which has an end (a synthesis, for example, the production of a "Euro-Turk"), it is continuous and ultimately productive of all the things we learn to see as the "real" objects of exchange, from arrows to ideas.

Let me digress here and give a more graphic example of "becomings." Consider the mundane and concrete case of a dairy farm. It is rather easy to see how the domestication of dairy cattle can be seen as a process of "becoming human" for the cow. The cow takes on characteristics that are obviously human. It becomes bound to a territory, it acquires a "home," its nourishment becomes dependent on a human technological apparatus, it becomes a participant in human forms of nourishment, it has a job, a schedule, and so on. It is less obvious to us how the dairy farm also involves the "becoming cow" of human beings. Yet the farmer's life adapts to the rhythms of the cow's milk production; he (and human technological society) become part of the consumption and digestive system of the cow; in common breeding practices, the farmer

and the scientific community even become parts of the cow's reproductive system; a large number of human beings take on the role of "calf" and are nourished, albeit in alienated ways, at the udder of the cow which is vastly extended by mechanisms of distribution. This area of "becoming," "becoming cow-becoming human" which is generated out of difference (rather than identity) and the investment of human energy, is vastly productive in what Deleuze and Guattari see as the manner of a machine which has the ability to link up with other such machines to create a constant surplus of energy that crystallizes or is captured, in capitalist societies, in the form of money or capital and is represented in a variety of images, the image, for example, of a healthy human body nourished by a cow.

Returning to the "becoming European—becoming Turk" machine, there has been a lot of attention paid to the "becoming European" of the Turks and virtually none to the "becoming Turk" of Europeans, to the extent that there is no or little possibility of telling the story of this relation "from the middle." In fact the vast weight of stories about the Turks and Ottomans repress the crucial mutuality of all significant "becomings" in favor of stories that represent Turkish "becomings" as reactive responses to fundamental "lacks" or deficiencies on the part of Turks that are compensated by "borrowing" from the plenitude of some other group. Thus we focus on the "becoming Persian" of Turkic culture in the Ottoman period, for example, without ever seriously looking at the corresponding "becoming Turkic" of Persian culture—and even when we admit to some "Turkish influences," we tend to avoid looking at the "Persian-becoming-Turkish" as if it were fully as extensive, transforming, and significant to Persian culture as its complement was to Turkish culture. The same repression of mutuality is true in many such areas including, for example, "becoming Muslim" and "becoming European."

As a result the "story of lack" has become a central part of the naturalized and even internalized "history" of Turks and Turkey. There is no history and no psychological grounding for the history of a fully competent Turkish cultural plenitude—a fully adequate language, literature, spirituality, etc.—in mutual symbiosis (or relations of "becoming") with other cultures in a field of difference. This assertion is a crucial component of my argument and bears directly on the reasons why I believe that that it is

so important to understand the relations in which "the Ottoman," as a multiplicity of cultural, physical, psychological, political, social artifacts, participates in the present.

"Lack" is a constituting component of a "continuous history" that involves the "making up" of deficiencies—a becoming fully "Islamic," which aligns, for example, with increasing military prowess and the re-territorialization of Eastern-Europe, followed sequentially by a becoming "European" which makes up for deficiencies in the "Islamic," usually expressed as deficiencies in democracy, science, technology, progress, freedom, and so on. It is necessary to emphasize that these are not Deleuzoguattarian "becomings." They are movements from one "identity" to another, a process by which "difference" is swallowed up, or "captured" in the service of powers that benefit by the creation of unitary "identities."

In contrast, history, in my reading of Deleuze and Guattari reading Foucault, is not actually "continuous." The Turkish presence in the Near East and the creation of powerful Turkish "states" is an "event" which brings two (and certainly more) cultural universes into contact and initiates a profound transformation (a process of mutual "becoming" in both (and all)). This to the point where neither retains an "essential" character, where both are fundamentally detached from previous conceptualizations and reformed on new patterns with a new vocabulary (or an old vocabulary with profoundly altered referents). Nonetheless, the field of "difference" remains always active, there is no merging into a new unit, no integration into an "organic whole." The farmer never actually becomes a cow.

Jumping ahead in time, the most immediate like event, or cataclysmic discontinuity, in our experience is the dissolution of the Ottoman state and the subsequent encounter of Turkish culture (or of the field "Turkish culture becoming Persian becoming European, etc.") with the culture of European modernism. Keeping in mind that I am here reducing irreducible multiplicities to manageable singularities for purposes of making a limited point, I would say that this event introduces a field of difference between a an area of "Turkish culture becoming European becoming modern"—for simplicities sake, we can call it "modern Turkish culture"—and the whole area of Ottoman culture and its "becomings." This produces an area of inclusive disjunction in which there exists a dynamic field something like "modern Turkey

becoming Ottoman/ Ottoman becoming modern Turkey." It is crucial to my argument that we understand that the "Ottoman" in this case is not an artifact of some organic, arboreal development. It is not a root or the detritus of modern Turkey's somehow "having been" Ottoman in the past; it is distinguished from modern Turkey by difference not genealogy. The "becoming Ottoman" I speak of here is not a process of reversion to some past state or even accommodation to some past state. It is instead a dynamic relation of difference that exists wholly in the present.

Within this generalized field of difference there exist a large number of molecular relations that together generate the present reality. For example, among those relations that are captured in commonly recognized representations are the Ottoman as the "other" of the modern, the Ottoman as artifact, the Ottoman as the object of study and interpretation, and the Ottoman as antidote to the "lacks" of the present. In capitalist system, which Turkey inevitably is, such molecular assemblages as "the Ottoman" are constantly being deterritorialized and re-territorialized as part of the flow of wealth toward ever-changing "investments." This is a point that demands some expansion before we move on to the next stage of my argument. In the case of a "despotic" order such as the Ottoman order, local investments of libidinal and economic energy are forcibly transferred to the transcendent figure of the despot. For instance, the peasant's land ceases to exist within the cycle of investment and production of a single family or clan or village, the nomad's territory ceases to be a field of wandering without possession. They are "de-territorialized" and "re-territorialized" as possessions of the ruler. That is, libidinal investment is no longer made directly in the land but in the land through the ruler who skims the excess from local production to create a culture of lack. At the same time, local codes (e. g. spiritual/religious representations, representations of value, love, plenitude and lack) are over-coded in favor of the ruler. In the case of Ottoman society, for example, the figures of ruler and religious leader are combined in the sultan-caliph and there exists a consistent pattern of representation linking the beloved, the ruler, and the divine. The transcendent figure of the ruler/Divine becomes the center which grounds all interpretation, and the plenitude which crystallizes all libidinal energy/desire production in the form of relative lacks or needs focussed on the ruler. Deleuze and Guattari characterize this type of regime as "signifying" because it is

centered or grounded in the ruler/Divine and thus promises a fullness of meaning at the end of interpretation. All signs point to the ruler and all roads lead to the capitol.

In a capitalist regime, what Deleuze and Guattari call a "post-signifying regime", there is only a constant flux of de-territorialization and re-territorialization which follows the investment, dis-investment, and re-investment of capital. Because there is no center by which to measure the validity of an interpretation or against which to measure relative lack, both meaning and need are "subjectivized." This is to say that interpretation forever spins vocation-less in the void of subjective interpretation ("one person's opinion") and need or lack is continuously manufactured (through mass-media advertising, for example) in the form of personal, subjective deficits which direct and redirect the investment of libidinal energy without relation to a transcendental center or signifier.

Deleuze and Guattari's experiment with a universal history makes visible the differences in regimes while also retaining those differences as a dynamic force in the economy of libidinal energy production. In the despotic (signifying) regime there are always forces that favor deterritorialization, de-centering, and the dissolution (deconstruction) of key bonds between signifier and signified and a great deal of energy is expended in suppressing them or re-territorializing them on the center. In a capitalist (post-signifying) regime, absolute deterritorialization and subjectivation constantly interact with a longing for centered meaning, a transcendental, communal, global grounding for an ethical and spiritual life. [However, lest we get in a too-comfortable chronological mind-set, we must understand that oscillations between signifying and post-signifying regimes occur throughout history.]

From the perspective of academia it is difficult to see how engagements with the Ottoman, and especially the engagements of "foreign" scholars, alienated as they are from the primary site of engagement, participate in the dynamic field of becoming existing between the Ottoman and the Contemporary in today's Turkey. In fact, it seems to me that the primary issues inherent in re-thinking the Ottoman are most vividly displayed, not in academic studies at all, but by various more or less recent attempts to capture a relation to the Ottoman in art.

In the case, for example, of English literature, apparent continuities—of language, writing system, a continuous history of culture (seen as relatively unaffected by revolutionary social and political changes)—allow us the illusion that our re-inventions of cultural icons—e. g. Shakespeare, Chaucer, Milton—do in fact bring some essential meaning across the boundaries separating our discursive universes. This is far more difficult to believe in Turkey where the monuments and artifacts of bygone culture are inscribed with a variety of languages in an unreadable script. I would argue that for Turks the sense of distance and "loss" with regard to past culture is far more acute than in the cultures of major western languages. How this distance is felt varies over a rather wide range. From the perspective of a history of "lack" which values the Republican present over a deficient or outmoded Ottoman past, this "loss" may be perceived as "good riddance" and repressed without serious consequence. From a perspective that dwells upon the "lack" of the present—primarily the above-mentioned lack of centered, grounded and stable meaning—the "loss" may be experienced as immediate, poignant, and painful. Within this range, the field of difference between the Ottoman (past) and the Republican (present) generates a variety of emotional, social, and economic states that to a significant degree constitute the Turkish present. For purposes of this paper I will examine a few exemplary cases as they are represented in contemporary Turkish poetry.

Perhaps the most straightforward case is that of spiritual revivalism—a case that I will later argue is not at all as straightforward and uncomplicated as it seems. Simply put the revivalist position can be expressed as follows: in the transition to modernity, capitalism, and westernism something of transcendent spiritual value was lost and therefore the present is morally and spiritually deficient in relation to the past. Consider this poem by Sezai Karakoç, a poem which has the name and form of an Ottoman elite culture *gazel*.

Gazel

The wind glowed, dew trembled, the rose fell
The nightingale set aflame the branch to which he clung and fell

From the rise of sun to sunset the garden grew red
One by one lilac, tulip, hyacinth, narcissus fell

Neither pine resisted nor walnut, poplar, pomegranate
A thousand year-old plane tree with a great roar fell

poetry and literature will surely emerge with all its brilliance into the light of day." (EY 1, 26)

"The Civilization of Truth," what a powerful and positive image of the centered, signifying regime this conjures up. The Ottoman is reconceived on the basis of an eternal, authenticating, essential truth offered as antidote to the rootlessness of the present. All else—the tyranny, bloodshed, subjugation, all the aspects of the Ottoman that have defined the "other" in the narrative of Turkish modernity—are brushed aside as accidental, trivial, and ultimately forgettable. As part of the same process, the present, Turkey of the Republic, is re-imagined as the site of innumerable signs pointing toward the metaphysical stability and promise of the past. Consider another of Karakoç's poems, his *Istanbul's Autumn Gazel*:

So what are you going to do with beaches?
Let's go to Kağıthane and the ruins of Sadabad

Let's put our mouths to his dried-up fountains
That we might make the soul of Nedim glad

Tell your mother: "I'm going out to the movies"
And let us go to Friday prayers instead

Let us gaze in wonder at the mosque of Süleyman
At Sultan Ahmet's dome and minarets

In Sahhaflar in the autumn-age of books
Let us reach to the violets of bye-gone springs

Let us taste Istanbul's vanished history and sense
One last time before setting out for the hereafter

More world than the world, than the hereafter more hereafter
A city like the Ottoman poets' songs of praise

S. K. (VII) no. 22.

The opening couplets of this poem with the clever and tongue-in-cheek reference to Nedim's *Sadabad Şarkısı*, initiates a call, a call to what seems to be a younger generation summoning them to a redirection of desire, a redefinition of pleasure, and the rediscovery of Istanbul. The program suggested is an "internal tourism" through which the local population discovers the secret of a lost unity or spiritual wholeness immanent

unity of the Ottoman spiritual universe can exist apart from the whole apparatus of the discourse of centered unity that constituted, supported, and perpetuated a despotic regime.

→ 6 complicated by
 It is the insight that the metaphysical centeredness of Ottoman art and Ottoman society in general cannot be detached from the practices of Ottoman despotism ~~that~~ complicates ("becoming Ottoman" for other poets) For example, in the case of Attila İlhan the presence of Ottoman artifacts—in his case, poems and music more than mosques and minarets—generates nostalgia for another reading of the garden in which the metaphysical interpretation ~~is submerged beneath~~ *is subordinated to* the actuality of a party marked by the company of dear friends, conversation, and an underlying and pervasive eroticism. the poems of people caught in the toils of a despotic system---their struggles to emerge, escape. The sorrow, the pain. . .

the imperial harem

each a crystal goblet
 the stars on our table
 are filled with enchanted raki
 shutters broken down
 by the weight of moonlight
 the rooms
 are filled with that song in mahur mode

stretched out on a lahore shawl
 lost in nargile pleasures
 his black locks are trouble
 his hazel eyes catastrophe

a young man filled
 with a bloody-
 hearted passion
 from every end of the country another disaster
 news of defeats in europe
 rebellion in anatolia
 plague in the arab lands
 the janissaries have mutinied
 the military band plays / the capital
 is filled with the flash of swords

in the mystical palace mirrors
 appear and disappear
 the veiled faces of sultans
 their eyes filled with anguish
 about the tender lily-necks
 of strangled princes
 the oiled noose a slippery serpent

→ İlhan responds to much the same unease about the present that we see in karaoke, the same sense of a loss of communal purpose, spiritual emptiness, disillusionment in the face of a merciless economic system. However, the substance of İlhan's response is quite different. Because I have dealt with this response in detail in another essay I will only touch upon a few major points. Instead of seeking relief from the despotism of the present in the revival of the spiritual grounding of the despotic past, he seeks solidarity with past peoples caught in the toils of a despotic regime. He identifies their sorrows and pain with the sorrows and pains of today.

from the sable walls of the harem
 their wails reaching out
 to the endless
 and the domes
 are filled with a bitter echo

Elde Var Hüzün: Bütün Şiirleri 9, pp. 72-73.

a struggle to articulate difference in the imagery of art and thereby to fix it in an "interpretation" which benefits one or another program (of the present). Direction of energy/desire.

detaching the metaphysical center from the practices of despotism. Not possible if one looks at Ottoman culture. What happens is that the whole society, the whole semiotic and epistemic universe, becomes centered.

(Project of some of the metaphysical left, Hilmi Yavuz is similar, with the same catch. Is there a mysticism that can eliminate the ruler as part of the semiotic chain)

What is possible as a resistance to rule may not be possible as a rule.

The project of creating a signifying regime (or substitute for a signifying regime) based on the figure of MKA.

(capturing the "modern, democratic, secular, free" as a principle of order demands equally despotic enforcement)

(makes stark the differences in regimes, the costs and benefits, no synthesis, attempts to capture the energy)

Capitalism subjectivation vs signifying (all signs point to the ruler/god— no center no "interpretation" only subjective interpretosis)

Ways of creating lack---lack of wealth, sustainance (the sultan as the source of what is lacked)-----manufactured lacks of capitalism (advertising, social pressure).

How to "become" in a way that avoids the despotic over-coding of past culture?

(antidote to a de-centered universe). caliph-sultan as the transcendent center—religion-state)

Pamuk's *Kara Kitap*: One Author, Two Translators

Since its publication in 1990, Orhan Pamuk's *Kara Kitap* has generated volumes of critical essays, which read it as a theory of the postmodern novel, a *bildungsroman*, a picaresque novel, a detective novel, an encyclopedic novel, a cultural history of Istanbul, a quest in the tradition of mystical Islam, and an extended meditation on identity. With a nod to all the fine critics who have interpreted the book from every angle, I turn my eye to its translators. In this paper, I investigate the "afterlife" of *Kara Kitap* in English translations.

Pamuk's image abroad depends heavily on the work of his translators. Pamuk became well known in the English-speaking world with his sixth novel *My Name is Red* in Erdağ Göknaar's award winning translation. However, by that time, Pamuk had already had two other translators, Victoria Holbrook, who translated *The White Castle* and Güneli Gün, who translated two of his novels, *The Black Book* and *The New Life*. At present Maureen Freely is known as his "definitive" translator. It is important to note that Pamuk was introduced to English readership with *The White Castle* in Holbrook's straightforward and unadorned British English. This is significant since for English readers Holbrook's translation came to represent Pamuk's style and set the context in which subsequent translations were going to be read and received.

Güneli Gün's translation of *The Black Book* and *The New Life* received harsh criticism especially from British reviewers who complained that her use of idiomatic American English was inappropriate. Reviewing the novel for the *Times Literary Supplement*, Donald Wright writes "I suspect the grace notes have suffered in translation. Pamuk is known as a stylist, but the slangy AmerEnglish offered here does not suit the setting." Another reviewer (the novelist and poet), Donald M. Thomas finds Gün's language to be "polished if slightly stilted English" and the British novelist and critic Adam Mars Jones finds the text to be "hardly a pleasure to read." He continues, "and here the blame seems to lie squarely with the translator

MEANS?
sources for this?

How do you know this

Güneli Gün. Her familiarity with Turkish is not in question, it is her familiarity with English
that seems so debatable." Book reviewers have neither the time nor the inclination, nor the
language skills necessary to compare the original and the translation or to consider the
validity of their opinion. Nevertheless, they have the power to break a book, a translator, and
a fine writer. They attack Gün's language but they don't read the original Turkish text, how
do they know what Pamuk's prose is really like? Especially, British reviewers' complain
about Gün's choice of language demonstrates the lack of tolerance with "Englishes" other
than the British English.

Gün is not only a translator but also a creative writer who, born and raised in Turkey,
now lives in the U.S. and writes in English. Her two novels, *Book of Trances* and *On the Road*
to Baghdad were well received even in the pages of *Times Literary Supplement*, where her
translations were condemned. Being situated between two languages and cultures and writing
in American English for American audience have an enormous impact on how Gün writes and
translates. This aspect of the writer-translator resulted in a unique style and subject matter,
which has added a welcoming creativity to Pamuk's novels in English. Discouraged by
negative reviews and criticism, Pamuk changed his English translator to Erdağ Gökner and
eventually to Maureen Freely.

Gün's translation of *The Black Book*, its negative reception in the *Times Literary*
Supplement and in other London publications, Pamuk's Nobel Prize, and the eventual new
translation of *The Black Book* by Freely presents itself as an interesting case for study. It
raises multiplicity of questions: Although both *The Black Book* and *The New Life* in Gün's
translation were harshly criticized, why it is that only *The Black Book* appears in a new
translation? Why is it that Pamuk's first two novels *Cevdet Bey ve Oğulları* and *Sessiz Ev*
haven't been translated into English yet? How has Pamuk's image as an international writer
evolved and is supported by the translations since the Nobel Prize? How can we account for

the differences between Gün's and Freely's translations when both versions tell the same story but stylistically in two entirely different ways? [Slide 1-2-3]

Orhan's interventions

Slide 3:

- Pamuk: Alnının eğiminde, o sırada aklının içinde olup biten harika şeyleri insana korkuyla merak ettiren gerçekdışı bir yan vardı. "Hafıza," diye yazmıştı bir köşe yazısında Celal, "bir bahçedir." "Rüya'nın bahçeleri, Rüya'nın bahçeleri..." diye düşünmüştü o zamanlar Galip, "düşünme, düşünme, kıskanırsın!" Ama Galip karısının alnına bakarak düşündü.
- Gün: In the curve of her brow there was something surreal that brought on anxious curiosity about the wondrous events that took place inside her head. "Memory," Jelal had written in one of his columns, "is a garden." Then Galip had thought: Gardens of Rüya Gardens of Dreaming Don't think, don't think! If you do, you will suffer jealousy. But Galip couldn't help thinking as he studied his wife's brow.
- Freely: The wondrous sights playing in her mind gave her an unearthly glow that pulled him toward her even as it suffused him with fear. Memory, Celal had once written in a column, is a garden. Rüya's gardens, Rüya's gardens... Galip thought. Don't think, don't think, it will make you jealous! But as he gazed at his wife's forehead, he still let himself think.

The opening as well as the entire novel suggests a double plane of illusion and reality,

which is the major concern of The Black Book. Every story, allusion, pun, and even color connects with this double plane. The title of the first chapter reads "Galip Rüya'yi İlk Gördüğünde." For the Turkish reader the pun on the name Rüya is obvious. It could read as "when Galip saw Rüya for the first time" and/or as "when Galip saw the dream for the first time." This is justified by the fact that Rüya does not have a physical presence in the text and the question of whether she belongs to the world of reality or that of illusion remains unclear throughout the novel. Similar to the writings of postmodernist writers, Pamuk denies us anything that might read as a clear-cut clue to the ending.

How do you know this?

Slide 4:

- Pamuk: Rüya'nın adını, Galip, likor takımlarının saklandığı büfenin aynasının kenarına, Babaannen'nin iliştiirdiği bu kartpostallardan birinde okumustu ilk. []. İri aynayı ikinci bir çerçeve gibi saran ve zaman zaman Dede'yi öfkeliendiren bu kilise, köprü, deniz, kule, gemi, cami, çöl, piramit, otel, park

the differences between Gün's and Freely's translations when both versions tell the same story but stylistically in two entirely different ways? [Slide 1-2-3]

Orhan's interventions

Slide 3:

- Pamuk: Alnının eğiminde, o sırada aklının içinde olup biten harika şeyleri insana korkuyla merak ettiren gerçekdışı bir yan vardı. "Hafıza," diye yazmıştı bir köşe yazısında Celal, "bir bahçedir." "Rüya'nın bahçeleri, Rüya'nın bahçeleri..." diye düşünmüştü o zamanlar Galip, "düşünme, düşünme, kıskanırsın!" Ama Galip karısının alnına bakarak düşündü.
- Gün: In the curve of her brow there was something surreal that brought on anxious curiosity about the wondrous events that took place inside her head. "Memory," Jelal had written in one of his columns, "is a garden." Then Galip had thought: Gardens of Rüya, Gardens of Dreaming. Don't think, don't think! If you do, you will suffer jealousy. But Galip couldn't help thinking as he studied his wife's brow.
- Freely: The wondrous sights playing in her mind gave her an unearthly glow that pulled him toward her even as it suffused him with fear. Memory, Celal had once written in a column, is a garden. Rüya's gardens, Rüya's gardens... Galip thought. Don't think, don't think, it will make you jealous! But as he gazed at his wife's forehead, he still let himself think.

The opening as well as the entire novel suggests a double plane of illusion and reality,

which is the major concern of The Black Book. Every story, allusion, pun, and even color connects with this double plane. The title of the first chapter reads "Galip Rüya'yi İlk Gördüğünde." For the Turkish reader the pun on the name Rüya is obvious. It could read as "when Galip saw Rüya for the first time" and/or as "when Galip saw the dream for the first time." This is justified by the fact that Rüya does not have a physical presence in the text and the question of whether she belongs to the world of reality or that of illusion remains unclear throughout the novel. Similar to the writings of postmodernist writers, Pamuk denies us anything that might read as a clear-cut clue to the ending.

How do you know this?

Slide 4:

- Pamuk: Rüya'nın adını, Galip, likor takımlarının saklandığı büfenin aynasının kenarına, Babaannen'nin iliştiirdiği bu kartpostallardan birinde okumustu ilk. []. İri aynayı ikinci bir çerçeve gibi saran ve zaman zaman Dede'yi öfkeliendiren bu kilise, köprü, deniz, kule, gemi, cami, çöl, piramit, otel, park

The other major translation strategy that Venuti identifies besides “domesticating” is “foreignizing,” that is, making the text opaque, which calls attention to itself by using archaisms that distance the text from the original and from prevailing values of the target culture. Rightfully, Venuti’s agenda is to call attention to the work of the translator as a creative art, thus championing the foreignizing strategy. However, when discussing these strategies it is necessary to make concrete the context in which translation takes place. Venuti works with the Italian language and culture, which are readily available to the Anglo-American world. When translating from Turkish into English, the strategy of foreignizing would not serve the same end. Some cultures are already considered foreign, distant, and unavailable to the Anglo-American reader ^{50?} that rather than foreignizing, the task of creating sympathy and identification with a work is a particularly urgent one. Translating from Turkish into English entails careful ethical and translational strategies. When Gün’s translation appeared, Pamuk did not have the Nobel Prize, *The Black Book* was only the second novel by Pamuk to be translated into English, and the world of the Turk was considered foreign, distant, and unavailable that further “foreignizing” that world would be keeping alive the myth of the “unspeakable Turk.” Therefore, Gün’s primary purpose as a translator was to ^{60000?} perform a bridging role between Turkish and American literatures and cultures and to ^{How do you know?} introduce Pamuk to western readers before he reached international fame.

[Slide 5] The cover jacket of the novel and its translations reflect well Pamuk’s evolving image as an author. The original jacket emphasizes the multilayered aspects of the themes of search and identity. The frame story is Galip’s search for his lost-dream wife, which then merges with another search: the search for a lost older cousin, Celal, Galip’s alter ego, double, and literary father. These two searches run parallel to merge with a more existential one, that of Galip’s search for his self. [Slide 6] The cover of Gün’s translation and its predominant red color strikes us as unusual against the title *The Black Book*. The erased

Yusuf Kemal
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Whose problem is this!

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Interp. by whom?

face, the mask it holds, and the overwritten jacket of the figure at the bottom are metaphors for Galip and his search superimposed on the Turkish flag, signifying cultural and national specificity. [Slide 7] All four covers issued for Freely's translation support Pamuk's image as the "author of the City." So does Freely's translation.

Slide 8: Freely, *The Black Book* (2006)

- "As for the *Istanbullus* who once lived on the edge of the water..." (18).
- "[...] vulgar American women looking for orgies in *hamams*" (36).
- "[...] luckless men downing *raki* and exchanging unhappy love stories in *meyhanes* on a winter's night" (40).
- "[...] behind his counter, piled to the ceiling with boxes and books, *Alaaddin* had been its witness... like houris from *The Thousand and One Nights*" (41-2).
- "[...] and turned his hands to writing lyrics for the sort of Turkish *saz* music one hears at memorials in smoky wedding halls" (78).
- "Or else I am a messenger, sent out from the *medrese*, to awaken the drowsy dervishes of an outlawed order from years of silent sleep" (249).

The new translation of *The Black Book* appeared in 2006 with an afterword written by the translator. Freely writes, "I came, with time, to understand how [Pamuk's] long sentences contributed to the narrative trance, I tried wherever possible, to keep them at their original length. But I also wanted them to be clear –or clear enough." As to the previous translation, Freely comments, "[...] though ebullient and faithful to the original, [it] was also somewhat opaque. My hope is that this new translation might bring the book to a generation of readers who know Orhan Pamuk only from his later works." Indeed, Freely's translation is a refined version in the sense that she cuts Pamuk's long sentences and paragraphs short. She makes changes and deletions. And, she consistently avoids transliterations. When one compares the two translations, Gün's version stands out as one which preserves the literary aspects of the original better. Freely's version is clear, fluent, and straightforward, giving the impression that it is transparent and thus more literal and accurate. Unfortunately, this is not the case. There are many inaccuracies and she often misses the referents to pronouns. Pamuk's language in the original is at its most baroque and flamboyant and the original *Kara Kitap* is an opaque text. It is a mistake to make it clear.

What does "transliterations" mean?

16th century

One image that stands out in Freely's translation is the city. In her own writings, creative and journalistic, Freely repeatedly returns to the city of Istanbul where she spent her childhood in 1960s. She writes, "We all used Omo detergent, Ipana toothpaste, Job shaving cream, and Sana margarine. I remember a man on a donkey delivering milk straight from the farm. Another man with a horse-drawn cart delivered water. We bought glassware from Pasabahce, Turkey's only glassmaker. Our shoes came from the dozen or so shops lining Istiklal caddesi, and our silk scarves from Vakko, Turkey's only department store." These nostalgic recollections reveal Freely's attitude to the time and place of her childhood and explains some of her translational choices, especially her consistency in avoiding transliteration to the extent that she refuses to translate [Slide 8]. That is, Freely translated the novel under the pressure of and in ways that bolstered Pamuk's late image as "the writer of the city of Istanbul."

Finally, treating translations as if they are a transparent copy of the originals ignores the impact of the translator's creative agency and the mediated nature of the final product. As I tried to pinpoint in the paper, literary translation is a creative act, the study and critique of which needs to be anchored within a specific historical, geographical, and temporal horizon. Reading translations in relation to their specific context, to particular historical circumstances that gave rise to them, and in relation to secondary material written by translators, ranging from creative writing, other translations, prefaces, introductions, afterwards, glossaries, and interviews elucidates each translator's project, position, and intention. Reading translations in light of this understanding increases the awareness that the most a translator can give is an insightful and eloquent interpretation of a foreign work, which is at once limited and enabling, and which has a respectful distance as well as closeness to the foreignness of the foreign.