

Kalabalık!

Bulletin of the Swedish Research Institute in Istanbul



The Continuity that Underlies all Change

Olof Heilo, SRII director

A, B, Γ ... when the year 2021 began, three identified strains of Covid-19 were in global circulation. When it ended, the mutations had arrived at the Greek letter O. A new issue of *Kalabalık!* would have been due in early summer, but by then the institute had spent three months closed with the staff working from home, and another three months open, under the heavy lockdown that was imposed for the duration of the Ramadan in April and May. With little to report on, it was decided to put the next issue on hold.

In the meantime, the medical sciences demonstrated the astonishing leaps they have been making in recent years. In late 2020, the Turkish couple Uğur Şahin and Özlem Türeci had put the German firm Biontech and RNA technology at the center of the world's attention. When we closed the institute for the summer, ambitious vaccination programs were already under way in Turkey and the European Union, and by the time we opened again for the autumn, the entire staff had received two doses, either here or there.

That change was in the air became clear when the Consulate General set a date for celebrating the 150th anniversary of the Swedish Palace. The current Swedish Palace dates from the year 1870, and a

festive event had first been planned for late 2020 in the form of a *son et lumière* installation by the Swedish visual artist Carl Michael von Hauswolff and the Turkish sonic artist Cevdet Erek. The celebration eventually took place, on September 22–24, 2021, in a series of consecutive evenings with specially invited guests, who watched the Palace from the garden as it was bathed in red light in and out, accompanied by a soundtrack that was steered live by the two artists inside.¹ Visitors were admitted into the building in smaller groups, while the installation could be watched from the Istiklal street outside the gates – already before the pandemic, the plastic screens that blocked the view through the fence to the street had been permanently removed.

It should be added that the local municipalities have used the pandemic to revitalize many public spaces. When we returned to the institute in the spring, the space in front of the Swedish consulate had been transformed into an inviting little piazza with bushes and benches for outdoor recreation,



Since the summer, Istiklal has been crowded day and night like it has not been in many years

and the side street in front of the German school had become a venue for open-air concerts. Since the summer, Istiklal has been crowded day and night like it has not been in many years.

Visitors

By September, researchers and fellows had also begun to trickle in at the SRIL. First was Jonas Svensson, who spent three months of his scholarship from Riksbankens Jubileumsfond this fall and was followed by another holder of the same scholarship, Pernilla Myrne, in October, and yet another one in December, Rustamjon Urinboyev. Of our own fellows, Maximilian Lasa spent three months at the institute, and eventually Igor Torbakov was able to resume the three-month scholarship that had

¹ <http://www.reddream.se>

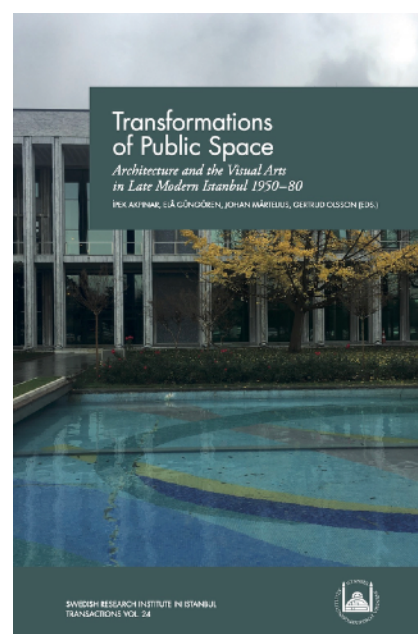
been cut short when the pandemic struck in 2020. Two further fellows, Rukaya al-Zayani and David Hendrix, used our library on the days but lived outside the compound.

“The pandemic has created a bit of a throng in delayed or interrupted stays at the institute, which it will take a few issues of this bulletin to catch up with.”

The pandemic has created a bit of a throng in delayed or interrupted stays at the institute, which it will take a few issues of this bulletin to catch up with. In this issue, you can read the reports of two one-month scholarship holders from the last two years: Patrick Hällzon, who managed to finish his stay here already in the winter of 2020, and Tijen Tunali, the only fellow we were able to receive in the spring of 2021. You can also read an article by Ibrahim Mansour and an interview with Nalan Azak, who both stayed with us in the fall of 2020. Nalan returned for the fall of 2021; her research on trust in science and medical authorities has gained even more in importance during the past year.

Publications

During the long months of home office and lockdown, the latest issue of our series *Transactions* went into print. Based on the proceedings of a two-day international seminar that was held at the SRII in the fall of 2016, *Transformations of Public Space: Architecture and the Visual Arts in Late Modern Istanbul 1950–80* features ten contributions on a city in a state of both change and continuity, edited by Ipek Akpınar, Elâ Güngören, Johan Mårtelius and Gertrud Olsson.



In the spring we made an agreement with the professor of Byzantine studies at the Higher School of Economics in Moscow, Sergey Ivanov, and the local publishing house Kitap Yayınevi in Istanbul. Ivanov is the author of a guidebook to the Byzantine remnants of Istanbul which has previously appeared in Russian, Bulgarian and Turkish. Kitap Yayınevi has published the Turkish version, and we now agreed to co-publish an English version with them. In order to prepare the English translation for publication, our fellow for the fall David Hendrix – creator of a vast online database on Byzantine heritage² – made a meticulous work. *In the Search for Constantinople: a Guidebook through Byzantine Istanbul and its Surroundings* will appear in print this winter.

Projects

While the pandemic raged, the Horizon2020-project *RESPOND: Multilevel Governance of Mass Migration in Europe and Beyond*³ came to an end. In May, the four leading researchers Ayhan Kaya, Ela Gökalp Aras, Zeynep Şahin Mencütek and Susan Rottman gave a joint presentation on the data they have collected and the stories they have encountered during three years of investigating migrants and migration across Turkey – an impressive and often touching achievement. Although the project has ended, we are glad and honored to keep Ela as an affiliated researcher.

² <https://www.thebyzantinelegacy.com>

³ <https://respondmigration.com>

Other projects have started. Just before the pandemic, the Swedish Institute decided to support an initiative for encouraging local research and international networking on human rights, cultural heritage and historical justice in former Ottoman areas. Entitled *Rememberings: Human Rights, Historical Trauma and the Future of Pluralism in the Eastern Mediterranean*, this two-year project builds on the experiences from our previous summer with the Consulate General, *Human Rights – a Recurrent History*. Now as then, Andrea Karlsson from the EED in Brussels has been a driving force behind the project, but it has also been able to rely on two skilled Turkish coordinators, Murat Devres and Gül Hur, who over the course of 2021 has arranged a series of English online panels on Zoom and Turkish talks (sohbetler) on Youtube devoted to sites of present or bygone pluralism in Turkey, Greece, Egypt and Syria.⁴

The Swedish Institute is also the funding body behind another project led by our previous deputy director Marianne Boqvist. *Our story is quite a story ... resilience through oral history* aims to preserve and disseminate knowledge about Syrian heritage and make use of Syrian folktales and oral history as tools for building resilience with Syrian refugees, displaced persons, and their host communities. Building on an earlier project called Hakawati, it aims to set up a digital archives of stories.

"...after some discussions we decided to keep working together with the aim of creating a digital exhibition in the form of a website, currently planned to go online in August 2022."

The international Byzantinist congress that should have taken place in Istanbul in September 2021 has been moved to Venice 2022. As a result, the plans for a physical exhibition on Nordic contacts with the Byzantine world at the Yapi Kredi Kültür Merkezi, which was scheduled to open at the same time as the congress, had to be cancelled. We and our partners at Koç University / Gavros Niarchos Foundation had put a lot of effort into the plans, and after some discussions we decided to keep working together with the aim of creating a digital exhibition in the form of a website, currently planned to go online in August 2022.



Local and digital events

Other collaborations with local partners have continued. The network *Arabicities*, a shared initiative with the French IFEA institute and a group of local scholars which strives to explore and highlight the long history of Arab presence in Turkey and Istanbul, resumed its activities with an online panel in February and arranged two further talks on Zoom during the spring. *Dialoglar*, a joint series with the cultural section of the Consulate General that began in the spring of 2020, was concluded in the spring of 2021 with a conversation between the two visual artists Dilek Winchester and Johanna Gustafsson Fürst under the moderation of the art historian Glenn Peers. It was so successful that several internal conversations have followed, the ultimate aim being a physical exhibition in Istanbul.

⁴ <https://rem-em.com>

In the summer, the German artist network Kainkollektiv reached out to us. They had been preoccupied for some time with materials from the Byzantine 9th-century hymn writer Kassia, the world's oldest known female composer, and were interested in arranging a series of both academic and artistic online events about her. At the beginning of the fall semester, we hosted a Zoom panel with prof. Per-Arne Bodin, Stockholm, who gave a fascinating talk on the long history of reading and approaching Kassia, and the Turkish-German composer Burak Özdemir, who spoke about and played examples from his beautiful new opera about Kassia.⁵

In late August and September, we also hosted the first physical events in more than a year and a half. First the Hungarian cultural institute in Istanbul arranged a symposium on international researchers and research institutes in Istanbul during and after the First World War, and then our director Ingela Nilsson and her colleague Markéta Kulhánková from the Masaryk University in Brno arranged a workshop on epics of Medieval East and West. Both were held as hybrids, with some of the speakers taking part on video link, a format that we are slowly getting accustomed to.

For our own lectures, we decided to resume and conclude the series *Classicism(s) and Orientalism(s)* which had been disrupted by the pandemic, before announcing a new series on the theme of *Narrative and Politics* which then ran for both the spring and the autumn. Most of the talks took place online, but we invited smaller groups of attendees in the auditorium as it drew to a close. The last event in december was a talk on stories, ruins, heritage and identity between the Greek prize-winning author Christos Chryssopoulos, author of the *Parthenon Bomber* (1997), and our own director Ingela Nilsson.

Farewells and welcomes

The year that has passed has seen some significant changes in the composition of the SRII staff. Our librarian for the last three years, Bahar Uludağ, left the institute in June to begin a Master education in Germany. Under Bahar's time as librarian, the Gunnar Jarring collection became fully indexed. Since the pandemic has restricted access to the library for visitors, at least temporarily, and we currently think the indexing of the books that are henceforth added to our collection can be taken care of by the rest of the staff, we decided not to replace her with another librarian.

"Last, but not least, our director Ingela Nilsson left us by the end of the year, having served a highly eventful three-year period. Ingela has been a fantastic director, who not only managed to steer the institute through a pandemic, but even extended its thematic scope, networks and activities"

Last, but not least, our director Ingela Nilsson left us by the end of the year, having served a highly eventful three-year period. Ingela has been a fantastic director, who not only managed to steer the institute through a pandemic, but even extended its thematic scope, networks and activities while doing so – as I think the above-mentioned summary makes clear. It will not be easy for me, her successor, to fill her shoes. Fortunately, from the very onset I can rely on a new deputy director, Anders Ackfeldt, who has been with the institute for many years and who knows it as well as I do. Ingela will still remain a close partner of the institute, and in the years to follow we look forward to

⁵ <https://musicasequenza.com/projects/kassia-conferences/>

host both scholars and events from her project *Retracing Connections: Byzantine Storyworlds in Greek, Arabic, Georgian and Old Slavonic (c. 950– c. 1100)*.⁶

The change in positions means that I am leaving the institute publications in the hands of Anders, including the bulletin *Kalabalık!*. It is now five years since I and our then librarian Arzu Lejontâtel prepared the first issue, exploring various ideas for its name, format and graphic profile. This double tenth/eleventh issue will be my last one and Anders' first one, and it seems like a befitting way of stressing the continuity that underlies all change – at the SRII, in Istanbul and the world, despite all that is currently happening.



The Farewell reception for SRII:s director 2019-21, Ingela Nilsson, was hosted in mid-December by Consul General Peter Ericsson and his wife Stina Stoor at the Swedish Palace in Istanbul.

⁶ <https://retracingconnections.org>

Introducing our Team Questions by Ingela Nilsson



Anders Ackfeldt, Helin Topal & Olof Heilo

Helin (Research Officer)

You have worked for the institute for such a long time that we all take you for granted now, but I'm sure that some of our readers don't know much about your background. Why is your Swedish perfect and how did you come to work for the institute?

I was born and raised in Ankara, Turkey in the late 70's. I lived in Ankara until I was 17 years old. My father had been politically active since the 60's and in the end we had to leave the country. Sweden has always been known for being a safe and free country for activists in Turkey. Dad had many old friends who moved there in the 70's and 80's.

We decided to move from Turkey in 1994 for political reasons. We came to Uppsala at the end of June 1994 and applied for asylum. Sweden welcomed us and our new life quickly settled into order.

But I was feeling pretty unhappy. I missed my home, my relatives and friends so much. It was difficult for me to start a new life in a new country whose language I didn't speak. I was almost 18 years old. This move was not my own decision and suddenly we were living in a small neighborhood outside Uppsala. I was feeling lonely.

I completely devoted myself to learning Swedish. I spent my days taking courses, studying Swedish, reading books and writing pages and pages of letters. I was writing letters of 8-10 pages

each to all my friends and family members in Turkey. This was before the internet, of course. There were no smartphones, no WhatsApp, no Facetime, no E-mails. We used to buy special phone cards to make international calls. You might think I'm 100 years old, but all this is not so long ago actually. Technology has brought people closer in some way over the past 25 years.

In the end, I had learned Swedish and moved on to university education in Stockholm. But all this time, the longing for my homeland and old friends remained in me somewhere.

At the end of 2007, my grandmother, who lived in Ankara, was very sick. I, on the other hand, was at a stage where I did not know what to do with my life. I decided to go to Ankara to stay with Grandma for a while. And while I was there, I sent my CV to the Swedish Embassy, Consulate General and the Research Institute. I didn't know until then that there was an institute in Istanbul. Luckily, the director Karin Ådahl called me and wanted to meet because they needed extra staff during a summer course in 2008.

I came to Istanbul in April 2008 to meet with Karin. I walked through the door of the institute for the first time that day and a new life began for me.

Having a good command of both Turkish and Swedish, knowing both Turkey and Sweden well, having taken sociology and international relations courses at Stockholm University, and being familiar with bureaucratic life due to my family background, made me a suitable person for this job I think.

And since the institute is a social environment, I have the chance to deal with many different jobs, have the opportunity to actively use the languages I know and the chance to learn new things made the institute a suitable place for me. So this was a perfect match we can say.

Part of your job is really boring, like putting books in envelopes or scanning various documents for hours. And still you're always smiling and kind to everyone. How do you deal with the boring part of your job?

I am a person who believes a lot in positive energy. I believe that the things you do unhappily reflect on your whole life. The "boring" parts of my job are very short moments. It's not worth ruining all day. If I scan a lot of documents for 15 minutes, I meet very interesting people the moment after and have a good lunch with my colleagues the hour after, for example. And you can also learn a lot from scanned papers or be happy to put the books in envelopes to send them to people who will receive our beautiful publications. Learning to cope with difficulties makes people mature and gives experience in finding quick solutions. The important thing is to spend that moment in the most productive way. Additionally, you get very practical in boring jobs over time and it doesn't take much of your time. I really love working at the Swedish Research Institute in Istanbul.

What do you like to do when you don't work?

I live with my husband and my 8 years old son Arda. He takes quite a lot of my free time for natural reasons. We also have a cat named Üzümlü (grape) who lived with us for 1.5 years. In addition, I like reading books and traveling. I am very interested in politics and try to follow developments both in Turkey and abroad.

Olof (Director)

You have been at the institute for more than five years as deputy director, but who were you before that? Many of us know that you live in Vienna, but how did you end up there?

As a boy I envisioned a career in classical music and was privileged to attend musical events in Vienna several times during which I came to know the city basically as if it had been my own. A facilitating factor was certainly that I knew German. But also history drew me to Vienna, as it did to Istanbul. By the time I abandoned the musical path I had learned that Vienna was a major centre for the study of Byzantine history, and eventually I decided to combine my interests by doing a PhD there.

Before I got that far, however, I studied Greek, Arabic and Persian and was fortunate to make a few study trips to the Levant and Middle East that turned out to be very formative for me. One of them was to Istanbul and the SRIL, which I first visited in 2004. Little did I know that the smallest room in the Dragoman building, where I stayed for a month while exploring the nooks and corners of the old city, would one day form a part of my office as the institute's deputy director ...

Your role will change now that you become director. Do you see any particular challenges with taking on that new position? Do you envision any particular changes?

I have worked as deputy director under three directors, and it has always been a teamwork with the indispensable Helin in the middle. This said, I also had some unique opportunities as deputy director to work on my own and develop new concepts and ideas, mainly within our publications and public outreach, with and under the cover of the various other instances involved like the collegium, the friends' association, the distributor and the other Mediterranean institutes.

As a director, I will be at the forefront in a different way and my tasks will be more hands-on and entail more responsibilities – for our staff, our infrastructure, our relations ... But of course the most stimulating part remains: I get to meet and interact with lots of fascinating people, both those who come to visit us and those that are part of our local networks.

Unfortunately, still after these years my Turkish is extremely rudimentary and I cannot really excuse myself for it. My dream is modest: being able to hold unencumbered, everyday chats with Havva and Hüseyin at the *çaydanlık* where they brew the best tea in the world.

What do you like to do when you don't work?

Reading and writing are already part of what I do when I work, so I am not sure if those count. But we happen to be neighbours of some really nice book cafés here – the Kohen Kitap Café in the Tünel Pasajı and the Türk-Alman Kitabevi right next to us on Istiklal Caddesi – where you can do both. The German bookshop has a fantastic assortment of old and new, local and international books, and I should add that the German language is an excellent gateway to Turkish literature, thanks to the many translations being made. But it also gives access to all the major Russian classics, which I never tire of re-reading – my bookshelves here are slowly filling with them ...

Apart from that, music still plays an important part of my life. Unfortunately, I don't think I can fit a piano into the flat!

Anders (Deputy Director)

You are new here so we're all curious to know more about who you are! Where are you from and how did you get here?

I live with my family in Malmö. I have two daughters, Elma & Eira, together with my partner Zinaida. We also harbor a Roborovski hamster that goes by the name of Bob. I received my PhD from Lund University in History of Religions specializing in Islamology in 2020. During the pandemic I have been teaching at a bunch of Swedish universities and I am now really happy to settle at the SRII for the foreseeable future.

I first came to Istanbul as a backpacker in 1999 and stayed for eight months or so. I was working as an au-pair and managed a bar in Sultanahmet. I left Istanbul after the Kocaeli earthquake but I have been coming back to Turkey almost every year since. For longer and shorter stays, both as a tourist and for work. Needless to say, I love the changing nature of the city, its history and its pulse. I first visited the SRII on a three-months scholarship almost 17 years ago – time flies.

Do you have any particular plans for your new job, ideas you want to materialize or plans for new projects or collaborations?

Sure, I couple of things. I guess my main goal is for more people to discover the SRII and the fantastic things that goes on here. I hope to develop courses together with Scandinavian universities in order to bring more students on all levels to Istanbul. I would also love to get to know more about the Turkish civil society as well as academia in order to set up fruitful cooperations with Swedish counterparts. I will also make it my goal to develop deeper cooperations with Turkish academics based in Sweden in various ways.

I am also a big fan of Open Access-publishing and one goal for my first year is to digitalize all books published over the years by the SRII and make them available for free on our homepage. These books is truly a treasure trove and it would be fantastic if we manage to make them available for researchers around the world.

On top of this I will continue Olofs great work with outreach and maybe bring some of my own ideas into the mix.

What do you like to do when you don't work?

Don't work? I am sad to say that I am horrible at not mixing work and leisure time into a big sludge. But I enjoy traveling and discover new things and sites – home and abroad. Now, when my kids have become older it is even more fun to discover the world through their eyes.

I have weak spots for craft beer, music and books (yes, in that order). One of the first things I got for my office in Istanbul was a portable record player so I will most likely be diggin' in the Turkish crates for obscure music. Secretly, I would love to tap into Olofs love for classical music and maybe learn to tell the difference between Bach and Beethoven and a fugue and a sonata.

An Ideal Home for Islamic Studies Research(ers)... on İstiklal!

Ibrahim Mansour, UC Santa Barbara

My research focuses on the early history of the Shādhilī Sufi order, overlooked in the historiography of Islamic mysticism. I focus on the 13th-15th centuries, seeking to understand the ways in which the order's thinkers engaged with the tradition which preceded them as well as with their wider intellectual milieus. I am making use of unpublished manuscripts to write an intellectual and doctrinal history of the Shādhiliyya. Because the order's teachings are widely prevalent across the Arab world, Turkey, and

as far east as Malaysia – and because the order's foundational 'classics' have been extensively glossed – there has been an assumption that the order's earliest texts have long been accounted for. The recent publication of important works from the order's earliest period, however, indicates that the order's cannon, as it now stands, remains incomplete.

Visiting Researcher: Ibrahim Mansour

Mr. Mansour is a PhD candidate in the History Department at the University of California, Santa Barbara. He completed his undergraduate studies in Political Science and Middle Eastern Studies at Rutgers University (2008) before studying Arabic and Islamic Studies at the Sibawayh Center in Cairo, Egypt (2008-2010). He then completed his MA in Arabic Studies, with a concentration in Islamic Studies, at the American University in Cairo (2013), where he was also the Middle East Librarian & Specialist from 2012-2013. Mansour held the 3 months fall scholarship in 2020.



My contribution will hopefully be to the scholarship on the Shādhilī order. There have been several outstanding studies of the order's social history – most recently Nathan Hofer's *The Popularisation of Sufism in Ayyubid and Mamluk Egypt, 1173-1325* (2015) – but the textual history of the Shādhilī tradition, in all of its myriad forms, remains very much unexplored. The full range of prayer books, liturgical compositions, didactic treatises, hagiographical compendiums, and spiritual narratives of the Shādhilī tradition has yet to receive proper academic treatment. Most of the relevant works have yet to be published in critical editions, and, in many cases, the relevant manuscripts still await identification. I am keenly interested in better understanding how we know what we know about the early Shādhilī order on a bibliographic level. The current focus, even among traditional circles of learning, tends to be on the

later literature from Shādhilī history. My research aims to uncover new critical works from early

Shādhilī history, from the 13th-15th centuries, in addition to contributing to the history of Muslim devotional literature at large.

My dissertation analyzes the intellectual and doctrinal development of the Shādhilī order. In researching this history, I have already spent more than three years overseas collecting large amounts of archival material from multiple archives across Egypt and Turkey. The pandemic added layers of challenges to the lives of graduate students who were in the research phase of their program, as public transportation suddenly became unsafe and archives and libraries became much less accessible. My fellowship from the Swedish Research Institute in Istanbul (SRII), the support and companionship of my colleagues and friends at the venerable institute, and the working and living spaces afforded to me there provided an intellectual and social support system to meet those challenges away from home and to continue working on completing my degree in a timely manner.

"It would be difficult – if not impossible – to overstate how ideal the location of SRII is for Islamic Studies researchers!"

It would be difficult – if not impossible – to overstate how ideal the location of SRII is for Islamic Studies researchers! During my time at the SRII I could walk to a number of important archives and manuscript libraries, including the Süleymaniye Library and the Beyazıt State Library. Scholars can draw inspiration from short walks to the major historical sites in and around the nearby historical peninsula, such as the Kılıç Ali Paşa Complex (comprising a stunning mosque and recently restored, sumptuous hamam), the Molla Çelebi Mosque, the Sokullu Mehmet Paşa Mosque (Azapkapı), the Piyale Paşa Mosque, and, of course, the Süleymaniye Mosque itself. There are even two *tekkes* (Sufi lodges) nearby: the Galata Mevlevihānesi, which is now a museum, and the Hacı Piri Camii (also known as the Kadiriler Tekkesi Camii), which still functions as a mosque and which continues to hold regular Sufi gatherings. Moreover, one can also browse a number of excellent Arabic bookstores in the Fatih district, which is well within walking distance over on the historical peninsula.

From the SRII, and in a relatively short period of time, it is quite possible to 'breathe in' an almost dizzying span of history: from the Hagia Sophia (now officially the Ayasofya-i Kebir Cami-i Şerifi) to the historical Grand Bazaar (Kapalıçarşı, literally "Covered Market"), to the historically European-oriented Pera district, and everything in between...and if that weren't overwhelming and dizzying enough, they are all possible to see in the course of a single walk!

Moreover, the SRII provides an intellectually stimulating environment for researchers to connect with other scholars, both those affiliated with the SRII itself and those affiliated with other research institutes in and around the Beyoğlu area. These institutes and research centers include: Institut Français d'Études Anatoliennes (IFEA), Koç University's Research Center for Anatolian Civilizations (ANAMED), the Istanbul Research Institute (IAE), Orient-Institut Istanbul (OII), Columbia University's Global Center (Istanbul), and the SALT Research Library & Archive. The academic events organized by these institutes and by the SRII – including lectures, workshops, and conferences – provide valuable opportunities for scholarly and academic exchange. On one such occasion, I had the opportunity to present a chapter from my dissertation at a lecture organized by the SRII and to share my research with the other fellows. Being able to interact with scholars who have diverse disciplinary backgrounds, and who study vastly different time periods and topics, makes for invariably rich intellectual exchanges.

Thanks to these scholarly discussions and to the immense benefits of having such a supportive environment, I made significant progress on the second chapter of my dissertation, which turned out to be much more arduous – and therefore all the more rewarding! – than I had expected. At the same time, I continued to work remotely with Dr. Omneya Ayyad, a professor of Sufism and Islamic Studies at the Institute for Sufi Studies at Üsküdar University here in Istanbul, on an exciting unicum manuscript that we are editing together.

Sweden and the Study of Islam in the Modern World

Although the reasons which brought me to SRII were entirely unforeseen, and the path leading me to it purely serendipitous, SRII is – upon some reflection – hardly an unusual destination for someone interested in Sufism. In Western languages, the quest to understand and study the spiritual dimensions and meanings of Islam took a number of surprising turns in a Swedish direction. In retrospect, my first encounter with Swedish scholarship on Sufism actually came in the form of Tor Andræ's (1885–1947) *In the Garden of Myrtles: Studies in Early Islamic Mysticism*, a work which upon translation into English in 1987 (and previously into German in 1960) earned virtually unanimous praise from the most prominent academic scholars of Islamic spirituality in the Western world, including Victor Danner (1926-1990), William Chittick (b. 1943), and Annemarie Schimmel (1922-2003). Schimmel, who was Professor of Indo-Muslim Culture at Harvard University for 25 years, from 1967-1992, writes in the forward to the English translation that she had in fact learned Swedish just to read the work!



Friday prayers at the Kılıç Ali Paşa Camii (Mosque).

Upon further reflection, there are other more recent connections too between not just Sufism and Sweden but even between the Shādhilīyyah specifically, the Sufi order which I study, and Sweden. One prominent example is that of Shaykh Muḥammad al-Ya'qūbī (b. 1963), a Shādhilī shaykh who is the scion of a learned Damascene family of religious scholars. After completing his studies with traditional scholars in Syria, Shaykh al-Ya'qūbī moved to Sweden to pursue his doctoral studies at Gothenburg

University's Department of Oriental Studies in the early 1990s, where he studied linguistics and worked as a researcher and teacher of classical Arabic literature. Shaykh al-Ya'qūbī became a prominent figure among the Swedish Muslim community, first serving as an *imām* in Gothenburg and then gradually becoming a prominent speaker across the country. He co-founded the Nordic Center for Inter-religious dialogue (NCID) in Gothenburg and in the course of his time in Sweden became something of an international spokesman for the Swedish Muslim community, representing them in international conferences. Fluent in Swedish, Shaykh Muḥammad al-Ya'qūbī maintained close ties with Sweden even after leaving for Syria towards the end of 1996, returning there regularly to deliver lectures and teach classes. In 1999 the Swedish Islamic Society (SIS) in Stockholm appointed him as the "Mufti of Sweden", in which capacity he was responsible for addressing difficult jurisprudential issues that confronted the Swedish Muslim community. In honor and appreciation of his continued service to the Muslim community in Sweden, Shaykh Muḥammad al-Ya'qūbī was elected permanent founding member of the Swedish Islamic Academy in Stockholm in 2000.

After returning to Syria, Shaykh al-Ya'qūbī became the Imām of the Grand Umayyad Mosque in Damascus, following in the footsteps of his late father Shaykh Ibrāhīm al-Ya'qūbī (d. 1985), and lectured regularly in several other mosques in Damascus. However, since 2011 Shaykh al-Ya'qūbī has been living in exile in Fez, Morocco on account of his vehement opposition to the regime in Syria, being an outspoken critic from the onset of the social and political unrest there stretching back over a decade ago now.

Interestingly, in doing so Shaykh Ya'qūbī found himself diametrically opposed to the late Shaykh Ramaḍān al-Būṭī (1929–2013), a Syrian scholar who surely ranks amongst the most important Muslim scholars of the 20th and early 21st centuries who, although not a Shādhilī himself, played a large role in popularizing the Shādhilī order's teachings – most notably by spending some nine years teaching and providing his own original commentary on *Kitāb al-Hikam* (The Book of Wisdom), an important and widely popular collection of spiritual aphorisms composed by the third Shādhilī master, Ibn 'Aṭā'illāh al-Sakandarī (d. 709/1309). Al-Būṭī's relevance to my project could hardly be overstated, as my interest in the Shādhilīyyah grew precisely out of many nights spent in Cairo, as I was pursuing my master's degree, watching the recorded sessions of his masterclasses on the famed *Kitāb al-Hikam*. In each of his lectures, al-Būṭī drew upon his vast erudition to expand upon each aphorism, explicating their spiritual, theological, ethical, scriptural, psychological, jurisprudential, and philosophical dimensions, and in spellbinding fashion.

Al-Ya'qūbī's role as a Shādhilī shaykh presumably played a role in his ability and decision to settle easily in Morocco, where Abū al-Ḥasan al-Shādhilī (d. 656/1258) himself was born and where the order – its teachings, poems, litanies, and shrines – practically defines the culture itself...though Shaykh al-Ya'qūbī's standing as a religious scholar (shaykh or *ʿālim*) in his own right – i.e. as someone deeply learned in matters of Islamic jurisprudence, *ḥadīth* (the cannon of Prophetic statements & reports), Qur'ānic exegesis, etc. – should not be understated either. The positions of al-Ya'qūbī and al-Būṭī, respectively, are representative of just how prevalent and popular the Shādhilīyyah and their teachings are. Even between just the two of them, their combined influence spans from Europe and North America to, really, just about the entirety of the Muslim world where the doctrinal positions and scholarship of the latter, especially, are considered authoritative.

Yet there is a surprisingly much deeper – and much older – connection between Islam, Sufism, and the Shādhilīyyah on the one hand, and Sweden, on the other. This connection comes in the form of the remarkable story of Ivan Aguéli (born John Gustaf Agelii, 1867–1917), aka Shaykh ‘Abd al-Hādī al-‘Aqilī, a Swedish artist who became the first Western European to officially enroll in al-Azhar, the ancient seminary college in Cairo, Egypt. There he studied Arabic and Islamic philosophy, and while in Cairo Aguéli was initiated into the Shādhilī Sufi order. Later in Paris Aguéli would introduce the French philosopher René Guénon (aka ‘Abd al-Wāḥid Yaḥyā, 1886-1951) to Islam and initiate him into the Shādhilī Sufi order as well. Guénon’s shadow, in turn, looms large over subsequent scholarship on Islam, both academically and traditionally, and especially with regards to the Perennialist or Traditionalist School of thought. Guénon’s ideas and writings inspired such consequential thinkers as: Ananda Coomaraswamy (1877–1947), Frithjof Schuon (1907– 1998), Martin Lings (1909-2005), Huston Smith (1919–2016), Seyyed Hossein Nasr (b. 1933), and – quite remarkably – Shaykh ‘Abd al-Ḥalīm Maḥmūd (1910–1978), who was Shaykh of al-Azhar from 1973-1978. Thus the centrality of Sweden to the modern history of not just the study of Sufism but to the study of Islam as such, and not just in Europe but throughout world where the works of all these figures are widely read, studied, and discussed.

So I suppose it isn’t all that odd for a researcher most concerned with Sufism to find themselves in a Swedish academic environment!

The Popularization of Shādhilī Teachings & Works amongst Muslims in the West

The influence of Shādhilī teachings upon Western Muslims is not confined to the rarified circles of intellectual or scholarly elites. Especially over the past few decades, there have been several prominent Muslim scholars in the West who have, in one way or another, introduced Shādhilī works and teachings not only to Western Muslim audiences, but to global English-speaking audiences everywhere. Shaykh Hamza Yusuf (b. 1958), co-founder of Zaytuna College, for instance, translated and produced a professional, studio-quality recording of al-Buṣīrī’s “*Qaṣīdat al-Burda*” (“The Burda of Al-Busiri: The Poem of the Cloak”, 2002), a poem written in honor of the Prophet Muḥammad by the 13th century Shādhilī poet Muḥammad ibn Sa’īd al-Būṣīrī (d. 695/1296 [?]). This poem, which is the most popular poem in Muslim history, and which is still recited in virtually every corner of the world, was also translated more recently as *The Mantle Adorned: Imam al-Busiri’s Burda* (The Quilliam Press Ltd., 2009) by Professor T.J. Winter (aka Shaykh Abdal Hakim Murad), the Shaykh Zayed Lecturer of Islamic Studies in the Faculty of Divinity at the University of Cambridge and the founder and dean of Cambridge Muslim College. Finally, Professor Sherman A. Jackson (aka Shaykh Abd al-Hakim Jackson), King Faisal Chair of Islamic Thought and Culture and Professor of Religion and American Studies and Ethnicity at the University of Southern California, and a popular speaker among the American Muslim community, translated one of Shaykh Ibn ‘Aṭā’illāh’s works as, *Sufism for Non-Sufis? Ibn Ata’ Allah’s Tāj al-‘Arūs* (Oxford University Press, 2012).



Small cat looking out from the türbe (graveyard) of the Hacı Piri Camii (or Kadiriler Tekkesi Camii)

Most conspicuously affiliated with the Shādhilī order is Shaykh Nuh Keller (b. 1954), a Jordanian-based American scholar and master within the Shādhilī Sufi order whose staunch, scholarly defense of Sufism and of the traditional modes of learning and scholarship from which it emerged has done much to popularize the order's teachings in the West. Shaykh Nuh compiled and translated the order's litanies & liturgical compositions (*awrād* & *aḥzāb*) and commissioned what seems to be the most authoritative and widely popular modern edition of Muḥammad Ibn Sulaymān al-Jazūlī's (d. 1465) *Dalā'il al-Khayrāt*, which – after only the Qur'ān itself – has historically been the second most popular devotional book across the Muslim world. Although he did not found a college like Shaykh Hamza and Shaykh Abdal Hakim Murad, the global influence of Nuh Keller's teachings and students should not be understated. His lectures and gatherings attract large numbers across the world, and especially in the late 90s and early 2000s he became one of the most prominent defenders of traditional Sufism and one of the most trenchant critics of Salafis and Wahhabis, not only in Europe and the U.S. but across the Muslim world. Not far from his *zāwiyah* (Sufi lodge) in Amman, Jordan, Shaykh Keller's students established the famous Qāsid Institute, which is presently considered to be among the most elite – if not the very best – institution for academic students to learn Arabic in the Middle East.

SRII: An Ideal Home – an Oasis of Calm – for the Islamic Studies Researcher in Istanbul

My time at SRII provided me with the opportunity to discuss my research with other colleagues and to think more deeply about the extent and implications of some of these transnational and global connections. The SRII represents something entirely unique for academic researchers, with the paradise-like environment of the consular and SRII premises, the idyllically peaceful library looking out onto the courtyard and garden, the serene and eminently comfortable scholars' house, an almost tropical garden with pomegranate trees, fig trees, turtles, a small pond with fish, and even a flock of green parrots who are seemingly drawn by the pomegranates but who like to spend their time in this calm oasis's loftiest trees. The SRII is right in the middle of it all – literally right on İstiklal Caddesi (Avenue)! – yet somehow also super quiet and serene. Once one steps inside the gates of SRII and of the consular premises they are almost immediately taken into an entirely new world...and yet, even inside this quiet pocket of calm in the midst of such a bustling city, the excitement outside is still palpable thanks to the neighbors in the adjacent alleyway. If you stay long enough at SRII you'll learn all their names, know when they're having breakfast, who's making the çay, the latest prices of fruits and vegetables at the market, who's having what for dinner, when there's an argument (or if it's even serious based on how loud the laughter is afterwards), and probably memorize a few of the kids' favorite ditties (or at least their choruses). In a short time, the scholars' house – and the entire premises, really – truly feels like home, making the other researchers you come across there feel less like strangers and more like long-lost relatives whose paths you've fortuitously come across once more.

What makes a research institute feel like home are the people who constitute it. I would like to express my deepest thanks to SRII Director Dr. Ingela Nilsson for her incredible generosity, and to all those over the years of those who have made SRII possible for the profoundly appreciated assistance at a time when it was so desperately needed. I would also like to thank the Deputy Director, Dr. Olof Heilo, who made incoming fellows feel immediately at ease and welcome in their new – though sadly only temporary! – homes. Helin Topal, SRII's Research Officer, dealt with inquiries seamlessly and in short order. Havva hanım and Hüseyin bey were so warm they sometimes felt like our parents at times; regardless of our age we sometimes felt like teenagers all over again, greeting them sheepishly and almost apologetically when returning home late!



Annex (front) and Dragoman House (left) at the SRII.

"We all experienced our own personal difficulties and challenges during the pandemic, but all hope is not – or should not, in any case – be lost. For scholars, these challenges compounded the already daunting expanses of scholarship which stretch out seemingly infinitely around us in every direction"

We all experienced our own personal difficulties and challenges during the pandemic, but all hope is not – or should not, in any case – be lost. For scholars, these challenges compounded the already daunting expanses of scholarship which stretch out seemingly infinitely around us in every direction. The true challenge of our age seems to be in synthesizing it all and in creating narratives, theories, frameworks, and paradigms that allow us to 'put everything in their rightful place', as it were – in sum, the very definition of wisdom itself as traditionally and classically understood.

History, if nothing else, should give us some hope. We shouldn't be too daunted by this. Yes, the days when the world had renaissance men and women, capable of mastering the natural and theoretical sciences – in the shape of Ibn Sīnā (Avicenna, d. 428/1037), Naṣīr al-Dīn al-Ṭūsī (d. 672/1274), and others – are no longer, but even in their day the proliferation of knowledge was daunting. In the course of charting the intellectual history of the Shādhilīyyah, part of what I encountered was precisely a historical process of certain lines of knowledge proliferating for long periods of time before being consolidated and systematized, leading once more to yet more rich periods of deep thought and discourse. It is no coincidence then that the seminal doctrinal work of the Shādhilī order itself is called, precisely, *Kitāb al-Hikam* – The Book of Wisdom. It was precisely by recognizing the proliferation of knowledge and of seeking to embody and realize its meaning – rather than to add to it and simply create a larger body of knowledge – that the earliest Shādhilī masters and their disciples made their mark. By seeking to pause, step back, and attempt to understand 'what it all means', they forever changed the landscape of Islamic thought and spirituality – and the very *experience* of Islam itself.

I am now preparing to move to Rabat, Morocco as an American Institute for Maghrib Studies (AIMS) fellow during the 2021-2022 academic year to complete the final phase of my dissertation research. Meeting all of the brilliant researchers at SRII, and spending such a wonderful and reinvigorating time at the institute, left me yearning for an opportunity to one day, hopefully, visit Sweden – at the very least to present my work at a conference, perhaps, but hopefully for a longer visit if and when the opportunity arises ... inṣallah!



Visiting researcher: Patrick Hällzon

Hällzon has been enrolled as a PhD student at the department of Linguistics and Philology since 2017. His main research areas involve Turkic languages (especially Uyghur and Eastern Turki), history of medicine (Eastern Turki medical texts) mazar pilgrimage among the Uyghurs as well as Uyghur cultural history. Hällzon defend his PhD thesis 29th of January 2022.

Languages of Healing

Among cities in the world, Istanbul has a special meaning for me. Istanbul, Constantinople, Byzantium. Every time I hear those words, an array of memories and images come to mind. The city is on one hand huge and hard to grasp and there is always something new to discover. On the other hand, I have visited her so many times now that several places feel just as familiar as my own neighborhood in Stockholm. Over the past ten years, I have also visited the Swedish Research Institute in Istanbul (SRII) on a regular basis. I highly appreciate the creative environment there as well as the opportunities to establish new contacts with other researchers. Another positive thing with staying at SRII is its location right in the heart of Beyoğlu which allows easy access to other parts of the megacity. Such factors contributed when I decided to apply for a one-month research grant there. In January 2020, I arrived in Istanbul where I alternated my time between writing on my doctoral dissertation, and meeting with colleagues. A month later, after having spent much time in the library as well as presenting my ongoing research at a seminar, it was finally time to go home. Who could have known back then that the institute a few weeks later would close their activities for months due to the Corona pandemic? That is however a different story.

Of course, a month may seem like a short time, taking into account that writing a thesis spans between four to five years. A month well spent at the institute can however be just what a stressed PhD student needs. Besides the friendly staff at SRII, it has always struck me that the relaxed atmosphere at the institute contributes to good scholarship. During my stay, I had the opportunity to focus on the writing process without the distractions of everyday life whenever I wanted to, either in my room or in the institute's library with its large selection of books. Since 2012, the library is also home to Gunnar Jarring's book collection. Many of the books, not least travelogues and an extensive collection of reprints, are unique and can be found in few other places in the world. At the Swedish Research Institute, all this is available and easily accessed.

I want to thank SRII for providing me with the opportunity to spend a month in Istanbul. It was very rewarding in terms of work, and I believe that the time spent there contributed greatly to my thesis entitled *Languages of healing. Theories, practice, and terminology within Eastern Turki medicine in the late 19th and early 20th centuries* (2022).



Visiting researcher: Nalan Azak

Nalan Azak is employed as a Research Fellow at the Department of Culture Studies and Oriental Languages at University of Oslo. Nalan was the SRII Three-month scholarship holder in the fall of 2020. She studied Turkish prescription practices, healthcare infrastructures, patient experiences, and patient-doctor-relationships against a growing local and global concern of antimicrobial resistance.

Interview with Nalan Azak by Olof Heilo

Antibiotics were long widely available over the desk in Turkey, without any prescription or concerns about their growing resistance to treatment. When did this practice stop, and what debate surrounded the decision?

When I first started my research, I assumed that antibiotic sales, alongside some other medicines, stopped around 2015 with the National Action Plan for Rational Drug Use, which was initiated between 2014 and 2017 with guidance from the World Health Organisation. I then found that the Turkish Ministry of Health had already started taking action by issuing press releases and sending out letters to provincial health directorates in 2013. However, I was taken by surprise when I read the letters, because they all order health directorates to take legal action with reference to laws enacted in 1928 and 1953. So, in short, over-the-counter antibiotic sales - without a prescription - was always prohibited by law, but changes in prescription practices in Turkey only started in 2013 due to the growing global and national concern over antimicrobial resistance.

This still leaves many questions unanswered. I am therefore also exploring the dynamics of the healthcare infrastructure that antibiotics were introduced into in the 1950s Turkey.

For your research, you interview patients, doctors, and pharmacists. The popular notion of antibiotics as an easy panacea against all ailments seems to be widespread. How do medical professionals deal with it?

It is not possible to generalize across all medical professionals, but encounters with this notion often happen at the community level between medical workers and patients. Although I have to say a lot was also debated between medical professionals regarding the use of antibiotics in the treatment of Covid-19 patients. There are also a lot of medical professionals who struggle with changing their treatment habits according to new research and regulations.

On the community level, the medical professionals I met often express that they try to inform their patients and encourage them to wait before they prescribe antibiotics. They admit that there are instances where they adhere to their patients' requests for antibiotics, especially when faced with threats or alternative ways to help them. However, most of the time, their way of dealing with this notion rests on an ongoing trust relationship with their patients that is built up over time. So for instance, they sometimes write a prescription for antibiotics, but ask their patient to wait for a couple of days and only start using them if they do not get better. Similarly, some pharmacists sometimes give out antibiotics and then ask the patient to bring a prescription from their doctor. This was especially common at the beginning of the pandemic when people in lockdown could not visit their dentist and primary care doctor.

Your field – medical anthropology – bridges a gap which it seems has become dangerously wide in the modern period: the one between the humanities and the medical sciences. How did you come by it?

To put it simply, through ethnography. Anthropology is concerned with exploring what it means to be human, and medical anthropology looks at human experiences of health and illness. I find that ethnography enables me to start from the basics, from observing the human experience. Whether it be patients or medical professionals, we are all human and in need of health and care throughout our lives. This mindset helps to keep me grounded.

"To put it simply, through ethnography. Anthropology is concerned with exploring what it means to be human, and medical anthropology looks at human experiences of health and illness."

There are many medical anthropologists and STS (science, technology and society) scholars doing amazing jobs bridging the gap between the humanities and medical sciences. Medical anthropology students are introduced to the nature vs nurture debate very early on in their training and learn about how the human experience is often an interplay of the two. Moreover, coming into the humanities from the social sciences and studying the history of medicine showed

me how much the medical sciences are after all based on multiple processes of trial and error that are entangled in human and more-than-human lifetimes. All are different encounters on my academic journey that help me come by the gap between the disciplines.

The pandemic was not part of the plan when you applied for the fellowship. How has it affected your work here?

First of all, my field-trip to Turkey was postponed by a few months. Secondly, I had to adapt my research methods into a hybrid format. Which meant that alongside in-person research and observation, many of my interviews took place online. I was initially not planning any interviews on Zoom. As an anthropologist, participant observation is key to my research practice, but when meeting people face to face entailed a health risk, I had to be precautious and at times opt for alternative means for getting in contact. Essentially, “the field” changed with the pandemic and the pandemic became part of the equation, so I had to adapt my research approach accordingly. It has also been interesting to study the “quietly looming antimicrobial resistance pandemic” in the backdrop of the Covid-19 pandemic. Although a tiring experience overall, I like to look at it as a rewarding challenge.

What do you think we need to do, not only in Turkey, in order to socially embed scientific knowledge and conversely? Are there, so far, any ways of inducing feelings of responsibility in face of scientifically assessed dangers?

This is a difficult question. It is maybe easier to answer “what not to do”. I would say the first thing we communicate should not be that people need to be “rational” and “change their behavior,” because these discourses immediately turn complex problems into morally invested arguments, which social scientists have over and over again showed to be very unhelpful. There are often multiple underlying socioeconomic and infrastructural factors behind people’s scientifically assessed “dangerous” behavior, and everyone is not always privileged enough to worry about dangers that seem further away when they have other immediate dangers to deal with. I am of course not saying that we should stop raising awareness. However, these endeavors should maybe be embedded in trust relationships that I’ve encountered in my research between doctors and patients, but also between people and government bodies. People want to feel that they are being cared for. We all need care, and managing AMR is at the end of the day also about caring for all of us. So to socially embed scientific knowledge, I think we could at least try to make these discourses a matter of care rather than moral responsibilities that only rest on individuals’ shoulders.

Jämförelse av svenska översättningar av Pamuks romaner av Roland Eriksson

I den här artikeln studeras översättningarna i några romaner av Orhan Pamuk som utgivits på svenska. Dessa översättningar jämförs med en översättning där en ordagrann översättning med bibehållen god svenska eftersträfvats. Översättningarna betecknats i artikeln med 1 respektive 2.

Texterna är hämtade från *Sessiz ev*, *Kafamda bir tuhaflik* och *Kırmızı saçlı kadın* som översatts av Dilek Gür, Mats Müllern respektive Mats Andersson. Dessa texter är direktöversatta från turkiska till svenska. Dessutom studeras några exempel från *Kar* som översatts till engelska av Maureen Freely och vidare till svenska av Inger Johansson. Skillnaderna mellan översättningarna har klassificerats i fem kategorier: ordval, förtydliganden, satsfogningar, transposition och modulation.

Analysen visar på skillnader mellan hur de professionella översättarna hanterat texten. Dilek Gürs översättningar följer väl originaltexten, de är ordagranna och meningarna i originalet bibehålls med få undantag. Mats Anderssons översättningar är friare. Johanssons översättning överför väl den engelska tolkningen till svenska men översättaren har inte använt sig av det turkiska originalet.

Metodik

Följande översatta texter har använts:

- Det tysta huset (*Sessiz ev*, 1983, 2019). Översatt av Dilek Gür (1998, 2007).
- En främmande känsla (*Kafamda bir tuhaflik*, 2014). Översatt av Mats Müllern (2016, 2017).
- Den rödhåriga kvinnan (*Kırmızı saçlı kadın*, 2016). Översatt av Mats Andersson. (2017, 2018).
- Snow (*Kar*). Översatt till engelska av Maureen Freely
- Snö (*Kar 2002*, 2019). Översatt från engelska av Inger Johansson (2005).

Översättning 1 är texter från de svenska utgåvorna. Översättningarna torde helt basera sig på de angivna turkiska texterna utom möjligen för *Sessiz ev*. En viss redigering kan där ha gjorts av den turkiska texten t.o.m. den 9:e tryckningen men dessa redigeringar synes inte ha påverkat de studerade meningarna.

I översättning 2 har syftet varit att så ordgrant som möjligt följa originaltexten och samtidigt skapa en god svensk text. Avvikelserna mellan översättningarna har klassificerats. Utgångspunkten för klassificeringen av avvikelserna har varit en bearbetning av de strategier och procedurer som beskrivits i Munday (2012, s. 86–90). Avvikelserna har delats upp i följande kategorier:

1. Ordval. Allmänna eller specifika benämningar. Synonymer.
2. Förklaringar och förtydliganden av originalet. Eller uteblivna sådana.
3. Satsfogningar. Sammanslagning eller uppdelning av meningar.
4. Transposition. Byte av ordklass: verb – substantiv, adverb – verb, etc.
5. Modulation. T.ex.: abstrakt – konkret, generellt – specifikt, objekt – subjektbyte, negering av motsats, aktiv – passiv, bilder

Valet av översatta meningar skiljer sig mellan de olika romanerna. I *En främmande känsla* har de två inledande sidorna i romanen studerats. I *Den rödhårig kvinnan* har romanens första kapitel jämförts. I *Tysta huset* har vid genomläsningen av hela romanen ett antal meningar valts ut som på ett pedagogiskt sätt illustrerar svårigheter vid översättningen av turkiska till svenska. I *Snow* och *Snö* har vid genomläsning av hela romanen ett antal meningar valts ut som exemplifierar avvikelser vid översättning till svenska via en engelsk översättning.

Sammanfattande jämförelse mellan texterna

I det här avsnittet sammanfattas några grundläggande egenskaper hos de turkiska texterna och översättningarna. Antalet meningar och ord har räknats och antalet avvikelser mellan de svenska översättningarna har sammanställs. Exempel på översättningarna och en analys av dessa ges i avsnitt 4 och appendix.

Tabell 1 visar antalet ord, meningar och tecken i de turkiska texterna. Av tabellen framgår att meningarna i *Kırmızı saçlı kadın* är förhållandevis korta, 11 ord per mening jämfört med 16 för de övriga två romanerna.

	Antal meningar	Antal ord	Antal tecken	Ord per mening	Tecken per mening
Sessiz ev	36	585	3711	16,25	103,1
Kafamda bir tuhaflık	36	571	3749	15,86	104,1
Kırmızı saçlı kadın	77	854	5594	11,39	74,6

Antalet meningar och ord i översättningarna sammanfattas i **Tabell 2**. Antalet meningar i den turkiska texten och de svenska översättningarna avviker obetydligt för *Sessiz ev* och *Kafamda bir tuhaflık*. I översättning 1 av *Kırmızı saçlı kadın* har antalet meningar reducerats med ca 12%. Översättaren har således sammanfogat ett antal meningar.

	Antal meningar		Antal ord		Ord per mening	
Oversättning	1	2	1	2	1	2
Det tysta huset	36		1066		29,6	
En främmande känsla	39	40	858	850	22	21,25
Den rödhåriga kvinnan	69	78	1307	1270	18,9	16,3

Tabell 3 jämför antalet ord i den turkiska texten med antalet ord i översättning 1. Översättningen av *Sessiz ev* har använt flest ord i förhållande till den turkiska texten. Observationen är intressant eftersom översättningen är den mest "ordagranna".

Det tysta huset	1,82
En främmande känsla	1,50
Den rödhåriga kvinnan	1,53

Tabell 3. Antal ord i Översättning 1 dividerat med antal ord i den turkiska texten.

Tabell 4 visar antalet klassificerade avvikelser mellan översättningarna. Avvikelseerna exemplifieras och diskuteras i avsnitt 4. Frånsett kategorin ordval är avvikelserna få för de två översättningarna för *Sessiz ev* och *Kafamda bir tuhaflık*. Översättningen av *Den rödhåriga kvinnan* innehåller ett antal förklaringar och förtydliganden av originaltexten samt innehåller fler satsfogningar, transpositioner och modulationer.

Kategori avvikelse	1	2	3	4	5
Det tysta huset	7	6		1	4
En främmande känsla	31	7	2	3	
Den rödhåriga kvinnan	34	53	8	11	8

Tabell 4. Antal avvikelser (se definitionen i avsnittet 2) mellan översättningarna 1 och 2.

Textjämförelser

I det här avsnittet analyseras ett urval av de texter som studerats. Sex olika texter (text 1-6) har sammanställts i appendix. Väsentliga skillnader mellan översättningarna och mellan översättningarna och originalet har markerats med fet stil och typ av avvikelse har markerats med en siffra.

Förklaringar och satsfogningar (kategori 2 och 3)

Som framgår av tabell 4 så innehåller översättning 1 av *Kırmızı saçlı kadın* flest antal kategoriserade avvikelser. Redan första stycket i romanen innehåller ett antal skillnader mellan översättningarna 1 och 2, se text 1. I översättning 1 sammanfogas de två första meningarna med konjunktionen *men*. Det sägs ibland att man inte ska börja en mening med en konjunktion men författaren kan mycket väl ha en avsikt med detta. Med punkten skapas en liten reflektionspaus för läsaren. Genom att införa *men* och *senare* i den sammanfogade meningen i översättning 1 skapas en motsättning och en logisk sekvens som kan vara trolig men som författaren kanske har velat överlämna till läsarens fantasi. Detta exemplifierar vad Levy (1963, 1969) skriver, att översättningar ibland strävar efter att tolka texten och göra den mer logisk vilket dock kan beröva den konstnärligt verksamma spänningen mellan tanke och uttryck.

I det första och andra exemplet av text 1 finns ytterligare ett antal skillnader mellan översättningarna. I översättning 1 sägs: *jag lämnat dessa tilldragelser, ledas genom vindlingar, tystna och påpeka, fråga mig* medan i översättning 2 sägs: *händelserna till slut mognat, följa efter, sluta prata och säga, ställa frågor*. I det tredje exemplet innefattas inte fadern i moderns irritation i översättning 1, inte heller framgår att oron kommer sig av att tänka på vad som kan hända. Det kan också diskuteras om *belaya gireceğini* ska översättas med *att skaffa sig problem*. Översättning 2 visar att man kan uppnå en god svenska utan kompletterande förklaringar, transponeringar och modulerings.

Traditionellt brukar syntaktiska meningar som ingår i komplexa meningar samordnas med en konjunktion. Det är dock vanligt i skönlitteratur att syntaktiskt oberoende led skiljs åt med kommatecken, asyndes. Ibland förekommer också uppräknings av bisatser. I de studerade texterna finns flera exempel där detta vållat översättaren problem. Text 2 visar ett exempel ur *Kar*. Översättning 1 blir här en komplex väv där textens sekvenser binds ihop med *sedan, så, som exempel, i stället, när*. Uppräknings av att-satser i Översättning 2 är mer lättillgänglig och motsvarar källtexten. Motsvarande sammanbindningar av texterna har markerats med fet stil.

Adaption och tolkningar

De händelser som beskrivs i texten relaterar ibland till kulturella sammanhang som läsaren inte är förtrogen med vilket leder till vad som Munday (2012) betecknar som adaption till målspråket. Text 3 kan sägas visa ett exempel på detta från översättning 1 av *Kafamda bir tuhaflik*. Måhända har översättaren här ryggat inför begreppet blodshämnd och har velat bespara läsaren detta. Översättning 1 har i stället tolkat texten med kompletterande ord såsom: *försökt enlevera, ilska släktingar*. Sekvensen då huvudpersonen reser sig upp har också modifierats: *När han kom att tänka på* i översättning 1 och *han kom ihåg* i översättning 2. Översättning 2 följer originalet, den fungerar väl i svensk kontext och ger mer spänning i texten.

Översättning till svenska via en översättning från turkiska till engelska

Översättningen 1 i text 4 visar ett på översättning av liknelser i *Kar*. Den engelska översättningen väjer en liknelse med en itu sågad dam och den liknelsen följer med till översättning 1 till svenska. Här beskriver den turkiska texten bättre hur personen demonstrerar sitt vapen genom att ta ur och sätta tillbaka magasinet. Översättning 2 passar bättre och är originalet trogen. Det andra exemplet i text 4 visar ett exempel på hur en "falsk vän" smugit sig i översättning 1 från engelskan. *Accept* i engelska kan innebära acceptera men också ta emot. Den senare betydelsen saknas i det svenska ordet *acceptera*. Förmimma som i översättning 2 överensstämmer bättre med originalet.

Genomläsning av hela texten i *Kar* och motsvarande översättningar till svenska visar (liksom text 4) att översättning 1 av *Kar* väl följer den engelska översättningen. Den svenska översättaren har uppenbarligen inte kunnat tillägna sig den turkiska texten och göra jämförelser.

Översättning av känslor

Översättningen av *Kar* ger flera exempel på svårigheter att hitta bra beskrivningar av känslor. Här kan också det engelska "mellanledet" ha påverkat det svenska resultatet. I det första exemplet av text 5 saknas processen "försvann" i översättning 1. I det andra exemplet skapar "men" en motsättning som inte finns i originalet. Det är snarare fråga om en sekvens där "sedan" i översättning 2 visar att känslorna som finns hela tiden växlar vilket ger mer spänning i texten och motsvarar originalet. Ordvalet "orkade" i sista exemplet är en tolkning som inte motsvarar originalet. Dessa exempel i översättning 1 kan tyckas hårfint skilja sig från originalet men är måhända inte betydelselösa. I det tredje exemplet finns en felöversättning. Turkiskans *uzlaş-* (försonas) har förväxlats med *uzaklaş-* (avlägsna sig). I det fjärde exemplet har översättningen 1 valt att uttrycka sig på ett sätt som onödigtvis skiljer sig från originalet.

Stil

Exemplen på översättningar som beskrivits ovan kan också analyseras utifrån begreppet stil. Ingo (2007) talar om stildragen: konstnärlig stil, informationsstil, vetenskaplig stil medan Levy (1963,1969) ingående analyserar vad han kallar "översättarstil".

Översättning 1 av *Sessiz ev* strävar efter att korrekt följa uppdelningen i meningar och spegla originalsatsernas betydelse. Den söker också hitta de grammatiskt normalt använda motsvarigheterna i turkiska och svenska, t.ex. blir particip ofta bisatser i svenskan, verbalnomen blir att-satser, etc. Tabell 3 visade att översättningen till svensk av *Sessiz ev* använde 20% fler ord vid översättningen till svenska i jämförelse med de övriga två översättningarna. Enligt Levy riskerar den pedantiska

översättaren att skapa en torr och hård stil. Översättning 2 i text 6 gör ett försök att "minska" antalet ord och samtidigt eftersträva en ledig stil. I den första meningen har det formella subjektet tagits bort. I mening 2 och 3 har hjälpverben utgått. Både dessa meningar ingår i ett avsnitt där berättaren beskriver händelser i det förflutna och då borde preteritum kunna fungera.

Översättning 1 av *Kırmızı saçlı kadın* i text 1 och *Kar* i text 2 illustrerar att textens vitalitet kan gå förlorad genom utvidgningar och förklaringar och att spänningen mellan tankar och deras uttryck kan gå förlorade. Läsaren berövas möjligheterna att fantisera, Levy (1963,1969). Översättning 2 visar att dessa utvidgningar inte är nödvändiga och att det går att hitta en god svenska som motsvarar originalet.

Avslutande reflexioner

Några inledande jämförelser där avvikelser noterades mellan originaltexten och dess översättning motiverade en fördjupad analys. Detta har resulterat i den här artikeln där ett antal stickprov på Pamuks texter och deras olika översättningar studerats mer i detalj. Ursprungsexterna är av hög litterär klass (en nobelpristagares) och det är med viss förvåning som man ser hur olika översättningar skiljer sig åt och hur en mer ordagrann översättning kan avvika från de professionella översättarnas.

Dilek Gürs översättning av *Sessiz ev* följer originalet ordagrant. Stilen blir måhända ibland lite kärv och "krånglig" men man känner ett förtroende för att författarens ursprungliga intentioner har bibehållits. Mats Anderssons översättning av *Kırmızı saçlı kadın* innehåller ordval och förklaringar som ibland onödigt avlägsnar den från den turkiska texten. Måhända orsakas skillnaderna av översättarnas olika modersmål.

Kar har översatts av Inger Johansson till svenska via en engelsk översättning av Maureen Freely. Den svenska översättningen motsvarar ordagrant den engelska texten. Måhända är ambitionen i engelskan ett mer ordrikt och beskrivande språk. Liknelser och bilder följer den engelska tolkningen men ibland smyger sig fel och "falska vänner" in vilket riskerar att texten ytterligare avlägsnar sig från originalet.

Vad är en bra översättning? Måhända finns ingen objektivt korrekt översättning men det finns skäl att vara observant på översättningarna. Exempelen i Appendix visar att man många gånger kan hitta översättningar som tämligen ordagrant speglar originalet utan att de litterära kvaliteterna går förlorade.

Referenser

Ingo, Rune (2007), *Konsten att översätta*, Studentlitteratur AB, Lund

Munday, Jeremy (2012), *Introducing translation studies, third edition*, Routledge

Levy, Jiri, *Konstnärlig stil och "översättarstil"*, s156-171 i *Översättningens konst*, (1963, 1969.)

Appendix. Textjämförelser

Karakterisering av avvikelser:

1. Ordval, 2. Förklaringar, 3. Satsfogningar, 4. Transposition, 5. Modulation.

Text 1. Översättningar av första stycket i *Kırmızı saçlı kadın*

Original	Översättning 1	Översättning 2
Aslında yazar olmak istedim . Ama anlatacağım olaylardan sonra jeoloji mühendisi ve müteahhit oldum. Okuyucularım, hikayemi anlatmaya başladım diye olayların sona erip arkada kaldığını da sanmasınlar. Hatırladıkça olayların içine daha çok giriyorum. Bu yüzden sizlerin de peşim sıra baba ve oğul olmanın sırlarına sürükleneneğinizi hissediyorum.	<i>Min dröm⁽⁴⁾ var att bli författare, men⁽³⁾ de händelser jag nu ska redogöra för ledde istället⁽⁴⁾ till att jag blev ingenjör i geoteknik och senare⁽²⁾ byggnadsentreprenör. Men⁽²⁾ läsarna får inte tro att jag⁽⁴⁾ lämnat dessa tilldragelser⁽¹⁾ bakom mig bara för att jag beslutat berätta om dem, tvärtom^(2,3) är det så att ju mer jag minns ju påtagligare blir de¹. Jag känner därför på mig att ni kommer att ledas⁽⁵⁾ genom vindlingarna⁽¹⁾ i det gåtfulla förhållandet mellan far och son.</i>	Egentligen vilde jag bli författare. Men efter händelserna som jag ska berätta om blev jag ingenjör i geoteknik och byggnadsentreprenör. Mina läsare får inte tro att händelserna till slut mognat och stannat i det förflutna bara för att jag börjat berätta om dem. Ju mer jag minns desto mer går jag in i händelserna . Därför känner jag på mig att ni kommer att följa efter mig till det gåtfulla förhållandet mellan far och son.
Siyasi arkadaşları , beni görünce konusmayı bırakır , benim, tıpkı babam gibi yakışıklı ve sevimli olduğumu söyler, sorular sorarlardı : Kaçınıcı sınıfa gidiyordum, okulu seviyor muydum, ileride ne olacaktım?	När desa⁽¹⁾ upptäckte mig brukade de först⁽²⁾ tystna och påpeka att jag var lika⁽¹⁾ stilig och sympatisk som min far, varefter de började fråga mig om⁽⁴⁾ vilken klass jag gick i, vad jag tyckte om skolan, om vad jag skulle bli när jag blev stor och liknande saker⁽²⁾ .	När de politiska vännerna upptäckte mig brukade de sluta prata och säga att jag var precis lika stilig och sympatisk som min far och ställa frågor : Vilken klass gick jag i, tyckte jag om skolan, vad skulle jag bli i framtiden?
Çünkü annem, babamın başının yeniden belaya gireceğini ya da durup dururken gene bizi bırakıp gideceğini düşünerek endişelenir, babama ve arkadaşlarına sinirlenirdi.	<i>Hon tyckte inte om fars politiska vänner och skulle bara ha börjat oroa sig för att han höll på att skaffa sig problem och kanske snart överge oss igen⁽²⁾.</i>	Ty min mor irriterade sig på min far och hans vänner och blev orolig av att tänka på att min far återigen skulle råka illa ut eller när som helst skulle överge oss igen.

Text 2. Översättning av komplexa meningar i *Kar.*

Original	Översättning 1	Översättning 2
Bir ilhamla bir süre havadan sudan söz etti. Çocukluğunda gördüğü bir siyah beyaz Amerikan filmdeki bahtsız arabulucudan, Asya Otel'i'nde yapılan toplantıdan çıkan bildirinin – çekidüzen verilirse – Almanya'da yayımlanabileceğinden, insanların hayatlarında bir inat, anlık bir tutku uğruna yanlış kararlar alıp sonra Çok pişman olabileceklerinden, mesela kendisinin de lisedeyken böyle bir öfkeyle basketbol takımını terk edip bir daha geri dönmediğinden, o gün Boğaz kıyısına inip uzun uzun denizi seyrettiğinden, İstanbul'u ne kadar da çok sevdiğinden, bahar akşamüstleri Bebek Koyu'nun ne kadar da güzel olduğundan, başka pek çok şeyden söz etti .	I plötslig inspiration började han prata och sa vad som föll honom in. Han började med att berätta om en otursförföljd medlare som han mindes från en amerikansk svartvit film han sett som barn. Sedan påminde han Blå om att han – när saker och ting väl hade retts ut – absolut skulle se till att få uttalandet från Hotel Asien publicerat i Tyskland. Så sa han att de som gick igenom livet och bara fattade dåliga beslut av någon sorts envis intellektuell lidelse ibland fick ångra det. Som exempel anförde han att han en gång hade blivit stött och gått ur ett basketlag han varit med i. I stället för att träna hade han sedan gått och dragit vid Bosporen och sett utåt havet i timal. När han väl kommit in på dessa tankar kunde han inte låta bli att berätta för Blå hur mycket han älskade Istanbul, och hur vacker den lilla staden Bebek vid Bosporens strand kunde vara fina vårvällar.	Av en ingivelse pratade han om ditt och datt en stund. Han pratade om många saker, att han som barn sett en otursförföljd medlare i en svartvit amerikansk film, att uttalandet som skrivits på Hotel Asia – när allt ordnat sig – skulle kunna publiceras i Tyskland, att människor som i sina liv av någon envis intellektuell lidelse fattar felaktiga beslut sedan ångrar sig mycket, såsom när han själv gick i gymnasiet och i en sådan ilska lämnade basketbollar utan att återvända, att han den dagen gick ner till Bosporens strand och länge betraktade havet, att han älskade Istanbul så mycket, att havsviken Bebek var så vacker under vårvällarna.

Text 3. Möjlig kulturell anpassning i översättningen av *Kafamda bir tuhaflik*.

Original	Översättning 1	Översättning 2
Eski zamanlarda kız kaçırırken kan davası tuzağına düşürülüp vurulanlar ve gece karanlıkta koşarken yolunu şaşırıp yakalananlar geliyordu aklına. Kız son anda vazgeçip kaçmayınca rezil olanları da hatırlayıp sabırsızlıkla ayağa kalktı. Allah'ın kendisini koruyacağını söyledi kendine	Han kom att tänka på dem som förr i tiden försökt² enlevera flickor men gått i fällor gillrade av ilskena släktingar² och blivit skjutna, och på dem som irrat bort¹ sig i mörkret och blivit gripna. När han² kom att tänka på dem som blivit till åtlöje för att flickan i sista stund ändrat sig¹ reste han sig otåligt upp och³ intalade sig att Allah nog skulle ta honom i försvar⁴	Han kom att tänka på dem som förr i tiden enleverade flickor och då gått i fällor gillrade för blodshämnd och skjutits och på dem som gripits när de sprang vilse i nattmörkret. Han kom ihåg dem som blivit till åtlöje när flickan i sista stund avstod att rymma och han reste sig otåligt upp. Allah skulle nog skydda honom sade han till sig själv.

Text 4. Översättningar via engelska i *Kar*.

Original	Engelsk översättning	Översättning 1	Översättning 2
Şarjörü bir daha çıkardı ve şapkayla tavşan gösteren gözbağcı gibi seyirciye de bir kere daha gösterip taktı.	He took out the clip again, and now, like a magician about to saw a woman in half , showed it to the audience again before snapping it back in place	Han tog ut magasinet på nytt, och visade det likt en trollkarl som ska säga itu en dam för publiken igen innan han tryckte tillbaka det på plats.	Han tog åter ur magasinet, likt en trollkarl som tar en kanin ur en hatt , visade det än en gång för åskådarna och satte tillbaka det.
Kadife İpek'i dinlemek için harcadığı gücün sonuna gelmişti artık. İpek kız kardeşinin Lacivert'in ölümünü ancak şimdi bütünüyle algılayabildiğini gördü.	Kadife was exhausted, trying to absorb the news, and, as she saw her sister's strength ebbing away, İpek knew that she had begun to accept that Blue was really dead.	Kadife var utmattad av ansträngningen att fatta det som hänt. När İpek såg hennes krafter vika förstod hon att Kadife hade börjat acceptera att Blå verkligen var död.	När Kadife nu lyssnade på İpek tog hennes krafter slut. İpek insåg att hennes syster först nu kunde förnimma att Lacivert var död.

Text 5. Beskrivning av känslor i *Kar*

Original	Översättning 1	Översättning 2
"Senin neşen kaçtı," dedi Fazıl. "Neden?"	"Du ser betryckt ut" sa Fazıl. "Vad är det?"	"Din glädje försvann", sade Fazıl. "Varför."
Ka önce "bırak" demek istedi İpek'e. Sonra "daha sık sarıl!" diye fısıldadı.	Han ville säga: Låt mig vara i fred. Men i stället viskade han: "Håll hårt om mig."	Ka ville först säga till İpek "Låt mig vara". Sedan viskade han "Håll om mig hårdare".
Birbirlerinin yüzüne bakamıyorlardı , ama ikisi de yeniden uzlaşmak için bahane arıyordu.	Men de orkade inte se varandra i ögonen utan sökte var för sig en förevändning för att gå .	De kunde inte se varandra i ögonen men båda sökte en förevändning att åter försonas .
O ana kadar unutmayı başardığım bu ayrıntı korkuttu beni .	Hittills hade jag lyckats hålla den här delen av historien ifrån mig, men nu kom den tillbaka så mycket starkare .	Den här detaljen som jag tills nu lyckats förtränga skrämde mig .

Text 6. Jämförelse av översättningar av *Sessiz ev*:

Original	Översättning 1	Översättning 2
Hoşuma giden şey, hiçbir şey aramadığıma artık inanmama rağmen, bir şey arıyormuş, bir iz üzerindeymişim gibi tetikte durak okumamdı.	Det jag tyckte om var att jag trots min övertygelse om att jag inte letade efter något bestämt läste så uppmärksam, som om jag ändå sökte något eller följde ett bestämt spår.	Trots min övertygelse om att jag inte sökte något tyckte jag om att läsa uppmärksam som om jag följde ett spår eller sökte något bestämt.
Tam çıkıyordum, baktım, bana acımaya başlamış. (6)	Just som jag skulle gå såg jag efter, hon hade börjat tycka synd om mig.	Precis när jag gick såg jag att hon började tycka synd om mig.
Birden karşımıza küçük bir duvar çıkmıştı, sonra da geniş bir alana yayılmış iyi yontulmuş iri taşlar görmüştük.	Plötsligt hade vi stått framför en liten mur och sedan hade vi sett stora slipade stenar som spritts över ett stort område.	Plötsligt stötte vi på en liten mur och sedan såg vi stora slipade stenar som spritts över ett stort fält.

Visiting Researcher: Tijen Tunalı Mansour



Tijen Tunalı works as a research fellow at the Aarhus Institute of Advanced Studies. Previously, she was a Marie Skłodowska Curie Fellow at the University of Tours-France. She received a BA in Fine Arts from the SUNY New York at Binghamton, MA in Visual Studies from SUNY New York at Buffalo and a Ph.D. in Art History from the University of New Mexico.

Documenting Street Murals and Graffiti in Istanbul

I stayed at the Swedish Research Institute (SRII) with a scholarship granted in 2020. My research project brings together current debates in art history, philosophy, geography, and urban studies to explore art's changing role in the larger socio-economic context of neoliberal urbanism. It analyzes alternative art and cultural spaces and art activism in three cities, Barcelona, Berlin, and Istanbul, as good examples of the spatial logic of commons-thinking and dissensus staging of anti-gentrification resistance.

During my stay in Istanbul, I have documented the street murals and graffiti in Beyoğlu, Tarlabası, Kadıköy and Tophane neighborhoods to visually and contextually compare the gentrification and anti-gentrification movements and thus their visual contestations in the urban space that exist side by side. In Tarlabası I visited various cultural and art spaces that engage in socially engaged art, those include *Tarlabası Community Center (TCC)*, *Açıkalan Art Collective*, *Public Art Laboratory*, *Drama Queer Artist Collective* and *Art Hack*. Those places have been staging art interventions, exhibitions, residency and public workshops in the gentrifying neighborhood since 2019. They engage in a fluid methodology for crossover between activism and praxis, allowing an opportunity for knowledge production in direct engagement with the community. I particularly focused on the project 'City of Children' at TCC, which aimed to make visible through the eyes and steps of the children, the violations of the basic rights that Kurdish, Roman, Arab and Turkish children aged 8-12 years old living in Tarlabası are exposed in the neighborhood streets where they frequently use and play games. The project enabled the children to redesign their urban space also aims to share solutions that they develop on equal access to their own life with relevant institutions.



Graffiti on the facade of a house in Tophane.

The scholarship at SRII helped me to photograph and document over 40 murals and more than 50 graffiti in Istanbul's various neighborhoods as well as documenting street art creation in public settings. It also enabled me to gather and analyze the project and public outreach documents, photographs and other materials in the art and cultural centers mentioned above.

Thanks to this scholarship, I had the opportunity to interview Emre Cetin Gürer at TCC. I also conducted a 1.5 hour recorded interview at SRII with Fatoş Irven, who is an artist from Diyarbakır and was having an exhibition at Karşı Sanat Independent Art Space at the time of my stay. Irven produces works that are about protecting and defending old neighborhoods and places with cultural memory against gentrification.

Additionally, during my stay at SRII I had the opportunity to track press reviews; monitor the institutional debate involving public authorities, street artists, politicians, neighborhood organizations, activists, and dwellers.

I presented my findings at the annual conference of the Council for European Studies on June 23, 2021 and the Art and Gentrification Seminar at the School of Communication and Culture at Aarhus University on October 8, 2021. The publication coming out of this research is currently in print by *Public Art Journal*.

Spring lectures 2022 at the SRII

THE CITY

Tuesday, January 25

Emir Alışık, İstanbul University

The Splendor Far Away: Assembling Popular Images of Constantinople

Tuesday, February 22

Kerim Altuğ, Atatürk Library

Water Supply and the Great Palace in Constantinople

Wednesday, March 9

Çiğdem Kafesçioğlu, Boğaziçi University

Continuities, Ruptures and Revivals of 18th century Istanbul

Tuesday, March 22

Arzu Eylül Yalçinkaya, Üsküdar University

The City and Sufism: Ken'ân Rifâi's (1867-1950) Perception and Experiences of Istanbul

Tuesday, April 26

Aslıhan Akışık, İstanbul Medeniyet University

Mehmed II's architectural patronage and a manuscript of the Patria of Constantinople

Tuesday, May 10

Siren Çelik, Marmara University

Constantinople through the eyes of travellers: 14–15th centuries

Friday, June 10

Ipek Akpınar, Izmir Institute of Technology

Transformations of Public Space: Taksim Square

7 p.m. Zoom and/or SRII (TBA)

Admission only after registration to event@sri.org.tr