

mead

**150** SHEETS  
COLLEGE RULED  
9½x6in/24.1x15.2cm  
**3 SUBJECT NOTEBOOK**

VALUE  
  
QUALITY



Balkesin

from South: rolling hills  
down into plain through  
a winding pass.



dry dotted with trees (replacing  
forests ?? (when destroyed ??))  
dry...  
houses with walls

Your god ~~is~~ doesn't. She comes  
care about being loved.

about teaching you to be  
loving...

Doesn't insist on being loved - She just  
wants you to be loving...

On both sides of the door (inside) of  
The tomb of Murat II in Bursa

الموت كاس وكل الناس شاربه  
والقبر باب وكل الناس داخله

① Send Mahant the OGCUDX font.

② Letter from UTP to Ministry of Culture

③

Sezai Karakoc, Ates, dens. (VII) 19

gazel

The wind ~~glowed~~ (radiated) light, the dew trembled, the rose fell  
The nightengale set the branch he clung to afire and fell

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

From sunrise to sunset the garden reddened  
One by one lilac, tulip, narcissus, hyacinth fell

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

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

~~Is it that the great age of green heavy with eternity has passed~~  
Neither pine resisted nor walnut, poplar, or pomegranate  
A thousand year-old plane tree with a great roar fell

Is it that the ~~great age~~ <sup>age of green</sup> burdened with eternity has passed  
from the volcano of destiny red (?) black ash fell

Is it passed, the age of green with its <sup>weight</sup> burden of eternity  
Red, black ash from the volcano of destiny fell

Time had never seen such a tumult  
The mind paled, Spirit grew dark, the heart fell

Time had never seen a tumult such as this  
The mind paled, spirit grew dark and the heart fell

S. K. VII 22

## Istanbul's Autumn Gaze

What have you to do?  
What are you going to do with the beaches <sup>play yesterday</sup>  
Let us go to Kagithane <sup>beach resorts</sup> and the ruins of Sadabad

So what <sup>are</sup> you <sup>going</sup> to do with beaches  
Let's go to Kagithane and the ruins of Sadabad

Let us <sup>make</sup> the soul of Nedim glad  
In order to gladden the spirit of Nedim  
Let us <sup>rest</sup> our mouths on his dried-up fountains

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 <sup>out</sup> to the <sup>movies</sup> cinema"  
And let's go (instead) to Friday prayers

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

Let us look <sup>amazed</sup> at the mosque of Süleyman  
At the dome of Sültanahmet and its minarets

Let's look amazed at the mosque of Süleyman  
At Sültanahmet's dome and minarets

In Sahatlar in the autumn of books  
Let us reach to the violets of past springtimes

In Sabraflar in the autumn, of <sup>age</sup> books  
Let us reach <sup>to</sup> the violets of ~~bygone~~ springs

Let us taste <sup>Istanbul's</sup> ~~for the last time~~ <sup>lost</sup> bygone history <sup>hereafter</sup>  
and character <sup>to the afterlife</sup> only last time before starting our journey

Let's taste Istanbul's <sup>vanished</sup> lost history and sense  
One last time before <sup>we start</sup> ~~setting out~~ <sup>to</sup> for the hereafter

More world than the world more hereafter than <sup>hereafter</sup> the hereafter  
A city that resembles the kasides of the divan poet

More world than the world, than the hereafter more hereafter  
A city like Ottoman poets' <sup>songs</sup> poems of praise

S.R.

Gazel to Kizkulesi

Girls go out <sup>from</sup> the tower ~~to~~ <sup>1/2</sup> see. one day girls come  
(They) once again turn Istanbul into silk

One day in a humming <sup>(eastern)</sup> hour  
Kizkulesi <sup>hears</sup> like a triumphal arch

The loveliest <sup>d</sup> cradles for <sup>reborn</sup> (the) sons to come  
are the skirts of that tower rocking on the sea

And the sun says: it's worn rising again  
<sup>nothing to see</sup> that day, that tower, those children  
<sup>one should see</sup> that I might see

When (the) flowers of night touch the tower's hair  
The secret of the <sup>it's awaited</sup> expected guest will be <sup>remembered</sup> solved

S.K. VII 24

## Revival/Rebirth

To <sup>begin</sup> start anew on the art of writing  
to be <sup>ed</sup> layers, ~~and~~ open to the <sup>sky</sup> layers, <sup>the sky</sup> heaven ??

To bring <sup>down</sup> to earth ~~the~~ Allah's compassion  
(It's to) present (it?) like a rose to worldly power

To bring down a new time <sup>(is?)</sup> like a sword  
on the sunlight hour and (the) hour's night

To arrive at the truth of Rumi's ibn Arabi  
to Add fasting ~~to~~ fast like the ~~best~~ ~~best~~

with the patience of the angels who fill <sup>the sky</sup> the heavens  
to raise the glass of love to <sup>the</sup> health of humankind

speech <sup>by words</sup>  
~~say~~ <sup>define</sup> ~~remove~~  
to bring the letters and sounds, words, (words)  
the books to the <sup>eyes</sup> of the prophet  
for <sup>prophecy</sup> truth.  
true vision  
understanding

To make mercy the <sup>innermost</sup> most inner music of the soul  
(and to turn death into a reborn life)

S.K. VII 25

Yorum/interpretation

س. ق. ٢٥

I opened my book last night as though to tell a fortune  
and I was adorned with poems (like) torches of destiny  
س. ق. ٢٥

VII 26

Bind

To think of you is heavens daily gift to me  
You are the eternal obsession font in the day from my heart

A.I. X, 40

the kingdom of <sup>fear</sup> terror

a whistle in the night

beneath my window someone (some guys)

is <sup>or</sup> calling me

(or am i mistaken)

i run and look, no one's there

fog-horns on palace-point

my letters are disappearing from the post-box

<sup>guys are</sup> someone's stealing them, but who

last evening they changed the rain

it had begun softly, sweet and tepid

however it happened i can't make out

a bit later (it was) sulphuric acid (that) rained from the sky

(it's raining in the form of glass threads

dissolving the place it touches

in clouds of smoke)

i'm all set to go somewhere

??

behind me some ~~one~~ <sup>one</sup> guys

ghostly, between there and not there

their cigarettes hidden in their palms

on their eyes mirrored sun-glasses

(i don't know if i'm mistaken)

and yesterday midnight

somebody's on the phone

but they aren't talking

the stillness of a booby-trap reigns

heavy with possibilities of all kinds

extraordinarily huge

or i don't know, am i mistaken

and equally threatening  
(i don't know if i'm mistaken)

they want to terrorize me

how it happens i don't understand

~~in the~~ <sup>at</sup> night i guess i'd ~~start off~~  
(last night the t.v. 'd stopped broadcasting, i guess i shot it off  
suddenly on the screen some guys

faces like closed iron doors

their eyes scattered flames

in their eyes an indescribable rage

mustaches pitch black

if they could get me in their hands it's done

their intent was to kill me

(am i mistaken, or what am i)

← i'm in ~~an~~ wrong magnetic storm

the leaping of bottle-green sparks

syrup crimson flashes

electricity all about me left and right

i'm afraid

i'm aware that i'm afraid

some guys

throw the switch all the way ??

i've used it

Necatigil Scigilede 184

Water lilly

I had put it there, Ray must have taken it,  
pressed flat between the leaves  
I used to take it out and look <sup>there was no one else</sup> when no one was around  
It was the mirror that would <sup>reveal</sup> show me to myself, Ray  
must have taken it

In winter spring, it would bloom upon  
what was true to <sup>copy off, go for</sup> the ice when the icy peaks  
The leaf yellowed in old notebooks  
It was the meaning that would <sup>reveal</sup> show me to myself, Ray  
must have taken it

It was a light that would burn on lonely nights;  
Evenings, the flowers lay down to sleep  
Darkness enveloped the opposite shore--  
It was the lamp that would reveal me to myself, Ray  
must have taken it

sol / solmag witt

yrtmag - slit

oh my abyss-eyed beloved  
whenever i look  
slipping ~~from the~~ <sup>pent</sup> ~~the a narrow~~ <sup>teat</sup> in a mountain  
like a narrow river-bed

slipping  
i see your green skin

evening  
how it suits your face  
and i like a farhad  
amid the cliffs  
hollowing <sup>down</sup> himself uselessly  
or like a dark rose

in ambush  
both wilting and not wilting

when will it cease when  
this cherry laurel, cherry laurel?

oh my abyss-eyed beloved

(أدب عربي)

Chartier:

Book & Print cult. - Codex → e-text  
(future of the book) - cultural history -

Chiasmus:

What is an author?

1. 2 problems

A. Socio-hist analysis of person  
(soc. stat. etc.)

B. Construction of the Author function  
(constituted by the text - pointed  
to by the discourse of text)

result of procedures:

selection & excl.

Discourse list - from

traces of indiv.

Dist. from person & pronounced ego  
unity of author funct. as guarantee

of the unity of the work -

Borges: (Borges y yo)

Bourgeois concept of individ/private property:

rooted in effects of consociation by  
church and state — author

becomes subject to punishment.

(Penal/Prison)

Radical reversal (chiasmus)

pre. 17th C. only science tied to name  
of author.

Other texts anonymous

←————→

science only truthful when associated  
w/ name of author.

Post 17<sup>th</sup> C. Science accepted on own  
merits (no name/indiv.) author  
no longer index of truth (anonymity)  
Literary discourse obliged  
to state its author / anonym as  
a puzzle to be solved...

↑  
penal appropriation  
(Ch.)

Giving to the texts in the 18<sup>th</sup> century  
the "authorship" formerly reserved  
for the classics.

←————→

Subject position:

London

Defence of bookseller's privilege (over provinces)  
(London Booksellers create the  
proprietary author invent)

1710 statute  
create copyright

↑ Vesting ownership in author ———  
(Theory of property)  
(man as owner of products of his  
labor)  
(Originality - vs. mechanical)  
40 yrs. (copyright term)



1720's series of lawsuits created Auth. funct.  
(imposed by guild (Eng.) or king (Fr.))

Ch. Remarks:

1. The juridical debates define role of author (opt. 1710) (Eng.)

& Gentleman scholars preferred MS circulation - elite, limited - not very commercial - unconcerned with money

2. Is the logic of Auth. as propr. known bef. 1710.

1665 Ben J. "gives" a play to the company  
Sells play to publishers (to assert & prop. right) direct link to marketplace (Printed book)

3. "Paradise lost" 1667: features of  
Contract: Milton paid for every ~~edition~~ edition / can ask for account of sales / residual property right (1695: contract ref. to books already registered to company) (Prop. right extends beyond sale) inalienable (i propriety ii property)

4. Disappearance behind aristocratic anonymity  
Does not deny the necessity of Author funct.  
Validation by elites: Prince as ultimate source of authority (the person to whom the work is addressed. dedication)

# Pen name - author function

( 391 )

?? distinguishing seller from the mercenary goals of booksellers - only truth - and money. No economic interest ?? more strongly linked with propriety than property.

On to Penal funct. / Author  
Subj. to punishment

late 16th cent. Book of requisition: (index)  
Some names even future works interdicted. . .

2.

3. books cannot be published w/o name of author & publisher...

1504: law suit in Paris for infringement on name

14th cent:

change in meaning:

1. Author: from compiler to creator

2. Writer: composer from copiest

3. Invention: creation from discoverer (of god's work)

1. Literature: poetic gesture  
(writing unto itself: (mise en abyme))

Hobbes  
Ackers

## The Book/Work

(8th cent on: heterogeneous,  
miscellaneous) polytextual  
(unity the act of reader or scribe)

Petrarch: 14-15th cent: one work  
per book comes to be...

(Dante, Boccaccio)  
in more canonical authors the  
single author in book)

— genealogy of scientific authorship  
more complex than forensic thought  
(patent/copyright)

17th cent rev. not so stark.

— The revolution takes longer than  
for thought.

— Terms of Chaucer not  
acceptable:

(insurrection of subjugated knowledge)  
Auth. funct. function of the  
materiality of the text

Biblio- / Socio- /  
logy of Texts  
Macleanie

Disapp of A.S. in digital environment:  
(Where does the Operating system end):  
instability of work, author, book  
erosion of the specificity of the author's name...  
new discursive economy where the proper  
name is no longer the identifying a discourse.

Dec-Dec:

Summer Program:

Gülru: Paper/article:

FLAS: Ahmad: (Dept. money)

Where to look for money:

— for grad Students —  
readerships —

film festival:

## 2. Genre's interop.:

Lyric, epic, dramatic

Staiger:

Maatje: (Bakhtinian)

} drama as text

Bae

Weststeijn

} performance

Luxemburg

et al.

"all dialogue texts of which  
the content is a story"

Bomhoff

Platz Wagem (Genre)

van der Berg

Geo. Steiner: hist. dim. of

Western Tragedy

} et

Genre Theory: little

West. Theory

(tries to recuperate lost theory in  
Germany & Netherlands — ~~against~~ <sup>against</sup> ~~general~~ <sup>general</sup>  
focus on France & English (English/US))

History of Drama Theory

Dixis/Déictic

seeking a theoretical "universality"

Verse Drama Theory:

Ch 3

Bernard Beckerman  
Dynamics of Drama  
analysis

"... should be based on theory,  
but be creative as well..."

Structural analysis

(~~Beckerman~~) his position read back on  
previous critique

ways in which "activity" (action?) is  
enabled

"Drama occurs when one or more human  
beings isolated in time and space present  
themselves in imagined acts to another or others."  
(59)

horizontal analysis (development of plot  
and character - literary, textual)

"unit of action" (director's view)

"project" "concrete (b2) focal point of a  
character's energy". (the "enacted" entity)  
Opp. to proj  $\Rightarrow$  tension

Coordinating Structures (sequencing segments)

intensive

extreme turn, extreme realization  
interiorization & pressures (Greek - French / Italian)

extensive

possibilities the open action is  
a journey rather than a confrontation  
less  
on narrowing of choice (homo - extensive)

plot - on stage

story the plot + context

Analysis of Biniaz: Yusuf Ziya

# Ballroom C

Davis R.

Rel. to texts

de-centering the quantifiable aspects:

Paper 1: Cynthia Robinson Zoragosa

Medis verses on walls of palace:

(the mirrour of wine troughs) through the wall

Gardens/garden of paradise:

Fin: Joy experienced in sovereign's presence

metaphorical filter: Through which lives  
were acted out →

view

vision

} p. 10

view??

(This is an interesting paper →)

Part. instruction on how to interpret the  
surrounding:

(vision - 2 eyes)

(Vision: ray between eye and object)

Vision: screens of amber & arcades

Simulacra:

Sarūrī (ultra privilege an act of date  
view??)

Kazithade: rediffi →

1800C. = paradigm shift (poetry/chronological  
appear on buildings)

Not in classical times (particular

reference?)

?? can (in which the work is seen) !??

(audience - less well educated / women??)

(female dialect -)

Definition of public space...

Royal gardens as public space

(Lâhürî? Shahrî?)

18th C

[Fazlî: manual of public entertain. behavior]

Openness of 18th C. private gardens.  
(Walls, rows of trees - Tall cypress who looks over the wall.)

Transparency of walls

d. Gazzâlî? Delî Divân  
in gardens of Beşiktaş

Paper 3. Paul Losenski

Salih Qazvîni:

سليق قزويني? 15th C.

Buildings & Places poetry  
under the Safavids

Châr, fahlet Hüsâyn-i Aburâzi?  
(poet?) Tabriz - anasya ~~Istanbul~~ - Edirne  
Philopulus Sofra Edirne Bursa

2) Cairo (Mîna?)

3) Tabriz

4) Herat (Mîna?) Ends up here

movement from place to place

travel/movement = narrative structure

temporal compression

Crude

Abdī Beg Swāz?

was in 1560

(Cafānābād: tahrir's  
no capital.) in great detail:

buildings  
landscape  
temp. bldgs.  
Kazvin

not a single madagw.

Panegyric/Ideological  
Artisan/craftsman { account of each part of  
building - detail  
mapping,

Ephrastic Disc. - arch. as trope

Arch. as a repr. language

Art as Structure Arch. Stasis - lit temporality

Salihī Kazvinī:

was in

1651

Travel:

Kazvin Tabriz Behl. Korbula Nagaf  
Ish. Shiraz Bandar Abbas  
Bandar suvat, Ahmadabad, Daskatabad  
agra, Delhi  
Lahore, Shalimar

Bldgs:

markets

Isma'iliya Kazvin

Habitat - Is hesitant  
And. Shape hit. - hit. Shapes Able.  
The Meaningful Environment

Literary and intellectual travel -  
notices Culture and Art, City as a  
Site for C; A

Gürü :

⇒ Poetry as a performative context  
(Cues to reading artist. - )  
Critic (multazili sensibility and ambiguous  
space...)  
Why <sup>not</sup> a paradisaical reading?   
complexity ⇒ Disorientation ⇒ Intoxication

Firin  
Lit. as understanding perception  
(not reading)  
?? How is metaphor associated ??  
(The Biographical Literature -  
Women using the same space ??  
Sinekci Bu-hsi → Deli Bivader?

Pard

Voice to  
mute stones:

— I conography —  
(how is there meaning  
without words)  
For what form  
Does memory  
occur?

نہ انتہا

focus

focus on what we are doing

Clearer picture of what  
mentioned earlier will yield  
a better understanding of  
where the changes are

We need to look again at  
18th C. and what kind  
of change occurred - our  
notions have frozen.

# Seacliff A

نام محمد کد پستی

Kathy Libal: 12 images

unrepetition

1. Symbolic of struggle to become a republic

2. Loyalty and allegiance

(later commemoration of M. R.)

(Service to the nation: seen as a duty - preparing to defend the nation - nationalism)

(Isl. Practices - only as point of ref. for distance - temporal/intellect.)

(Clemency/orderliness)

"most essential factor is discipline" MKA

(control/order)

∴ May 19 1919: MKA sets foot in Samsan

Nature: On May 17 1917 E set foot in Samsan... (begins)

Radical break: radical secularism.....

moral sense based on Kemalism.....

trope of obligation toward Natl. State

Common activity

→

Nicole Watts: 60's Socialists & Kurds  
(Visibility of Kurds: public discourse  
about Kurds not always visible: in  
1950s no mention - Kurdish identity  
silent (1951-1971: emergence of  
Kurdish discourse: characters of  
Kurdish activists constructed in 1960's.

Pol. Silence neither exclusion or  
lack of consciousness:

Tacit accommodation of politicians  
and rural elites (K. ish)

Why sudden public presence?  
(given that K. power-holders were  
opposed)

Migration to city

Univ. education

1961 Cons. Civil rights, propert. repr.

(no more sleeping beauty)

Alliance between socialists and  
K.-nationalists

(T. İzci partisi TIP: foregrounded  
bias against Kurds & Arabs - on  
"East.") vs. "İzci" (Orientalist/Arabist)

K. counter-elite / intellectual

1970 TIP: identifies "a Kurdish  
people" who were oppressed

Other leftist groups pick up  
on Kurdish rights & Oppression  
Dec Gene:

- New <sup>(K)</sup> left: (regional leaders try  
to reclaim role - to offer a  
counter-identity to the left/rev.  
K.)
- Courts (which defended <sup>indiv.</sup> rights)  
gives more power in 1960 const.

1959: 50 students arrested - new solidarity  
among Kurds -

- tried to prove no distinct ethnicity; <sup>scars</sup>
- TIP closed by courts
- Emergency reg. in East:
- identified "K. separatism" as problem  
(pushed K. ~~for~~ activists to periphery - weak  
ethnic bond the only important one -)
- During 1960s (Kurd) scholars DDKD  
(primarily ethnic but within socialist  
discourse)  
(denounced land-awareness & agrar.)

1. Set the leadership: PKK leaders
2. The left in opp to agrar diff. from Iraq
3. Crushing of the left induced K. to  
see the state as ~~an~~ inviolable reflex 1966  
and sep. as the only alternative.

Grove/Anchor/milkweed

Threshold

New Directions / James Laughlin

Ecco

Noonday

Norton

Suzuki

my heart blossoms

joyous

when it sees your teased locks

i lose the power of speech

when i see your nose-bud

laughing

~~when~~ ~~blood~~ sputters from my eyes  
→ ~~when~~ i look at you  
when our eyes meet  
your eyelash arrows  
pierce my belly...

~~some~~ they think the box-tree  
is twice lonely—

long branch, tall body—

but are shamed

when they see your <sup>eyes</sup> singular beauty,

~~as they~~ see a joyous press

many i've seen

who aspire to love

and give it up

when they see your <sup>(poor)</sup> lover

wailing

the upstart  
who denies the fires of Hell;  
when he burns for you  
'in flames of separation ~~for ever~~  
becomes a true believer

who <sup>ever</sup> so delicately  
describes

~~the~~ laughing rosebud  
is ~~his~~ <sup>his</sup> ~~not~~ <sup>not</sup> ~~pleased~~  
~~is that to some~~

when he sees

your pearl-stringing ruby?

So ahead, don't speak  
what's in your heart  
fuzuki

Every passer-by will know  
when they see your collar  
torn in grief

Belcham again

Jan. 21, 1963

This love ends here and <sup>me</sup> I'm <sup>up and gone</sup> getting out  
A child in my heart, a <sup>revolver</sup> pistol (in my pocket)  
This love ends here ~~to be~~ bye my lover  
And I'm <sup>up and gone</sup> getting out a river ~~flowing~~ flowing on

- This love ends here and I'm <sup>me</sup> up and gone
- A child in my heart, in my pocket a revolver
- This love ends here, ~~to be~~ have a good day lover
- And <sup>me</sup> I'm <sup>up and gone</sup> getting out, a river flowing on

- It's a memory now the <sup>deluge</sup> heedless sleeping city  
white children and soldiers <sup>yellow</sup> fade in albums  
Your face <sup>fades</sup> goes out like a <sup>wild</sup> flower  
Sleep and forgetfulness gradually deepens

- It's a memory now the city <sup>gazing</sup> sleeping heedless
- White in albums children and soldiers yellow
- Your face like a wild flower fades <sup>your face goes out</sup> away
- gradually they deepen, sleep and forgetfulness

- We lay side by side and the grass was <sup>moist</sup> damp  
How <sup>lovely</sup> beautiful you were what a matchless summer  
They ever told this, that is, a lost love,  
As they passed from this world (all the dead poets)  
We lay side by side and the grass was moist  
How lovely you were <sup>at the</sup> sunset without fear  
They ever told of this, that is, of a love lost  
All the dead poets as they passed from this other



Geras = S. <sup>st</sup> Tolstoy

Muse of Tolstoy.

Questions  
of the east

which hope, which passion, which mountain  
and which -

<sup>the</sup> mountain, is the god-is-great (mountain)  
passion, is the poet's

<sup>look</sup>  
and the minister, ~~the~~, is a strange devilish  
his pain in <sup>in</sup> geology, his lament <sup>his</sup> much  
self-adorned in roads

his handkerchief all violets  
slave of a great <sup>night full</sup> evening  
his patience, his longing orient of

and death like a country pauper  
seems to seek <sup>out</sup> the green grain

which hope, which passion, which mountain  
which -

we're fed up  
~~we've had it~~



Summer day! explain your self again  
and you, oh sbz! repeat yourself  
as if <sup>breaking</sup> forcing open a reservoir  
of ~~reservoir~~ <sup>of still waters</sup> ~~of still waters~~

of still waters ... useless!  
and my heart, it was a ~~noose~~ <sup>noose</sup> pined  
with so many passions that we're fed up

summer day! lifeless without hope  
look ~~you're~~ <sup>you're</sup> always here, what do we buy  
what do we sell

which stop, which spring, ~~which~~ <sup>which</sup> ~~which~~ <sup>manipulation</sup> ~~which~~ <sup>encampment</sup>  
that's enough ... to make way for the weary?  
the mountain roads were so? that we're fed up

summer day! all the same and saying  
let the dark horses go out we just keep  
wandering out on the plain  
as though constantly turning on the hill tops  
exhausted and indecisive like evening  
is a bird now on <sup>sour</sup> acid water of life  
and rose was such a bore to poetry that we're fed up

the Dig (Kaz1) 10-11

pale summer! layered dawns                      yellow?  
you saw them in the lines, passions  
you saw them as they came one after the other  
                         like a peak collapsed  
i am a poet: subterranean  
                         i am pain  
as i dig  
                         and descend to the depths

who knows how many nights  
you recalled the death of a rose  
you searched a siltken                      sought  
                         alchemy sound                      voice?  
and so many strata  
and you thought, i walked about  
as i saw roads and children  
                         laughing like a summer

poems must be dug up: you supposed  
i thought to paint crimson  
the capitals of words buried                      söz başları  
by those delicate exiles  
you found heart-broken papers  
their sorrow frozen, leathern their ashes  
                         and suddenly  
as their pain touched our pain

RE 6501.H4 A26 1995

In the short version ibn Salam  
dies, Legia is free but she too  
dies — M. haunts the graves  
L. and also dies.

Syn: <sup>More Distase; Aids & Arabesk</sup>  
Sonntag on Disease /  
Kortepeter on Nigeria —

<sup>u</sup>  
Özkan: Intro: O.P. —  
Diss. —

Judy: Cull Charles:

Menocal "In Praise of Empire"  
find:

Prağda Saatler Nazim Hikmet  
Charles }

of old there were pines/ what's become of them now  
day and night they altered the face of the skies  
enriched our hearts with their sighs

of old great oaks in mysterious gardens  
the hair-raising screams of serious dreams  
would suddenly compound their lonely cares  
as the moon drowned/ in cloudy curtains

of old, in halls late summer afternoons  
seemed like pictures of fog-bound harbors  
i was a child/ how free my whistlings were  
in longing's muffled gramophone

of old

of old there were pines / what's become of them now  
day and night they altered the face of the <sup>sky</sup> ~~sky~~  
enriched our hearts with their sighs  
(dreamy) trees they were noble and proud

Of old great oaks in mysterious garden  
the hair-raising screams of seasons' evers  
would suddenly intensify their <sup>lonely</sup> ~~lonely~~ <sup>cries</sup> ~~cries~~  
as the moon drowned / <sup>(in)</sup> a curtain of clouds

of old, together with the dreams left to sleep  
by balconies with rain-drenched <sup>rain</sup> ~~lonely~~ <sup>solitude</sup>  
that child sings a song with distant allusions  
behind the shutters / his voice lightly hurt (?)

of old <sup>the end of a summer afternoon</sup> ~~late summer~~ <sup>in halls</sup>  
seemed like pictures of foggy herbards  
i was a child / how free my collecting <sup>was</sup> ~~was~~  
in me the unfulfilled <sup>of longing</sup> ~~yearning~~ (s)

Schizo:

- The need to deal with/situate in the present
- The past as an unresolved issue
- side-stepping the past (by & the discourse of modernity)
- post-Ottomanism becomes another thing.
- D / G - rhizome - convergence - plateau - deterritorialization

transition from that for which we no longer have words to that which we can no longer see because it is hidden in our words  
increasingly extensive

Duty to transmit / repetition

difference & fragmentation (death wish)

Essential underlying psychic reality —  
replaces the surface reality with an underlying  
(our world's order).

\* in a conception of the interminable, experimental, contingent, conflicted processes of constructing gendered and communal identities,

reconstruction of narrative coherence...  
new, open, self-reflexive...

Who in the present is  
right about the  
past

Argument - difference

Two disc. & meanings  
[Scientific knowledge]  
[Containing implicit self-awareness]

There was a time I thought I could  
get through my scholarly career without  
ever ~~thinking about~~ <sup>dealing with</sup> Turkish modernity.  
Now I find myself doing little else. The  
reason for this is my belief (or realization perhaps)  
that anything one says about Ottoman literature  
— any Ottoman literature of any period —  
is part of a discussion of Turkish modernity.  
And I'm not the only one. In this country  
most of the people who are talking about Ottoman  
literature find it necessary (at every step)  
to situate themselves in relation to Turkish  
modernity.

This does not appear to be so in Turkey.  
Or, to be more accurate, this does not appear  
to be so in the academy where the scholarly  
discussion of Ottoman literature takes place —  
and the scholarly discussion of literary modernity  
goes on <sup>there</sup> too.

In fact, the gap <sup>between the two</sup> seems to <sup>be</sup> ~~intentionally~~  
~~insist~~ <sup>insist</sup> on Ottoman literature <sup>being</sup> ~~being~~  
something that belongs to the past and a ~~past~~  
that sees it as <sup>belonging to</sup> the present. Let  
us confuse the matter a bit in an attempt  
to clarify this.

Modernity implies a  
convergence with the  
West (if not becoming  
western)

becoming western as  
a strategic move

I cannot and ought not speak for other "Ottomanists" but, speaking for myself, I find it ~~very difficult~~ <sup>very difficult</sup> ~~to say what I really want to say about Ottoman literary culture.~~ <sup>to say what I really want to say about Ottoman literary culture.</sup> ~~What I want to do today is to outline the source of that difficulty, and indicate why it might be of interest to anyone other than my therapist, and mention what I am doing about it.~~ <sup>What I want to do today is to outline the source of that difficulty, and indicate why it might be of interest to anyone other than my therapist, and mention what I am doing about it.</sup>

<sup>many</sup> <sup>mind</sup> Simply put the problem is the <sup>(in)</sup> discourse of modernity itself. The whole notion of modernity implies certain things: a particular kind of history, <sup>certain</sup> modes of interpretation, constellations of theories about knowledge, communities, the self... It implies a particular language and a shared understanding of what is significant and what is trivial. But you know all that, and you also know that the stakes in modernity are high.

Kandiyoti

117 "...taming other, unruly forms of male sexuality."

[~~the~~ emancipatory potential of the modern (in contrast to the traditional Ottoman order)]

[gaze turns toward the hinterland]

Ottoman patriarchy

prostitutes/pimps/courtesans & equivalents

Kabadayi - neighborhood protector (local tough) vs. Kılhanbey = zonta

Link to Daughters

Woman Site of Struggle: emancipation vs. protection  
freedom vs. morality

(Better a woman of my class than a man of the lower classes)

128 - The veil

"Healing" of psychic dysfunction  
a restoring of control



# Depth of postmodernism

In their two major works, The Anti-Oedipus and Thauma and Plateaus, and in numerous other writings Deleuze and Guattari wage a (purposely disordered) guerrilla war on the very foundations of modernity and modernism. ~~For~~ for sake of argument I would characterize these foundations of western modernity as scientism and psychologism. ~~By being generally~~ ~~these being~~ the beliefs that the most principles of the universe are accessible through scientific techniques ~~and~~ ~~the~~ ~~most~~ ~~of~~ ~~human~~ ~~experience~~ ~~can~~ be understood in terms of ~~some~~ narrative ~~that~~ ~~comprehensively~~ describes the history and structure of the psyche, for d.f. the most basic level of human experience — more or less the unconscious — is the simple, mechanistic production of desire: libidinal energy that has no particular direction, form, but is associated with no description or narrative... Societal formations ~~including~~ the formations of analysis, are attempts to capture that energy/desire with the purpose of controlling it to some purpose.

Schizophrenia / Psychological integration  
Libidinal literature

from arborescences  
which ~~are~~ present as <sup>in</sup> ~~the~~ <sup>the</sup> ~~branches~~ <sup>stems</sup> ~~and~~ <sup>which</sup> ~~have~~ <sup>have</sup>  
~~stems~~ <sup>stems</sup> ~~and~~ <sup>and</sup> ~~roots~~ <sup>roots</sup>  
(over)

The present is best talked about  
in the vocabulary of modernity.

In the course of <sup>eluding</sup> escaping the  
"terminology trap" of modernist discourse  
they employ a purposefully vague and  
shifting vocabulary of suggestive terms:  
convergences, assemblages, flows,  
plateaus, rhizomes.

(D.Q.M. for control over the past)

Example

(Non-arboreal/rhizomic)

Language:

No longer needed  
rich as a simple entity —  
Ottoman language defies  
control — a shifting site  
for various advances with other  
complex and (also mutable)  
convergences. ~~Other~~ Only  
~~rhizomes~~ no Ottoman language  
Elite language / Turkish language  
Artificial language — all  
more or less ephemeral all  
equally transient, all variously  
secret various constitutions.

Language of Ott. Court / Divan  
Lit of the first half of the long  
16th C. — broad comprehensibility  
links to the erotic ~~sub~~ assemblage  
of prostitutes, pimps, de.s of law  
the court — out in popular

Poets

Support of Historians - control.

eroticism & mysticism (Easy)

17th C. - Sahk-i Hindi

Barcamanat / mystic & - exclusive  
subversive

18th C. ~~tries to re-establish~~

new links to re-establish

19th C. → attempts to capture

language / Grammar / rhetoric / canon

~~Language is not a separate  
entity that exists apart~~

Eroticism / Mysticism from its uses

(Kernalism: language politics)

recreating the language

Varick Kernal / links to mysticism ⇒

any surprise that

Hayati

very short version of the ~~good looking~~

The story goes something like this:

Hayati is a young man - about 15ish - from Umdan Yonicesi. For some reason he is no longer under the supervision of his family. When a band of scruffy Kalevleri devirides comes to town Hayati is attracted to their leader -

- and goes off with them. Eventually

They come to Istanbul where local officials rescue the young man from the devirides. He is trained in poetry, drink, patronage and ends up at court in the conversational circle of the sultan.

What is known but unspeakable is this:

~~that everybody knows~~

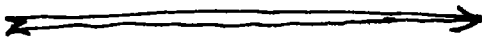
In the context of the late 15th & early 16th centuries, an unsupervised good-looking 15 year old boy in <sup>company</sup> contact with a band of devirides is the equivalent of ~~today's~~ <sup>today's</sup> 15 yr. old ~~farmer~~ <sup>gay</sup> girl getting off a bus at midnight in NYC. We know that the deviride took him for sex. This is a whole culture of young male prostitutes and their pimps in the major towns of the empire. These boys are celebrated <sup>by name</sup> in

H. Did not stop being  
a sex object when he turned  
the court.

The most "elite" of poems. There  
are many stories about them  
and they are the love objects of  
the highest officials and most  
respected scholars. The  
connections between eroticism,  
and spirituality are close, gritty,  
and productive of considerable  
power. (In the story Hayati ~~the artist~~  
eventually becomes a "Big" ~~erotic~~  
Linking prostitute/sex object - erotic -  
Courtier - Big) (Power Subversion)

How can this story be told?  
How can it be told in the context  
of notions such as Islamic  
society? How does one go from  
the story of various alliances of  
spirituality and eroticism to  
modernity without constructing  
a conceptual "jail or wall"?  
If this is "Islamic" (as it must be if  
this is an "Islamic Society") then it

Control - release: certainly denigrates  
Islam - which some <sup>seem</sup> find  
unpleasant. If it is not "Islamic"  
~~then~~ then how can we talk about  
an Islamic society that contrasts  
with a modern secular society.  
How would such a story be told?



Control = production of power  
(The Dam analogy)

If the state allows too much  
free release of desire/L.E.  
it becomes flaccid...

Marginal author

Mecca as an exile for learned men  
who fall from favor. [Latifi]

Poetry was easy to produce...

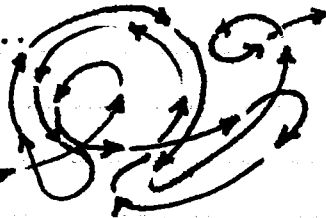
Why was it not studied? → ...

Zülfü

Çelen = boy pimp

مهریس = girl "

کدو = pimp



Structure of the Meclis -  
repentance / pro forma?



Señal of dervish lodge -

(Produced regularly through 19th c.)  
(Re-emergences in 18th c. -)

Bolij: attempt to destroy



(17th c. - poets are not as rich)

heterogeneity

1836 G.O.D. von H. mentions D.B.  
(called rhetorically perfect)  
Gibb & Vigiers transl.

Modern Ottoman Modern Englishman.  
Margins of the canon wider than the canon  
itself ...

Skit:

Travelling tailor (Karl)

Tried to respect the local  
customs

Unfortunately chemically  
impaired <sup>telling inappropriate sexist</sup>

Ended up at tavern <sup>invading</sup> ~~boasting~~ <sup>jobs</sup>

The personal space of the  
barmaid (Katie)

(Oliver)

Police arrive and bring him  
before the Emperor —

exploiting, sexist, paternalistic <sup>wisdom</sup> ~~justice~~ <sup>challenge</sup>  
Emperor — ~~that~~ haven't <sup>to</sup>

followed my illustrious  
example — don't believe in  
the death penalty — work in the  
sall mines on a high cholesterol  
diet...

Tailor saw what a vain  
popping the tailor was —  
special fabric so fine so  
sheer that only the finest,  
best, most discerning people  
can see it — people who  
are politically correct, perfectly  
rational, supremely tolerant,  
and, in short, the perfect  
citizens.

The emperor - having already  
done everything in his power  
to glorify himself - was  
overjoyed and the tilters  
went to work pretending to  
cut and saw -

(Barmaid serves him  
and acts seductively)

Presses in his new clothes

Everyone says: How great -  
except for one teenager  
whom everyone had said  
showed all the signs of  
turning to a life of crime  
and bozouracy.

Barmaid: <sup>Isn't he beautiful in</sup>  
~~Isn't he beautiful?~~ <sup>his</sup>  
~~the clothes beautiful?~~ <sup>new</sup>  
~~clothes~~ <sup>clothes</sup>

Teen: If you like the looks  
of a play slave or a  
rapacious monarch in his  
underwear? Personally I'd  
rather cut dirt!

The emperor was so embarrassed  
that he went on permanent  
vacation in the south of France

Democratic elections.  
Tailor - the best liar - elected.  
Tomas became a political  
cartoonist - & ~~~~~

and spent the rest of  
his life drawing funny  
figures in their underwear.

Walter: intro —

Karl: (walks in, goes to tavern, waited on by Katie:)

"Did you hear the one about the blonde, the duck, and the snowshoes (grabs at Katie)"

Katie: That's sexual harassment you male chauvinist piglet!

W.:

Policeman: What seems to be the trouble here you sweet young thing?

Katie: Not you too! Oink oink...

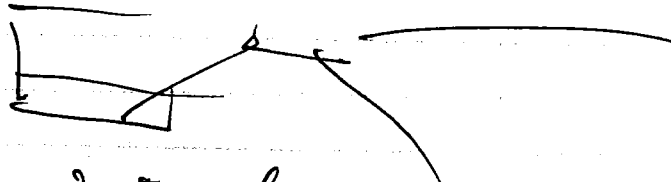
Policeman: (to the tailor) You heinous harasser! It's off to the Emperor with you.

W. (off to emperor: describe...)

Emp.: Sounds like it would be perfect for me! And me alone.  
Tailor: How true, How true!

W. Describe:

1. ground all way across road  
Stamp with slit
2. Last few / grumpy person /  
candle holder.
3. 9 squares over



4. Fire Jam: path ends at washout  
up to concrete of Jam —  
Splintered tree - pipe

The naive view of "Orientalism" sees it as a project by "the West" to <sup>knowledge about the representations of an</sup> create an "East" that could <sup>run</sup> be legitimately dominated and exploited by westerners. What is often overlooked is the convergence of western colonial interests and the interests of local groups in the projects of fashioning knowledge about the history and culture of the M.E. That is, in many cases, it appears that Middle Easterners disseminated knowledge <sup>of their own affairs</sup> about the area in order to recruit <sup>the support of</sup> western powers in opposition to

نظامی نظامی گنجی نظامی نظامی

Paymbeke:

N. & Science:

Botanical Knowledge

Trees and Fruits:

— comp. learned treatises  
and poetic references

نار ناربره:

— The stature of The Narber:  
a priori knowledge

— explicit knowledge

نقل مسما: cure for alcohol / calms  
digestion...

Fahrad: drops stick to nar when he  
tumps - it drops in the mud and  
sprouts... بلقی

برهان قاطع:

Nar: is healing - but not "all healing"

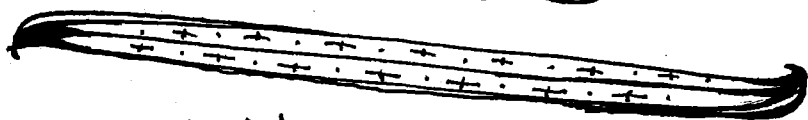
تکلیف

The religious reading of Nizāmi  
(part of the political reading of the  
Islamic republic - to foreground  
the mystical reading)

Love and women: is in advance  
of his time...

محرره اسرار

The pen: - word & speech as the  
pen began to move



سخن: شربلاعه

— engaging rhetoric —

View of women:

... Women are codes and : برام ثروتيان

secrets — conceal a soft message

rel. Woman as ground for exaltation  
of the gnostic's spirit...

... Educate and challenge men

... passionately relates to his women

... مردو شرين : very strong  
and independent

(1/5 th in Firdausi and usually a  
source of wrong-doing — immoral,  
impetuous, hypocritical)

harapist who acc. Babram : ويا،  
on him — she chides him for shooting  
gazel (Firdausi) ~~in the~~ he

tramples her under the hooves of  
his horse: in N. he orders

~~but~~ his commander to kill her

she tells him to be careful cause

B. will change his mind — she

goes to another palace where she  
carries a calf around until it becomes  
a bull — shows that by practice

you can do anything :

— Non-conventional per. ???

Jerry C.

L. & M. pathos not tragedy  
(Violence off stage & futile)

R. & J. Violence dominates doom  
to suicides - central  
romantic & tragic  
family feuds taken terrible  
price...  
rich and memorable cast...

Female Characters:

— Juliet enjoys parity ... she  
is active and bold

— L's role diminishes - an  
object of M's passion

e.g. cuts away L's name  
from piece of paper

Passive withholding presence:

Role of

romantic love: L & M it is  
destructive of the social order -  
fatal breach of decorum - makes  
him a renegade...

[Nothing to suggest that  
matrimony is to blame...]

R & J Love is fatal when the  
social order is out of tune...

R & J more sane than the  
society.

L & M Insane within the norms  
of a functioning society.

R & J: Kernal of modernity in  
R & J:

L & M. more Pre-modern:

Even Havel decides that L's dad is right  
in the end.

in Turkish  
the dramatic  
sense is intact.

L & M will meet  
somewhere this side of  
death...

figure

barb'd:

فرید فرزند  
فرید فرزند

Priglas

Hillensbrand

New twist on painting  
(Herat - Hussein Baykara)

Religious / Popular Emphases

900h BNCR 6810 ill. of House (1494)

Great Authors Continually reinvent  
Themselves —

Popular (democratic) New:

scenes dominated by  
ordinary people doing ordinary  
things

scene of workers building  
the palace in which the work  
would have been read - deconstruction  
(Caliph at the hammam - can't  
tell which he is - he is decentered  
his crown is off)

(Old woman approaching Sanjher...  
he bends down hands her a drink...  
Nomad herdsman in background)

impe die

21/5

hill. cont.:

(Iskender visits hermit -  
I separated from fortress by  
diffs // kneels before hermit)

(Isk. and the Seun say so:

Site on same level, tarful again,  
role that comes hands - humility  
- spiritual values...

(Caring, sharing ruler of the 1490s)  
- This world (of ending people)  
is just as imp. as that of the  
court.

(Party scene: black couple  
running a still)

(Platonic ideal of the underprivileged)

2. Religious element:

L. & M.

M brought in chains to L's tent -  
most everyone is going ahead  
his business...

M. dies and everyone  
ignores it all, paraphrased...

L & M fainting at one sight of  
each other.

(Contrasts with dailyness of  
quotidian life...)

ecstatic dancing  
drunkenness

Mirror  $\frac{1}{3}$  Poverty: ~ ~ ~  
~ /ouch~

Mirror — portrait —————

Poerty:  
beggar and sufi

that garden in inherent

it was a garden in inherent, muammer Beg's night  
stars in the sky's deep blue the gilded sentences  
<sub>the deep blue of the sky a gilded sentences project of a puzzle</sub>

mysteries sketch lines on the purple <sup>pool's simple abstraction</sup> lethargy of  
the pool

as though the final puzzle of the cosmos were  
reflected from above

Velvet bats scatter with a <sup>solo</sup> <sup>flutter</sup> glatha agitation  
In the void sheens of tabriz meets maolānā

On the throne of defeat muammer Beg  
smiles a pessimistic smile  
(Separately) ??

til cat: very thin hair-thin  
capillary

? roses of shame open black & ill-omened in

the eye <sup>the eye</sup>  
the european quarter is on its feet <sup>enthusiastic</sup> bubbling  
with burdy-gardies

from afar fire-flies, glasses twinkling (rather)  
the french and english besotted with their  
grace below

by degrees  
The rising to god-like hostile eagles  
of two thousand words & witness from the  
horizons

from below the self is lit by hair-thin rays  
(amazing?)

Suddenly on the waters, a pink (gong & tower) of  
the shudder of

Ending:

The Emperor, being utterly convinced of his own male superiority, refused to believe that he wasn't wearing one of a kind designer clothes. But the ridicule from his vision-challenged <sup>subjects</sup> bothered him, so he looted the treasury and moved permanently to ~~the~~ Hawaii where no one raised an eyebrow at his clothes.

The country then held free election affirming democratic process. The ~~elections~~ <sup>elections</sup> were won, by the tailor — whose experience as a spin-doctor stood him in good stead.

As for the teenager, he grew up to be an editorial cartoonist and spent the rest of his life drawing pictures of the rich and famous in their underwear.

And the moral — no matter how politically correct you are it's always good to have a bright young person around to see through your illusions!

Once upon a time, not so long ago, There lived a ~~man~~ ~~monarch~~

Differently moralized tailor because he was usually a homeless person he would wander from town to town turning the tables on ruthless capitalist exploiters of the down-trodden masses. He usually tried to blend in with the locals but unfortunately he was chemically impaired. ~~and so~~ This time he ended up in a local tavern drinking too much ~~and invading~~ telling inappropriate stories and invading the personal space of the local barmaid.

As you might expect after a lifetime of paternalistic exploitation of his subjects, The monarch had become a vain, self-centered, wisdom-challenged Tyrant: He said:

→ Chloë: no meta comments —  
"and"

Sibel Bözdoğan

110 Nat. style 1900-205

dome

minaret

etc-revival style -

Haydarpaşa Ferry str.

Bayrak Ada -

8-1000

1931 on - Kemalist period

1937 Sümer Bank Ankara

modernism -

different moderns (in different places at different times)

revival  $\Rightarrow$  national sense -

- The tree of Architecture -

"Orientalist" architecture (by Europeans)

3.11.1900 -

Etnografya Müzesi

1st - Chicago:

Datla coding: Turkish/Islamic -

Ottoman = Islamic -

# Modernity Conference

Adnan - foga: فوجہ فوجہ

There is an Ottoman society!  
(Nationalism — how to win the  
loyalty of certain people)

فوج

فوجہ فوجہ

— Territorialization of  
loyalty —  
وفاقت لہو

Dinakhori:

az Zahāwī:

... defending Sufi practices  
against Islamic modernists ≡ ...  
(Persian poetry - Turkish poetry  
also - most comfortable in  
Arabic)

دینا خوری ← رجب

- ۱۹۲۲-۱۹۲۳ -

closer to the spoken language of the  
people

1. Statement of mod. modernity

positivism:

assimilated Orientalist notion of  
language - language determines what  
can be done... Language must be  
changed. Object → word (denotative  
words) eliminate complexity, ambiguity,  
personal discrepancies...

Languages of Iraq T. P. A. ...  
Babur - language reform as  
social engineering...

non-ethnic Ottomanism

Rıza Tevfik (on ma'arî)

Khouri:

Joined CUP:  
(Secular social Darwinism)  
(opp. to Wahabism)

.....

popularizer of modern science -  
(as Islamic Philosophy teacher  
he spent most of his time comparing  
it unfavorably with Western science)

arturāfi.

ایرانیان  
Sarah S. fizzed in the River

League of Nations:

... asking various people who they thought they were...

~ new borders turn traders into smugglers - etc.

~ Borders divide units, unified disparities:

~ Nationalism a way of staking out territory...

Mosul: Iran/Syria/Turkey

(non-identity issues — decide people's choices)

(wanted to be Iraqi only if the British stayed in charge.)

good nationalism vs bad nationalism

use of nationalism by the state —

---

National Identity is one given you  
by modernity — natl. identity  
is sign of maturity.

Ceremonies for outsiders — that  
we are ready for independence v.  
nation — reduce class divisions —

## Against The Grain

who determines what  
the "grain" is — what  
is the character of the "grain"  
(Striation —)

גלגל

Hebr. Poetry of Seder  $\Rightarrow$  Lesbian

Sarah S.  
Kabbalah

1. Re-def. "modern" (by compo.  
processes) —

2. Agents of change  
(where is change located)

3. Modern  $\Rightarrow$  exclusivist identity  
and ideology

4. Area which always  
incorporated outside  
elements! Contextualize  
as continuation —

۱۵۰

72½ hallet (حدیث)



Nazmi Sezen: TTK publ.

1. Origin of nationalism:  
a. O. of Kurdish nationalism.  
b. Arab Nationalism. عراق, end of temp.

2. Role of pre-existing ties: ...

### 3. Interviews:

interupts:  
a. (curdled milk)

سید

*irades*

## 5. Interviews

C. memoirs

d. British archives:

e. Personal experience:

mu<sub>5</sub>

Prosopography: .....  
(no bias, ?!)

5AK  $1\frac{1}{2}$  und. gter medros:

 J. Edgar Hoover