

# Inner Asian & Uralic National Resource Center

Spring/Summer 2008 Newsletter



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The Inner Asian and Uralic National Resource Center (IAUNRC) at Indiana University is a United States Department of Education Title VI grant institution dedicated to increasing the general and scholarly understanding of the Inner Asian region and Uralic peoples. The Inner Asian and Uralic National Resource Center Newsletter is a biannual publication of the IAUNRC prepared by the Center's graduate assistants. To submit questions, comments, and suggestions about the newsletter or to request further information regarding the services of the IAUNRC, please contact:

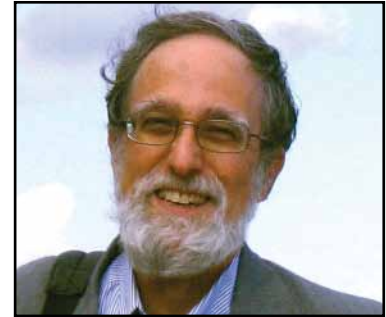
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On the Cover: A scene from a Bloomington performance of *Juliet: A Dialogue about Love*, by Hungarian-Romanian playwright Andras Visky. Photograph by Michael Schafer and Stephen Pilkington.

## A Word from the Director

Over the last year we in Goodbody Hall have given considerable thought to pipeline issues. The pipeline has nothing to do with gas or oil, or even water. Rather it concerns students. The "pipeline" we have worked on is groundwork in order to establish an undergraduate minor in Central Eurasian Studies (CEUS), and possibly in the future a CEUS major.



At present a large share of students who study parts of the CEUS or IAUNRC "world" start their language and even area studies course work only at the graduate level. Especially in the case of language, this makes it extremely difficult to attain a high level of proficiency before completion of studies. Such a problem is partly due to the fact that study of "our languages" and "our area" are available at only a handful of US universities. Furthermore, unlike in such cases as Chinese, Korean, or Hindi, or even Somali or Pilipino there are only miniscule "heritage" communities of many parts of the IAUNRC domain.

This all suggests the need for a "pipeline" that will bring undergraduate students to the graduate level with language and area studies background on the study of our regions. The CEUS undergraduate minor is one step in that direction. Naturally, some financial assistance to students electing to take course work in IAUNRC regions would be a big help in encouraging students to "flow" in our direction. We have begun looking for funding to promote this. It is a difficult search in these lean times, but we hope that in the next few years the pipeline now being planned will be operational.

Sincerely,

A handwritten signature in cursive script that reads "William Fermer".

## Our Region



# IAUNRC Connection Maintained in Kazakhstan

By Azamat Junisbai

My connection with IAUNRC and its Director Professor William Fierman goes back over a decade and can be safely described as life-altering. Over the years, IAUNRC has been a home away from home to countless students and scholars from Central Asia. But for this Almaty-native, the connection has been deeper and more personal than most. It was in Bill Fierman's grueling U519 Soviet/Post-Soviet Nationality Policy and Problems seminar in the fall of 1998 that I met my future wife, mother of our two beautiful children, and research partner Barbara Taber (known these days as Barbara Junisbai).

The unlikely union between a Kazakh exchange student and a Californian who ar-

Social scientists have long sought to understand popular sentiment regarding these questions. Yet, most studies have been limited to Western democracies with predominantly Christian populations. Since most people in the world reside elsewhere, this practice invariably produces a truncated picture. Post-Soviet Central Asia has been especially neglected by most Western sociologists, as is evidenced by the dearth of published work dealing with these questions in the region. It is my hope that my dissertation will begin to fill this void.

My research has several interrelated objectives: (1) to identify the factors determining the level of support for different principles of distributive justice in Kyrgyzstan and Kazakhstan; (2) to identify the predictors of support for the welfare state in the two countries; (3) to examine the impact of distributive justice attitudes

Economic conditions remain dire today for the vast majority of the population. Unlike Kyrgyzstan, vast and resource-rich Kazakhstan has achieved a level of economic development far surpassing that of its small neighbor. According to the most recent U.S. government data, Kazakhstan's oil and gas reserves are comparable to those of Qatar and Kuwait, respectively.

**“Over the years, IAUNRC has been a home away from home to countless students and scholars from Central Asia. But for this Almaty-native, the connection has been more personal than most.”**

Although neither is affluent by Western standards, in 2007 gross domestic product (GDP) per capita in Kazakhstan was \$11,100, but only \$2,000 in Kyrgyzstan. Similarly, the percentage of poor and unemployed in Kazakhstan was less than half that of Kyrgyzstan. In recent years, Kazakhstan (along with Russia) has become the destination of choice for tens of thousands of Kyrgyz migrant workers. This divergence in the two countries' economic trajectories, affords a valuable opportunity to explore how economic justice attitudes and their determinants are affected by a country's macroeconomic performance, something my research aims to do.

With combined funding from the National Science Foundation and the Title VIII Research Scholar Program (administered by American Councils), I organized and oversaw nationally representative surveys in Kyrgyzstan and Kazakhstan during the 2006-2007 academic year. After months of preparation, the actual interviews - with 1000 and 1100 respondents, respectively - were conducted by local survey research companies between January and April of 2007. With generous support from the Social Science Research Council's Eurasia Dissertation Write-up Fellowship, I was able to devote a better part of the fall of 2007 to the formidable task of cleaning and otherwise getting my datasets ready for analysis. I am now concentrating on making sense of the data. As for my future plans, I hope to go on the academic job market in the fall of 2008 and plan to defend my dissertation in the spring of 2009.

*Azamat Junisbai is a Ph.D. candidate in the Department of Sociology at IUB.*



*Azamat Junisbai, his wife Barbara, and their children Sanjar and Asiya in Kazakhstan*

rived in Bloomington just a few months earlier was made formal when the couple wed in Almaty, Kazakhstan in the summer of 2001. Our son, Sanjar, will turn eight this summer and our daughter, Asiya, will be five in May.

As part of the final stage of my Ph.D. program with Indiana University's Department of Sociology, I am currently working on my dissertation in Kazakhstan. My dissertation research examines economic justice attitudes in Kyrgyzstan and Kazakhstan. In my research I focus on three key questions: Which principles of resource distribution are prevalent among different social groups? What role should government play in ensuring the welfare of its citizens? What is the relationship between distributive justice beliefs and support for various resource redistribution programs?

on welfare state attitudes; and (4) to compare the data from the two countries with each other, as well as with a range of other countries.

While Kazakhstan and Kyrgyzstan share many important characteristics, such as a common Soviet history, predominantly Muslim (Sunni branch) populations, and authoritarian rulers, they are significantly different in one crucial respect. While people in both republics enjoyed virtually identical standards of living under the Soviet Union (and for a few years after 1991), the two countries differ dramatically in their current economic circumstances.

Mountainous and poor, Kyrgyzstan was especially ill-prepared for the economic burdens of independence and saw the living standards of its population plummet.



# Darling Istanbul

By Donny Smith

Istanbul has changed names and faces many times in the last few millennia: Byzantium, New Rome, Constantinople, Kostantiniyye; Thracian, Greek, Roman, Jewish, Armenian, Italian, Turkish, Kurdish, and more. Its population often takes pride in the fact that East meets West in this city. However, the meeting is not always smooth and the contention about the city's nature takes many forms. For example, the last time I visited Istanbul a street vendor from eastern Turkey refused to speak Turkish with me. He didn't want to speak "that language" (Turkish), and insisted on communicating in either Kurdish or English

Istanbul and its identity over its long history stand at the center of my own research, which focuses on the representation of Istanbul in contemporary Turkish poetry. Two of the most common representations of the city are as a woman and as someone who is somehow lost. For instance, in Aysel Gürel's "Souvenir of Istanbul" Istanbul is

An old picture on the wall  
Maybe Betty, maybe Paula  
Seated tranquil, on a loveseat  
Watching time in their eyes, and the dust

Or in Orhan Veli's "I Am Listening to Istanbul"

I am listening to Istanbul, my eyes are closed  
A bird is fluttering against her skirts  
I know, your forehead is hot, isn't it?  
I know, your lips are wet, aren't they?  
Behind your honeys a white moon is born  
I see this, by the beating of your heart  
I am listening to Istanbul.

This woman, somehow, despite her presence, is inaccessible. She's in the past, or in the distance. She's locked away, or somehow estranged. The analogy to a remote or rapidly changing woman likewise emerges in everyday speech. I often hear Istanbulis talking about the city as though it's not right there in front of them, or as though they haven't lived there their whole lives. They claim that they "don't know the city anymore." This seems to be part of an endless nostalgia for the youth of a woman who was never really young. In "Souvenir of Istanbul" Gürel writes:

Your mouth like a line of verse  
Unspoken unheard, in virgin loves  
Souvenir of Istanbul  
Just gilded years gilded letters somewhere  
Just gilded years somewhere

Another Turkish poet who writes about Istanbul is Lâle Müldür, a contemporary writer whose creative works incorporate long stretches of Turkish history. This well-known Turkish poet's most famous work about Istanbul is "To Wake to Constantinople." Although the poem is about a girl, her identity is not always clear. As I read it, the poem refers to May 28, 1453, the night before the Ottoman conquest of the city. The poem, however, is not looking toward an Ottoman future; rather, it looks both toward the Byzantine past (i.e., Byzantium) as well as toward Venice, the city that pillaged Byzantium two and a half centuries before:

now you're sleeping. you sleep facing Byzantium. your weariness is very deep because to see Byzantium to be able to see it took a very long time. tiny bouquets of light reflected from the ceiling's Venetian crystal fall on the white pages at your side...

One of the most noticeable features of "To Wake to Constantinople" is its use of the former name *Konstantinopolis*. This form of the name often evokes an outcry in the Turkish press because of its association with the Greek nationalist *Megali Idea*, i.e. "the Great Idea," that all formerly Greek lands should be united under a single Greek government. This issue, which might seem esoteric to outsiders, set off a great controversy during the 2004 Eurovision Song Contest finals in Istanbul, when the Greek Cypriot host connected to the live broadcast saying, "Good evening, Konstantinopolis." According to one report, the Istanbul host responded, "Istanbul, not Kon-



Shadow of the Genoese Galata Tower over modern Beyoğlu (formerly the "Frankish" district of Pera), Istanbul

stantinopolis. You're living several centuries in the past. Our name is now Istanbul." According to another report, the host replied, "Hello, South Cyprus." The matter was so serious that it was taken up by the Turkish government and eventually involved meetings between Eurovision officials and the Turkish prime minister and members of parliament.

This context highlights the sensitivity of the city's name, and helps elucidate why Müldür's use of *Konstantinopolis* would cause such controversy. Remarkably, however, Müldür seems undeterred in challenging contemporary Turkish sensibilities on this issue. In 2003, the government of Greater Istanbul organized a celebration of the 550th anniversary of the conquest of the city. Among the festivities was an exclusive literary event in the park surrounding Topkapı Palace, to which 550 poets and writers were invited. Müldür, who was among the poets invited to read, states that in advance of the celebration she notified the organizers that she intended to read "To Wake to Constantinople." At the event, however, during Müldür's recitation at the podium, several audience members interrupted her with hand clapping, yelling that her poem was too long. Someone appeared at her side to tell her it was time for a break and that the audience did not want her to continue. Müldür asked the protestors if she should keep reading. In response to their shouting "No!" Müldür called them "zeroes" (or "holes"), picked up her purse, and left. Müldür has said that at first she thought it was a planned protest organized by "Muslims," but later she learned it was organized by male members of an "elitist Kemalist" group, i.e., those she considered liberal nationalist defenders of the

Continued on page 7

## Visiting Scholars Spring 2008

Timea Baltay is a doctoral student at Pázmány Péter Catholic University in Budapest, Hungary. Ms. Baltay received an L.D. from Pázmány Péter Catholic University in 2001 and an LL.M. in International Business Law from the Central European University in Budapest in 2003. Ms. Baltay is currently working on a comparative study of arbitral liability.

Zakir Chotaev is a Senior Lecturer in the Department of International Relations at the International University of Kyrgyzstan. He received his Ph.D. in International Relations from Ankara State University's Institute for Social Sciences, and a law degree from the Academy of Law in Bishkek. Dr. Chotaev specializes in use-of-force policies in the post-Soviet space and their assessment in international law.

Bakhtiyor Indibaev is an Instructor in the Department of International Relations at the Tashkent State Institute of Oriental Studies in Uzbekistan. He received a master's degree in Linguistics from the Uzbek State University of World Languages in 2003. His scholarly interests include American studies, the history and politics of consumer society, American literature, and methods in American psychology.

Marina Sidorova is an Assistant Professor in the Department of Foreign Languages at the Kyrgyz-Russian Slavic University's School of International Relations. Ms. Sidorova received a degree in Linguistics from the Kyrgyz State Pedagogical University in Kyrgyzstan in 2003. She specializes in technologies and methods of foreign language teaching, teaching foreign languages in a multicultural environment, and curriculum and program design.

## Area Studies for Fun and Profit

By Rebecca Gordan

At a low point in my job search, I received an email with the subject line, "Area Studies for Fun Profit" enticing me to join a new Department of Defense initiative to incorporate area studies experts into military units to provide insight into the "human terrain" in which the military is operating.

This email came to me this fall in Bishkek as my visa and my savings were about to run out and I had no other job prospects in sight. So, yes, despite having spent three years in CEUS insisting that I would use my degree to work *with* the people of the region (e.g. in an international nonprofit organization), I did briefly consider accepting the proffered employment.

But, in the end, I'm glad I did not.

I had come to Bishkek five months before with the idea of finding a position in Kyrgyzstan with an international nonprofit organization. After completing coursework for my dual degree in Central Asian Studies and Nonprofit Management, I was able to participate in an internship with the Social Research Center at the American University of Central Asia – thanks to funding from the School of Public and Environmental Affairs (SPEA) and the International Programs Office at IU. I had the idea that an internship with this organization would put me into contact with people in the non-governmental organization (NGO)

field in Kyrgyzstan and that I would, ideally, be able to parlay these contacts into a permanent position at one of these organizations.

This plan worked in a way, although not the way that I had imagined. I did manage to make a number of contacts in the NGO community in Bishkek; and a lot of the people I met were impressed enough by my CEUS and SPEA experiences to offer me work. In addition to my internship with the Social Research Center, I also picked up an internship with the international nonprofit organization Pact, Inc. and a translating position with the Eurasia Foundation of Central Asia. I also participated in the launch of a local NGO and assisted with close-out surveys for an education project. The only glitch was that only some of these organizations were paying me for my work and none of them were helping me obtain a work visa.

Although I was originally planning to leave Kyrgyzstan in August, an invitation to act in a movie being produced by KyrgyzFilm resulted in the film studio helping to extend my visa through October. While the director assembled the rest of the film's cast, I had time to look for other jobs. When the change in seasons meant filming was postponed until next spring, the director offered to help pay my rent if I wanted to remain in Kyrgyzstan until May. While the offer was tempting, I decided that five months of unsuccessful job hunting was enough to illustrate that I wasn't going to find my NGO job in Kyrgyzstan.

It was just then that I received the aforementioned letter testing my resolution to stay in the non-profit sector. And, sure, I talked to the Department of Defense, but in the end, I decided that just wasn't where I wanted to go.

As it turns out, I did eventually find a job in the field that I wanted, although it isn't in Kyrgyzstan. Back in the U.S., I found many NGOs were interested in the experiences and skills I had gained at and through Indiana University. Two months ago, I began work with the Aga Khan Foundation in Washington, DC as a Program Assistant. While the work isn't particularly glamorous, I do get to keep up my language skills a bit and, thanks to the three Tajik interns we have at the office, I have managed to meet most of the Pamiri people in Washington. So, in the end, my area studies degree with CEUS has brought me both fun and profit, while also allowing me to help people, which makes me pretty happy.



Rebecca Gordan, at a cafe in Kyrgyzstan

Rebecca Gordan is completing her MPA-MA degree in SPEA and CEUS.



# IU Celebrates the Day of Hungarian Culture

This January, in celebration of the Day of Hungarian Culture, over one hundred students, faculty, and community members attended an Evening of Hungarian Chamber Music. This event, sponsored by the Jacobs School of Music, IU's Hungarian Studies Program, and the Department of Central Eurasian Studies, was held in the Ford-Crawford Recital Hall at the Jacobs School of Music. The performance treated attendees to a range of Hungarian music including an early 20<sup>th</sup> century piece composed by Zoltán Kodály, a recent piece by Katalin Pócs, a virtuoso showpiece by David Popper, and a string quartet by Béla Bartók.

The Evening's featured performer was Csaba Onczay, an award-winning cellist from Hungary. Dr. Onczay, currently a Visiting Professor at IU's Jacobs School of Music, has been honored with the Kossuth Prize, the highest award for performing artists in Hungary. His performance at the Day of Hungarian Culture was met with enthusiasm and a standing ovation. During the concert, Dr. Onczay performed three pieces, two with pianist Nariaki Sugiura, and one with Erzsébet Gaál, a Bloomington-based Hungarian harpist. The Kuttner Quartet, composed of students from the Jacobs School of Music, also performed for the event.

This year's Evening of Hungarian Chamber Music was the third concert in a series designed to promote Hungarian music. The series began in 2006 with a concert organized by Professor Lynn Hooker, Assistant Professor in the Department of Central Eurasian Studies. The

first concert, which coincided with a conference of the American Hungarian Educators Association, generated a significant amount of excitement and interest in Hungarian music among conference attendees as well as members of the Hungarian community in Bloomington.

Seeking to capitalize on this enthusiasm, Professor Hooker and Erzsébet Gaál started planning for a second concert, which took place in January 2007. This concert showcased Indiana University's unique combination of strengths in both music and Hungarian studies. With the participation of Dr. Onczay in this year's event, the series reached a new high.

Ms. Gaál and Dr. Hooker arranged for this year's concert to coincide with the Day of Hungarian Culture. This holiday, which falls on January 22, commemorates Ferenc Kölcsey's completion of the Hungarian national anthem. It has been celebrated since 1989, and serves primarily as a vehicle to promote Hungarian culture outside of Hungary. This year's Evening of Hungarian Chamber Music allowed Bloomingtonians to participate in this worldwide celebration. Dr. Hooker hopes that this tradition will continue next year and beyond.

*This article was written with the assistance of Lynn Hooker, Assistant Professor of Central Eurasian Studies, Adjunct Assistant Professor of Folklore/Ethnomusicology, and Adjunct Assistant Professor of Musicology.*



*Dr. Csaba Onczay, at the Evening of Hungarian Chamber Music*

## To Indiana High Schools...And Beyond

Over the past year, high school history teachers across Indiana have had the opportunity to learn how to teach students about Central Eurasia within the framework of state mandated curriculum standards. In spring 2007, Stacie Giles, a graduate student in Indiana University's Department of Central Eurasian Studies, developed a presentation on the Mongol Empire. This presentation, describing the history of the Mongol Empire, adheres to Indiana Academic Standard 4 for the Geography and History of the World course: *Exploration, Conquest, Imperialism, and Post-Colonialism*.

Continuing education workshops featuring Mrs. Giles' presentation were facilitated by the IU Center for Social Studies and International Education (CSSIE) throughout 2007, with an encore presentation in spring 2008. The presentations received very positive reviews from teachers who attended the workshops. Material from Mrs. Giles' presentation, modified to account for teacher feedback, is now available for download from the IAUNRC website. The materials serve as a five-day unit of ready-to-go lesson plans on Mongolia.

In spring 2008, CSSIE sponsored a series of similar workshops, this time addressing Indiana Academic Standard 10 for the Geography and History of the World course: *States, Nations, and Nation States*. Several area studies centers were invited to participate, including the African Studies Center, the Center for Latin American and Caribbean Studies, and the IAUNRC.

For this year's workshop, the IAUNRC sponsored the development of a presentation on the origins and modern expression of the Kazakh nation and the Kazakhstani state. Developed by Kristoffer Rees, a graduate student at Indiana University specializing in contemporary Kyrgyzstani and Kazakhstani politics, the presentation sparked lively discussions among workshop attendees. Other presentations were also warmly received.

This spring's workshops were followed by a hands-on session with a representative from IU's School of Education. During the session, teachers brainstormed in a search for ways to make the content from the presentations relevant and accessible to their classrooms and students.

The series of workshops on Standard 10 were attended by a record number of teachers from Indiana high schools. The first presentation was in Indianapolis, and was followed by presentations in Connorsville and Evansville. Like the series of presentations on the Mongols, the presentation on Kazakhstan will eventually become part of a lesson plan unit. Once completed, it will also be published on the IAUNRC website.

*In addition to these workshops and the lesson plans resulting from them, the IAUNRC has also supported the development of a lesson plan integrating Tibet into the Indiana Academic Standards. For more information on our projects, please visit our website at <http://www.indiana.edu/~iaunrc>. Further information on the Geography and History of the World Workshops can be found on the Center website, or on the CSSIE website at <http://www.indiana.edu/~ssdc>.*

# Just Can't Stop Listening to Turkmen Pop

By Rafael Pumarejo Murphy

Pop culture may be one of the last things that comes to mind when most Americans think of Turkmenistan. Many might suspect that pop culture would have difficulty thriving, let alone existing, within the country. However, having spent over two and a half years in Turkmenistan, I discovered a dynamic and vibrant pop culture scene.

Living in Turkmenistan from 2003 to 2005, and then again this past summer, I saw first-hand the strength of the country's pop culture industry. I constantly encountered Turkmen pop music in people's homes, bazaars, concert halls, weddings, and even occasionally on state TV. From these experiences, I learned to appreciate not only the unique flavor of Turkmen pop music, but also some aspects of its special role in modern Turkmen society.

Turkmen pop music draws inspiration from a wide variety of influences, including rap, hip hop, and Western pop. Berdi & B and Mahri

are the current heads of the pantheon of Turkmen pop stardom, with Jemal Meredova not far behind. There are also many Turkmen boybands, including Toylashka, Star, EX TRIM, and the incredibly popular ABM. Singers of all ages contribute to Turkmen pop culture. Bahar Hojajeva is a famous middle-aged singer, whereas Begench Ashyrov is one of many child stars. Other singers, such as Gulshirin and Amash Balliyev, mix modern and traditional Turkmen music together.

Listening to Turkmen stars such as these, I have come to recognize that Turkmen and American pop music contain many similar themes. The most common subjects of Turkmen pop are love, failed relationships, friendship, and life tragedies. While political themes are absent, there is some light criticism of traditional Turkmen practices. For example, Amash Balliyev questions tradition in his song "Oyme." In the song's video a young couple meets and immediately falls in love. The hero of the story drops his love off at home one day and gives her a head scarf - a symbol of his intention to marry

her. But as the woman enters her home she finds that her mother has just negotiated her away to another man in an arranged marriage. The second half of the video details the sadness of the two lovers as tradition tears them apart.

Yet another interesting aspect of the Turkmen pop music industry is the nature of its revenue sources. Turkmen pop stars generally lose money on Video Compact Disc (VCD) sales due to uncontrolled pirating. Most singers, however, are still able to make huge profits, even with these VCD losses, with revenue from concert and wedding appearances. The proliferation of their videos through both legal and black market VCD sales simply provides advertising and builds market value for the singers' wedding or concert services.

One entrepreneur who has taken the Turkmen pop industry to a new level is Begench Hangeldiogly. Mr. Hangeldiogly produces high quality pop music VCDs, at a financial loss, as a means of advertising his services for the wedding video market, which is very lucrative because almost all Turkmen weddings are filmed and edited into a video to be shown to guests throughout a couple's lifetime. Performers and producers of these products charge a considerable sum, sometimes \$1,000 per hour or more, whereas a good salary in Turkmenistan is about \$150 per month.

Mr. Hangeldiogly is also responsible for manufacturing the two top Turkmen stars, Mahri and Berdi & B. These artists target the teenage and young adult population, the demographic closest to marriageable age within the Turkmen context. They are also therefore the most likely to be in need of wedding video services and wedding performers. Mr. Hangeldiogly's relationship with these artists is one of the many signs of creativity I saw in the Turkmen business sector.

During my most recent three months in Turkmenistan, I was constantly surprised by the amount of talent and ingenuity that thrives in Turkmenistan. The existence of a diverse, wide-spread, and financially profitable pop culture may surprise many, but in my experience, Turkmenistan is far more complex than it may seem to the casual external observer. To see this for yourself, you don't need to visit the Russian or Teke Bazaars in Ashgabat. Just check out the numerous Turkmen pop videos on YouTube.

*Rafael Pumarejo Murphy is an MPA student at IU's School of Public and Environmental Affairs. He lived in Turkmenistan for over two and a half years, first as a Peace Corps Volunteer in Dashoguz City and then again as an intern in Ashgabat. Upon graduation, Rafael hopes to return to Turkmenistan to help implement economic development and education programs.*

## Azerbaijani Mugham Visits IU

Dr. Faik Chelebi, noted Azerbaijani *tar* player, came to Indiana University to perform a solo concert this February. In addition to being a well-known *tar* performer, Dr. Chelebi is also a folklorist and ethnomusicologist specializing in *Ker-ogly* epics and *Ker-ogly* images in oral traditions. During his concert, Dr. Chelebi performed several pieces on the *tar* and answered audience questions about Azerbaijan's *mugham* tradition. Dr. Chelebi's visit to Indiana University was the first stop of his debut US tour. The concert was sponsored by the IAUNRC, Foster International Living-Learning Center, and the Ottoman and Modern Turkish Studies Chair.



Dr. Faik Chelebi performs on the tar

## Darling Istanbul

*Continued from page 3*

Turkish Republic's status quo.

While Müldür admits that her use of a Greek name makes Turks "uncomfortable," she downplays the significance of the names, asking her audience to wait till almost the end of the poem, when "Istanbul must forget / from now on that it was once Constantinopolis." In the final lines, the girl is told that soon she'll have a new name, presumably Istanbul:

now you're sleeping in the whitened and byzantined room, you are very alone. one of the ancients says "Don't cry"  
"Tomorrow is your birthday. Tomorrow you'll be given a new name."

Nonetheless, all through the poem the girl's identity has been slipping and changing. She's never the same girl, sometimes she even seems to be a boy. The real implication is that she can never have a permanent identity. If she becomes Turkish Istanbul tomorrow, she will be something else the day after:

you want to remain something that belongs to you alone, to enter the empires of long sleep where no one can take anything from you. this is why you forsook your home, got up and came to Pera. you're sleeping in the goldish waters of Byzantium. you couldn't have chosen a better place to experience namelessness. there is a table clock whose ticking is heard at your side. there is no one in the streets now. a night man climbs Galata Tower on a motorcycle. Marianne Faithful is listening. *The Boulevard of Broken Dreams...*

*Donny Smith is an M.A. candidate in Indiana University's Department of Central Eurasian Studies.*



*Delgerbat Uvsh performs on the horse head fiddle (morin huur) at IU's Mongolian New Year celebration on February 8th, 2008*

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## Inner Asian & Uralic National Resource Center

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