



## Spoken images of/in Islam: Languages and Translations in Texts and Images



July 5<sup>th</sup> - 9<sup>th</sup> / Online mode



*Illustration: ©Photographer, Abdul Gaffar, Muslims at prayer at Mecca, circa 1880,  
Ken and Jenny Jacobson Orientalist Photography Collection, Getty Research Institute*

Booklet: Sophie Bilardello (IISMM, CNRS)

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## Introduction

The MIDA/ENIS Summer School 2021 takes place from Monday 5 July to 9 July 2021.

The main objective of this school is to investigate the image-text relations in Muslim traditions by applying to different genres of images and texts and by thinking about how they are affected by translation or interpretation. The Summer School will bring together advanced academics and lecturers from different disciplines with doctoral and MA students to explore how the transfer of texts and images move from one culture to another in Muslim societies and beyond; and in what ways language functions as a mediator in this process.

## *Theme*

Translation is an integral part of any culture, and Muslim societies are no exception. The Summer School attempts to investigate the extent to which ideology can impact the translator's style and selection of words that will, accordingly, shape the receivers' worldviews. For instance, in mediaeval times Arabic scholars translated Greek philosophical and medical works and employed this knowledge in their elaboration of Islamic sciences. Translations or rather adaptations of Western works, inspired Muslim scholars, writers and artists in the nineteenth century to produce new hybrid scholarly and artistic amalgamation of their own. Take for example, the heavy debates among Muslim scholars regarding the translation of the Qur'an throughout history. The debate has diminished and the translation of the Qur'an in almost all world languages is now reality. Also western technologies of figurative painting and photography were introduced in the nineteenth century in the Middle East; they became striving media in the hands of local actors and practitioners. Today, Turkish television series conquer Netflix in adapted, dubbed and subtitled versions. What are the consequences of transferring a medium to another cultural context? Young researchers are stimulated to think about such questions by taking the textual and visual languages of Muslim societies as transmitters in this process throughout history.

Because they belong to a non-verbal system of representations, figurative images require specific methods of analysis taking into account the ambiguity of the meaning they project and the ways they are shaped by pre-established visual schemes and codes. Together, we aim to develop our skills pertaining to critical academic analysis and positioning the agency of texts and images in Islamic societies, their authorship and dissemination; and how this transfer impacts what texts and images may represent. This hypothesizes, for example, that images are mediated translations of reality, staged and edited before reaching their audience. In this sense we require participants to think about the question how images frequently function in association with words, through titles, captions and labels, since gathering and composing additional information about images and words has the power to transform their message. The specifics of visual communication acquire extra weight in cultures that had long lived under a regime of aniconism, as is the case of the Sunni Muslim world.

The Summer School will also offer PhD and MA students the opportunity to develop research questions for their theses and/or present their research projects by singling out, describing, and analyzing the main semiotic features of Muslim texts and images and the



ways they become a mirror, which may passively and actively reflect the mind of the exegete or the reader. The aim is to jointly further our knowledge of how translation or interpretation of texts, images or filmic materials affects their original meaning. How can we study Muslim texts and images in their different cultural, political, social and religious contexts? How are such translations or interpretations received in Islamic societies in different historical contexts? Can analytical methods grounded in the study of Western imagery be transferred to the analysis of the visual language in the Middle East and other Muslim regions?

## Organisation

The organisation of the MIDA/ENIS Summer School is a joint effort by the Innovative Training Network *Mediating Islam in the Digital Age* (ITN-MIDA), the European Network for Islamic Studies (ENIS) and the University of Catania.

## Participating institutions

### University of Catania

Department of Political and Social Sciences

Centre for the Study of the Contemporary Islamic World and Africa (CoSMICA)

The University of Catania, whose foundation dates back to 1434, is the oldest institution of higher education in Sicily. Its students number 40,000 and it provides undergraduate and master courses through the activity of seventeen departments, the Faculty of Medicine, and two decentralised units based in Ragusa (Modern Languages) and Syracuse (Architecture). In 1998 a school of excellence, named “Scuola Superiore di Catania”, has been established in order to select the best young minds and offer them a complementary high-level curriculum.

The Department of Political and Social Sciences emerged from the Faculty of Political Sciences born in the late 1960s. It stands out for its interdisciplinary character reflected in its courses and research activities. In constant interaction with local actors and territorial needs, the Department has enhanced its internationalisation as well. Of particular note are recently-introduced courses, which are taught in English, focused on international trade relations and the Euro-Mediterranean area.

Within the Department of Political and Social Sciences, Middle Eastern and African Studies have been developed by the Centre for the Study of the Contemporary Islamic World and Africa (CoSMICA), created in 1998. This niche area of expertise managed over the years to attract research funds, build international networks, carry out scientific and educational activities, and produce a series of publications. In Italy CoSMICA is closely connected with the Society for Middle Eastern Studies (SeSaMO) and the Association for African Studies in Italy (ASAI).

### ITN MIDA - Mediating Islam in the Digital Age

*Mediating Islam in the Digital Age* (MIDA) is an Innovative Training Network funded by the European Commission in the framework of Horizon 2020 programme and Marie Skłodowska-Curie Actions. The European and international consortium is composed by the French National Centre for Scientific Research (CNRS), four universities from the Netherlands Interuniversity School for Islamic Studies (NISIS), the Higher Council of

Scientific Research (CSIC, Spain), the Philipps Universität Marburg, the Freie Universität Berlin, the German Institute for Global and Area Studies (GIGA), KU Leuven University (Belgium), the NGO Cultural Heritage without Border and the Institute of Research for Development (IRD, France). The aim of the project is to train 15 researchers in social and human sciences through an interdisciplinary research programme conceptualised jointly with MIDA's non-academic partners. The main objective is to understand the tremendous influence that digitisation and technological innovations have on Islam. Hence, the 15 Marie Skłodowska-Curie Fellows will follow, during the 36 months of the doctoral grant, various training courses in digital humanities, media and film as well as three spring doctoral schools and up to two secondments of one month each.

Together with the non-academic actors MIDA facilitates professional training opportunities for the PhD students in different areas of expertises. The non-academic partners (al-Jazeera Media Institute, Tropenmuseum, Gotha Research Library, PS Media, Centre Pompidou, Brill Publisher, Casa Árabe, the NGO "Cultural Heritage without Borders") will provide scientific, technical, and communicational trainings in order to produce new theoretical and practical knowledge on issues associated with the digitisation of Islam.

**The European Network for Islamic Studies (ENIS)** which includes University of Catania, Department of Political and Social Sciences, Centre for the Study of the Contemporary Islamic World and Africa (CoSMICA), Italian Society for Middle Eastern Studies (SeSaMO), the Centre for Near and Middle Eastern Studies / Centrum für Nah-und Mittelost-Studien (CNMS), University of Marburg, the Institut d'études de l'Islam et des sociétés du monde musulman (IISMM, UMS 2000, CNRS-EHESS), the Netherlands Interuniversity School for Islamic Studies (NISIS), the Consejo Superior de Investigaciones Científicas (CSIC) and Freie Universität Berlin

### La Società per gli Studi sul Medio Oriente (SeSaMO)

The Italian Society for Middle Eastern Studies has been founded in Florence in November 1995. The reference to the Middle East enables us to include in the Association's sphere of interests issues related not only to Arab culture, but also to cultural and ethnic minorities inhabiting the region.

The interest of Italian scholars towards the Middle East dates back to the nineteenth century. Michele Amari, Leone Caetani, Ignazio Guidi, Francesco Gabrieli stood out for their contribution to the development of European Orientalism. Islamic and Oriental studies in Italy gained momentum thanks to the activity of Giorgio Levi della Vida, who gave them the status of an autonomous discipline. To pioneer the field were also Carlo Alfonso Nallino, who founded the Istituto per l'Oriente and, in 1921, the review *Oriente Moderno*, and Giuseppe Tucci, who, through the Istituto per il Medio e l'Estremo Oriente, introduced the new geographical concept of Eurasia, which soon became a cultural, historical and anthropological trope and a study subject.

In the wake of the Italian tradition of Middle Eastern Studies, SeSaMO aims to foster research on the Middle East meant in a broad sense – that is to say, an area including North Africa and the neighbouring territories inhabited by Muslim populations, such as the Horn of Africa and the Indian subcontinent – with a particular focus on the relationships of these regions with Europe since the end of the eighteenth century. For this purpose SeSaMO organises periodical national and international conferences, seminars and study days, collaborates with academic reviews, promotes research networks and thematic monitoring unit.

### The Center for Near and Middle Eastern Studies (CNMS)

The Center for Near and Middle Eastern Studies of the Philipps-University Marburg established in 2006. Since its foundation, the CNMS has proven to be a scientific hub which is able, due to its large and interdisciplinary structure, which is unique in Germany, to shed a broad light on the Near and Middle East from a variety of scientific angles. With a total of seven professorial chairs it tells the story of the region from ancient times until today. The staff of the CNMS teaches the relevant languages and does common research in a wide range of subjects, from Culture and Religion up to Politics and Economics.

### The Institut d'études de l'Islam et des sociétés du monde musulman (IISMM)

The Institut d'études de l'Islam et des sociétés du monde musulman was created in 1999 by the National Ministry of Education, Research, and Technology as an institute within the École des hautes études en sciences sociales (EHESS). On September 1, 2016, IISMM became an Unité Mixte de Service (UMS 2000) of the EHESS and the Centre national de la recherche scientifique (CNRS).

The institute aims to foster dialogue between researchers, to build bridges between research and civil society, and to disseminate knowledge of Islam and the Muslim world using the combined resources of the EHESS and the CNRS.

IISMM has three main missions:

- to promote a transversal approach to Islam by creating a space for collaboration and sharing between researchers specializing in the study of the Muslim world,
- to provide education, to support young researchers, and to coordinate educational and research activities with other scientific institutions in France and abroad,
- to establish the legitimacy of studies on Islam and Muslim societies by disseminating scientific knowledge beyond the spheres of pure research.

### The Netherlands Interuniversity School for Islamic Studies (NISIS)

The Netherlands Interuniversity School for Islamic Studies is a collaboration between nine Dutch and one Belgian universities with substantive scholarship on Islam and Muslim societies. As a national research school, NISIS covers the field in its broadest dimension, by acknowledging that Islam can only be properly studied from different disciplinary angles and with multidisciplinary sensitivity, without ignoring its doctrinal, cultural and historical specificities. Students and researchers participating in NISIS activities have disciplinary backgrounds in law, history, religious studies, theology, anthropology, sociology, political studies, media studies, security studies and philology. NISIS covers a wide range of regional expertise, as geographically. NISIS members work on the Middle East, Turkey, Iran, Africa, Indonesia, Western Europe, Central Asian, India, Russia and China.

### Universiteit Leiden

Leiden University was founded in 1575 and is one of Europe's leading international research universities. It has seven faculties in the arts, humanities and sciences, spread over locations in Leiden and The Hague. The motto of the University is 'Praesidium Libertatis' – Bastion of Freedom.

Leiden University Centre for the Study of Islam and Society (LUCIS) promotes high-quality research on Islam and Muslim societies and actively communicates the insights and findings of that research to the larger public. By bringing together scholars from a range of disciplines and experts from diverse backgrounds - including journalists, policy-makers

and opinion leaders - LUCIS stimulates new perspectives on the vibrant field of Islamic studies at Leiden University and enhances the quality of the debate in society at large.

### El Consejo Superior de Investigaciones Científicas (CSIC)

The Spanish National Research Council is the largest public institution dedicated to research in Spain and the third largest in Europe. It supports many institutes, among them the ILC (Madrid), EEA (Granada) and IMF (Barcelona)

#### • The Institute of Languages and Cultures of the Mediterranean (ILC, CCHS), CSIC

The Institute of Languages and Cultures of the Mediterranean and the Near East has as its fundamental goal the study of languages and cultures of the Mediterranean basin and the Near East. This study is carried out on original texts and from a multidisciplinary perspective.

The ILC has as a goal to study cultures in their different manifestations for whose adequate understanding it is indispensable to know in depth the languages and texts of each individual tradition. Any linguistic, literary, cultural, social or historical phenomenon is taken into consideration in order to improve our understanding of its culture of origin, by establishing relevant comparison, opposition of typological parallelism.

The fundamental thematic lines of the research carried out in ILC encompass the languages and cultures of the ancient Near East, classical culture of ancient Greece and Rome, along with its continuation in the Byzantine and Neo-Greek world, as well as in the Latin Middle Ages and the Neo-Latin world, biblical culture and the Hebrew language, Spanish-Jewish world and its Sephardic continuation, the Arabic language and Islam, as well as the study of the processes of cultural production and transmission.

In addition to the different research projects carried out in the ILC and the scientific production with its multiple connected activities, the impact of the publications edited and directed by members of the Institute in the form of periodical publications (Journals *Al-Qantara*, *Emerita* and *Sefarad*), and the different texts and monographs collections.

#### • The Escuela de Estudios Árabes (EEA), CSIC

The School of Arabic Studies is a research centre focusing mainly on the History and Culture of al-Andalus through written documents on the one hand, and on Medieval Archaeology and Architecture, both Islamic and Christian, on the other hand. Created in 1932 with the purpose of "protecting and supporting Arabic studies in Spain", the EEA has two research groups:

- The Group of Philology, Historiography and Textual Criticism focuses its research on the study of Islamic culture and civilization through its written manifestations, with special attention to al-Andalus, as well on Arabic Dialectology. Its lines of research stand out for the multidisciplinary approach as regards the processes for editing, translating and interpreting manuscripts.

- The research lines of the Laboratory of Archaeology and Architecture of the City, LAAC, are related to the archaeological and historic study of Islamic architecture and urbanism. The work associated to the documentation, topographic and photogrammetric surveys of buildings and archaeological sites, together with the creation of infographics and virtual reconstruction, has placed the EEA as a leading centre in its field.

#### • The Institución Milá y Fontanals (IMF), CSIC

The Institución Milà i Fontanals-Barcelona (IMF-CSIC) is a research centre with a strong focus on African anthropology and Mediterranean history; it publishes the peer-reviewed journal *Anuario de Estudios Medievales*.

## Freie Universität Berlin

Freie Universität Berlin is one of the universities that the federal government has designated as a University of Excellence. Its particular strengths are: (1) a broad variety of global academic and scientific cooperation arrangements in place as part of alliance projects and networks with other entities active in research: (2) its innovative support strategy for junior scholars. In the humanities it is the most successful German university in terms of research income.

The Institute for Islamic Studies at Freie Universität Berlin has 6 professorships and further disciplinary expertise is available through dedicated professorships in Middle East/Islam in other departments (e.g. politics, anthropology). The Institute is the lead entity in the Berlin Graduate School of Muslim Societies and Cultures (BGSMSC), which is dedicated to innovative training of PhD students.

## Scientific Committee

Dr. Petra de Bruijn (NISIS, Leiden University)  
Prof. Pascal Buresi (CNRS / EHESS-IISMM)  
Prof. Albrecht Fuess (CNMS / Philipps-University of Marburg)  
Prof. Christian Lange (Director NISIS)  
Prof. Daniela Melfa (SeSaMO / University of Catania)  
Dr. Maike Neufend (CNMS / Philipps-University of Marburg)  
Prof. Umar Ryad (NISIS / KU Leuven)  
Prof. Thijs Sunier (VU University Amsterdam)  
Prof. Mercedes Volait (CNRS / InVisu)

## Organising committee

Sophie Bilardello (CNRS, IISMM)  
Anne van Dam (NISIS, Utrecht University)  
Giulia Galluccio (ITN MIDA, CNRS, IISMM)  
Emmanuelle Gravejat (EHESS, IISMM)  
Béracha Meijer (NISIS, Utrecht University)  
Daniela Melfa (Università di Catania)

# Online mode

## Summer School

### Zoom instructions for booklet Catania Summer School 2021

1. The Catania Summer School will take place online using Zoom. For those who have not used it before, it is a very intuitive and user-friendly platform for activities such as our school.
2. We recommend you download Zoom and make an account to ensure that it is fully functional. **Please download it well before the start of the Summer School.** Use Zoom on your laptop or desktop during the Summer School – tablets and phones do not work as well.
3. The keynotes will be public and you find the links in this booklet. The workshops are private. You will receive a separate link from the organizers. The links (and the associated passwords) will be used for the different parts of the Summer School. Make sure that you click the link that is identified in the schedule for that particular meeting.
4. Please make sure you enter the meeting about 10 minutes before the scheduled activity starts to make sure that you are able to enter without issues.
5. If you are not used to working with Zoom, have a look at this video to have a good understanding of the program before the Summer School: <https://www.youtube.com/watch?v=QOUwumKCW7M>. If you are unsure about particular functions, have a look at these specific tutorials: <https://support.zoom.us/hc/en-us/articles/206618765-Zoom-video-tutorials>. Be aware that Zoom might look slightly different when using iOS compared to Windows.

#### Best practices:

- Mute your microphone upon entry of the room;
- Join from a suitable, quiet location, with a device that permits full participation in the class activities;
- Do not join a class while driving or riding in a car;
- Do not interrupt when someone is speaking;
- If you encounter technical difficulties, use the private chat function to talk to the Host Account (NISIS);
- Let's try to create the same culture as in face-to-face classes;
- Please follow the instructions of the chair regarding muting your audio and switching off video when requested;
- When asking a question during the Q&A, please use the "Raise Hand"-function. If this function is not available in your version of Zoom, physically raise your hand for the camera to attract the attention of the chair.

# Program

## Monday, 5 July 2021

Morning session | [Zoom link](#)

Meeting ID: 996 1028 8679 - Passcode: Catania

9:30-9:45	Connection
9:45-10:00	Opening of the Summer School and presentation of the keynote speaker by <b>Christian Lange</b> and <b>Mercedes Volait</b>
10:00-10:30	Keynote lecture 1 by <b>Edhem Eldem</b> (Boğaziçi University and Collège de France) "The Ottoman trial with Western images, symbols, and texts"
10:30-10:45	Preparing questions
10:45-11:05	Questions and discussion
11:05-11:15	Short break
11:15-11:20	Presentation of the keynote speaker by <b>Petra de Bruijn</b>
11:20-11:50	Keynote lecture 2 by <b>Berfin Emre Cetin</b> (London College of Communication) "Media and transnational identity construction: multilingual spheres"
11:50-12:05	Preparing questions
12:05-12:25	Questions and discussion
12:25-14:25	Long break – Connection at <b>14:25</b>

Afternoon session | Workshops - For participants only

Workshop 1     **Optics of holiness and profanity** | Chair: **Elmozafar Abdelhafiz**

14:30-15:50     Presentation 1, by **Rukayyah Reichling** (MIDA, ESR 13) "Passports to Mecca: Language and Image of Dutch Colonial Control"  
Discussant: **Safa Al-shammary**

Presentation 2, by **Arash Ghajarjazi** (Utrecht University) "A short reflection on Islam and photography in nineteenth-century Iran"  
Discussant: **Elena Fellner**

Presentation 3, by **Nerses Hovsepyan** (Utrecht University) "'Halal' album covers"  
Discussant: **Lydia Haddag**

15:50-16:00     Short break



Workshop 2	<b>Islam(s) and visual materiality</b>   Chair: <b>Robin Cognée</b>
16:00-17:20	<p>Presentation 4, by <b>Suzan Abed</b> (Fayoum University) “The Monumental Inscriptions as a unique spoken image in medieval societies - Readings from the Ilkhanid Mongols era in Iran: (Shaykh Nur Al-Din Abd Al-Samad Complex as a case study)”</p> <p>Discussant: <b>Francesca Rosati</b></p>
	<p>Presentation 5, by <b>Isa Babur</b> (Sakarya University) “<i>Whoever sees my hilya ...as if he had seen me myself: A literary Genre and the Calligraphic Form of Depiction of the Prophet in Turkish Islam</i>”</p> <p>Discussant: <b>Leyla Tanbay</b></p>
	<p>Presentation 6, by <b>Lydia Haddag</b> (Université Paris 1 Panthéon-Sorbonne) “Reverse glass painting in Tunisia: An Islamic figurative art?”</p> <p>Discussant: <b>Meriem Ben Ammar</b></p>

## Tuesday, 6 July 2021

Morning session | [Zoom link](#)

Meeting ID: 926 2965 8579 - Passcode: Catania

09:45	Connection
09:55-10:00	Presentation of the Keynote Speaker by <b>Umar Ryad</b>
10:00-10:30	Keynote lecture 3 by <b>Carmen Pérez González</b> (Independent researcher) “Written Images: Poetry and Qajar Photography”
10:30-10:45	Preparing questions
10:45-11:05	Questions and discussion
11:05-11:15	Short break
11:15-11:20	Presentation of the keynote speaker by <b>Thijl Sunier</b>
11:20-11:50	Keynote lecture 4 by <b>Ali Sonay</b> (University of Bern) “A War of Series? Visualizing Islam in Contemporary Turkish and Arab Television Dramas”
11:50-12:05	Preparing questions
12:05-12:25	Questions and discussion
12:25-14:25	Long break – Connection at <b>14:25</b>

Afternoon session | Workshops - For participants only

Workshop 3      **The socio-politics of audiovisual media** | Chair: **Aleeha Ali**

14:30-15:50      Presentation 7, by **Mustafa Oguzhan Çolak** (MIDA, ESR 6) “The construction of otherness and the use of symbols in Turkish state sponsored TV series: the case of Payitaht: Abdülhamid”  
Discussant: **Angela De Maria**

Presentation 8, by **Mehmood Ali Khan** (Aga Khan University Institute for the Study of Muslim Civilization, London) “Consent and Coercion: The Politics of Cinema in Iran and Pakistan post Islamisation”  
Discussant: **Rukayyah Reichling**

Presentation 9, by **Marloes Hamelink** (African Studies Centre, Leiden) “Mediated images and everyday interpretations - a moral perception of mass media in Zanzibar”  
Discussant: **Luca Bruls**

15:50-16:00      Short break

Workshop 4      **Online imaginaries and (de)constructions of Islam** | Chair: **Eleonora Landucci**

16:00-17:45      Presentation 10, by **Ghizlane Benjamaa** (Université Paris 8) “Muslim religious apps : modeling, perception and issues”  
Discussant: **Dewi Meyrasyawati**

Presentation 11, by **Elena Fellner** (University of Freiburg) “He Lives in Us: The Heroization and Victimization of a Modern Male Martyr”  
Discussant: **Mehmood Ali Khan**

Presentation 12, by **Zeynep Aydin** (MIDA, ESR 14) “When Birds of a Feather Instagram Together: Debating the Image of Islam in Echo Chambers and through Trench Warfare on Social Media”  
Discussant: **Dries Ver Elst**

Presentation 13, by **Leyla Tanbay** (Utrecht University) “Translation of the Figure of *Şahmeran*: Creating Offense Through Images”  
Discussant: **Mustafa Oguzhan Çolak**

## Wednesday, 7 July 2021

Morning session | [Zoom link](#)

Meeting ID: 910 3247 3756 - Passcode: Catania

09:45	Connection
09:55-10:00	Presentation of the Keynote Speaker by <b>Daniela Melfa</b>
10:00-10:30	Keynote lecture 5 by <b>Christian Junge</b> (Marburg University) "Translating taḥrīr Cultural Practices, Affective Economies, Thick Translation and the Making of the Arab Spring"
10:30-10:45	Preparing questions
10:45-11:05	Questions and discussion
11:05-11:15	Short break
11:15-11:20	Presentation of the keynote speaker by <b>Albrecht Fuess</b>
11:20-11:50	Keynote lecture 6 by <b>Helge Daniëls</b> (KU Leuven) "The imaginative power of book covers: Translation, gender and the postcolonial gaze"
11:50-12:05	Preparing questions
12:05-12:25	Questions and discussion
12:25-14:25	Long break – Connection at <b>14:25</b>

Afternoon session | Workshops - For participants only

Workshop 5      **Practices and discourses of lived religion** | Chair: **Lena Richter**

14:30-15:50	Presentation 14, by <b>Luca Bruls</b> (Leiden University) "Languages in sound, body and movement: dancing and lip-synching on Algerian TikTok" Discussant: <b>Naïm Jeanbart</b>
	Presentation 15, by <b>Dewi Meyrasyawati</b> (Vrije Universiteit Amsterdam) "Pious and Critical Interpretation: Hijab Practices and the Question of Agency" Discussant: <b>Marloes Hamelink</b>
	Presentation 16, by <b>Dries Ver Elst</b> (KU Leuven) "Volunteering as a translation? Explorative research in how Muslim volunteers in Belgium translate Islamic sources into behavior" Discussant: <b>Nerses Hovsepyan</b>
15:50-16:00	Short break

Workshop 6      **Performed and illustrated texts** | Chair: **Rayane Al-Rammal**

16:00-17:20      Presentation 17, by **Safa Al-shammary** (University of Granada) "A Neo-orientalist Study of Craig Thompson's Habibi"  
Discussant: **Arash Ghajarjazi**

Presentation 18, by **Asmaa Essakouti** (Free University of Berlin) "Al-Wāsiṭī and Tayb Saddiki: Humanising Maqāmāt"  
Discussant: **Zubair Khalid**

Presentation 19, by **Antonios Nasis** (EHESS and University of Crete) "Cretan Tragedy: Illustrative Language in the Ottoman periphery in the late 19 century"  
Discussant: **Isa Babur**

## Thursday, 8 July 2021

Morning session | Masterclass - For MIDA Early Stage Researchers only

09:45      Connection

09:55-10:00      Presentation of the Master Class and the Speakers by **Thijl Sunier**

10:00-12:25      Online Epistemologies: "What is data and can we make it speak for itself?" by **Gaia Mosconi** (University of Siegen) and **Michaela Rizzolli** (University of Innsbruck)

12:25-14:25      Long break – Connection at **14:25**

Afternoon session | Workshops - For participants only

Workshop 7      **Mapping Islamic imageries** | Chair: **Justin Mauro Benavidez**

14:30-15:50      Presentation 20, by **Meriem Ben Ammar** (University of Cagliari) "Road terminology in the Islamic medina in the light of a manuscript of Muslim jurisprudence"  
Discussant: **Muhamad Kamal Kamel Abdelmageed**

Presentation 21, by **Naïm Jeanbart** (McGill University) "In the image of the Prophet's Companions"  
Discussant: **Mennat Mansi**

Presentation 22, by **Zubair Khalid** (Jawaharlal Nehru University) "Quranic text as agricultural imagery in *Koshur* Quran: Reading the mystical poetry of a fifteenth-century Sufi saint of Kashmir"  
Discussant: **Antonios Nasis**

15:50-16:00 Short break

Workshop 8 **Mediation through translation** | Chair: **Mohamed El-Moursi**

16:00-17:45 Presentation 23, by **Angela De Maria** (University of the republic of San Marino, University of Bordeaux Montaigne) "An interpreters' centre in Istanbul: translation practice from language training to the representation of the Islamic world"  
Discussant: **Ghizlane Benjamaa**

Presentation 24, by **Francesca Rosati** (Leiden University) "Brocade of words: The Sino-Perso-Arabic script "Xiao'erjing" and Women's Quranic schools in China's Northwest"  
Discussant: **Suzan Abed**

Presentation 25, by **Muhamad Kamal Kamel Abdelmageed** (Cairo University, Albert-Ludwigs University of Freiburg) "The Evolving Arabo-Islamic Hermeneutic of Argumentation from al-Fārābī to Sayf al-Dīn al-Āmidī: The Cases of 'Inād [Opposition] and Tabkīt [Refutational Elenchus]"  
Discussant: **Asmaa Essakouti**

Presentation 26, by **Mennat Mansi** (Cairo University) "Narratives on Islam in Jihadist vs. Counter-Jihadist Translations –The Case of ISIS"  
Discussant: **Zeynep Aydin**

## Friday, 9 July 2021

Morning session | For participants only

09:50 Connection

10:00-11:30 **Documentary, "Muslim Sicily", Leonard Chiarelli, 2011**  
The years of Arab rule had a far-reaching impact upon the island's ethnic and social character. The peoples who came to Sicily in the 10th and 11th centuries reflected the inhabitants that comprised the Muslim world from Spain to Persia. Where did the Arab and Berber tribes that settled on the island establish themselves? What kind of religious, literary and scientific culture did they create? How did Muslim rule impact Italy during the Middle Ages? This talk will report on this inheritance, the areas where it has remained in the consciousness of Sicilians, and how it has affected modern Sicilian literature from Pirandello to Camilleri.

11:30-12:00 Questions and discussion

12:00-12:30 Conclusion session - **Petra de Bruijn, Mercedes Volait, Umar Ryad**

12:30-14:30	Long break
14:30-15:00	ITN-MIDA Website presentation - <b>Hayat Douhan, Mahdiah Tavakol, Mounir Saïfi</b>
15:00-16:00	Interactive discussion

# Masterclass

(For MIDA Early Stage Researchers only)

## *Online Epistemologies: “What is data and can we make it speak for itself?”*

**Michaela Rizzolli** (University of Siegen) and **Gaia Mosconi** (University of Innsbruck)

Reflecting on the **meaning of data** is necessary to analyze and interpret your object of study and therefore it is usually part of writing a research strategy or report. By the meaning of data, we think of two dimensions: (1) the relevance relative to the object and aim of research, and (b) the relevance relative to other data sources. This is in short what epistemology is about. In ethnography we record and/or write down what we have observed in the field, in historical research we are limited to the data available for research often in form of written narratives stored inside archives, while in studies utilizing social media we might deal with a huge amount of data. In many cases, data seem to be texts of some sort: images, objects or buildings are data as well, but as soon as we write down our analysis, these material objects become text again (Geertz 1973).

A rather conspicuous issue with regard to data (of sorts), data collection, data retrieval, and not least interpretation, is the eternal contention between scholars and practitioners from different disciplinary backgrounds about the epistemological quality of data, and in relation to that the gradual predomination of quantitative data as the ultimate source of proper knowledge. Digitization has only invigorated that tendency.

In light of big data Rob Kitchen coined the term ‘data revolution’ referring to data getting an ontological status and therefore fueling imaginaries of so called ‘**datafication**’ as something transforming human reality into quantified data used for analysis (Kitchen 2014, p. 25). This idea is somehow related to the etymological meaning of the word as something that is given: from datum and the Latin verb dare i.e. to give. While some would refer to **given data as facts** that cannot be changed, others differentiate between data as given and information as “the act of being formed or put into a form” (Galloway 2011, p. 87). Concerning big data, one could argue that data is always dependent on how it is captured, repaired and cleaned (Pink et al. 2018, par. 21). However, data collected by the researcher being present in the field (interviews, discussions or observations) and data collected by technology (video or audio recording) already allows for very different interpretations. The former set of data is much more dependent on the researchers subjective ‘interpretative appropriation’ of these data just because the researcher influences the situation while collecting data about it (Bergmann 1985, p. 305).

Based on this, data cannot be perceived as an “objective and neutral reflection of reality” (Svensson and Guillen 2020, p. 71). Instead, **in this masterclass we’d like to discuss if and how we can make data speak for itself**. Possible questions are: what is the nature and materiality of data, how are data produced, how does the collection of data influence how it can be put into use and lastly, who owns the data and has access to it.



This masterclass has two main parts. Apart from plenary sessions, participants will work in small groups.

### Master Class Part 1 - *What is data?*

### Master Class Part 2 - *Let the data speak for themselves?*



You can find the literature in

<https://mycore.core-cloud.net/index.php/s/z6QZKU0DnUvoDa9>

#### Readings:

- **MANDATORY FOR EVERYONE:** Svensson, Jakob and Oriol Poveda Guillen. 2020. What is Data and What Can It Be Used For? Key Questions in the Age of Burgeoning Data-essentialism. *Journal of Digital Social Research* 2(3), 65–83. doi:<https://doi.org/10.33621/jdsr.v2i3.40>.

#### GROUP-ASSIGNED READINGS:

- **Group 1:** Boellstorff, Tom. 2013. Making big data, in theory. *First Monday* 18(10). Retrieved from <http://firstmonday.org/ojs/index.php/fm/article/view/4869/3750> (accessed 15 June 2021).
- **Group 2:** Dourish Paul and Edgar Gómez Cruz. 2018. Datafication and data fiction: Narrating data and narrating with data. *Big Data & Society*. July 2018. doi:[10.1177/2053951718784083](https://doi.org/10.1177/2053951718784083).
- **Group 3:** Mosconi, Gaia (SUBMITTED): Designing a Data Story: A storytelling approach to curation, sharing and data reuse in support of ethnographically-driven research groups. (from page 1 to page 6; from page 8 to page 11) + description of the tool.
- **Group 4:** Pink, Sarah, Minna Ruckenstein, Robert Willim and Melisa Duque. 2018. Broken data: Conceptualising data in an emerging world. *Big Data & Society*. January 2018. doi:[10.1177/2053951717753228](https://doi.org/10.1177/2053951717753228).

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**Michaela Rizzolli** studied Educational Science with a focus on Media Education and Communication Culture and European Ethnology at the University of Innsbruck, where she obtained her PhD in 2016 with a dissertation on the “Material Culture in Massive Multiplayer Online Roleplaying Games”. Presently, she is working as a post-doctoral researcher within the project “INF- Information Infrastructure and Data Management” as part of the CRC 1171 (Collaborative Research Center) “Affective Societies” (<https://www.sfb-affective-societies.de/en/index.html>). Her research focuses on the concept of “data” in the humanities and social sciences, data management plans as “living documents” as well as the affective dimensions of data sharing. Michaela is also involved in the CRC’s “Theories and Methods Workshop” in order to address the ethical and methodological considerations in data management with members of the CRC.

**Gaia Mosconi** is research associate and doctoral student at the University of Siegen, connected to the chair “CSCW and Social Media” led by prof. Volkmar Pipek. She holds a bachelor degree in Architecture from the University of Venice, a Master (level 1) in

Sociology and a Master (level 2) in “Smart Community Design and Management” from the University of Trento. She applies sociological research methods (mainly qualitative-ethnographic research and action-research) to the study and development of Information Systems. Her research interests range from civic engagement to research collaboration, research data management and data infrastructures. Since November 2016, she is a member of the CRC 1187 (Collaborative Research Center) “Media of Cooperation” (<https://www.mediacoop.uni-siegen.de/en/about-sfb-1187/>) where she works as project manager, conceptual designer and researcher in the INF project (Infrastructural Concepts for Research on Cooperative Media). In INF, Gaia investigates the field of research data management with a practice-based approach, specifically studying how collaborative research data practices and infrastructures are changing under the auspices of the Open Science agenda.

## Abstract Book

### Keynote Speakers - Zoom ID & Links

Date	Keynotes	Link
5 July	Keynote 1 – Edhem Eldem Keynote 2 – Berfin Emre Cetin	Topic: Keynotes 1 & 2 Catania Summer School Time: Jul 5, 2021 09:30 AM Amsterdam  <a href="https://zoom.us/j/99610288679?pwd=V1F2ejdQelZhTTd4Y2VnbEx6a0M0QT09">https://zoom.us/j/99610288679?pwd=V1F2ejdQelZhTTd4Y2VnbEx6a0M0QT09</a>  Meeting ID: 996 1028 8679 Passcode: Catania
6 July	Keynote 3 – Carmen Pérez González Keynote 4 – Ali Sonay	Topic: Keynotes 3 & 4 Catania Summer School Time: Jul 6, 2021 09:45 AM Amsterdam  Join Zoom Meeting <a href="https://zoom.us/j/92629658579?pwd=ZVhPdk9mdXFXL09QTndid2RjTGQzdz09">https://zoom.us/j/92629658579?pwd=ZVhPdk9mdXFXL09QTndid2RjTGQzdz09</a>  Meeting ID: 926 2965 8579 Passcode: Catania
7 July	Keynote 5 – Christian Junge Keynote 6 Helge Daniëls	Topic: Keynotes 5 & 6 Catania Summer School Time: Jul 7, 2021 09:45 AM Amsterdam  Join Zoom Meeting <a href="https://zoom.us/j/91032473756?pwd=RHZZWThRbmhDdmxIWFlrNkM1dXdmQT09">https://zoom.us/j/91032473756?pwd=RHZZWThRbmhDdmxIWFlrNkM1dXdmQT09</a>  Meeting ID: 910 3247 3756 Passcode: Catania

## Keynote Speakers: titles, abstracts and biographies

(In alphabetical order by author)



You can find the literature in

<https://mycore.core-cloud.net/index.php/s/YHJld5S7FZ2b62c>

**Helge DANIËLS** (KU Leuven) "The imaginative power of book covers: Translation, gender and the postcolonial gaze"

Book covers are eye catchers. Together with the title and the blurb on the back they are the first introduction to a book. Because of the directness of images, they tend to immediately attract or repulse the potential reader and/or buyer. Therefore, book covers play an important role in the marketing of books. Taking into account that translated texts not only address other readers, but also circulate in different markets in which they are promoted and received differently, translated books, most often but not always, have covers that differ drastically from the original. Hence, a close analysis of translated novels that involves not only the minutiae of the literary text, but also the title, blurb and cover images can be revealing.

In this lecture I will present an analysis of the book covers of Dutch translations of Arabic novels written by female authors, focusing on the major shifts that cover images, as well as titles, often undergo once these novels enter the world market via translation. I will try to uncover the underlying ideological patterns of these visual shifts by (1) comparing the book covers of the Dutch translations with those of the original novels, (2) paying attention to how the implicit messages of cover image, translated title, subtitle and blurb interrelate and mutually reinforce each other, (3) relating the visual shifts to translational shifts on the micro and macro levels of the texts and (4) by comparing the book covers across genres focusing on 'the Arab Muslim woman', such as (translations of) Arab women's feminist non-fictional texts, journalistic travel accounts and 'pulp nonfiction'<sup>1</sup> (popular sensational 'true stories' of women who are victimized by Muslim male dominance). The disproportionate focus on the veil (and looking behind it) in these last two genres is visualized in images of either veiled women, the eroticized female body or a combination of both and is reminiscent of colonial voyeurism. Moreover, the visual effects of these images are mutually reinforced by titles, subtitles, such as '(a look) behind the veil' and 'lifting the veil', and blurbs. As I will demonstrate, these images and their ideological underpinnings tend to cross over to book covers of translations of Arab women's feminist accounts and fiction, blurring the differences between the genres. As these images are continuously repeated across genres an ideological pattern that underscores stereotypes about Arab and/or Muslim women crystallizes.

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<sup>1</sup> See Ahmad, Dohra. 2009. Not Yet Beyond the Veil: Muslim Women in American Popular Literature. *Social Text* 27 (99): p. 105-131 and Abu-Lughod, Lila. 2013. *Do Muslim Women Need Saving?*. Cambridge, Massachusetts & London: Harvard University Press.

## Readings

Abu-Lughod, Lila. 2013. *Do Muslim Women Need Saving?*. Cambridge, Massachusetts & London: Harvard University Press.

Amireh, Amal, "Framing Nawal El Saadawi: Arab Feminism in a Transnational World", *Signs: Journal of Women in Culture and Society*, Vol. 26, No. 1 (Autumn, 2000), pp. 215-249.

Hartman, Michelle, "World Literatures and World Markets: The Translation Industry", in: *Encyclopedia of Women & Islamic Cultures*, General Editor: Suad Joseph.

**Helge Daniëls** is assistant professor at the Research Group of Arabic Studies, (University of Leuven). She teaches Arabic, Arabic literature, Arabic sociolinguistics and the translation of Arabic literary and media texts. Her current research can be summarized under the title 'The Arabic language: language, power and identity' and is situated within the fields of ideology study and linguistic pragmatics. This research line, which focuses on the relationship between language variability and identity construction, is by definition situated at the crossroads of the study of language, politics, history, literature and religion. Her work on Arabic literature deals with avant-garde writers in the Arab world, Lebanese literature on the civil war and Palestinian literature, as well as translation and Arab authors writing in languages other than Arabic. She also publishes literary translations on a regular basis for literary journals and organizations, such as *Dietse Warande* and *Belfort, PEN, Het Toneelhuis* and *Poëziekrant*.

**Edhem ELDEM** (Boğaziçi University and Collège de France) "The Ottoman trial with Western images, symbols, and texts"

While it would be preposterous to claim that Ottoman [Muslim] society was traditionally distant from, or averse to, images, it is also undeniable that its exposure to Western culture throughout the "long" nineteenth century triggered an unprecedented need to handle scores of novel and unfamiliar representations and symbols. This process took a wide variety of forms, ranging from outright rejection to full appropriation. While such extreme reactions are certainly worth studying, it seems that intermediate responses are particularly revealing of the complexity of such cultural transfers and exchanges. From translation to adaptation, from interpretation to hybridization, and even from subversion to misconception, there are numerous ways in which images and texts made their way into Ottoman culture.

With a view to offer as wide a perspective as possible, I intend to address the subject under the three following headings, also reflected in the three readings I have assigned: images, symbols, and texts. How are each of these categories transferred? Are there particularly successful examples, or, on the contrary, striking failures? How frequently were these items adapted to 'local taste,' rather than "copied and pasted" without any modification? Are there examples of translations or adaptations that make use of preexisting local/traditional elements, possibly resulting in hybrid forms? Do these processes show a particular evolution in time, say, from erratic to systematic, revealing a growing control over the means of adaptation and translation, tending towards appropriation?

With such questions in mind, I intend to revisit the visual and textual culture of the last century of existence of the Ottoman Empire in the hope that it may provide participants with a base for further questioning and possible comparison with other contemporary Muslim societies.

## Readings

“Writing Less, Saying More: Calligraphy and Modernisation in the Last Ottoman Century,” Mohammed Gharipour and İrvin Cemil Schick, eds., *Calligraphy and Architecture in the Muslim World* (Edinburgh: Edinburgh University Press, 2013), pp. 465-483.

“The Changing Design and Rhetoric of Ottoman Decorations,” *Journal of Decorative and Propaganda Arts*, 28 (2016), pp. 24-43.

“The Search for an Ottoman Vernacular Photography”, Markus Ritter and Staci G. Scheiwiller, eds., *The Indigenous Lens? Early Photography in the Near and Middle East* (Berlin: De Gruyter, 2018), *Studies in Theory and History of Photography: Schriften der Lehr- und Forschungsstelle für Theorie und Geschichte der Fotografie am Kunsthistorischen Institut der Universität Zürich*, vol. 8, pp. 29-56.

**Edhem Eldem** is a professor at the Department of History of Boğaziçi University and holds the International Chair of Turkish and Ottoman History at the Collège de France. He has taught at Berkeley, Harvard, Columbia, EHESS, EPHE, ENS, and was a fellow at the Wissenschaftskolleg zu Berlin. His fields of interest include the Levant trade, funerary epigraphy, Istanbul, the Ottoman Bank, the history of archaeology in the Ottoman lands, Ottoman first-person narratives, and Ottoman photography.

Selected publications: *French Trade in Istanbul in the Eighteenth Century* (1999); *A History of the Ottoman Bank* (1999); *The Ottoman City between East and West: Aleppo, Izmir and Istanbul* (1999, with D. Goffman and B. Masters); *Pride and Privilege. A History of Ottoman Orders, Medals and Decorations* (2004); *Consuming the Orient* (2007); *Scramble for the Past: A Story of Archaeology in the Ottoman Empire* (2011, with Zainab Bahrani and Zeynep Çelik); *Camera Ottomana. Photography and Modernity in the Ottoman Empire* (2015, with Zeynep Çelik); *L'Empire ottoman et la Turquie face à l'Occident* (2018).

**Berfin EMRE CETIN** (London College of Communication) “Media and transnational identity construction: multilingual spheres”

Satellite television has not only provided migrant communities with stronger ties to their home countries but also enabled second-generation migrants in particular to know more about their country of origin beyond their family and kinship ties. In my recent research on transnational Alevi television, I have explored the ways in which media contributes towards the making of the transnational identity of Alevis. Alevis are a persecuted ethno-religious community from Turkey who have migrated to Western Europe since 1960s onwards. I argue that Alevis have explored different forms of transnational cultural citizenship through their mediated practices while contesting the boundaries of national citizenship. Furthermore, the restrictions upon Alevi television has led to what I call ‘communicative ethnocide’ and the ‘digital marginalisation’ of the community where lack of digital capital has made Alevis a ‘double minority’ in the context of media and digital technologies.

Recently, I have scrutinised the role of multilingual engagement with media in constructing transnational imaginaries of second-generation of Alevis in London. I argue that second-generation Alevi migrants’ engagement with mainstream Turkish media engenders what I call ‘mediatised culturalisation’. Mediatised culturalisation takes place in bi- or multilingual contexts where media draws the boundaries of ‘home’ and ‘transnational’ territories. In this keynote lecture, I will draw on the significance of multilingual spheres for transnational identity construction by focusing on first and second-generation Alevi

experiences in London. I will address multilinguality both as an opportunity and a challenge for transnational Alevi identity by focusing on the complexities of media engagement in local, national and transnational contexts.

### Readings

Emre Cetin, K. B. (2020) 'Mediatized Culturalisation Through Television: Second-Generation Alevi Kurds in London' In *Television in Turkey: Local Production, Transnational Expansion and Political Aspirations*, Algan, E. and Kaptan, Y. (eds.). NYC: Palgrave Macmillan.

Emre Cetin, K. B. (2019) 'Transnational Resistance to Communicative Ethnocide: Alevi Television during the State of Emergency in Turkey' In *The Sage Handbook of Media and Migration*, Smets, K., Leurs, K., Georgiou, M., Witteborn, S. and Gajjala, R. (eds). London: Sage.

Emre Cetin, K. B. (2018) 'Communicative Ethnocide and the Alevi Television in Turkish Context', *Media, Culture & Society*, 40(7), pp. 1008-1023.

**Berfin Emre Cetin** works as a Senior Lecturer in Communications and Media at London College of Communication, University of the Arts London. Her articles have appeared in leading peer-review journals such as *International Journal of Communication* and *European Journal of Cultural Studies*. She is the author of the book titled *The Paramilitary Hero in Turkish Television*. Her recent research on Alevi television and transnationalism has been awarded Newton International Fellowship by the British Academy. Berfin's research interests are nationalism, gender, migration, and audience in the context of media and communications.

**Christian JUNGE** (Marburg University) "Translating taḥrīr Cultural Practices, Affective Economies, Thick Translation and the Making of the Arab Spring"

Ten years ago, the image of the demonstration on the Midan al-Tahrir went around the world and became an icon for resistance and revolution. This was, at least in part, the result of translational processes turning cultural practices and affective economies of Cairo's central square into texts and images that shaped the "Western" concept of the "Arab Spring". The lecture focusses on the "25<sup>th</sup> January Revolution" in order to discuss the representation, appropriation and reconfiguration of practices (e.g., joking, chanting and waiting) and affectivities (e.g., contagion, intensity, disruption). Stemming from Kwame Anthony Appiah's concept of "thick translation" (see Appiah 1993) and Samia Mehrez edited volume *Translating Egypt's Revolution. The Language of Tahrir* (see Mehrez 2012; Keraitim/Mehrez 2012), it brings new approaches of Translation Studies together with praxeological perspectives of Cultural Studies and the interest of Affect Studies in corporeality and relationality. It poses a set of basic questions, such as: What was translated and what remained untranslated? How was it translated and why? By whom and for whom? In which language and media? The lecture analyses verbal and visual translations (e.g., literary blogs, academic articles, documentary films and journalistic photos) and their performative meanings for creating and framing the "Arab Spring". Emphasizing on the "worldliness" (Edward Said) of the "text" and the "translator", this study also sheds light on the politics and ethics of translation in a postcolonial context.



## Readings

Kwame Anthony Appiah: "Thick Translation". *Callaloo*, 16.4 (1993), 808-819.

Mehrez, Samia: "Introduction: Translating Revolution. An Open Text", in: *Ibd.* (Ed.): *Translating Egypt's Revolution. The Language of Tahrir*. Cairo: 2012, 1-23.

Keraitim, Sahar; Mehrez, Samia: "Mulid al-Tahrir. The Semiotics of a Revolution", in: Samia Mehrez (Ed.): *Translating Egypt's Revolution. The Language of Tahrir*. Cairo: 2012, 25-67.

**Christian Junge** is a lecturer and researcher in the field of modern Arabic literature and culture at the Center for Near and Middle Eastern Studies at Marburg University, Germany. He received his PhD from Freie Universität Berlin with a study on Arabic literature, language and social criticism in the 19<sup>th</sup> century (*Die Entblößung der Wörter*, 2019). His recent book project "Affective Readings" deals with society and emotion in Egyptian literature from 1990 to 2020. He is fellow of the Arab German Young Academy and founding member of the international summer school programme 'Arabic Philologies – نحو دراسات عربية برؤى متعددة' (<http://www.arabic-philologies.de/en>). His most recent publication includes *Arabistik. Eine literatur- und kulturwissenschaftliche Einführung* (together with Y. Albers, I. Braune, F. Lang, and F. Pannewick; forthcoming in May).

**Carmen PÉREZ GONZÁLEZ** (Independent researcher) "Written Images: Poetry and Qajar Photography"

The usage of text/calligraphy in the Persian painting tradition seems to have had some impact on nineteenth-century Iranian photography. This paper examines photographs and albums dated from 1864 to 1930, and postcards printed during the Constitutional Revolution (1905-1911) and its aftermath. Why did Iranian photographers, calligraphers, sitters, and collectors of the Qajar era (1785-1925) write on their photographs? What kinds of messages were written? Did they complement the image? Did the written text changed the meaning or reading of the visual images?

There are (at least) three possible ways of classifying photographs in regard to this topic of inscribing images: by the type of script; by the content and meaning of the inscriptions; and by the way in which inscriptions have been used within the photographic space (composition). Basically, *how*, *what*, and *where* were the inscriptions written? This paper will analyze photographs, postcards and albums according to these three classifications.

For the first classification, we have defined three groups: *nasta'liq*, *solis* und *naskh*. For the second classification, we have defined two groups: factual information and poetic or symbolic meaning. The third classification includes two groups: framed and freely-written on the photographic space. The first and second classifications can also be identified with and related to either decorative purposes, which include both calligraphy-like and symbolic or poetic meanings, or to practical purposes, which include both text and factual information. The types of poems written on the photographs and postcards are: poems written for or about the sitter or sitters (poems devoted to their personality or occupation; or written for or about the sitter but with a wider sociopolitical outreach); poems by a famous Persian poet; a philosophical thought or statement written in poetic prose; and religious verses).

## Readings

Carmen Pérez González. *Local Portraiture: Through the Lens of the 19th-century Iranian Photographers*, Iranian Studies Series, Leiden University Press, 2012, Chapter 2.

Carmen Pérez González "Written Images: Poems On Early Iranian Portrait Studio Photography (1864–1930) and Constitutional Revolution Postcards (1905–1911)" In In Markus Ritter and Staci G. Scheiwiller (eds) *The Indigenous Lens? Early Photography in the Near and Middle East. Studies in Theory and History of Photography*, 8, De Gruyter, 2018, 193-220.

**Carmen Pérez González** is an independent researcher, photo historian and curator based in Germany. She holds a M.A. in Astrophysics (Barcelona University, 1993), and a PhD on Art History, with a thesis about local Iranian 19<sup>th</sup> century photography (Leiden University, 2010), which was awarded the ICAS Best PhD Prize in Humanities in 2011. A revised version of her PhD Thesis was published as the book *Local Portraiture: Through the Lens of 19<sup>th</sup> Century Iranian Photographers* (Leiden University Press, Iranian Studies Series, 2012). She has worked as curator in different museums (Science Museum in Barcelona, and Museum of East Asian Art in Cologne), and has curated exhibitions for several museums around the world. She worked as researcher and lecturer at the Bergische Universität Wuppertal (2014-2019), where she keeps teaching as free-lance lecturer. She has recently edited a book entitled *Selene's Two Faces. From 17<sup>th</sup> Century Drawings to Spacecraft Imaging* (Brill, 2018).

**ALI SONAY** (University of Bern) "A War of Series? Visualizing Islam in Contemporary Turkish and Arab Television Dramas"

The popularity of television series has increased significantly in recent years on a global scale. The disseminated texts and images thereby assume different meanings of (soft)power relations both in the countries of production and transnational consumption. In this sense, television series fruitfully address the summer school's research question to investigate the image-text relations in Muslim traditions by applying to different genres of images and texts and by thinking about how they are affected by translation and interpretation.

Particularly contemporary Turkish and Arab television series illustrate the issue of re-negotiating Islam in this context very well. For decades after the end of the Ottoman Empire, Turkish-Arab relations/perceptions were characterized by distance. This context, however, has begun to change since the beginning of the 2000s, resulting in a re-negotiation process of common, particularly Ottoman history. At the political and cultural level, the Ottoman era has increased in presence since the Justice and Development Party (AKP) has been ruling Turkey in 2002. Turkey's "neo-Ottoman" visibility in the Middle East is accompanied by a new conflict front in unfolding since the "Arab Spring", in which "revolutionary" forces - such as the Turkey - and "counter-revolutionary" states - such as Saudi Arabia and the United Arab Emirates are competing over the region.

Turkish TV series have become increasingly popular in the Arab world over the past decade; it is now one of the largest series exporters worldwide. The broadcast of "Resurrection Ertuğrul" (Diriliş: Ertuğrul, 2014-2019), for example, reflects a narrative of history in which the Ottoman Empire (implicitly Turkey) holds a leading role in the Islamic world. In the perception of Arab viewers this has led to Turkey and the Ottoman Empire

appearing in a new positive light, combining elements such as "Islamic, secular, modern, economically successful, being conscious of its own history." Scholarship has so far focused on the political meaning of these series within Turkey and the popularity among Arab audiences. In this keynote lecture I will, therefore, argue that there is also an "Arab" narrative emerging as an alternative to the "neo-Ottoman" one in Arab productions. The Saudi-Emirati broadcaster MBC (*Middle East Broadcasting Center*), for instance, broadcasted in 2019/20 "Kingdoms of Fire", which explicitly aims to reduce the media presence of Turkish series among Arab viewers, referring to the "despotic" history of the Ottoman Empire in the region.

### Readings

Lina Khatib (2013) *Image Politics in the Middle East: The Role of the Visual in Political Struggle*. "Introduction" (pp. 1-12) and Chapter 5 (pp. 168-181). New York: Palgrave Macmillan.

Marwan M. Kraidy & Omar Al-Ghazzi (2013) "Neo-Ottoman Cool: Turkish Popular Culture in the Arab Public Sphere", *Popular Communication*, 11:1, 17-29.

**Ali Sonay** is assistant lecturer at the University of Bern's Institute for Islamic and Middle Eastern Studies. His research focuses on media, ideologies, and social movements in the Middle East. He graduated from the University of Erlangen-Nuremberg with a MA in Political Science, Islamic Studies, and Economics and was awarded a PhD in 2016 from Philipps-University Marburg. His thesis analyses the politics of the Egyptian April 6 Youth Movement and was published by I.B. Tauris as *Making Revolution in Egypt: The April 6 Youth Movement in a Global Context*. Thereafter he was a Post-Doctoral Fellow at the University of Cambridge with the University of Cambridge – Al Jazeera Media Project researching contemporary media in Turkey, Tunisia, and Morocco. He thereby published extensively in *The Journal of North African Studies* and *Middle East Critique*. He was research associate at the University of Basel's Program in Near and Middle Eastern Studies between 2018 and 2021.

## Students: titles, abstracts and biographies

(In alphabetical order by author)

**Muhamad Kamal Kamel ABDELMAGEED** (Cairo University, Albert-Ludwigs University of Freiburg) “The Evolving Arabo-Islamic Hermeneutic of Argumentation from al-Fārābī to Sayf al-Dīn al-Āmidī: The Cases of ‘*Inād* [Opposition] and *Tabkīt* [Refutational Elenchus]”

Despite the arguable significance of argumentation in the evolution of logic, philosophy and humanities in general, the creative *topoi* tradition inaugurated by Aristotle, developed by his disciples and set on further various course(s) in the Arabic philosophical and literary traditions has been neglected. The focus on al-Fārābī’s *Jadal* is twofold: reconstructing al-Farabi’s reconceptualization of *topoi* as a contribution to the study of argumentation and challenging the consensus of scholars that al-Fārābī had no impact upon postclassical Arabo-Islamic logical tradition. Sayf al-Dīn al-Āmidī, in his work *Ghayat al-Amal fī ‘ilm al-Jadal* [*The Ultimate Aspiration in the Dialectical Craft*], is singled out to be the figure where a Fārābian strand of syllogistic *jadal* meets Ibn Sīnā’s elaborate oppositional syllogistics of argumentation. The presentation will focus on these two formative *topoi* only, that is, ‘*inād* and *tabkīt*, along with their evolving significations and syllogistic weight in argumentation.

**Muhamad Kamal Kamel Abdelmageed** is a doctoral candidate at Cairo University and an international doctoral candidate at Albert-Ludwigs University of Freiburg. His doctorate attempts to apply ‘decolonial theory’ to the contemporary study of Arabo-Islamic logic. Earned his MA in the hermeneutics of Friedrich Schleiermacher and Nasr Abu Zayd in 2017 from Cairo University.

**Suzan ABED** (Fayoum University) “The Monumental Inscriptions as a unique spoken image in medieval societies - Readings from the Ilkhanid Mongols era in Iran: (Shaykh Nur Al-Din Abd Al-Samad Complex as a case study)”

Shaykh Nur Al-Din Abd Al-Samad’s Complex located at Natanz, near Isfahan in Iran (704 - 725 A.H. / 1303 -1325 A.D) which dates back to Ilkhanid Mongols. It is an exemplary model for investigating the significance of architectural inscriptions and the role they play in analyzing and understanding the medieval societies and the different contexts in which this architecture evolves. The architectural complex referred to had particularly witnessed vital and diverse political, sectarian and administrative transformations. Such transformations were caused by the Sovereign, Öljaitü Khodabanda, conversion to Shi’ism, namely the Twelver Shi’ites, which was eventually declared as the official state religion. The transformation was amply reflected in the religious edifices built either in the capital or in remote regions.

The inscriptions in Shaykh Nur Al-Din Abd Al-Samad’s Complex has reflected the roles played by the sovereigns of major regions and their influence upon the construction methods they adopted then. The inscriptions also revealed the influence and domination of some religious sects and their link to the economy and the individual capitals in particular. Within the urban context, those inscriptions have further highlighted the urban growth and

decline as well as new communal formations within small towns and remote villages. Such revelations are consistent with the material evidence represented by many other facilities reminiscent from the Ilkhanid Mongol era, and with what was mentioned by historical sources in this respect. They also reflect the movement of manufacturers, Artists and craftsmen between different cities to earn a living, and in some cases to gain more popularity.

The inscriptions within the complex are also a record replete with architectural terms describing each part in detail and revealing the connotations of their usage and the era in which they built. In addition, they played a vital role in exploring the various forms/ styles of calligraphy used in Shaykh Nur Al-Din Abd Al-Samad's Complex at Natanz in particular and the Ilkhanid Mongol in general as well as their development. The methodology used in investigating the calligraphy in Natanz Complex relies mainly on studying the calligraphic forms/ styles and their content analysis according to the following: firstly: (The inscriptions of different parts of the architectural complex namely (the masjid/mosque – the shrine/ Tomb – the entrance to the Khanqah/ Khanqah Portal – the minaret). Secondly, there are the different collections of ceramic tiles from Shaykh Nur Al-Din Abd Al-Samad's tomb/ shrine. They were relocated from Natanz and are currently distributed over international museums world-wide either in form of purchase, gifts or other anonymous ways. Furthermore, a part of a ceramic niche for the mausoleum is housed in the Victoria and Albert Museum in London.

The inscriptions of Shaykh Nur Al-Din Abd Al-Samad's Complex enhance our reading and deducing information and connotations about religious architecture during the reign of the Ilkhanid Mongols in general and the Natanz Complex in particular. Those connotations can be classified into:

**Direct Readings:** refer to the ideas stated explicitly in the text including Qur'an verses, supplications, imploring for blessing, mercy, and forgiveness. They also comprise the architectural terms, some of which are still in-use, and whose verbal and architectural meanings are defined by the text. Additionally, names of patrons, craftsmen who had mastered architecture, construction, calligraphy and ornaments as well as the names of these professions sometimes. On contrasting these data with others found on other contemporary architectural forms, we are able to formulate an almost realistic image of the Ilkhanid Mongols era in Iran in addition to the construction reasons and mechanisms and titles.

**Indirect Readings:** on the other hand, requires an analysis and understanding of the text to come up with a comprehensive and profound study of the construction, urban context, the realistic state management, sectarian and economic status, internal affairs and different aspects of life present when Shaykh Nur Al-Din Abd Al-Samad's Complex was built. Henceforth, the significance of this study is based on the conclusions at aims at in order to formulate a more comprehensive and extensive framework that enhances the investigation and analysis of the Ilkhanid Mongols community and state within a broader geographical framework.

*PhD candidate at Fayoum University, Egypt, **Suzan Abed** is holding a master degree in Islamic Architecture 2016. The Thesis is entitled "The Architectural Style of the Religious Buildings of the Ilkhanid State in Iran (656- 756 A.H. / 1258- 1355 A.D.) A Cultural Archaeological Study". Depended on a field study. In addition, her PhD thesis about: "The Urban changes and the built environment in Iranian cities in the era of Ilkhanid Mongols; The city Soltaniyeh as a case study (656- 756 A.H. / 1258- 1355 A.D.) A Cultural Archaeological Study".*

It has already been a considerably long way since graphic art ceased to be considered a lowbrow form of popular art and called the attention of the academia to specific manifestations such as the graphic novel. When Art Spiegelman published *Maus* in the early nineties of the past century, the fact that the popular form of the comic book could be used to deal with topics as socially sensitive as the Holocaust stroke a few highbrow fibers. But the truth is that graphic art, because of its immediacy and visual impact has always been in a privileged position to address social issues of the most imminent and universal concern since Hogarth's eighteenth-century grotesque satire and Blake's romantically stylized illustrations in songs of *Innocence and Experience*. In recent years, Craig Thompson's *Habibi* (2013) has brought a perspective of the Muslim world to a post 9/11 USA that radically differs from more temporally close and politically engaged visions such as Spiegelman's *In the Shadow of No Towers* (2004). Thompson's *Habibi* is a graphic novel worth a thousand words; and a few words worth a thousand tales. It narrates a fictional tale that takes place in a (spatially and temporally) vaguely located Islamic world evoking an atmosphere uncannily identifiable between the past and the present. The novel could be described as a graphic adaptation of *Arabian Nights* that includes an identifiably orientalist vision of the exotic East that stands in uneasy relation with contemporary representations of the Islamic world in the USA. As the novel alters the original worldview evoked in *Arabian Nights* by instrumentalizing visuals and text to weave a story abundant with political upheaval, it also deepens into identifying with the personal experience of individuals who suffer from the constraints that universal romantic patterns impose on heteronormative characters.

Thompson claims that *Habibi* was inspired and motivated by the objective of countering by the rise of heat towards Arabs and Muslims in the U.S following 9/11, but it could be argued that his work still resonates with ambiguously orientalist stereotypes of Middle Easterners in the eyes of the West. My presentation focuses on how Thompson's adaptation of *Arabian Nights* might contribute to neo-imperialist visions of the Middle East that Hardt and Negri have related to Western liberal capitalism and postmodernist aesthetics.

**Safa Al-shammary** is an English Literature PhD student at the University of Granada. As a student in a Research program, her scholarly concerns are focused on critical theory, cultural studies, and social discourse, built into the wide-ranging, cross-cultural framework of Postcolonial Literature. Her international education and professional career as teacher and researcher in English language and literature and as an interpreter has taken her through three different continents and three different universities which has very much influenced her choice of intercultural and multimodal approach to literary studies. She is a member of the translators Association and published her work in academic journals of international relevance.

**Mehmood Ali KHAN** (Aga Khan University Institute for the study of Muslim Civilization, London) “Consent and Coercion: The Politics of Cinema in Iran and Pakistan post Islamisation”

My PhD research aims to make structural and aesthetic comparison of Iranian and Pakistani cinema to show how political repression informs aesthetics and open-ended politicisation of moving image. It demystifies the making practice and reception of film in contemporary and historical material conditions that inform aesthetics and politics. It explores Islamisation as a class project that was used to disseminate an ideology by the status quo to get consent of the led in an attempt to establish hegemony. Hegemony is therefore taken as the understanding of intersubjective power and social relations. It further examines how bottom-up and top-down Islamisation impacted the film industry in both countries. It concludes that Iranian filmmakers successfully disseminated Islamisation as an ideological class project to sustain the hegemony of the clergy whereas Pakistani filmmakers failed to establish or sustain hegemony through their screen narratives.

My project squarely fits into the broader scope of MIDA’s (Mediating Islam in the Digital Age) and ENIS’s (European Network of Islamic Studies) Summer School 2021 as it intends to explore text and images of/in Islam and its representation in contemporary as well as historical

**Mehmood Ali Khan** *has earned a degree in filmmaking from NCA Lahore with five years of experience in documentary filmmaking, working in Pakistan, China and Afghanistan. He did his masters in Muslim Cultures from ISMC London. Currently he is working on his PhD proposal on Islamisation of cinema in Iran and Pakistan. He is intending to enrol at the CNMS Philip-Marburg University Germany.*

**Zeynep AYDIN** (MIDA, ESR 14) “When Birds of a Feather Instagram Together: Debating the Image of Islam in Echo Chambers and through Trench Warfare on Social Media”

Social media contributions surrounding the Charlie Hebdo attacks have been key in the creation and evolution of the image of Islam online. While the attacks were seen as an affront to French values and ways of life, online exchanges have traveled around the globe. Especially with social media platforms, such as Twitter and Instagram, offering immediate translations of captions has increased the reach of posts immensely. Specifically, hashtag use has the ability to transcend national boundaries and helps in the creation of echo chambers and or fuels trench warfare online. This paper extends on this work by examining how the image of Islam is transmitted and changed on Instagram through the use of the hashtag #CharlieHebdo. Specifically, three primary research questions are examined: (i) Does the discussion surrounding Charlie Hebdo create echo chambers through an Instagram hashtag? (ii) Is there an interaction, in the form of trench warfare, when debating the image of Islam? (iii) Which categories can posts be put into based on other hashtags that are used simultaneously? To answer these questions Instagram posts, posted nearly six years after the Charlie Hebdo attack was perpetrated in Paris and during the time of the trials of the suspects took place, are used as a case study. It was found that Islamophobia within the Charlie Hebdo debate online can indeed cause echo chambers to be created. Hashtag use is found to be key for both the creation of echo chambers, because it makes



posts findable, but it is also responsible for trench warfare surrounding the debate on the image of Islam. It was observed that not only are main hashtags used in order to categorize one's posts, but secondary hashtags are just as crucial for expressing a sentiment as captions or the Instagram post itself. It was also found that trench warfare is not always coincidental but that posters can use a series of controversial hashtags in order to be made visible but also to break the flow of posts within an echo chamber.

**Zeynep Aydin**, PhD candidate at Philipps University Marburg and Marie Skłodowska Curie Fellow, is currently working on the effect of terror attacks on European publics and politics and the role social media plays. Zeynep has a MA in Journalism and an Advanced MA in American studies and is specifically interested in Digital Humanities.

**Isa BABUR** (Sakarya University) "*Whoever sees my hilya ...as if he had seen me myself: A literary Genre and the Calligraphic Form of Depiction of the Prophet in Turkish Islam*"

Even though there is no any clear restriction in the Qur'an, there is an aniconism in Islam which strictly against any kind of depiction of prophet Muhammed. Because of this restriction, a new literary genre developed among Muslims: The prophet Muhammad's detailed physical and spiritual characteristics are described with prose and poetic forms of literature, and this genre was called as *hilya* (ornament). Even though *hilya* tradition had emerged and developed as a description of prophet Muhammad, later *hilyas* written also for other prophets, grandchildren of the prophet, caliphs, saints (*awliya*), and even for Rumi. In 17<sup>th</sup> century Ottoman Istanbul, a newly emerged/fabricated *hadith* (the saying of Muhammed) was roaming around: "For him who sees my *hilya* after my death it is as if he had seen me myself, and he who sees it longing for me, for him God will make Hellfire prohibited...." After (or shortly before) this *hadith*'s circulation, Turkish calligraphers and illuminators adopted this literary genre into a decorative art form and was called *hilya-i sharif*(the noble description). Because of above-mentioned *hadith*, this form of decorative arts supposed to have protective effects. As a result of that *hilya* was considered as a tool represents the prophet Muhammad after his death, and was thought it can protect houses, children, travelers, and help a person who has difficulties. The calligraphers write down on papers, cloths, leathers, wooden panels, etc. It can be wall sized or even can be a pocket size to be carried. *Hilya-i sharif* as a decorative and religious form of art invented by the Ottoman Turks and peculiar to Turkish Muslims. In modern Turkey, still, it can be seen on walls of houses and mosques or hanged on the rear-view mirror of cars.

I argue that in Muslim/Turkish Ottoman world, both the literary genre and the calligraphic art forms *hilya* have similar functions with the icons of the eastern Christianity. In my presentation, I am going to develop these arguments and make some compression between calligraphic forms of *hilya* and Christians form of icons. The compression between them will not only be their appearances or artistic features but also their religious functions for Muslim and Christian daily life.

**Isa Babur** is working as a researcher in Faculty of Theology, Igdir University and he is PhD Candidate at Sakarya University. Since October 2020, Babur is Erasmus PhD Exchange student at University of Münster. He got his BA degree is on Islamic Theology(Ankara Uni), his first MA at Univ. of Colorado at Boulder (Religious Studies) and second one at Freie Universität Berlin (Intellectual Encounters of Islamicate World). He is also certified Nationwide professional tourist guide in Turkey.

**Meriem BEN AMMAR** (University of Cagliari) "Road terminology in the Islamic medina in the light of a manuscript of Muslim jurisprudence"

The Muslim jurisprudence has taken charge of various aspects of the life of Muslim individuals, including their *‘Ibādāt wa mu‘āmalāt* [acts of worship and transactions]. This interest also encompassed the spatial framework of this life, namely the city; while establishing the laws and rules necessary to organize its urban fabric and define the appropriate procedures for its architectural development.

In this work, we present the role of Islamic jurisprudence, Hanafi in particular, in the organization of the city and the control of one of its most important components, the road network in the example of the *zā’igha* (impasse). And this through the study of a manuscript of the Hanafi fiqh entitled: Ḥusayn ibn Ibrāhīm al-Bārūdī al-Ḥanafī (1700-1773), "*Risālat fī bayān ḥukm al-Zā’igha ‘idhā tacha‘aba ‘anha Zā’igha ‘ukhrā wa tafārī‘ suwarihā* [Order of the impasse and its configurations], ms n ° 07709, National Library of Tunis.

After presenting this manuscript, its author, and its historical background; we will examine the different figures and appellations of the impasse presented by the jurist and especially we will identify a terminological glossary of the road in the land of Islam ; while discussing the process of transition from an Arabic legal language to other languages of architectural and urban domain.

*Meriem Ben Ammar is a 2nd year PhD student in Architecture at the University of Cagliari, Faculty of Civil Engineering and Architecture. She obtained a degree in Architecture from the National School of Architecture and Urbanism of Tunis and a Master's degree in architecture from the same school. She studied another Master in Heritage Sciences: Islamic Archaeology in the Faculty of Humanities and Social Sciences of Tunis; where she prepared her master's thesis on Islamic law manuscripts*

**Ghizlane BENJAMAA** (Université Paris 8) "Muslim religious apps : modeling, perception and issues"

Working on Muslim mobile apps, the goal of this work is to highlight the translation and interpretation of texts and images used on numerical platforms and more especially on apps. These ones offer a real proximity with the users who can utilize them all day long, and really easily from their personal space, which is a very different type of service compared to websites or blogs. On them we need to use a web host to have access to the content, which creates more actions before having it. For example, when you look at the time of prayer on an app, the localization is already known and this approach is more easy and fits directly with our parameters than finding this information via a website is more complicated. We have to go first on Google and ask for our request, then we need to choose a website and finally specify the location to get the information. This element can highly impact the proximity and understanding of their content.

Cell phones religious apps provide a large amount of different content, from the call to prayer by notification to the interactive rosary, or the collection of points for "good behavior" with a personal monitoring of the religious practice. Each functionalities use several images and texts which are interpreted by the users. From the use of images created in a specific format or in a numeric way like the interactive rosary or the utilization of emoji or icons to represent a functionality or a religious practice, to the transliteration of the Koran chose in those app to facilitate the access of Arabic texts for readers who do not

understand Arabic. Several literatures or numeric techniques are develop to reach worldwide customers. What are the consequences on their interpretation?

According to Marshall Mc Luhan and his iconic quote “the medium is the message”, we can ask about the dimension that this quote could have in the Islamic context when numerical platforms are used. Which interpretations modifications could we see after the passage from a traditional read of the Koran on paper to an on-app reading ? And how the Muslim community will interpret it ? All those questions will be studied in this proposition.

To answer them, I will rely on the theoretical framework developed by Saemmer (2015) and Tréhondart (2017) in order to develop a socio-semiotic approach of these texts and images available on those apps. This methodology is based on a close reading of these apps by current users which aims to identify in a broad sense, the modeling of practice by digital text, including tactile interfaces. But also, to study the "recognition grammars" from Eliséo Véron which mobilized by the receivers confronted to these models.

My purpose is not to decode religious applications as a semiotician-expert, but identify how users currently perceive and interpret those apps. I will question about the role of socio- professional context, personal conviction, the media, the habitus and habits of mind in this process of interpretation according to Pierre Bourdieu and Charles Sanders Peirce.

The main item of my research will be the study of the texts and images of the app Muslim Pro, an app that proposes about twenty practical, educational and social features such as prayer timetables, a digital Koran, and a tool allowing a personal follow-up of the religious practice. All texts and images give many interpretations via this media which provides a new reception context to users.

**Ghizlane Benjamaa** obtained her Master in Cultural and Creative Industries at the Paris 8 University, after that she has just begun her PHD in communication sciences at the same University. Interested in the relationship between religiosity and digital, she is currently investigating on this subject in order to understand how digital tools create new kinds of relationships between the believers in Muslim mobile apps.

**Luca BRULS** (Leiden University) “Languages in sound, body and movement: dancing and lip-synching on Algerian TikTok”

This presentation addresses the role of non-verbal and verbal systems of representation on Algerian TikTok. It zooms in on trending performance styles amongst Algerian youth to understand semiotic qualities of sounding and moving images and bodies. Based on (auto-)ethnographic research conducted from September 2020 until January 2021, I explain how my participation in way way dance on raï music brought me to reflect on the corporeal, sonic and visual features of virtual performances.

Way way, a popular dance style in Algerian online subcultures, exists of a series of gestures that represent the sung and instrumental aspects of raï songs. Based on the lyrical as well as sonic aspects of song, youth have created and continue to mimic a bodily language. Drawing on audiovisual examples, this presentation explains that music, language and movement represent an intertwined system of meaning. Moreover, it shows how youth's TikTok usage results in sound, text and visual movement to transfer through online space. By shifting the focus to these new, online forms of raï consumption and highlighting the importance of body language I insist the need to update ethnomusicological research on Muslim societies and raï specifically, a field that has restricted to understand music solely through written language and lyrical form. I argue that besides texts, bodies and sound are key to understand the way language functions as a mediator.

**Luca Bruls** is a ResMa student Middle Eastern studies (LU). She holds a BA in Arabic language and a BA in cultural anthropology (UvA). She is a representative of NISIS Junior Council. Outside of academia she works for various music platforms, which has inspired her to re-think sound in research.

**Mustafa OGUZHAN ÇOLAK** (MIDA, ESR 6) “The construction of otherness and the use of symbols in Turkish state sponsored TV series: the case of Payitaht: Abdülhamid”

Turkish television dramas are trendy in the Middle East, North Africa, the Balkans, and Central Asia. Many series are internationally acclaimed and weekly broadcasting beyond Turkey through dubbed or subtitled versions. Turkish state-owned channel TRT (The Turkish Radio and Television Corporation) has been producing more and more TV series about Ottoman history in recent years. As part of their Islamic-nationalist narratives, these historical dramas make extensive use of conspiracy theories about fictive secret organizations. The representation of the conspirator figures generally depends on direct and familiar symbolisms via the association of particular objects and images with the conspirator groups. My proposed research specifically focuses on the case of “Payitaht: Abdülhamid,” which depicts the last decade of Sultan Abdülhamid II’s reign (r.1876-1909). The series portrays Abdülhamid II as an ideal ruler who gives a heroic struggle to protect the Ottoman Empire against a number of internal and external threats. The three icons, namely the star of David, the keys of heaven, and the sigil of Baphomet, are regularly employed in the related scenes as the symbols of the sultan’s three main enemies who aim to dethrone him and demolish the empire: the Zionists, the Papacy, and the Freemasons. While the drama portrays these three groups as constantly engaged in cruelty, deception, murder, and scheming, the symbols themselves turn into some of the prominent figures of the plot. Drawing mainly on the notion of myth in the Barthian sense, this study examines how the three unique symbols contribute to the construction of an Islamist opposition identity, through the ways they are utilized as flexible signs for the construction of a radical otherness with contemporary political counterparts within the producers’ political agenda.

**Mustafa Oguzhan Çolak** is a PhD researcher and Marie-Curie Fellow at Leiden Institute for Area Studies. His research focuses on the socio-cultural context of exported Turkish television series. Colak received his bachelor's degree in Sociology from Bogazici University and earned his master's degree in Sociology from Istanbul Sehir University.

**Angela DE MARIA** (University of the republic of San Marino, University of Bordeaux Montaigne) “An interpreters’ centre in Istanbul: translation practice from language training to the representation of the Islamic world”

My presentation will aim to observe the practice of translation in the Ottoman world through the analysis of a particular category of interpreters known as dragomans, who can be considered the intermediaries “par excellence” between the Muslim and Christian worlds. The approach is focused on translations completed in the first half of the 18th century by dragomans and jeunes de langues (“the language youth”, i.e. dragoman apprentices) who, working as official translators of French ambassadors and consuls in the

Ottoman Empire, held a leading role in the interpretation of Ottoman texts among the European interpreters present at the Porte. While the main objective of their translation activity was the acquisition of Oriental languages as well as the enrichment of the Royal Library in Paris, these texts possess, just as books, a unique individual history set in the Latin quarters of Istanbul, Galata and Pera.

As Ottoman subjects (many natives or longtime residents of the capital), members of Catholic families (due to their European origins) and living in contact with other Muslim and non-Muslim communities in the Empire, these translators were the quintessential frontier between the Islamic and Christian worlds. Therefore, my presentation will examine, by means of a selection of significant texts, whether and to what extent the cultural, geographical, religious, and social background of dragomans shaped their translation practices. In other words, it will aim to discuss the possible (in)/voluntary influences of cultural and religious encounters on the textual interpretation (including mistranslation, misunderstanding, and re-elaboration of linguistic and content aspects) as well as the entire translation process, starting from the selection of Ottoman texts (in terms of category, knowledge and content) which conditioned the formation of a strict canon of concepts and representations of Islamic civilization from within the heart of the Ottoman world.

**Angela De Maria** is a Phd candidate in “Modern History” at the Universities of San Marino and Bordeaux Montaigne. She already earned a PhD in “History of Mediterranean Europe” from the University of Basilicata (2016). She works on the early modern Mediterranean and the cross-cultural transfer between Europe and the Ottoman Empire.

**Asmaa ESSAKOUTI** (Free University of Berlin) “Al-Wāsiṭī and Tayb Saddiki: Humanising Maqāmāt”

Behind the complex, erudite and ornamented language of *Maqāmāt* [Assemblies] genre, either of Hamadhānī's (d. 1007) or Ḥarīrī's (d.1122), a simple plot rests inside; two men chasing each other, the first is the narrator, a wealthy avid scholar travelling from one place to another in search of peculiar words and unusual speeches, the second, a trickster who is relentlessly moving in different lands seeking survival, equipped with nothing but his eloquent tongue and witty manoeuvres; using an abundant amount of *tawriyyas* [double-entendre], which just as their enunciator, should not be taken at face value. Each episode usually concludes with a moment of anagnorisis where the respected narrator unveils the trickster, sometimes to blame him for his cruel manoeuvres and sometimes to simply admire his ruse.

Wāsiṭī's (13th century) illustration enrich the monotone narrative in two ways, first, by depicting the peculiar features that distinguish each episode from the repetitive pattern, and second, by adding depth to the scene, amplifying a sentence that would not stop us normally in the hurried narration. For instance, while Ḥarīrī uses the dead body as a pretext to exhibit his hero's fabricated preaching in the 11th maqāma (see illustration 1), and the woman in labour to insert the trickster's verses concerning the trouble of being born in the 39th maqāma (illustration 2), Wāsiṭī breaks the narrative and forces us to see the faces of the nameless characters and their pain, which Ḥarīrī only inserts to move the narration forward.

Centuries later, Tayeb Saddiki (d. 2016) in his play entitled *Maqāmāt Badī' al-Zamān* Hamadhānī, would do the same, by reserving four minutes to depict the screams and



prayers of hungry bony men, instead of Hamadhānī's (d. 1007) short sentence in the *Maqāma* of Hunger, that only tells us, for the benefit of rhyme, that the narrator has visited Baghdad in year of hunger [*kuntu fī Baghdād 'āma majā'a*] (illustration n3).

**Asmaa Essakouti**, PhD fellow in BGSMCS (FU), working currently on *Gharīb or Remoteness and Strangerhood in Ḥarīriyya*. Holder of a master degree in Comparative Literature (Arabic- western) from Doha Institute for Graduate Studies (Qatar), in the topic of "The genealogy of Voice; The book of those Without a Book". Also, a holder of a master degree in Arabic literature, from Moulay Ismail University (Morocco), in the topic of "Metafiction and Question of Pleasure". Fields of research: Classic Arabic, Voice, Narratology, Fiction.



Illustration 1

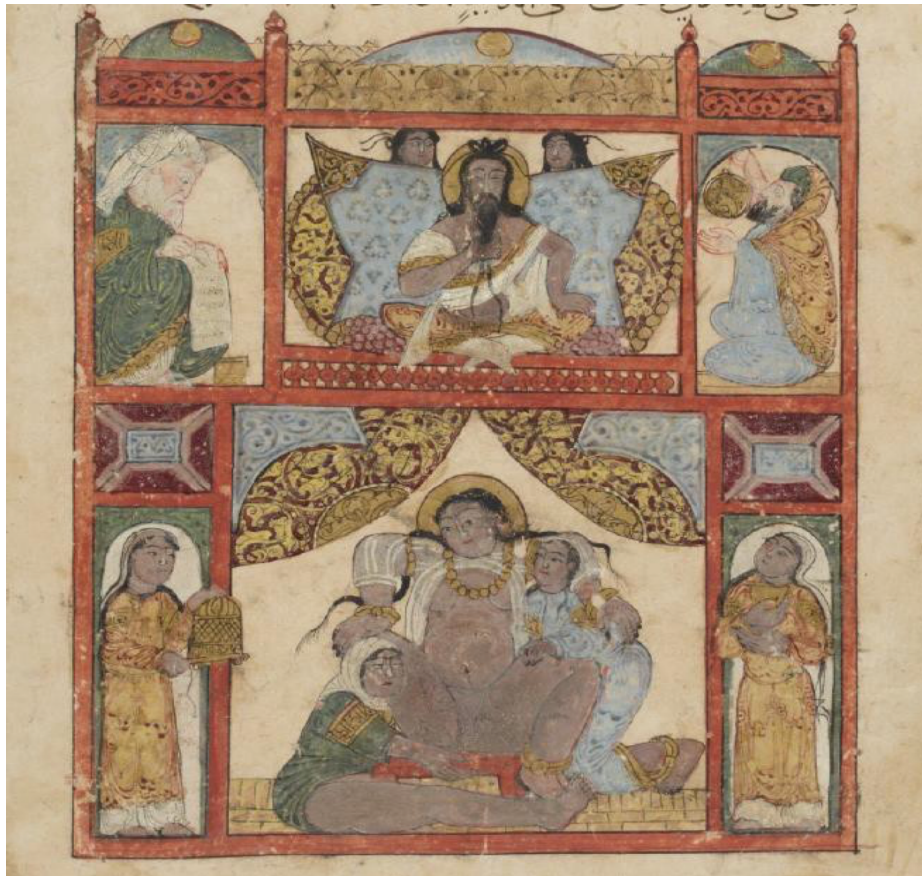


Illustration 2



Illustration 3



**Elena FELLNER** (University of Freiburg) “He Lives in Us: The Heroization and Victimization of a Modern Male Martyr”

When Iranian professional wrestler Navid Afkari was unexpectedly executed on Sep 12 2020 after having been sentenced to death due to the alleged murder of a member of the security services during an anti-regime demonstration in 2018, a wave of shock and rage passed through social media. Using his name as a hashtag, Iranians from within the country and from the diaspora, as well as non-Iranians from all over the world raised their voices to lament the death of yet another young Iranian, threaten the regime and call upon each other and on the global human rights community to not let his death be forgotten. From a multitude of posts emerged not so much a representation of the person Navid Afkari, but of the symbol and hero that he was being turned into. In my presentation I am going to examine the heroicizing imagery surrounding him in English- and Persian-language social media posts collected from Instagram and Twitter and perform an integrated content analysis that treats the textual, visual and aural elements that make up social media posts as parts of an indivisible whole. I argue that the English and Persian posts, written for different target audiences, call upon different configurations of the heroic: one presents the dead wrestler as a faceless, personality-less victim, just one in a long line of names and numbers put together to shame and blame the Iranian regime; the other resurrects him as a martyr and tragic hero, emphasizing his face and muscular, male body and claiming that he is still alive. In doing so, these posts perform defiance to the regime that killed him, but do not quite manage to free themselves of the hegemonic discourse of martyrdom of the Islamic Republic of Iran.

*Elena Fellner is a PhD candidate and research associate at the Collaborative Research Center 948 “heroes, heroizations, heroisms” at the University of Freiburg, Germany. Focusing on Iran, she holds a BA in Islamic Studies and Political Science and an MA in Middle Eastern Studies. Her PhD project focuses on heroization discourses in socio-political conflicts*

**Arash GHAJARJAZI** (Utrecht University) “A short reflection on Islam and photography in nineteenth-century Iran”

The introduction of photography to Iran in the nineteenth century has been studied extensively by (art) historians in the field. In spite of this abundance, Islam has not been sufficiently studied as an entangled feature of photography in nineteenth-century Iran. Whether understood in terms of scriptural principles and ideas, law and philosophy or Islamic rituals and related pious practices, Islam and photography have been kept separate in histories of early photography and Islam, at least in the field of Iranian studies. In this short presentation, in a cursory fashion, I point to at least two major religious characteristics in Iranian photographic culture in the period. The first has to do with taking photos of religious figures, places and/or events. The second may be roughly specified by the use of photographs as religious objects. I unpack these two aspects in the light of analysing selected photographs taken in the period and close-reading a religious manual of photography compiled in 1889, titled *‘aksiyya-yi hashriyya* (*The book of eschatological photography*). I sketch a general outline of how Islam and photography began to mingle

towards the end of the nineteenth century. Particularly, I problematise Carmen Pérez Gonzáles's inspection of two portrait photographs in her book *Local Portraiture* by drawing attention to the specific interplay between text and image in these two objects. I show how the transformation of the word "image (*taṣwīr*)" in Persian is predicated on the broader discursive changes after the introduction of photography in Iran.

**Arash Ghajarjazi** is a PhD candidate at the department of Philosophy and Religious Studies in Utrecht University. His research looks at interrelatedness between Islam and media in the nineteenth-century Iran.

**Lydia HADDAG** (Université Paris 1 Panthéon-Sorbonne) "Reverse glass painting in Tunisia: An Islamic figurative art?"

Reverse glass painting as a technique has existed since antiquity and reflects the cultural and artistic circulations between Europe, Africa and Asia. It began to spread from the XIVth century on the shores of the Mediterranean and reached the Maghreb under the Ottoman Empire and particularly Tunisia where it became a popular art appropriated by the collective imaginary. These works, produced in series within collective workshops in the XIXth century, were sold in the souks of the medinas of Tunis and Sfax. Then during the colonial period, they represented an opportunity for local craftsmen and artists to overcome the aesthetic dependence towards the Western easel painting.

Contrary to the Persian miniatures that have been extensively documented, reverse glass paintings from North Africa have been the poor relatives of Islamic art. However, they testify to the development of a Maghrebi painting that combines an Islamic visual culture, texts and figuration.

Unlike the Catholic "pious images" that have travelled from Southern Italy to Tunisia, reverse glass paintings in muslim countries were not limited to worshipful representations. Indeed, Tunisian reverse glass painting presents a rich iconography composed of signs, writings and symbols that are both religious and secular. It includes scenes described in the Koran (The birth of Jesus, Noah's Ark, the Story of Abraham...etc.), spiritual verses, but also elements of pre-Islamic Arab tradition (The love story of Antar and Abila) and local Tunisian folklore (The story of Djazya in Ifriqiya).

The idea that one has of North Africa is that of aniconism and abstraction due to an Islamic ban on the representation of the living. Yet the adoption of reverse glass painting in the region challenges this assumption. Through a selection of Tunisian artworks, our presentation intends to question the boundaries between art and crafts as well as the relevance of an « Islamic figurative art » category.

Today, it is increasingly rare to find the original and ancient reverse glass paintings, most of them being the property of private collections. For this reason, we will address in our intervention the interest of the preservation of this heritage through virtual curating and digital mediation.

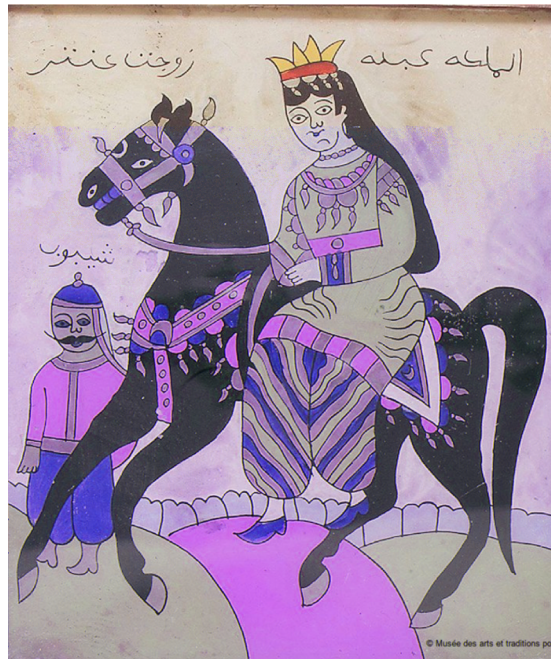
**Lydia Haddag** is a PhD candidate in Art history at the University of Paris 1 Panthéon Sorbonne and the InVisu laboratory (CNRS/INHA). Her doctoral research is funded by the Martine Aublet Foundation doctoral scholarship for the academic year 2020-2021. Directed by Mercedes Volait and Alain Messaoudi, it focuses on the history of art collectives between Algiers and Tunis, from the 1930s to 1990.



Images of Djâzya: about a Tunisian painting on glass.  
Bibliothèque nationale de France. Abderrahman  
Ayoub and Micheline Galley, 1977



A like Noah's Ark - Tunisia - circa 1925-1930, Painting on glass © Mucem



Painting on glass, Tunis, Tunisia. Musée des Arts et Traditions Populaires, 19th century. Saloua Khadhar Zangar "Painting on glass " in "Sharing History" Museum With No Frontiers, 2021



**Marloes HAMELINK** (African Studies Centre, Leiden) “Mediated images and everyday interpretations - a moral perception of mass media in Zanzibar”

Digital images travel the world and are perceived, circulated and negotiated in different settings at their own terms. The background of the public will determine how they will see a specific picture; and the meaning of images are shaped within a particular context. During this presentation I will focus on the interpretation of digital images by Muslim women in Zanzibar, and how their moral frameworks shape the images they see. I particularly invest in the role images play in everyday lives, and how women give meaning through these images. Their religious and gendered backgrounds are formed in the context of urban Zanzibar, which is the lens through which women interpreted global images. Women take certain dress styles and beauty ideals as an example from the Middle East, they think women from the Tanzanian mainland show immoral behavior because of Western influences and they are intrigued by family values in India. The interpretations they give to the diverse contexts illustrate their specific ideas about these images and which roles they play in their lives. Further, these images contribute to moral ideals and shape morality in everyday life of Zanzibari women and their families. Women renegotiate their moral ideals in the light of mass mediated images, which affects how they raise their children and see the people around them.

*Marloes Hamelink is a cultural anthropologist and journalist. She is doing research on the online lives and morality of Muslim women in Zanzibar as part of her PhD project affiliated with African Studies Centre in Leiden. Her research themes include gender, social media, and religion. She lives in Dar es Salaam, Tanzania.*

**Nerses HOVSEPYAN** (Utrecht University) “‘Halal’ album covers”

As the Western pop music is becoming more and more popular in Muslim-majority countries, new issues and phenomena are arising that need to be addressed. Often, they revolve around heated discussions and controversies, sparking a great deal of media interest. One of such issues is the censoring of many female pop artists' album covers in some of the countries in the Middle East. Those albums were carefully photoshopped and the female body parts that were not supposed to be seen by the public eye were 'covered' as if the albums were initially like that.

This phenomenon has obviously caught the eye of the Western media and during the last decade various media outlets have covered this occurrence suggesting different reasonings and interpretations behind the censoring of many of female pop artists' album covers.

My presentation will seek to probe into this recent and academically overlooked part of “spoken images of/in Islam”. I will try to elaborate on how this occurrence provides a new perspective to study and research the ways Islam ‘translates’ images in contemporary world.

*Nerses Hovsepyan (1999) is currently enrolled in Religious Studies Research Master's program at Utrecht University as a first-year student. He earned his BA degree in Oriental Studies from Yerevan State University in 2020.*

**Naïm JEANBART** (McGill University) "In the image of the Prophet's Companions"

I would like to draw a portrait of practices of collective effervescence and representation at an age where life itself comes infused with pop culture and social media dynamics. Since the onset of the Naqshbandi-Haqqani Sufi movement in the 1970's, practices of recording sermons, ceremonies, and gestures, in sound, print, photograph and film, multiplied, as the late Sheikh Nazim himself and his followers were quick to understand their importance in this day and age. Soon after, the Internet would take the lead. Literature in that regard abounds already, hailing the movement as a success story of spiritual marketing and the spread of Sufism and Islam in the West.

I would like to argue that the weight of the imagistic far exceeds the more obvious practices surrounding the spiritual leader, i.e. filming and taking pictures that will then spread on social media. On the ground and offline, everything, in other words, is already in images. There is, in fact, something pertaining to the image at the different levels of the structure of the order, altogether in its functioning, its attractiveness, as well as its ideological backbone.

From the rituals that surround the appearances of the Sheikh and that contribute effectively to his establishment as a Living Saint, to the aesthetic choices and the fashion statements of its members, as well as the very practice of gathering itself, I suggest that Sufism in the Naqshbandi-Haqqani style has to do with a good measure of *playing the part*, where the theatricality of dress, ritual, song, dance, as well as deference to the Master himself, does not shy away from excesses nor does it allow members to take themselves too seriously in the process. It is nevertheless, one could argue, part and parcel of a form of spiritual pedagogy, fit for the digital age.

*Naïm Jeanbart is interested in phenomena of "re-enchantment", through the use of such conceptual frames as "spiritual connectedness", "the heart", and "the miraculous". He also seeks to contribute to the study of rallying symbols and charismatic figureheads. He is finishing his PhD at McGill University in Anthropology, with Setrag Manoukian.*

**Zubair KHALID** (Jawaharlal Nehru University) "Quranic text as agricultural imagery in Koshur Quran: Reading the mystical poetry of a fifteenth-century Sufi saint of Kashmir"

This paper analyses the manner in which a fifteenth-century Kashmiri Sufi saint Sheikh Nuruddin (1377-1440) sought to use imageries of local agricultural practices, implements, festivals and seasons in order to elucidate a range of Quranic ideas in his mystical poetry in Kashmiri language.

These included invoking cultivation practices such as ploughing, tilling, weeding, sowing and reaping, agricultural implements such as ploughshare, yoke, bullock, local festivals such as *gongal*, *kraav* and seasons such as *zeth*, *magh*, *hard*. These imageries, along with similar others, were used by Nuruddin in his poetry in order to explain Islamic rituals such as *ghusl* (ritual bath), *wudu'* (ablution), *salaat* (prayer), *saum* (fasting) and *tilawat* (recitation of the Quran). No wonder his poetic compositions in Kashmiri language have been termed as 'Koshur Quran' (lit. 'Quran in Kashmiri language') and seen as playing a crucial role in grounding Quranic ideas in particular and Islam in general in the region (Khan:1994). Agricultural imagery pervades his poetry in general while as few other poems exclusively

use this imagery for an articulation of his ideas. Among others, these poems include the *Gongol-nama* ('the harvest poem'), and the 'woof-woof' poem in which a barking dog is heard as urging people to do good deeds in this world for a benefit in the next.

Nuruddin's fifteenth-century poetic compositions in form of *vaakhs* and *shrukh* were among the earliest recorded expositions in Kashmiri language. And yet, the fact that his poetry was composed at a time when Islam was a very recent phenomenon in Kashmir meant that Nuruddin is often seen as one of the most important personalities associated with spread of Islam in the region. Though none of his contemporary poetic works survive, his poetry has been preserved in form of *Nur-nama*'s (lit. 'Books of Light'), most of which are currently housed across different libraries in Kashmir.

*Born in Indian-controlled Kashmir, Zubair Khalid pursued his basic education from Kashmir before completing Masters in History from University of Hyderabad. His M.Phil from Jawaharlal Nehru University focussed on the Persian textual culture of pre-modern Kashmir. He is currently pursuing his PhD from the Centre for Historical Studies (CHS) of the same university.*

**Mennat MANSI** (Cairo University) "Narratives on Islam in Jihadist vs. Counter-Jihadist Translations –The Case of ISIS"

The Islamic State in Syria and Iraq (ISIS, ISIL, Daesh or QGIS), the newly ferocious face of global jihad that appeared in 2014, is known for its high-quality state-of-the-art online propaganda campaigns. Being one of the global jihadist tools of activism on the world wide web, translation is part and parcel of ISIS's propaganda campaigns. The group's affiliated media channels have published material in various languages (English, French, German, Turkish, Urdu and Arabic) and formats (written, video, audio) to promote and disseminate its radical ideological thoughts and doctrines that claim authenticity and authority from references to classical Islamic discourse. Driven by jihadist ideological extremist stances, ISIS mediated narratives offer a version of Islam that is conflicting with the classical moderate interpretations of Islam in Muslim and non-Muslim communities. Hence, different structured initiatives by state-owned and joint global organizations (Egyptian Dar Al Ifta's Insight magazine, United Arab Emirates-based Sawab Center), as well as unaffiliated formless activist initiatives (Bigh Daddy Show, Daya elTaseh) confronted ISIS's propaganda campaigns through translated multiformat publications that detach the jihadist group from Islam and Muslims. The proposed presentation is going to tackle samples from the ISIS jihadist publications vs. those of the counter-ISIS translated in English and examine the opposite narratives they media on Islam. Using the socio-narrative theory in translation studies, the presentation will highlight how the same events and Sharia-related concepts are narrated differently in English, depending on the ideological stances of each group. Moreover, the presentation will provide a comparison between the structured and unstructured counter-jihadist initiatives, in terms of actors, as well as the translation modes and strategies and their effects on the English narratives in the end-products.

**Mennat Mansi**, MA candidate and researcher in translation studies with demonstrated professional experience in translation, editing and copywriting. Her main area of academic interest is the relation between translation and ideology. Her scholarly research examines jihadist and counter-jihadist translation practices in the digital space within the theoretical frameworks of activist translation communities and the socio-narrative theory.



**Dewi MEYRASYAWATI** (Vrije Universiteit Amsterdam) “Pious and Critical Interpretation: Hijab Practices and the Question of Agency”

The new transnational Islamic movements have important roles in the changes of the condition of Islam in Indonesia and influence the Islamic practices including hijab practices among Muslim women in Indonesia. In their hijab practices, these women refer to the same text taken from the Qur'an, that is surah *AlAhzab* verse 59 about the instruction of wearing a hijab; however, they interpret this verse in various manners. Their different interpretations of the text affect their hijab practices and as the result, these women perform diverse hijab practices. This study draws on ethnographic research with four Muslim women groups in Surabaya, the second biggest city in Indonesia to investigate how the different interpretations move from one group to another group and how their ways of interpreting the text in the Qur'an become a mediator of the process of their hijab practices and shape their ideas to have their own hijab style preferences. My fieldwork shows that each group manifests pious critical agency. Pious critical agency is the capacity to engage critically and publicly with religious texts. Although the debates among Muslim scholars regarding the translation of the Qur'an has diminished and the translation of the Qur'an in almost all world languages is now reality, related to the hijab practices, the Qur'an does not exactly show how to wear a hijab, what colour and form it should be, whether it should cover the head or the chest or even more than that. The emergence of pious critical agency among Muslim women in Surabaya demonstrate that piety and interpretation can intersect in surprising and unexpected ways. Moreover, it shows that women's agency can draw on both open interpretation and religious debate and that religion can be used to promote critical discourses on hijab practices.

**Dewi Meyrasyawati** is a PhD student at the Department of Social and Cultural Anthropology, Faculty of Social Sciences, Vrije Universiteit Amsterdam. Her research is about the complexities of hijab practices among Muslim women in Surabaya, investigating how these women acquire and develop their agency through their hijab practices.

**Antonios NASIS** (EHESS and University of Crete) “‘Cretan Tragedy’: Illustrative Language in the Ottoman periphery in the late 19<sup>th</sup> centuryd”

My case study follows a group of Muslim intellectuals based on the island of Crete in the last decade of 19<sup>th</sup> century. This ‘peripheral’ group occupied posts in the local Ottoman administration, but in the meantime, its members rallied behind the opposition to the sultan, as part in a large sense, of the Young Turks movement having extended sociopolitical networks beyond the island geographical borders, reaching Paris, Istanbul, and the Greek Kingdom. My presentation deals with the question of language in correlation with the dissemination of printed material using illustrations mainly of injured or mutilated people. In a context of violent episodes which marked the transition from the Ottoman administration to the Christian-Greek in the island, these people published mainly in Ottoman but also in French. Eventually, theirs social and political activities reflected on their writings and *vice versa*, revealing the impact of the political debates held in the West and in the Ottoman world, the ideological debate with the Greek world even Sufi references on them. For instance, the pages of ‘Cretan Tragedy’ (*girid hā’ilesi*) and of ‘A Glimpse of Cretan Tragedy: The disaster of Muslims of Crete’ (*girid hā’ilesiniñ zeyli girid müsülmanların*

*numune-ī felāketī*), are two documents that they were printed and circulated from 1895 to 1899, decade of ‘veritable Ottoman pictorial turn in the making’ as Ahmet Ersoy wrote. These voluminous sources provide us valuable information on their political and religious ideas, as well as the Muslim community itself.

**Antonios Nasis** is a PhD candidate of social and political Ottoman History of the late 19<sup>th</sup> century in joint supervision program between CETOBaC/EHESS (France) and the University of Crete (Greece). His research interests lie in the ideas and networks of individuals, societal symbiosis and semiotic representations.

**Rukayyah REICHLING** (MIDA, ESR 13) "Passports to Mecca: Language and Image of Dutch Colonial Control"

With the mobility revolution in the late nineteenth and early twentieth century, the yearly pilgrimage to Mecca turned into a global phenomenon. The quick development of steamships and railroads allowed Muslims to visit the holy places in and around Mecca in unprecedented numbers. Ruling over the vast majority of Muslims worldwide, European colonial powers of the day started to impose different measures on their Muslim subjects so as to keep control over the movement of pilgrims. One of these colonial regulations required pilgrims to carry valid passports on their journey to the Hijaz. The hajj was in fact seen as an interimperial arena of passport experimentation. A lot of colonial administration taking place in European embassies of the port city Jeddah revolved around the control of such hajj passports.

This talk will focus on a sample of 370 hajj passports that were issued between 1937-1939 for pilgrims from the Dutch East-Indies. Dutch East-Indian Muslim subjects were first imposed by the Dutch government to hold a valid hajj passport on their journey to Mecca in 1825. The sample material from the 1930s uncovers the continued quest for political control lying behind the passport regulations and it also raises questions concerning authority and agency. Both the visual and textual information contained in the one-page paper passports are important to understand the dynamics between the standardizing as well as individualizing aspects characterizing the passports. The (ir)regularity of singular and family portrait images furthermore gives unique insights into the very personal profiles of Dutch pilgrims from Southeast Asia who embarked on the journey to Mecca on the eve of the Second World War.

**Rukayyah Reichling** has a background in Modern Languages, Islamic Studies and Cultural Anthropology (Université Libre de Bruxelles and KU Leuven) and also holds a history teacher diploma. Currently, she is working at the University of Amsterdam as an Early Stage Researcher of the MIDA project. Her research focuses on how new media were employed in the late Dutch colonial period to portray Mecca.

**Francesca ROSATI** (Leiden University) “Brocade of words: The Sino-Perso-Arabic script “Xiao’erjing” and Women’s Quranic schools in China’s Northwest”

Although Arabic or Persian have never been the dominant languages of the empire, China’s contribution to the Islamicate book culture lies at the crossroad of transnational and local intellectual milieus whose languages and sources of reference were dipped into Arabo-Persian scholarship (Weil2016).

Among the cultural-linguistic product of these textual encounters there is the *Xiao’erjing* (lit. “little brocade script,” or “little children script”), an interlinear writing system that emerged in NW China between the 14<sup>th</sup> and 17<sup>th</sup> century.

Since the 1950s, however, the Sino-Perso-Arabic script, originally circulating in male *madaris* in the form of Islamic primers and miscellaneous compendiums about the *shari’a* and *sunnah*, became widespread in *madaris* for adult women.

In the 1980s, due to the growing exposure of Chinese Muslims to the Islamic world during Deng Xiaoping’s “opening up-reform period”, a progressive arabisation of boy-madaris’ curricula made “*xiao’erjing*” fall into disuse. Conversely, both as interlinear script and vernacular, it has remained the bulk of today’s women’s Quranic school’s curricula.

Building on Translation Theory and the notion of translated texts as incorporating and projecting historical and social microcosms of meaning (Bassnet 1991; Ricci 2016), this paper questions how language serves to create and maintain gender-based social boundaries by examining how Chinese Muslim women strategically utilize the *xiao’erjing* to strengthen their agency and social visibility in a male-dominated society.

Drawing from twelve ethnographic fieldworks conducted between 2006 and 2017 in Linxia city (Gansu) – one of the most ancient and important Islamic centres in Northwestern China – this paper provides an anthropological reflection on the effects *xiao’erjing* translations have on Muslim women’s religious practice in contemporary China.

**Francesca Rosati** is a Phd candidate at Lias-Lucsur (Leiden University) – Sociology (EHESS Paris). In 2017, she authored a book entitled : Islam in Cina. Dalle origini alle Repubblica Popolare (Islam in China. From its origins to the PRC).

In 2020, she contributed to the collective volume Ethnographies of Islam in China, edited by Rachel Harris, Ha Guangtian, and Maria Jashock, with a book chapter entitled: “Women’s Qur’anic Schools in China’s Little Mecca”.

**Leyla TANBAY** (Utrecht University) “Translation of the Figure of Şahmeran: Creating Offense Through Images”

The snake and the woman, the embodiment of evil and the first sinner according to creationism. The figure of Şahmeran is the combination of both, a woman with a snake’s body. Although it is a combination of sin and evil, Şahmeran is a creature that is both smart and good in Anatolian myth. During the protests against the appointed rector in Bosphorus University, an independent art platform exhibited anonymous works of art as part of the movement. The art piece that placed the figure of Şahmeran in its center was the most controversial work (*figure 1*) and led to the arrest of four students involved in the art platform. The piece did not create ‘unintentional’ blasphemy but was rather challenging

Muslims with its provocative nature by placing the Şahmeran on top of the Ka'ba and with the LGBTI+ flags placed in the corners of the artwork. This art piece, as hinted in the explanation of the artist below the image, is consciously creating offense. But where does the offense lie? In my presentation I intend to unpeel the image in order to understand how the different layers of this piece creates offense, and to understand how the figure of Şahmeran is translated from a popular myth to an offensive figure.

*Leyla Tanbay is a first-year student in the program Religious Studies RMA in Utrecht University. She obtained her bachelors diploma from Istanbul Bilgi University majoring in Sociology. Her research interests are blasphemy, offensive images, secularism, and politics in Turkey.*

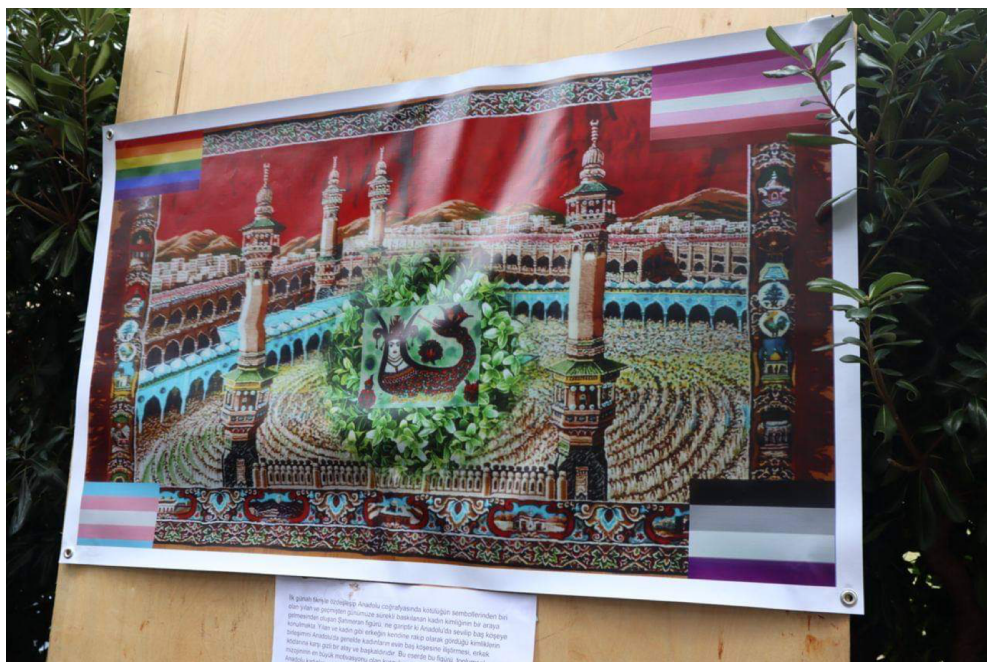


Figure 1, anonymous. (Due to political limitations the source of the image cannot be given)

**Dries VER ELST** (KU Leuven) “Volunteering as a translation? Explorative research in how Muslim volunteers in Belgium translate Islamic sources into behavior”

In explorative research on the relation between spirituality and volunteering several ways in which Muslim participants' discourse about their activities shows correlations with their religiosity emerged. In various aspects of their volunteering activities, such as their motivation, the methods they use in their work or the outcomes they describe, participants can be seen to translate elements of the Islamic tradition into their volunteering context. Using a practical-theological methodology, consisting of explorative empirical research based on interviews and a subsequent conversation of the results with sources from the *Sunni* Islamic tradition, the results show how these 'behavioral translations' relate to their context and tradition, and several implications for research and volunteering activities.

**Dries Ver Elst** *is a graduating student in the Research Master of Theology and Religious Studies at KU Leuven, with a previous degree in Applied Psychology. As a Muslim convert, his research focuses on the intersection between Islam and social sciences, using a practical-theological approach.*



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