

YILLIK

Annual of Istanbul Studies

2021

3



İSTANBUL
RESEARCH
INSTITUTE

YILLIK: Annual of Istanbul Studies

3 (2021)

YILLIK is a peer-reviewed annual journal, published simultaneously in print and online (via Dergipark).

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Title history

2012–2018 | İstanbul Araştırmaları Yıllığı / Annual of Istanbul Studies, 1–7

2019– | YILLIK: Annual of Istanbul Studies

Mode of publication: Worldwide periodical, published annually every December

Note to contributors: *YILLIK: Annual of Istanbul Studies* accepts submissions in English and Turkish. Articles should conform to the usage of The Chicago Manual of Style (CMOS), 17th edition, and to the style guides published on the journal's website. Articles in Turkish conform to a customized CMOS style available at the website. Research articles are subject to review by two anonymous reviewers and the editorial board. All other submissions are reviewed by the editorial board.

Istanbul Research Institute Publications 47

Periodicals 10

Istanbul, December 2021

ISSN: 2687-5012

Publisher: On behalf of the Suna and İnan Kıraç Foundation, Necmettin Tosun

Graphic Design: Volkan Şenozan

Editorial Assistant: Miray Eroğlu

Copyediting: Emily Aaruz, Miray Eroğlu, Y. Güneş Yücel, Özge Ertem

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Contact: istanbulstudies@iae.org.tr

Color Separation and Print: Onikinci Matbaa Basın Yayın San. ve Tic. Ltd. Şti. (Certificate no: 46618)

İbrahim Karaoğlanoğlu Cad. no: 35 Kat: 1 Kağıthane/Istanbul

Tel: 0212 281 25 80

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Meşrutiyet Caddesi no. 47, 34430, Tepebaşı - Beyoğlu/Istanbul

www.iae.org.tr

Certificate no: 12482

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the world's most famous architects. Equally important, however, is the variety of the stories they tell. While almost all remember their pre-IBA housing in Berlin with disgust and most have gone to great lengths to furnish their units to their own taste, their stories diverge in memorable ways. Some inhabit units they love and want Akcan to communicate their appreciation to the architects. Others lament the location of bathrooms in relation to living rooms or the degree to which neighbors can see in across courtyards that are too narrow. Attitudes towards living in Germany also differ, with most complaining that their children received segregated second-class educations.

Akcan does not gloss over problems within the Turkish community, paying particular attention to violence against women, and she uses the information she gains from these interviews to argue for what she calls an open architecture. This, she writes,

“is predicated on the welcoming of a distinctly other mind or group of minds into the process of architectural design” (p. 10). Acutely conscious of a new wave of immigrants, this time from Syria, arriving as she conducted her research, she emphasizes the concept of hospitality as a means of providing a way forward for a more inclusive approach to architecture. Published in 2018, this call now appears particularly prescient. The architectural profession, and particularly the slice of it dominated by the figures who shot to stardom in part through IBA's efficient publicity machine, can no longer presume that the function of their buildings—in this case state-subsidized housing—is clearly subordinate to aesthetic concerns. The current social situation includes the predicament of migrants, so clearly captured by Akcan, but also climate change, itself the trigger for much migration. Buildings need now to focus on a common good defined not by the goals and tastes of the small sliver of

society likely to directly engage such architects but one that is welcomed by everyone who walks past or into their buildings.

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<https://doi.org/10.53979/yillik.2021.16>

1 Noteworthy subsequent publications are Thomas Koehler and Ursula Mueller, eds., *Anything Goes: Berlin Architecture in the 1980s* (Bielefeld: Kerber, 2021), and Andreas Salgo, *Neue Blöcke für die Innenstadt: Die IBA '87 in Berlin und der Wiederaufbau der südlichen Friedrichstadt* (Berlin: Gebrüder Mann Verlag, 2021). Perhaps the most influential of the original publications was Josef Paul Kleihues and Heinrich Klotz, eds., *International Building Exhibition Berlin 1987: Examples of New Architecture* (New York: Rizzoli, 1986).

Zeynep Çelik, *Europe Knows Nothing about the Orient: A Critical Discourse from the East (1872–1932)*. Istanbul: Koç University Press, 2021. 280 pages, 55 figures. ISBN: 9786057685353

Edward Said's *Orientalism* (1979) was one of the most influential—and most popular—scholarly works of the past century. Said was, by no means, the first scholar who discussed various orientalist discourses. After the publication of Said's work, however, orientalism began to be widely discussed as a Eurocentric view of the Orient and a political device of European imperial and colonial interests. Even after more than forty years since its first publication, Said's *Orientalism* continues to carry a substantial impact on each sub-field of Middle East studies, including Ottoman and Turkish studies. Said's critical work, however, did not cover

how the “Orientals” responded to this European monopolization of knowledge; instead, it mostly presented the Orientals as passive recipients of the European knowledge production.

Renowned for her scholarship on architectural history and visual culture during the nineteenth and twentieth centuries, Zeynep Çelik, in her latest work, *Europe Knows Nothing about the Orient*, reignites the scholarly discussions on orientalism. Focusing on Ottoman and Turkish responses to a variety of orientalist (mis) representations between the 1870s and 1930s, Çelik's book contributes greatly to the growing literature on how the “Orientals” themselves perceived orientalism that has recently been examined by, among others, Susannah Heschel, Umar Ryad, Ian Coller, Nile Green and Saree Makdisi.¹ She also provides a substantial critique of Western orientalist discourses and thus, engages with post-Saidian discussions on orientalism.

In accordance with the multiplicity of Ottoman and Turkish voices raised

against the European misrepresentations of the Orient, Çelik's book compiles a wide variety of texts belonging to many different literary genres, including scholarly articles, journal and newspaper articles, travelers' accounts, novels, short stories, satires, and poetry. Likewise, the texts included in the book focus on a wide range of political, social, and cultural issues, ranging from representations of everyday life in the Orient to art and architecture, gender, social norms, and religion.

Ottoman and Turkish intellectuals whose texts were collected in this book belong to multiple ideological camps from Islamism to secularism, Turkish nationalism, and pan-Turkism, and from communism to capitalism. One can find texts from opposite poles of the ideological spectrum, such as the ones belonging to Mehmed Akif Ersoy (d. 1936) and Tevfik Fikret (d. 1915). The shared sentiment against orientalism coming from both the late Ottoman and early republican intellectuals also underlines the continuities between

220 the Ottoman and Turkish republican intellectual traditions rather than the ruptures that have long been argued in Ottoman/Turkish historiography.

Çelik's introductory and critical essay provides an extensive analysis of the discussions about orientalism both prior to Said and after. The introduction is followed by with a section titled "Grand Battles." Namık Kemal's (d. 1888) short yet widely influential article published in *İbret* newspaper in 1872 is the opening text for this section, and the inspiration for the book's title: "Europe Knows Nothing about the Orient." Namık Kemal's article wages a rhetorical war against the European misconceptions and fabricated stories about Turks. According to Kemal, there existed no scholarly work written about the Ottoman Empire in any European languages. He considers the most well-known books about the Ottomans, namely D'Ohsson's (d. 1807) and von Hammer-Purgstall's (d. 1856) works, as "ignorant hearsays." Therefore, the only way for Turks to solve the problem of European misrepresentations of the Orient was to rewrite their own history in European languages. Namık Kemal elaborates his argumentation on the European misconceptions in his "Refutation of Renan," (1910) also included in Çelik's volume. In "Refutation of Renan," a longer article arguing against Ernest Renan's infamous conference, "L'islamisme et la science," Kemal concludes that Renan's ideas stem from ignorance, anxiety, hatred, antagonism, and intolerance towards Muslims.

Namık Kemal's rhetorical war is continued by Ebüzziya Tevfik (d. 1913) in an article published in 1886 with the same title, Tevfik Fikret's "The Foreigners and Our Turkish," published in 1898, along with two other pieces written by Ahmed Haşim (d. 1933), "A Conversation with a Foreigner about Istanbul," and "The Library," published in 1919 and 1928 respectively. These articles express a wave of anger towards European misrepresentations by underlining the—at times intentional—ignorance of Europeans such as Pierre Loti (d. 1923) and Ernst Heinrich Meier (d. 1866), mentioned by Namık Kemal. A passage from Halid Ziya's (d. 1945) novel, *Nesli-i Ahir* (1908), reflects its author's

frustration as opposed to anger caused by the clichés of European literature about the Orient. An anonymous article published in 1929 in *Resimli Ay* magazine, on the other hand, deals with the orientalist imagination in French movies such as *The Brave Cavalryman* (Beau Sabreur, 1928) screened in Turkey that celebrated French colonialism. A passage from Halide Edib's (d. 1964) *Turkey Faces West* (1930) scrutinizes the contradictory images of Turks that appeared in the European press. The "Grand Battles" concludes "The Bankruptcy of Europacentrisme," an article by a left-wing intellectual Şevket Süreyya (d. 1976) that questions the Eurocentric historical periodization models, published in the radical Kemalist *Kadro* journal in 1932.

The following section, "Art as Measure of Civilization," includes Celal Esad's (d. 1971) and İsmayıl Hakkı's (d. 1978) articles on Ottoman and Turkish architecture and decorative arts. In these articles dated to 1906, 1907, and 1926, both Celal Esad and İsmayıl Hakkı problematize the essentialist claims shared by European art historians who did not see any difference between Persian, Arabic, and Ottoman/Turkish art.

The "'Oriental' Women and Life at Home" section brings together a wide range of genres from scholarly works to travel accounts, passages from novels, and popular publications. Ahmed Midhat's (d. 1912), Fatma Aliye's (d. 1936), and Halid Ziya's narratives deal with the eroticization and exoticization of the "Oriental" female body. They also strive to correct how Europeans imagined, and fantasized, domestic life in the East. A photo essay published in *Resimli Ay* in 1930, on the other hand, turns the gaze back to the "Oriental women" and suggests that an "Oriental" woman can be more attractive than a woman from the West.

The following section, "The Unique Case of Pierre Loti," focuses dually on the praise and condemnation towards Pierre Loti, a French traveler and novelist who frequently traveled to Istanbul and other parts of the Ottoman Empire and became a literary sensation in the late Ottoman society. Tevfik Fikret's, Ömer Lütfi's (d. 1939), and İzzet Melih's (d. 1966) critical es-

says included in this section focus on the exotic and picturesque image of Turks invented by Pierre Loti. Nazım Hikmet's (d. 1963) well-known poem, "Pierre Loti," by contrast, directs his poetic criticisms towards Pierre Loti by ridiculing his portrayal of the Orient. Lastly, the texts included in the section of the book, "Sarcasm as Vengeance," use satire and humor as a means of challenging misconceptions and misrepresentations of the Orient through his portrayal of a counter-image, the trope of the "ignorant European," emphasized by his use of sarcasm as weapon.

The anger, hatred, frustration, and sarcasm expressed by Ottoman and Turkish intellectuals, Çelik stresses, do not form a coherent theoretical framework. Rather, a wide range of perspectives articulated by these intellectuals reiterate that locals were, by no means, silent against orientalist misconceptions of the East. Having been published in Turkish and then translated into English, Çelik's book presents a unique compilation of primary source texts enriched by striking images. This book might be assigned for any Middle East studies course both in Turkey and abroad. Yet, as Çelik mentions in her introductory essay, this is an "open-ended" project awaiting further textual and visual contributions from other geographies and languages of the "Orient."

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<https://doi.org/10.53979/yillik.2021.17>

1 Susannah Heschel and Umar Ryad, eds., *The Muslim Perception of European Orientalism: Reversing the Gaze* (London: Routledge, 2019); Ian Coller, "Ottomans on the Move: Hassuna D'Ghies and the 'New Ottomanism' of the 1830s" in *Mediterranean Diaspora: Politics and Ideas in the Long 19th Century*, ed. Maurizio Isabella and Konstantina Zanou (London: Bloomsbury, 2016), 97–115; Nile Green, *The Love of Strangers: What Six Muslim Students Learned in Jane Austen's London* (Princeton: Princeton University Press, 2016); Saree Makdisi, *Making England Western: Occidentalism, Race, and Imperial Culture* (Chicago: University of Chicago Press, 2013).