ARCHITECTURE IN FICTIONAL LITERATURE
ESSAYS ON SELECTED WORKS

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Architecture in Fictional Literature
Essays on Selected Works

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Architecture in Fictional Literature

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CONTENTS

PREFACE

The origin of our work, "*Architecture in Fictional Literature: Essays on Selected Works*," dates back to our years at the Faculty of Architecture of Istanbul Technical University, where we studied with Hikmet Temel Akarsu, a writer who studied architecture and devoted himself to literature. Our friendship started in 1977 and throughout the years saw a great many discussions engaged, communications made, and passions affirmed about architecture and literature. Even though we both studied architecture, we were troubled by the uniformisation, standardisation, and industrialisation of architectural practices both in our country and globally, which slowly turned the world into an unpleasant, pale, and unexciting place. As moderate architects, we tried to go in different ways rather than be a part of this colourless adventure. While I headed towards the academic world, my co-editor, Hikmet Temel Akarsu, was on his way into the world of great emotions in literature. However, what we both had in mind was how we could put an end to this dismal trend in architecture and what could be done to add the missing spiritual element.

At some point, our views coincided. In order to generate a new climate in architecture and to add excitement and spirit to the architectural state of increasingly similar cities, we realised that it was necessary to improve the emotional education of architects. One of the primary methods was to introduce them to the architectural universe in the literary works of great writers.

This was the starting point of the project. And when I was appointed dean of the faculty of architecture, where I was a professor, I realised that I had the opportunity to accomplish this ambition. With Akarsu, we selected one hundred great works of world literature that emphasise architecture and assigned articles of analysis to academics, writers, architects, and intellectuals who could best analyse them. Concurrently, we started working with painters to revive the architectural universe of great literary figures with illustrations.

When the book came out, it attracted great attention and was sold out in a short time. More importantly, it brought about a new wave of discussion around the field of architecture in Turkey while also triggering different approaches in the intellectual sphere.

The aim was to bring together and evaluate essays penned by authors, architects, and artists of relevant expertise, which embodied their analyses and commentaries on literary works written on architecture, urban planning, and design and that had influence over our civilisation.

In a professional field like architecture with such a strong artistic aspect, it is essential for architect candidates to receive qualitative aesthetic and cultural training. The starting point for this study was the idea that a structure or an environment created by an architect who has gone through profound, artistic-cultural training and internalised the global culture would be more liveable and aesthetic. In this regard, it is crucial that great literary works are known well in order to establish, within the community and among architects, a new aesthetic perception. While architectural education and the profession itself aspire for a qualitative architectural medium, awareness should be raised within, first, the field. and then the community.

Furthermore, as a result of technological advancements, the approach to the education of architecture, urban planning, and interior design has gradually changed. Technical design, project production, and engineering computations are substantially carried out on computers and are usually typical. Thus, going beyond standardised project production methods,

aesthetic theories, creative ideas, broader knowledge of the world, the ability to make the right decisions, and command of global cultural repertory have come to be the core of architectural creation. The means of realising these achievements that provide a supplementary force to architectural creation is evident. Today, the reading and internalisation of literary, artistic, and philosophical works regarding the basic themes of architecture have become essential in the education of this field and in forming qualified architectural circles for a conscious and intelligent creation process.

In this book, there is an examination of how architecture is handled from 28 major literary works selected from the masterpieces of world literature. They are examined by expert academicians and authors in an article format. An illustration describing each work has been added.

Today, real literature is widely being disregarded. A more superficial and mostly visual art world has come into prominence. This impedes the development of a profound spiritual perception and qualitative cultural accumulation. This can only be counteracted with real literature. The method put forward in this project aims to rectify this downturn among architects and designers. In turn, this indirect method will transform architectural thought and application.

With this anthology, the aim is to initiate this transformation. In order to restore, enrich, and render the cities of the future more liveable, these masterpieces have to be carefully read, scrutinised, and internalised. This is vital, not only for students but also for architects, urban planners, artists, and anyone with a consciousness for urban living.

With today's changing world, architectural education requires more interdisciplinary collaboration. Technological advancements, globalisation/localisation, sustainability, and ecological issues' influence are in conjunction with more progressive attitudes, design, art, technology, and even architecture. Keeping pace with developments in this vein, architectural education can renew and transform itself while producing new aesthetic perceptions and insights into existence. Through a comprehensive understanding of the studied relationship between literature and architecture, the current trivialisation in aesthetics and culture can be challenged and new approaches rendered possible.

When we received the proposition from Bentham, we questioned if we would produce a version of the book that would be relevant to the world outside Turkey. We embraced this idea with enthusiasm but reduced the number of works to 28, as we had to go with writers who were well-known in the world of literature. The articles were completed with careful and comprehensive analyses and proofread meticulously. Those who read "Architecture in Fictional Literature: Essays on Selected Works" will find in-depth sentiments and observations that great writers contributed to architecture, along with inspiration to review their perspectives on this art form.

We thank Bentham Publishing for taking the initiative to realise this project that aims to spark fresh discourse in architecture through literature, the 28 authors who contributed, translator Ertuğrul Pek and critic Emre Karacaoğlu, who proofread the work, and Mrs. Joan Eröncel, who oversaw the edits.

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An Architectural Reading of Franz Kafka's *The Castle*

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Abstract: The works of Franz Kafka have a very rich metaphorical context of space and architecture. By using *spatial and architectural metaphors*, he represented the modern world and the experiences and feelings of the modern individual, such as insecurity, fear, alienation, and despair. The "dark and sometimes surrealistic" novel, *The Castle*, published after Kafka's death in 1926, also focuses on alienation, bureaucracy, and the despair of modern man's attempts to stand against the system. It is full of architectural and spatial metaphors waiting to be interpreted by the reader. What these metaphors point out often goes beyond their physical existence; thereby, a multi-layered meaning is created. Any interpretation of this multi-layered meaning requires the understanding and deciphering of the implicit and symbolic meanings of the objects, architectural elements, and spaces. The fact that architecture and space are the prerequisites for all kinds of human activities makes it inevitable that they play an important role in literature, as they do in any subject that concerns human life. However, the spaces in *The Castle* not only form the stage where human life takes place but go beyond that and become an expression of the psychological effects created by the social and cultural conditions of the modern world on individuals. What is told in the castle is not the space itself but its meaning. In this context, the article focuses on the architectural interpretation of the novel by deciphering the possible implicit and symbolic meanings of the architectural elements and spaces, which are narrated throughout the novel.

Keywords: Alienation, Ambiguity, Architecture, Being at home, Bureaucracy, Complexity, Despair, Homelessness, Identity, Insecurity, Interpretation, Meaning, Metaphor, Modern individual, Modernity, Place, Space, Self-the other, Sense of belonging, *The Castle*.

INTRODUCTION

Franz Kafka, as one of the most significant figures of 20th century literature, mainly addressed the themes of alienation, anxiety, and despair that were derived from the experience of modernity and dominated the daily life of early 20th cent-

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ury Europe. His stories, narrating the despair of the protagonists who faced incomprehensible social-bureaucratic powers and were excluded from society, deal with concepts such as alienation from society, bureaucracy and power, identity, and a sense of belonging.

The "dark and sometimes surrealistic" novel, *The Castle*, published after Kafka's death in 1926 with the support of his close friend, Max Broad, also focuses on alienation, bureaucracy, and the despair of modern man's attempts to stand against the system. As in every Kafka story, the *Castle* begins with a protagonist, with no past and an uncertain future, suddenly finding himself at a place - this time a bridge. One night, the protagonist of the novel, the land surveyor K., crosses a bridge and comes to the village of the castle. Although K. has been called to enter the service of the castle, he can never convince anyone and encounters many bureaucratic obstacles; thus, his struggle to reach the castle, which will continue throughout the novel, begins. The struggle of K. becomes a constant, vicious cycle of perpetual interrogations, various bureaucratic obstacles, officers who can never be found, people who cannot be assured of their existence, and the menacing atmosphere of the village. The meaninglessness of K.'s endless struggle to reach the authorities of the castle is also embodied in the uncertain, ambiguous, and complex spatial organisation of the castle. The unique time-space setting of the castle, which goes beyond real-time-space, gives the reader the impression that they have entered a surreal world.

In his works, Kafka did not mention either the First World War or the social and political environment of the period and did not describe the realities of the outside world "as they were". Instead, he tried to express the pressure, fears, and loneliness created by society and the authority through various metaphors that are open to interpretation. By using mostly *spatial and architectural metaphors*, he represented the contemporary world and the experiences and feelings of the modern individual, such as insecurity, fear, alienation, and despair. As Koncavar emphasised (2010: 45), Kafka tried to manifest the realities of the current world with images and metaphors as a modernist writer who realised the social changes and transformations in his time and the alienation of individuals to society and themselves. Spatial and architectural categories have considerable weight in Kafka's metaphorical expression, and his distinctive style, called Kafkaesque, corresponds to a certain spatial and architectural narration. Kafka uses space as a symbol and reflects himself symbolically to space (Tümer, 1984: 86). For this reason, Kafka's novels are generally evaluated as space-weighted novels, and the events and facts that are intended to be told in these novels are narrated through the spaces where they take place.

The Castle, full of buildings, houses, inns, castles, towers, rooms, corridors, walls, windows, doors, and stairs, has a very rich metaphorical context of spaces and architecture. In *The Castle,* the buildings are so central to the story, but at the same time, they are not really there or are not what they seem to be or are impossible to reach. These ambiguous and complex spaces, disorienting both the protagonist and the readers, express the confusion and despair of the "modern man" caught by impersonal and incomprehensible forces. The complex, and oppressive forces of the modern world are embodied in the ambiguous architecture of spaces and buildings whose boundaries and functions cannot be clearly drawn. So many points about the castle have been left unclear that the reader gets lost in this obscurity. The frosty and dark atmosphere of the houses in the village embodies the fear of the ruled and the alienation of individuals from society, while the portraits of the rulers hanging on the walls, the windows, keyholes, and peepholes express the uneasiness of being constantly observed by the authority. This mode of expression, in which the characterising concepts of the modern world, such as alienation, insecurity, and fear, is expressed through a complex and ambiguous architectural and spatial organisation, indicates a deep understanding of the effect of architecture on human behaviour and psychology.

The Castle is full of architectural and spatial metaphors waiting to be interpreted by the reader. What these metaphors point out what often goes beyond their physical existence, thereby creating a multi-layered meaning. Any interpretation of this meaning requires the understanding and deciphering of the implicit and symbolic meanings of the objects, the architectural elements and spaces. *The Castle* expects the readers to find and extract the meanings beneath the symbols by themselves, thus providing various interpretations.

ARCHITECTURE OF *THE CASTLE:* AMBIGUITY AND COMPLEXITY

Anyone who wants to interpret the novel in an architectural context would undoubtedly begin their interpretation with the castle, which is at the centre of the novel. The castle is the building in the middle of the insecure, uncanny and ambiguous atmosphere conveyed throughout the novel; moreover, it is the castle itself that creates that atmosphere. The first scene of the novel begins with K. arriving at the village of the castle one evening, but the castle is not visible, so neither K. nor the reader can be sure whether the castle actually exists:

"It was late evening when K. arrived. The village lay deep in snow. There was nothing to be seen of Castle Mount, for mist and darkness surrounded it, and not the faintest glimmer of light showed where the great castle lay. K. stood on the wooden bridge leading from the road to the village for a long time, looking up at what seemed to be a void" (Kafka, 2009:5).

Notre-Dame de Paris Church as a Novel Protagonist *The Hunchback of Notre Dame* Victor Hugo

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Abstract: Penned by Victor Hugo, *The Hunchback of Notre Dame* is built upon a love story evolving between a Gypsy girl, Esmeralda, and a hunchbacked church bell-ringer, Quasimodo. Nonetheless, the novel moves beyond a love story, and by sharing analyses on the political and social matters of 15th century Paris and medieval Europe, it holds a mirror to that period. In the novel, both Paris city and Notre Dame de Paris church play a more important role than solely forming the background of the plot. Rather, these elements take place in the novel as the building blocks of the story and direct its flow. The plot of the novel was established by positioning the cathedral into its centre. As the novel is analysed on the basis of space-human interaction, the characters are integrated with the church and exist in accordance with an attachment to place.

A major representative of the Romantic movement, Victor Hugo adopted the classical art approach, and in an age where imitating Roman and Greek art forms was popular, Hugo, with his work in Gothic architecture, drew public attention. This work managed to stop the destruction of a great number of Gothic architecture symbols, the Notre Dame de Paris Church in particular, by capturing the attention of society. On that account, this work plays quite an important role in protecting an architectural work *via* literature.

Keywords: Art and architecture, Architecture and literature relationship, Architectural identity, Architecture and representation, Architectural building, Conservative theory, Fictitious characters, Gothic architecture, Human, Literature for society, Medieval Ages, *Notre Dame de Paris Church* , Neoclassic architecture, Place, Paris City, Renaissance architecture, Romantic movement in literature, Social and olitical changes, The city in medieval ages, *The Hunchback of Notre Dame* , Urban memory.

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INTRODUCTION

Even though *The Hunchback of Notre Dame* by Victor Hugo, one of the most important representatives of the Romance movement and published in 1831, seems to be telling a love story that takes place between the novel characters, in essence, the novel mirrors the political and communal issues of 15th century France and medieval Europe by going beyond that. In the novel taking place during the period of Louis XI, political and communal issues such as the dominant power of feudalism and the clergy class on society, the economic weakness of the king over the overlords and hence the political power and its reflections on society, the popular uprisings, poverty, class differences, the exclusion of Gypsies and individuals with disabilities have been evaluated masterfully by Hugo.

The novel is shaped on the love story between a beautiful Gypsy girl, Esmeralda, and deaf, humped, lame, one-eyed warty church bell-ringer, ugly Quasimodo, and the Notre Dame Cathedral head archbishop, Claude Frollo. Archbishop Frollo has seen Quasimodo as he was begging where the orphans were left in front of the church. He adopted him and made him become the church bell-ringer. Claude Frollo, who is defined as an idealistic religious man who lost his parents at a young age, could not avoid his passion for Esmeralda, a dancer who was kidnapped by Gypsies at a young age, grew up among them and found her place in the book as a representation of beauty. Esmeralda is in love with Captain Phoebus, who is engaged to someone else. By using Phoebus, Claude Frollo ensures that Esmeralda is sentenced to death for the murder of the captain. Frollo, who wishes to take Esmeralda under his sovereignty by taking advantage of her helplessness due to her death penalty, cannot get the reply he wished from Esmeralda. Quasimodo kidnaps Esmeralda, whose execution will take place in Grave Square, located in front of Notre Dame, and enables her to use her right of shelter. At that time, churches had immunity, and until someone who took refuge in the church left it, he/she could not be executed. Quasimodo gets passionately attached to Esmeralda, who took refuge in the church, but he does nothing to disturb her. Claude Frollo cannot get the answer he expects from Esmeralda under these conditions, and he makes a plan to make use of the rebelling of the Gypsies to get Esmeralda out of the church. During the rebellion, the church is mentioned in the story with all its structural elements. Esmeralda, who is taken out of the church, does not fulfill Claude Frollo's requests, and she is reported to the soldiers by Frollo. After her execution, Quasimodo throws Claude Frollo, whom he blames for the things occurring, from the balcony of the cathedral. In the final part of the book, in the cellar, a humpback male body was found wrapped around a body that seemed to belong to a woman.

Hugo emphases social and moral collapse through the novel's characters by feeding on opposites, such as beautiful-ugly and good-evil. Gypsies and disabled individuals who were marginalised and excluded in medieval Europe are being depicted in the novel through the Gypsy girl, Esmeralda, who is portrayed as being beautiful, and Quasimodo, a representative of ugliness and goodness at the same time. Besides these values represented by them, Archbishop Frollo, representing religious authority, and handsome Captain Phoebus, who has a respected position in society are representing evil with their attitudes of protecting their own interests. Although it seems that the main characters of the work are Quasimodo, Esmeralda, Claude Frollo and Phoebus, the protagonists of this novel are the Church of Notre Dame de Paris and the city of Paris, the basic elements of the story going beyond the formation of its background. When the book is examined in this context, it presents a different perspective for the discipline of architecture.

ON THE RELATIONSHIP OF THE HUNCHBACK OF NOTRE DAME AND ARCHITECTURE

In the 15th century, when the novel takes place, Paris consists of three sections: "Cite, University and City", each bearing its own unique qualities. For Hugo, Paris of that period is a medieval city, reflecting Roman and Gothic architecture, revealing not only beauty but also integrity. The Notre Dame Church is located along the River Seine, in the city's "Cite" section. With Grave Square in front of the church, it constitutes a node and landmark for the area where it is located. This innovative position of a building in 15th century Paris is also reflected in the book. The church takes place in fiction as a protagonist of the novel and directs the flow of events. For example, during the struggle of the Gypsies to kidnap Esmeralda from the church, Quasimodo took advantage of all the structural units of the church and the opportunities created by it to protect Esmeralda. In this part of the book, the church itself has almost fought for Esmeralda. It has resisted the Gypsies with its gutters, wooden doors, and roof timbers.

The place attachment between the characters of the book and the church should also be separately evaluated. For example, the emotional relationship established between Quasimodo and the church has contributed to the building gaining spirit and being transformed into a living being. Quasimodo has been excluded by society due to his physical appearance, making him an introvert and causing him to isolate himself within his home at the cathedral. Quasimodo and the church have integrated over time, and the feeling of belonging Quasimodo had for the church has made his body and mind resemble it. The back of Quasimodo is compared to the dome of the church and his crooked legs are compared to the pointed columns. In a similar way, the church is evaluated by society as being a

The Magic Mountain

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Abstract: Hans Castorp, a young naval engineer from Hamburg, goes to the sanatorium to visit his cousin Joachim, who is being treated in a mountain village in Davos. In the sanatorium, Castrop sees that time is very different from the time in the city. The way of life between life and death fascinates him. As he is about to return to his normal life, he is diagnosed with a disease. Deprived of time, detached from the world, he remains in the sanatorium where the disease is at the centre of life. During this time, Castrop is trying to discover the world of doctors and patients. He is in a platonic love in the background of his attachment to this diseased environment. In the sanatorium, Castrop, who understands the philosophy of life beyond experiences such as illness and death, undergoes a radical change. Hans succumbs to the power of love and death. The cultural and moral collapse of European society before the war is also mentioned. Rather than the individuals who lived in this period, a period in which all of European society becomes ill and withdrawn is also mentioned. The collapse in this materialist society that lacks equality and justice is described as the disease itself. Castrop will eventually find the way of enlightenment "above" in the sanatorium dominated by the disease, recovering and regaining her health and returning to her former life "below" in the city where society will find itself in war and disease.

"The Magic Mountain" was written by German author Thomas Mann. The novel is among the contemporary classics of world literature. In this novel, bearing traces of his biography and memories, Thomas Mann also wrote essays on "time" and "personality analysis". Mann was born in 1875 in Lübeck, Germany, and is the child of a well-established and wealthy family. Mann has deep religious views. After Hitler dominated Germany, he defected to Switzerland and later immigrated to the United States. Unable to feel comfortable in the USA, Mann moved back to Switzerland at the age of 78 and died in Zurich in 1955.

Keywords: Alps, Architecture, Art, Bildungsroman, Death, Earth surface, Epidemic, Irony, Life, Thomas Mann, Love, Magic mountain, Modernism, Novel, Sanatorium, Space, Speed, Time, Tuberculosis, War.

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INTRODUCTION

Thomas Mann was brought up with a high level of culture. His father was a senator and his mother was interested in music. He started his profession with the articles he wrote in literary magazines, and in 1898 his first book, "*Little Mr. Friedmann*", was published. *The Magic Mountain*, one of the most important works of the author, was published in 1924. The author received the Nobel Prize after the success of *Buddenbrooks*, which was published five years later. There is a consensus that this award was given on the basis of "*The Magic Mountain.*" Thomas Mann admired great thinkers and writers such as Nietzsche, Tolstoy, and Goethe. The author's published works include *Death in Venice, A Man and his Dog, The Holy Sinner, Buddenbrooks, The Transposed Heads, Confessions of Felix Krull, Doctor Faustus, Mario and the Magician, Royal Highness, Disorder and Early Sorrow, Joseph and his Brothers, Lotte in Weimar,* and *Tonio Kroger* are his novels. After the political turmoil in Germany, Mann fled to Switzerland and later emigrated to the United States. He returned to Switzerland in 1952 and spent the rest of his life in the city of Zurich.

Thomas Mann described the inner journey of a teenager named Hans Castorp on the path to awareness in his magical mountain novel. The story of *The Magic Mountain* begins when Castrop goes to visit his cousin Joachim in a mountain village, Davos. It takes place in a sanatorium where people suffering from tuberculosis, which could not be remedied in the 19th century but for which a cure was still being sought, were sent to regain their health. Switzerland was chosen for tuberculosis sanatoriums that promised fresh air, good nutrition, a rich diet, and light exercise. Hospitals in the town of Davos, while trying to cure rich patients, forced them to live as disciplined a life as possible.

Castrop sees that life in the sanatorium (above) is very different from the life in the city (below) within the intertwining of the concepts of time and space. The carefree and tension-free life of people living on the edge of life fascinates him. When he is about to return to his normal life from this place where he went for three weeks, he is diagnosed with the disease. He is enchanted by the sanatorium and stays there for seven years.

The novel tells the various stages Hans Castrop has gone through for self-knowledge, awareness, and understanding of his role in the world. In the sanatorium, Castrop is accompanied by the characters Joachim, Settembrini, Naphta, Chauchat, and Mynheer Peeperkorn. In the introduction of the novel, Hans Castorp is mentioned as an ordinary person at that time, but as the sections progress, it is seen that he is not an ordinary person at all. We see that he took advantage of the dilemma that came onto his path during his personal training

process in *The Magic Mountain* and continued his inner journey without devoting himself to any of them.

At the same time, *The Magic Mountain* is a symbolic novel that reflects the morally collapsed life of pre-war European society without justice or equality. The rapid growth and development of industry in Europe caused a sudden increase in the working class. In this process, society was divided into classes, and inequality between them increased. European countries were becoming urbanised and were also experiencing their richest and most fragile times. They owed their wealth to their global trade and the communities they colonised. The ambitions of European countries to be powerful states, while the military maneuvers at sea and on land prevented trade, dragged the countries into war, while moving the societies towards physical and spiritual collapse. "Man lives not only his private life but also the life of his own age and his contemporaries in the subconscious mind," says Mann. Undoubtedly, Mann, who lost his family at a young age, was also severely affected by the shocks in the pre-war society. In the novel, we can see the moral collapse in European society and its closure unto itself. We see that the author uses certain characters as representatives of moral and psychological decline in society. According to the author, as countries develop, time speeds up, class separations increase, resources decrease, and moral collapse begins in the collective. However, according to the noble point of view of Settembrini, the intellectual character of the novel, the situation is the opposite.

> "Europeans can't do this. Our time is the noble continent divided into noble and sensitive areas. Just as we carefully protect the resources of the first, we should protect the resources of the second with the same care, we should use them properly, Mr. Engineer! Take our big cities as symbols, those centers and focal points of civilization, where those thoughts melt in a pot. To the extent that land prices increase and even a waste of space is not wasted, I draw your attention to time and it becomes valuable. Carpe diem! He was an urban singer who sang that song. Time is a gift that gods give to people to use; Use it for the advancement of humanity, Mr. Engineer" (Mann, 2020: 608).

Also, political, economic and cultural differences between East and West are compared by these characters. Settembrini talks about the development of the West at every opportunity, and the states of continental Europe and the noble class. Here, the thoughts of the main character Castrop are important. In fact, the reader of the novel replaces the Castrop character, and instead of expressing his thoughts, he listens to the discussions of Settebrini and Naphta, who are mostly

A Reading on Space and Literature: Tolstoy's *Anna Karenina*

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Abstract: Architecture has always been an integral part of literature. Literature is not just about character description or case narration. In literary works, many elements such as space, cultural accumulation, sociological changes, and political orders reflect the characteristics of the related era and convey a whole culture to the future. From this point of view, literature is intertwined with many disciplines and is an effective communication tool in interdisciplinary interaction.

In literary works, disciplines that include space set-ups, such as architecture, interior design, and urban planning take on different meanings and dimensions. In fiction, the spaces and structures that accompany the heroes become concrete in the dream and are made visible in the reader's world.

From this point of view, by choosing L. N. Tolstoy's *Anna Karenina* and considering the social and political environment of Tsarist Russia depicted in the novel, we examine in this study, within the discipline of architecture, the space set-ups of that period in detail. Accordingly, based on the novel, pressures created on individuals by society and the powers-that-be, helplessness, and despondency that these individuals fell into are explained through spatial and architectural metaphors. The aim here is to reveal the relationship between literature and the architecture discipline through spatial set-ups in literary works.

Keywords: Analysis, *Anna Karenina*, Architecture, Aristocracy, Count, Depondency, Infidelity, Interior design, Literature, Moscow, Novel, Russia, Society, Space, Spatial, St. Petersburg, Station, Train, Tolstoy, Vronsky.

INTRODUCTION

Lev Nikolayevich Tolstoy is one of the greatest names in Russian literature. He was born in 1828 to a rich and noble family in the city of Tula, south of Moscow. Tolstoy lost his family at a very young age and spent the early years of his life in

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Russian aristocracy. Finally getting bored with this circle, he spent a few years in the war and then returned home and spent a significant portion of his life in constant depression and a search for truth. Tolstoy strongly opposed the idea of "private property" in every period of his life, and in this respect, he had major conflicts with his aristocratic family and their related circle. In his youth, he studied the living conditions of the farmers and joined efforts to make their lives better, but when he participated in the Crimean War, he encountered the real face of the war and started to produce more realistic stories after getting to know the Caucasian people more closely. After the war, he lived in St. Petersburg for a while. He was interested in issues such as miners' work conditions and educational problems of the country, and he even published a journal on these issues. He considered western civilization troublesome for humanity, and in his works, he frequently depicted the true face of the aristocracy. In addition to his literary teachings, Tolstoy also expressed the political, social, and economic issues of Russia. The literary works he left behind made an impact not only in Russia but in many parts of the world. They also attracted the attention of critics and literati. According to Austrian writer Stefan Zweig, who studied Tolstoy in terms of both literary personality and teachings, the works of Tolstoy, as one of the most important writers of the nineteenth century, should be interpreted as follows:

In the name of moral laws that humanity trusts, blood has been shed in order to protect nations, religions, races, and property. War crimes were approved, and with a medieval mentality, a military victory was accepted as the justice of God. And whatever the reason, and whatever the name --be it a tool, gun, law, or holy court-- today and everywhere, all forms of violence are rejected, and every moral revolutionary still receives confirmatory power from Tolstoy's authority and perseverance. The strict norms of the Church and the demands of the state, which is filled with the ambition of power, and the independent conscience of justice that is long rusty and *schematically* functioning is still everywhere. However, Tolstoy calls out to the humane emotions in mankind, and he leaves the final decision to the sense of *brotherhood*, which is the only moral authority according to him. In his view, the infallible power of the state, which is viewed as the modern papacy, cannot claim rights over the soul of each and every individual; everyone should always act and cry from the *heart*. Everyone should benefit from this exemplary Luther-like behavior of Tolstoy's." According to Zweig, "Tolstoy's extraordinary mind stops when it tries to move from the sensory-critical field to the institutional, abstract space. It is possible to see this line and gap in all of his works (Çetinkaya, Bayar, Access Date: 25.06.2020).

During his 82-year life, Tolstoy wrote many novels, novellas, short stories, fables, plays, non-fiction works, philosophical works, articles, and even pedagogical

works. He covered many subjects such as human relations, individual psychology, social events, political structures, and wars, and for this reason, he always prioritized *emotional* expressions in his works. He felt that a narrative that is deprived of love could not be of any value. Tolstoy brought so many valuable novels to the world of literature, such as *Hadji Murat, War and Peace,* and *The Death of Ivan Ilyich.* He conveyed, with extraordinary description, not only social events but also the emotions of individuals. Themes related to the social structure, family relations, lifestyles, and class relations were frequently featured in the author's novels, especially in the Tsarist Russia of his time (1828-1910). *Anna Karenina*, which is one of the author's most famous works, deals with marital relationships, love, suicide, and death, with deep sensory analysis and observational power. Topics, such as the current conditions of the aristocracy, hypocrisy in social relations, religious-based moralism, and favouritism in the state administration, were conveyed to the reader very subtly. Therefore, in order to better perceive the novel, it is necessary to briefly examine the conditions that Tsarist Russia went through.

LIFE IN 19ᵀᴴ CENTURY TSARIST RUSSIA

Social, political, religious, historical, and architectural features of societies are frequently observed in their own culture's literary works. In this context, the interpretation of literary works belonging to a certain period is made possible by the analysis of that time. Therefore, in order to perceive Tolstoy's literary works, it is necessary to examine the political, economic, and social classes of nineteenth-century Tsarist Russia. In the Russia of that period, the social structure was largely composed of the peasantry. The Russian countryside – consisting of small village communities, was a structure that had its own feudal relations. Some of the serfs lived on the territory of the Tsar, while other serfs lived on the territory of the land-barons. The serfs were bought and sold together with the land they cultivated. In this distinctive slavery system, peasants were subject to cruel social conditions, such as being killed, exiled, or sold by their owners. These occurrences are quite striking in terms of explaining the social conditions in Tsarist Russia, with its vast territories, that were part of the European civilisation, but the necessary industrialisation was not achieved. However, in order for the capitalist system to develop in Russia, widescale labour exploitation had to be supported. Industrialisation did not seem possible as the system of exploitation in the villages continued strongly. Therefore, methods to weaken land-barons and serfs would be tried in order to find the labourers that the industry needed. During the reforms, the living standards of the villagers started to decrease and migration to the city increased.

Impressions on the Use of Space and Colour in Fictional Frames

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Abstract: Stendhal, one of the most prominent authors of 19th century European literature, published *The Red and the Black* in 1831, based on the true story of a young man named Antoine Berthet. The author created a fictitious town to respect private life and changed the names of the heroes. In the novel's main theme, he devised a process from love to death. But when it went deep, it is seen that he reflected the class discrimination and ideology of 19th century French society. The noble class displayed its power over the peasants and the intrigues they used to maintain this power. As a matter of fact, it is possible to analyse architecture, social structure, the spirit of space, and people through space, depending on the time, place, and space used in the fiction of the literary novel. In this novel, there are traces of society, culture, space, time, place, and the spirit of space.

When the novel is read together with its name, very different meanings can be given to people, events, and places in fictional frames. It is seen that red symbolising life, love, and passion, and black, symbolising sadness, pessimism, and death, are constantly shifting. From the point of view of events, love, which ends with death, holds an important place. In the process of love, while passion evokes red, the pain and the end with death evokes black. From a social point of view, the dress worn by people serving the nobles is black. From the point of view of space, sometimes it is seen that what is experienced or felt beyond what looks like black is red, and what is experienced or felt beyond what looks like red is black. In summary, the novel "*The Red and the Black*" takes the reader on a journey in which different meanings can be associated with the person, society, time, place, space, and the spirit of space.

Architecture and literature are different from each other, but are also similar disciplines in terms of creating, editing, producing, and presenting. Creativity, as well as the use of place, time, and space, are common denominators of both disciplines, in other words, intersections. As a part of life, architecture acts as a background, a decor, or a stage in literary products, and we try to analyze architecture, social structure, the spirit of space, and sometimes people through

space, depending on the time, space, and place used in the fiction of the novel, which is a literary product. When approached from this perspective, we get traces of society, culture, space, time, place, and the spirit of space in the fictional frames in Stendhal's novel, *The Red and the Black* (Stendhal: 2010).

Stendhal, whose real name is Marie-Henri Beyle, was one of the most important writers of 19th century European literature and wrote his most widely-read novel "*The Red and the Black*" in 1831. The novel is based on the true life story of a young man named Antoine Berthet, the son of a blacksmith from Dauphinois. The protagonist of the novel is Julien Sorel, the son of a shantyman who represents Berthet.

The main theme of this fiction, at first glance, offers a flow from love to death, but in its depth, it reflects the class discrimination and ideology of 19th century French society. It displays the power of the noble class over the peasants and the intrigues they engage in, in order to maintain this power. The social structure in question lived when the interests of the king, the monarchy, and the holy religion were dominant; the church was skeptical of any kind of free thought.

The writer, who had to use a fictional location because of the necessity of being in a particular place, created an imaginary town (Verrieres) and used a city he had never seen (Besançon) to respect the private life. He positioned Verrieres, a small town in the province of Franche–Comte, on the slope of a hill, made the fog pass through the middle of the town that was protected from the north winds. Besançon, surrounded by walls, is described as one of the most beautiful cities in France. These two cities, which are not the focus of events and people, are used as environmental spaces to create decor and enrich fiction.

In the novel, some environmental spaces are used as an argument to reflect the living standards and social lives of the noble class of the period. In particular, mansions/castles, which are considered to be indicators of financial power, constitute a spatial image of individuals' status rather than being a living space only. Julien Sorel, who belongs to the peasant class, had the chance to live in such magnificent mansions only because of his duty. Although Julien's dignity is not broken during his time in the mansions, the reason he mostly wants to cry on his way back to his room is due to the mansion guests being completely arrogant.

The mansions were generally constructed together with their surroundings; more specifically, gardens and decorative elements were included. In this fiction, it is observed that mansions are used as a place that reflects the socio-economic levels, worldviews, and value judgments of those living in them, apart from their spatial functions. In the depiction of Mole Mansion, the concrete environment was moved to the abstract space, and the space was moved to a different line than the

one seen. To convey the unseen and the unknown, the following statements are given:

"Oh my readers, if you had seen the halls on the first floor where these gentlemen passed to arrive at the Marquis' study room, you would have understood that they were as gloomy as they were majestic. If they had just given it all to you, you still wouldn't have agreed to settle there; this is a homeland of poor logic and boredom" (Stendhal, 2010: 320-321).

In the fiction of the novel, the use of 'room' is included as a unit of personal space to provide mostly personal privacy. For example, when Julien and Ms. Renal want to confront or settle up, they retreat to the room, or their room serves as a place of salvation or refuge.

While Julien saw everything as dark, his world changed as soon as he entered the garden at the ball in the Retz Mansion, his anger was replaced by joy, as well as in the court building where he went to be judged, leaving all his thoughts behind in the face of his admiration for the architect's delicacy and indulgence. So he passed to a different dimension, which can only be explained by the influence of the spirit of space on humans. Similarly, in one of the frames in which Mathilde is present, the effect of the place on the young girl is concealed in the following sentences: "The young girl, ever since the convent, despises men and is careful not to be influenced by them. Especially if the dining room had been less sumptuously furnished, she would have been able to move with more composure" (Stendhal, 2010: 327). When the town of Verrieres was depicted, it was based on a passenger who came to visit it for the first time, and the spirit of the place, based on the idea that the Mayor's personality overshadows all the beauties of both the house and the town, is reflected as follows:

"Beyond these gardens lies a horizon line formed by the Burgundian Hills, as if they were made to look nice to the eyes. This image makes the passengers forget about the filthy air that begins to choke them and is filled with greed for money." (Stendhal, 2010: 20-21)

The frame, which emphasises the spirit of the place and its influence on the audience, is that the young girl cannot hold back tears at the Brayle-Haut Monastery, which is located on a hill, seeing the beautiful statue of the famous Saint-Clement made of wax. In this statue, which shows the saint in the dress of a young Roman soldier, in the small burial chamber, the saint is dying, but despite everything, he does not lose his loveliness with his eyes half-closed. It is almost as if he is bleeding from the big wound on his neck. His half-open mouth under his half-sweaty mustache is as if he were praying. Inside this beautiful statue made of wax lies the bones of the Saint.

The Time Regulation Institute

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Abstract: The book titled *"The Time Regulation Institute,"* published in 1961, one year before Ahmet Hamdi Tanpınar's death, is a novel that ironically fictionalises Turkey's modernisation process. Based on clocks, the novel employs a symbolical language and makes a critique of time through changeable and unregulated clocks. In this context, the study aims to evaluate the novel from the point of time and space in the old/traditional and new/modern intersection, which constitutes the main theme of the novel. Initially, the prominent spaces in the novel are evaluated from an architectural angle. Then, we attempted to analyse critically how the aforementioned spaces underwent a change and transformation with modernism.

As a reflection of society and culture, architecture has lost its identity with modernisation. Concepts such as space, function, form, and aesthetics are unquestionably for the structure to have an architectural value, but these concepts change and transform according to time and conditions, too. In this context, the novel offers an important point of view to present and future architects on how to adopt a "responsible" and "sensitive" architectural approach, which is ignored today. The study also aims to reveal the effects of modern life on individuals' behaviours, their belongings, social behaviour, lifestyles, family structure, and institutional relations, as well as in architecture.

Keywords: Ahmet Hamdi Tanpınar, Architecture, Change, Cultural sustainability, Halit Ayarcı, Hayri İrdal, Individual, Istanbul, Modern, Modernisation, New, Old, Social change, Society, Space, *The Time Regulation Institute*, Time, Tradition, Transformation, Turkey.

LIFE IN THE OLD/TRADITIONAL AND NEW/MODERN INTERSECTION

Ahmet Hamdi Tanpınar's novel, "*The Time Regulation Institute*," is a novel that ironically fictionalises Turkey's modernisation process. While Tanpınar basically constructs his novel on the old-new, traditional-modernism, forward-backwards dichotomies, he takes a position neither with tradition nor with modernism. In this

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context, Tülübaş (2018) states that *The Time Regulation Institute* is in a manner of speaking the story of Turkey, which is standing on the threshold. Also, Gündüz (2009) assesses the novel as "a farce of how a society, struggling to change the civilization, pushes aside the values of the past, but falters and is easily conned while it tries to adopt new values." The massive transformation Turkish society has experienced since the Reformation period, which is conceptualised as "changing the civilization" by Tanpınar, is examined by Demir and Şahin (2018) with concepts such as "new human," "new life," "political sovereign," "intellectual," "East and West," and "cultural sustainability," in light of Tanpınar's "continuous change, continue with change" idea that he presented in his novels and other prose works. Thus, Tanpınar has made an ironic critique of Western modernisation from the Reformation to the Republic from the point of view of a novelist and an intellectual. Gündüz (2009) states that the modernisation obsession, a superficial perception of Western institutions, thought, and science, and how the society unhealthily erased the institutions it was supposed to inherit from the past gave birth to weak and empty institutions such as the Time Regulation Institute.

The fiction of *The Time Regulation Institute* is based on clocks. A life intertwined with clocks is narrated with a symbolic language in the novel. A critique of time is made through changeable and unregulated clocks. According to Gürer (2019), clocks in the novel are sometimes assessed as objects that regulate fate, and sometimes they are evaluated philosophically by likening them to humans.

Tülübaş (2018) asserts that the novel is autobiographical. Tülübaş maintains this as İrdal, both the narrator and the protagonist of the novel, tells his own life story from an individual angle when he is writing the institute's story as a memoir. From a social angle, he narrates Turkey's story; thus, it becomes an autobiographical novel that recounts both Hayri İrdal's and Turkey's stories. Tecer (2002) states that the novel holds a special place among Tanpınar's writings because it makes effective analyses in a witty way to which the Turkish audience is not accustomed. He makes social observations that were undervalued in previous novels and stories and makes subtle psychological analyses of the individuals in small instances. However, Berna Moran (2002) asserts that *The Time Regulation Institute* is based on satire and sees the protagonist of the novel, Hayri İrdal, as a typical figure of satirical literature; although İrdal is a character that is not alien to Turkish society, he was always a bit remote to it, and had gotten accustomed to "looking at human relations from a distance." He is a character who could not understand the normality, norms, and basic functions of society. Ahmet Hamdi Tanpınar analyses the absurdities and ineptitude in daily life and malfunctions in Turkey through him.

With the use of flash-back, the plotline of the novel is narrated from the protagonist Hayri İrdal's mouth, based on his memories. The events in the novel begin before his birth (Özer, 2012). The earliest date depicted in the novel is Hayri İrdal's birthday, "Receb-i Şerif 16, 1310", which coincides with the year 1893 in the Gregorian calendar. The fact that İrdal is sixty years old dates the writing of the book in the mid-1950s. Therefore, the story depicted in the novel is set between the late 19th and mid-20th centuries.

The novel consists of four chapters: "Great Expectations," "Small Truths," "Towards the Morning," and "Each Season Has an End." Each of these chapters symbolizes a certain era. As Moran (1991) points out, the first chapter of the novel addresses the pre-Reformation era, the second the Reformation, the third and the fourth chapters address the early and later times of the Republic. The subject matter of the chapters and prominent characters of these chapters (Tülübaş, 2018; Kolcu, 2019; Bal, 2013) are as follows:

The first chapter, "Great Expectations," covers the childhood, youth, and early life until he goes to his military service, as well as the milieu, of the protagonist İrdal. It consists of some interesting characters such as his father Seyit Lütfullah, Abdüsselam Bey, Avcı Naşit Bey, and Aristidi Efendi. The common aim of these people is to recreate their dispersed wealth. For this, they attempt various alchemy and spiritual experiments. However, Muvakkit Nuri Efendi, who is distinctly different from these names, both for his life philosophy and his attitude, is one of the most significant names of the novel. Nuri Efendi has a humanitarian and wise life. Also, in this chapter, İrdal tries to establish the importance of Halit Ayarcı for himself and the change Halit created in his life.

In the second chapter, "Small Truths," İrdal, having gone to war and returned unhurt, marries Emine, Abdüsselam Bey's housemaid. After the birth of a baby girl, Zehra, İrdal and his wife become exposed to Abdüsselam Bey's deteriorating mental health and its harm. Abdüsselam Bey wrote countless testaments in return for the debt he has led to a trial for his assets and liabilities. Without a doubt, the most important event in this chapter is when Hayri İrdal becomes involved in the Kaşıkçı diamond trials although he is innocent. İrdal is referred to the Forensic Medicine Institute for his unbalanced mental health. Here he meets Doctor Ramiz.

The longest chapter of the novel, "Towards the Morning," narrates the emergence and foundation of the Time Regulation Institute. Hayri İrdal meets Doctor Ramiz's friend Halit Ayarcı while he is sitting in a café when he is unemployed. Halit Ayarcı aims to establish a modern institution that will help to regulate all the clocks in the city correctly. İrdal becomes the deputy manager of this institution. Regulation stations and the Clocking Bank are founded. İrdal writes a book about

The Tartar Steppe in terms of the Psychology of Architectural Space

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Abstract: *The Tartar Steppe* is one of the notable works of existentialism that encompassed Europe initially and then the whole world following the Second World War. *The Tartar Steppe*, using extraordinary literary competence, puts forward the gravest problem of existence, portraying the human condition in an attempt to lay bare how the spaces we are stuck in corrode our soul.

A masterwork of the twentieth century, Italian writer Dino Buzzati's *The Tartar Steppe* opens with the assignment of a freshly graduated officer to a post devoid of any meaning, as is in the case of all the little people who lost the chance of taking control of their little lives. Lieutenant Drogo's first assignment is the pale, soulless, and murky Fort Bastiani located on a godforsaken border where it is believed the Tartars will someday attack.

Freshly graduated Lieutenant Drogo is actually full of hope, expectations, and excitement during his travel to Fort Bastiani. However, the monotonous and dismal bureaucracy that greets him there leaves him with a hopeless existence. Even on his first night in the Fort, he contemplates escape, but he somehow cannot. He lets his life perish, chasing after vain promises, worrying about his livelihood.

The Tartar Steppe brings a critical approach to the anxieties and reservations we enslave our lives to while discussing the paradox of existence in Fort Bastiani, a military outpost where time and architectural space create an environment of dread and boredom.

Space, desert, infinity, skyline, celestial sphere, our helpless lives under the sun, ramparts, never-ending tiled corridors, vain activities as distractions and an eerie space extending in time – these concepts touch upon fundamental intellectual problems of architecture; what feelings do they evoke?

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Do space and time we live our lives through define who we are? Do we have to live the story of the space we find ourselves in? Does the philosophical meaning of space matter that much? Is this the reason why we constantly try to restructure, transform, and define the architectural spaces we live in?

We cannot define *The Tartar Steppe* (1940) as a novel that only tries to find answers to such significant questions. On the contrary, it is a striking novel dealing with the paradoxes of life that the above mentioned concepts pull us to, and it brings us a unique perspective of the feelings architectural space evokes.

The Tartar Steppe gradually earned itself a distinct place among contemporary classics. The novel is one of the strongest works of existentialism that encompassed Europe initially and then the whole world following the Second World War. *The Tartar Steppe*, using extraordinary literary competence, puts forward the gravest problem of existence, portraying the human condition in an attempt to lay bare how the spaces we are stuck in corrodes our soul. The novel combines a fluid plot and language with masterful dialogs.

A masterwork of the twentieth century, Italian writer Dino Buzzati's *The Tartar Steppe* opens with the assignment of a freshly graduated officer to a post devoid of any meaning, as is the case of all the little people who lost the chance of taking control of their little lives. Lieutenant Drogo's first assignment is the pale, soulless, and murky Fort Bastiani located on a godforsaken border where it is believed the Tartars will someday attack.

Newly graduated Lieutenant Drogo is actually full of hope, expectations, and excitement during his travel to the Fort. He cannot fathom anything unsettling about the Fort when gazing upon it from afar, riding his horse.

The Fort was silent, sunk in the full noonday sun, shadowless. Its walls-the front could not be seen since it faced north-stretched out yellow and bare. A chimney gave out pale smoke. All along the ramparts of the central building, of the curtain walls and the redoubts, dozens of sentries could be seen, with rifles at the slope, walking up and down methodically, each on his own little beat. Like the motion of a pendulum, they marked off the passage of time without breaking the enchantment of the immense silence (Buzzati, 1945/1952: 15).

As he inched towards the Fort, Lieutenant Drogo realised that he was not stepping into a magnificent residential space, but he was not also looking at anything problematic or out of the ordinary that could pose a threat to the future he had dreamed of.

It was not imposing, Fort Bastiani, with its low walls, nor was it in any sense beautiful, nor picturesque with towers and bastions-there was not one single thing to make up for its bareness, to bring to mind the sweets of life. Yet, as on the previous evening at the foot of the defile, Drogo looked at it as if hypnotised, and an inexplicable feeling of excitement entered his heart (Buzzati, 1945/1952: 16).

However, in no time, the young lieutenant makes distressing observations about the spiritual coordinates of this new space he found himself in. Fort Bastiani easily reveals its dilapidated, monotonous, tedious, and hollow nature.

And beyond it, on the other side, what was there? What world opened up beyond that inhospitable building, beyond the ràmparts, casemates, and magazines which shut off the view? What did the northern kingdom look like, the stony desert no one had ever crossed? The map, Drogo recalled vaguely, showed beyond the frontier a vast zone with scanty names-but from the eminence of the Fort, one would see some village, pastures, a house, or was there only the desolation of an uninhabited waste? He felt himself suddenly alone… (Buzzati, 1945/1952: 16).

Right away, Drogo starts to see the real face of the futile, disturbing and dismal life led in Fort Bastiani. We begin to acutely feel the existentialist dread seeped into Drogo's portrayal of life in Fort Bastiani.

It was not until they had climbed to the next floor that they met a soldier carrying a bundle of papers. From the damp and naked walls, the silence, the dim lighting, it seemed as if the inmates had forgotten that somewhere in the world there existed flowers, laughing women, gay and hospitable houses. Here everything spoke of renunciation, but for whom, to what mysterious end? Now they were traversing the second floor along a corridor exactly similar to the first. From somewhere behind the walls there came the distant echo of a laugh… (Buzzati, 1945/1952: 18).

Evidently, the "Fort" became the mecca of monotony where no human emotion was allowed to flourish. It was condemned to a life perished in time and secluded to other existences. The personnel, a whole garrison, was kept distracted all the time by the fear of an impending attack of the Tartars charging from a seemingly infinite desert. This threat of menace motivated and controlled the poor people of Fort Bastiani as if it were a thought control operation.

This setting and style, reminiscence of Kafkaesque narratives, is in control of the story from its beginning. Even on his first night, Lieutenant Drogo wishes to return to his life outside, escaping the hideous, hollow and dreary existence in Fort Bastiani. Yet the establishment, the system convinces him to stay, making new numbing and charming promises. His objections to this new life are subdued.

Beyond the Connection: *The Bridge on the Drina*

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Abstract: *The Bridge on the Drina* was written by internationally famous Ivo Andric, who was born in 1892 in Travnik, Bosnia, and spent a part of his youth in Visegrad with his mother. *The Bridge of the Drina* is an important work that has been able to relate past experiences, hopes, and aspirations. In this work, the East-West relationship from the strongest periods of the Ottoman Empire was transmitted to the reader through this bridge. This work, whose author was awarded the Nobel Prize for Literature in 1961, has been printed many times in different languages. The bridge itself was built over the Drina River, the largest tributary of the Sava River. The stories of different people, such as Serbs, Muslims, and Jews, who lived there because of the years of wars between the Ottomans and Austria and other uprisings, were set in the town of Visegrad around this river and on this bridge. With this bridge, Bosnia was connected to Serbia and further afield, to other parts of the Ottoman Empire and even to Istanbul. The stone bridge, built on 11 arches, took five years to build and was completed in 1571. Most of the stories mentioned in this work were realized there as well. This stone bridge was built by a Serbian-born boy who crossed the river from the village of Sokolovic from the opposite side. He was called Sokollu Mehmet Pasha years later, the grand vizier in the Ottoman Empire. With the construction of the bridge, different structures such as the stone house and the police station were built in different periods. *The Bridge of the Drina* conveys the deep waters of the past, the stories filled with hope, longing, and loss, in a sad and effective way.

Keywords: Austrian Empire, Bridge, Environmental elements, Ivo Andric, Kapiya, Ottoman Empire, Piva River, Place in architecture, Sarajevo, Sava River, Sokollu Mehmet Pasha, Sokolovic village, Stone bridge, Stone house, Tara River, *The Bridge on the Drina*, Time in architecture, Tradition, Trovnik Town, Visegrad.

INTRODUCTION

The literary work *The Bridge on the Drina* impressively describes the power of a work of architecture that was (not) able to ensure the relationship between East and West during the period when the Ottoman Empire was at its strongest. Ivo

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Andrić shaped the boundaries of architecture and the power of political change in different societies, depending on the time and place of events, around an architectural work, which is the source of its originality. Witnessing the nearly 350-year history of a country, *The Bridge on the Drina* is also depicted as a protagonist in power to influence readers. The work has a rich series of adventures with many heroes, but undoubtedly its protagonist is *The Bridge on the Drina*, which is an important architectural work.

Ivo Andrić is a Yugoslav writer who was able to describe the river of Bosna-Visegrad-Drina (space in architecture), the most powerful historical process of the Ottoman Empire (time in architecture), and (not) coexistence of Muslims and Christians (users of architecture) within the context of the bridge on the Drina (architectural work) with a fine artistic spirit.

Based on abstract/concrete concepts in which every occurrence in architecture has a cause, the reason for the bridge's emergence is a painful event that cannot be erased from the mind of a ten-year-old Serbian boy living in the village of Sokolovic. This child was Sokollu Mehmet Pasha, who would later become Grand Vizier of the Ottoman Empire. Sokollu Mehmet Pasha was one of the children taken into the guild of janissaries, forgetting their religion, origins, and homeland, and performing important duties in the Ottoman Empire. The tears of his mother, who was on the other side of the river that he crossed on a ferry, were already starting to lay the building blocks of the bridge over the Drina. He managed to destroy this difficulty, this pain within his heart, caused by a mountainous and glum land where misery continues, with a bridge. Thus, he was able to connect Bosnia to the East with the land where he was born and where he spent part of his life. In fact, this bridge was not only a physical link connecting one side of the river to the other, it was also an important architectural work (not) connecting the different cultures around it.

The Drina, the largest branch of the Sava River, was formed from the confluence of the Piva and Tara streams. The town of Visegrad, from where the work is narrated, was also strategically important in the Middle Ages and is located at the confluence of Drina and Rzav. A bridge was built over the Drina, which flows through the steep and black mountains, connecting Bosnia to Serbia, further afield and to other parts of the Ottoman Empire, and even to Istanbul. The Bridge on the Drina, which has a length of 250 steps and a width of 10 steps, is made of stone, raised on eleven arches, and expanded with two terraces in the middle equal to each other that they call "kapiya". The adventures of all the heroes in this work took place in the place called "kapiya" (Andric, 2012: 15). They were formed around our protagonist. The effect of architectural space on different cultures in a town was achieved and emphasised in this work using plain language.

As can emerge in any period, the process of the formation of every architectural work that serves the community was also painful at that time. The construction of the bridge, which lasted for five years, began with Abid Agha and architect Tosun Efendi, whom the Grand Vizier trusted, and was the beginning of three difficult years. With the construction of the bridge, workers in the town, carriages, lumber, animals, mounds of soil, and stones on both sides of the river increased, which made the public uneasy. Villagers and urbanites were all forced to work on the bridge without pay. Without the inflow of money into the town, the cost of living and famine also increased. For Muslims, it was good that the Grand Vizier, who was their countryman in Istanbul, could build such a bridge connecting the two sides, but these accompanying troubles were unbearable for them. This disturbed Christians as well as Muslims. All the people in Bosnia told each other not to cross the Drina because every passing passenger was forced to work on the construction of the bridge. So they thought the production would be halted due to the rumour that the "water fairy" broke down the works at nights. However, this rumour attempt ended with the hanging of a Christian young man named Radisav, the source of the rumours. All these pressures caused by Abid Agha during the construction of the bridge and his unfair gains led to his dismissal by the Grand Vizier at the end of the third year. It is possible to identify this situation with the political interests made for getting unearned income from today's architectural understanding. It is inevitable that works from past to present take into account personal interests, leaving negative effects on the user's mind. For this reason, the last two years of the bridge's construction were completed in 1571 with the appointment of Arif Agha by the Grand Vizier. In this process, the rope loosens and falls when workers carry the stone block column where Kapiya will stand in the middle of the bridge and a young man named Arap dies under it, and many other events, such as at the end of the construction of the bridge, banquets were given with joy, and a Gypsy boy died who ate too much "halvah" were among the stories told about the bridge construction. Now the bridge was joined to them, as well as the sky, soil, and water. As an example of the reflection on the user, it is important for the integration of physical environmental elements in architecture with built environmental elements.

With the construction of the bridge, a caravanserai, which they call "Stone House", was built next to it. This caravanserai with its huts, wooden mills, and the barracks where passengers spent the night, which is among the foundations of Mehmet Pasha, disappeared. The town expanded and grew from the mountains to the edge of the river. Public life began to take shape based on the bridge, and its cultural effects became perceivable. This means that architectural work shapes the physical environment. Every architectural work begins to shape its environment with user needs and becomes meaningful. With this contribution of the architectural work, its power increases even more. With the withdrawal of the

CHAPTER 9

One Hundred Years of Solitude

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Abstract: This article, which evaluates *One Hundred Years of Solıtude*, one of the important works of Gabriel Garcia Marquez, is discussed in three stages. In the first stage, the life, literary personality, and influences of Gabriel Garcia Marquez are investigated in order to understand the events, especially the banana massacre, which had a great impact. The environment in which the events took place, and the details in the descriptions, the period, and conditions in which this novel was written are reviewed.

In the second stage, the definition of the magical realism movement is studied, and its features are examined by giving examples and descriptions throughout the novel. In the third stage, the life process of "Macondo," where the novel took place, from its establishment as a village to its urbanization and disappearance, are discussed. In these depictions, many changes and transformations that we encounter throughout the novel are examined over the following topics, changing the purpose of creating space, adding new functions to the buildings, enlarging the buildings by making additions, migrations, the effect of community and social change on daily life and space and the perception of this space on people, the sense of belonging of local people and alienation from the city, and the mechanization of space production are examined in the novel.

Keywords: Aracataca, Architectural, Buendia family, Buildings, Colombia, Creating space, Daily life, Gabriel Garcia Marquez, House, Macondo, Magical realism movement, Mechanization, Migration, Personalization of space, Social changes, Solidite, Space, Transformation, Urbanisation, Village.

INTRODUCTION

This book is a novel in which Gabriel Garcia Marquez narrates the events that he influenced from his childhood through literature and artistic language. The author wrote the book in 18 months as the product of an idea of about sixteen years and it was published in 1967. Cited as one of his most important works, this novel is based on the soul of a man killed by Jose Arcadio Buendia, the eldest of the Buen-

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día family, who abandoned the order of his ancestors, settled by the river and founded a town, due to the uneasiness inflicted on him and his wife. Jose Arcadio Buendia named this new settlement Macondo. He saw in his dream, the lives, loneliness, discoveries, births, deaths, wars, victories, curses, beliefs, intuitions, predictions, happiness, pains of the Buendia family in this town. They are described using unlimited imagination and rich images within the framework. Although the novel initially seems to describe the six generations of the Buendia family, the establishment, development, and disappearance of the city of Macondo are clearly expressed through depictions and sometimes retrospective narratives.

In this book, the effects of the developments in the political, social, and economic fields in the world, in short, the changes caused by the interactions between countries in the cultures and daily life, are revealed. In this context, the reader, the problems with the state and the local people, military conflicts, the cultural structure of the people, customs and traditions, development, poverty, wealth, dreams, facts, legends, prophecies, spells, laws, rules, discoveries, hunting, livestock, trade, music, cinema, theatre, dress code, religion, language, *etc*., faced many innovations, changes, and transformations. These concepts are intertwined with the language and expression used throughout the book.

In the novel, there are many characters from the Buendia family. Their family tree is given on the first page of the book. Since the names of previous generations are passed on to newborn babies, there are occasional concerns about the mixing of characters at the beginning of the novel. The description of the characters is based on the events they perform.

THE LITERARY PERSONALITY OF GABRIEL GARCIA MARQUEZ AND HIS INFLUENCES

Gabriel José de la Conciliación García Márquez, nicknamed "Gabo" in Latin America, was born on March 9, 1927 in Aracataca, Colombia. Shortly after his birth, his father, a pharmacist, and his wife migrated to Barranquilla, leaving Gabriel with his grandparents. Marquez, who stayed with them until the age of 9, grew up listening to the war memories of his grandfather, who commanded the Thousand Days War and was declared a hero by Colombian liberals. In addition, the ghosts, tales, and legends that his grandmother told with her callous attitude with the infusion of rich images inspired the author to write the novel "*One Hundred Years of Solitude*."

Márquez won a scholarship at the age of 12 and studied religion at Compania de Jesus in Zipaquira, north of the capital, Bogota. He started to study law at the Colombian National University at the age of 19 at the request of his family. He published his first poems in 1940 and his first short story on September 13, 1947.

Although story writing became a passion, he left his education in law for a while in 1948 to make his father happy and devoted himself to the literature that was in his heart. Although Marquez's new teachers were Franz Kafka, Ernest Hemingway, James Joyce, Virginia Woolf, and William Faulkner, the first work that took him to another dimension and made him think differently was Kafka's *The Metamorphosis*.

Gabriel Garcia Marquez married Mercedes Barcha in 1958ş settled in Mexico, and had two children, Rodrigo and Gonzalo. In an interview he gave years after his marriage, the author stated that he decided to marry Mercedes 5 years earlier when he was just 14 years old. He expressed the greatness of his love for his wife by saying that he was inspired by his wife while creating the pharmacist Mercedes, a mysterious woman in the book "*One Hundred Years of Solitude.*"

Marquez, who has always been actively involved in politics, met Fidel Castro, the Cuban President, in 1959. He mediated peace talks between the Colombian government and guerrilla organizations, the ELN (National Liberation Army) and later the FARC (Revolutionary Armed Forces of Colombia). He has published numerous articles and interviews in favour of the Cuban Revolution and Fidel Castro. He lived in exile in Mexico and Spain for many years. He returned to his country in 1982. Marquez has always chosen fictitious cities in Latin America as locations for his works. Latin Americans have therefore found much of themselves in his works: civil wars, coups, dictators, the endless order of exploitation, epidemics, natural disasters, and those who resist them.

The author worked as a reporter in Rome, Paris, Colombia, Havana and New York, and has been a screenwriter and journalist in Mexico. After living in Barcelona for about 7 years, he returned to Mexico in the late 1970s. The author was born and raised in Colombia, lived and worked for a long time in Mexico, and felt politically close to Cuba. We constantly see these reflections in his works.

The author, who has many works, has written four books that were preparatory for "*One Hundred Years of Solitude.*" The first, "*Leaf Storm,*" was published in 1955. In this work, the fantastic Colombian village Macondo, whose unique style combines realism with imaginary elements and forms the background of his later works, first appeared here. In the book "*No One Writes to the Colonel*" published in 1983, narrates the story of a retired old soldier who realizes that the services he has done by fighting for his country have not been rewarded. "*Big Mama's Funeral*" in 1962 and "*In Evil Hour*" written in 1983 are other books that contributed to the creation of "*One Hundred Years of Solitude.*"

Gabriel wrote his best known novel, *One Hundred Years of Solitude*, on his first trip to Mexico in 1967. When Marquez finished writing the novel, he stated that

CHAPTER 10

The Name of the Rose

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Abstract: How many readers that are introduced to languages other than Italian through the novel know how important an academician, medieval historian, philosopher, aesthetics, and semiotics expert Eco is? The author skilfully embroiders the conflicts between religious sects, the daily life in a monastery complex, the passion, ambition, and intrigue of the inhabitants of the monastery onto an extremely strong background with his deep knowledge of history and architectural history. Although it was his first novel, the technical aspect did not go beyond the literary aspect; despite its length, it is not repetitive, and the depictions of space are of a kind that would make an architect become very jealous. Eco has an approach that attaches great importance to details.

Eco, as an expert of the medieval period, reflected on the urbanization and emergence of the bourgeois class in the cities and the dilemmas of Christianity as a system. The events in *The Name of the Rose* take place in northern Italy, in a monastery at the end of 1327, on the ridges of the Apennine Mountains. The book entitled Memories was written in Latin by its owner Adso, recapping 14th-century events, and was then translated into neo-French by Vallet. Adso's manuscript spans seven days.

There is great detail, excitement, immersion, history, architecture, art. What else can we possibly ask for? This must be read. If you read it once, read it once more. Stick to the details, enjoy the richness of expression.

Keywords: Architecture, Crime, Dilemmas of Christianity, Dominicans, Franciscans, History, Library, Memoirs, Monastery, Monastic system, Northern Italy, Octagonal structure, Pope V Clemens, Pope XXII, Principle of poverty, Secret staircase, Self-sufficient, The Aedificium, *The Name of the Rose*, Umberto Eco.

The Name of the Rose is Eco's first novel, and when compared to his last one, *The Prague Cemetery*, he says that he likes spy stories more. The novel, which was

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first published in 1980 and has been translated into forty-four languages to date, is a fine-grained detective novel based on historical facts.

How many readers that are introduced to languages other than Italian through the novel know how important an academician, medieval historian, philosopher, aesthetics, and semiotics expert Eco is? The author skilfully embroiders the conflicts between religious sects, the daily life in a monastery complex, the passion, ambition, and intrigue of the inhabitants of the monastery onto an extremely strong background with his deep knowledge of history and architectural history. Although it was his first novel, the technical aspect did not go beyond the literary aspect; despite its length, it is not repetitive, and the depictions of space are of a kind that would make an architect become very jealous. Eco has an approach that attaches great importance to details.

Eco, as an expert of the medieval period, reflected on the urbanization and emergence of the bourgeois class in the cities at that time and the dilemmas of Christianity as a system. The events in *The Name of the Rose* take place in northern Italy, in a monastery at the end of 1327, on the ridges of the Apennine Mountains. The book titled 'Memories' was written in Latin by its owner Adso, recapping 14th-century events and was then translated into neo-French by Vallet. Adso's manuscript spans seven days.

The years of events that are the subject of Adso's diary are just after a seven-year period of extreme autumn rains referred to as the great famine. In those years, very little harvesting could be made in every region of Europe. While the prices of agricultural products increased in the markets due to their scarcity, there were problems arising from the inability to salt the meat of the already low meat production due to the decrease in salt production. Malnutrition and illnesses were common. Famine, wars, various epidemics, economic imbalances, class conflicts, and even popular uprisings in Europe made life unbearable in the 14th century. Meanwhile, the church began to lose its institutional prestige and embarked on a relentless struggle against sects and groups regarded as heretics. In this period of stagnation and depression, the papacy floated in luxury and wealth, which was not a good sign.

According to Henry Pirenne, monasteries were established in towns only in extreme cases after the beginning of the 11th century. They could not keep up with the very loud and lively town life, and the priests returned to the towns in the 13th century. The Franciscans and Dominicans outside of the rural monastic system wanted to be close to the city dwellers they hoped to help. Following the "principle of poverty" to which they were deeply committed, they took to the streets. In these years, when the nobles were willing to ease the burden on the

serfs so that they would not run away, and the serfs began to pay rent instead of drudgery, the church was not as predictive as the lords were. Some sects refused to grant privileges to the serfs and the dependent peasants belonging to their monasteries. They declared that they would excommunicate those who took this path.

In the days of the events, Ludwig of Bavaria, the Holy Roman Emperor, besieged Paris and set out for Rome. After Pope Clemens V moved the papal office from Rome to Avignon at the beginning of the 14th century, Pope John XXII was next. Pope John was doing his best to confiscate the properties of the Knights Templar, getting richer and continuing a systematic annihilation movement against the Franciscans who claimed that Jesus was poor. Ludwig of Bavaria entered Italy and was crowned in Milan. The father of the manuscripts, Adso's father, was a baron who fought alongside the Emperor and, thinking that Tuscany's insecure environment would be dangerous for his son, gave him as a novice to the Franciscan priest, William of the Baskervilles.

On the eve of the reconciliation meeting of the imperial representatives and the Pope, William and his disciple Adso go to a monastery to investigate a murder. The events that make up the novel take place in this monastery. The priest and his disciple, who encounter seven deaths in seven days in the monastery where they went for one murder, arrive at the truth at the end of the novel.

Umberto Eco first thought of the novel as the "Crime Monastery," but in order not to focus the attention of the readers on the monastery, he decided on "The Name of the Rose," inspired by a line from Benedictine Bernardo Morliacense, who lived in the 12th century.

Adso and Priest William first attended the ritual in the village in the valley and reached the monastery through the goat road that wraps around the mountain. The monastery is an octagonal structure that is perceived as rectangular from afar. The four heptagon towers, which are located on the corners of the rectangle and whose five sides are visible from the outside, make the structure octagonal. Here, a more ethereal identity is attributed to the building by using the numbers accepted as sacred. There are no other openings in the outer walls of the building except the entrance door. Upon entering, the monastery's church is reached through a road with trees on both sides. To the left of the road are the vegetable gardens, bathhouse, hospital, and a building where dried plants are kept, the botanical garden, and to the left of the church is the cemetery. Aedificium is located north of the church. This is the library building that looks like it hangs into the abyss with its towers. The monastery complex is a self-sufficient rich settlement including a dormitory, abbot's house, pilgrim's guesthouse, farm, stables, mill, oil

Getting to Know a City through the Feeling of "Here and Now"

Emre Karacaoğlu[1,*]

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Abstract: Some writers have written so vividly about the cities they lived in that even their names are associated with those very cities. James Joyce with Dublin is one of them. In his acclaimed, post-modernist work, *Ulysses*, Joyce recounts a single day of two of the most famous characters in literature, Leopold Bloom and Stephen Dedalus, in Dublin, June 16, 1904, interspersed with numerous encyclopedic knowledge, literary, historical, and cultural references, puns, puzzles, lists, recipes, *etc*. *Ulysses* is also an extremely deep naturalistic work. Actual and current events, historical references, newspaper reports, space, environment, and object depictions in the narration are meticulously researched by Joyce, so much that he said, "If Dublin one day suddenly disappeared from the Earth, it could be reconstructed out of my book." *Via* his stream-of-consciousness method, Joyce enables the reader to experience the entire fabric of the city in almost all five senses, hand-in-hand with the Irish protagonists, Bloom and Dedalus. The underlying reason is the importance he attributes to the concept of "experience/intuition" and the feeling of "here and now." Thus even the simplest details become indispensable in Joyce's Dublin. The influences and connections awakened in the characters' consciousness through the symbols they encounter in the city turn Joyce's Dublin into a landscape of meanings. This is perhaps one of the most accurate psychological interpretations of the city-human relationship. No writer has described how a city dweller experiences his surroundings better than Joyce has in *Ulysses*. Perhaps the only way for an architect to experience Dublin and the buildings of that city is to read James Joyce's *Ulysses*.

Keywords: Ahmet Hamdi Tanpınar, André Malraux, Cimabue, Dublin, Franz Kafka, Giotto, Here and now, Istanbul, James Joyce, Leopold Bloom, London, Nationalism and religion, Naturalism, Paris, St. Stephens, Stephen Dedalus, Stream of consciousness, Trieste, *Ulysses*, Zurich.

In his work, "*The Psychology of Art*," French writer and statesman André Malraux draws attention to a motif frequently encountered when examining the lives of great artists:

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> "It is a revealing fact that, when explaining how his vocation came to him, every great artist traces it back to the emotion he experienced at his contact with some specific work of art: a writer to the reading of a poem or a novel, or a visit to the theater; a musician to a concert he attended, a painter to a painting he once saw. Never do we hear of a man who became an artist suddenly, out of the blue, so to speak, responding to a compulsion to express some scenes or startling experiences."

Malraux comes to a crucial conclusion by citing the famous anecdote of the Florentine painters, Cimabue and Giotto, who lived in the Middle Ages. According to legend, the painter Cimabue, while wandering in the countryside one day, came across Giotto, the shepherd who painted his sheep, and was inspired by this shepherd's passion for painting. He would later become Giotto's teacher and be greatly inspired by him. However, what we have learned from the biographies of great artists is that it is not the sheep that gave a shepherd like Giotto the love of making that painting, but that Giotto saw the works of a painter like Cimabue.

Let us consider how fortunate the artists of our age are. We have access to countless art channels, an infinite number of possibilities for artists to be nourished. For example, compared to any time in history, it is extremely easy for an architect to view all the architectural works in the world. Such an endeavour, which had always been financially impossible, is quite achievable thanks to visual media. But is seeing sufficient? Can the texture of a city be experienced only with pictures? Can static, dull photographs convey all the details of a city's buildings and impress our five senses? We would all agree that this is not viable. But fortunately, there is literature! What other than an urban novel written by a qualified writer can inspire an architect or an individual who aspires to become an architect?

Some writers have written so vividly about the cities they lived in that even their names are associated with those very cities: When we speak of Franz Kafka, we immediately think of Prague's totalitarian bureaucracy and its streets in the grip of modernity. We all know that we should listen to London from Charles Dickens or Istanbul from Ahmet Hamdi Tanpınar. When we say Dublin, the capital of Ireland, we see James Joyce, who is universally identified with this city, and *"Ulysses"* published in 1922, which earned the nickname the "Mount Everest of Literature".

In the novel, which portrays two of the most famous characters in literature, Leopold Bloom and Stephen Dedalus (based on Joyce's own image), Joyce recounts a single day in Dublin, June 16, 1904, interspersed with numerous encyclopaedic knowledge, literary, historical, and cultural references, puns, puzzles, lists, recipes, *etc*. There are modernist elements such as those that would normally be considered "non-literary." Joyce described this in a sentence among his compiled letters:

> "(*Ulysses*) is an epic of two races (Israel – Ireland) and at the same time the cycle of the human body as well as a little story of a day (life)… It is also a kind of an encyclopedia."

Indeed, Joyce's intention was to introduce an innovative style to novel writing with the changes brought by the 20th century and to ensure, reportedly, his immortality with countless references and puzzles. He has already admitted this in his famous maxim:

> "I've put in so many enigmas and puzzles that it will keep the professors busy for centuries arguing over what I meant, and that's the only way of insuring one's immortality."

Despite the different writing techniques and fantastic representations used in the novel, *Ulysses* is also an extremely deep naturalistic work. Actual and current events, historical references, newspaper reports, space, environment, and object depictions in the narration were meticulously researched by Joyce, who was so proud of his work that he stated, "If Dublin one day suddenly disappeared from the Earth, it could be reconstructed out of my book." The quote from the author is printed in the introduction.

So how did Joyce convey Dublin to his readers? Interestingly, the author never does this with long, comprehensive, visual depictions. Thanks to his "stream of consciousness", which he employs throughout his novel, the reader experiences the entire fabric of the city in almost all five senses, hand-in-hand with the Irish protagonists, Bloom and Dedalus. It is revolutionary that Joyce chose such an arduous and daring way by rejecting the accepted common narrative techniques, and the underlying reason is the importance he attributes to the concept of "experience/intuition." He expressed his view on this matter at the age of 20, in a literary magazine called "St. Stephens":

CHAPTER 12

Invisible Cities

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Abstract: In all the journeys we embark on, memories of residences, cities, and lives left behind cling on to us, reaching the places we visit and blending in with the moment. Fragmented memories reform in a different time and space to create new collages. This is the perspective of Italo Calvino as he contemplates the world of the living and non-living objects through his interest in semiotics and constructivism.

Le città invisibili (*Invisible Cities*, 1972) consists of 11 chapters and five short texts for each chapter. Each of these short texts corresponds to a different city. Described in a fantastic style, these magical cities are duplications of different aspects of Venice dismantled and reproduced. The novel unfolds in symbols and allegories according to a mathematical system and forces the reader to solve this puzzle.

In the novel, we experience places where we cannot definitely tell where we are and where we are going, although we feel a strange familiarity that we have been there before. As we get further away from this place, we arrive again in very similar surroundings that evoke the feeling of visiting a facsimile. We witness the people who are running in circles instead of looking for new possibilities and understand that each generation builds its lives on the vicious circle of the previous generation. It is all real, and it is all a dream. We live in it, but we cannot perceive it as a whole anymore. Each city dweller is bound by his/her own perspective.

Venice, the starting point for these imaginary cities, can offer us inspiration for a civilized, humane, and tolerant way of life as an alternative to the uninhabitable and joyless cities we have formed and trapped ourselves in.

Keywords: Allegory, City, Constructivism, Deconstructivism, Duplicate, Fragmentation, Futility, Imaginary, *Invisible Cities*, Isolation, Italo Calvino, Kublai Khan, Loneliness, Marco Polo, Semiotics, Spatial, Symbols, Temporal, Travel, Venice.

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In all the journeys we embark on, it is not only the stuff you pack that comes along with you. Something unique to you also travels with you. Your memories and longings function as a filter of the sights you gaze upon. They weave interrelations between the temporal and the spatial by evoking dreams of the future.

Memories of residences, cities and lives left behind cling to the traveler reaching places he/she visits and blends in with the moment. Fragmented memories reform in a different time and space to create new collages. For a fleeting moment, they are the same but subsequently dissolve and deconstruct. Places visited, and objects discovered are recorded in one's memory with the codes formed in one's mind. This is the perspective of Calvino as he contemplates the world of the living and non-living objects. The time and space he was born into, his acquaintances, his interests, and the cultural and political changes he went through led him from neorealism to constructivism and semiotics.

Calvino was born on October 15, 1923, in Santiago de Las Vegas, a suburb of Havana, Cuba. The family traveled to Mexico and Central America due to his father's business and settled in Italy when Italo was two years old. He spent his childhood in nature among a variety of plants as a result of his parents' occupation. Initially, he attended the Faculty of Agriculture at Torino University but later on moved to the University of Florence, where he became aware of the current cultural and political developments. His introduction to antifascist ideas led him to a life of a deserter when he was drafted in 1942. In 1944, he joined the Communist party and took his place in the Resistance. After the war, Calvino left the Faculty of Agriculture and enrolled in the Faculty of Literature. He worked for several newspapers and magazines during this period and graduated in 1947. The same year, his first novel *l sentiero dei nidi di ragno (The Path to the Nest of Spiders),* was published, and he received the Riccione award. The neorealist influences of his early works waned in the 50s as he introduced fantastic elements to his writing. In 1960, he was accorded the Salento award for his trilogy of *Il visconte dimezzato* (*The Cloven Viscount,* 1952), *Il barone rampante* (*The Baron in the Trees*, 1957), and *Il cavaliere inesistente* (*The Nonexistent Knight*, 1959).

As it was with many socialist intellectuals, the intervention of the Soviets in Hungary in 1956 had a damaging effect on Calvino, and he resigned from the Communist Party. He discussed ideological, historical, and social issues as well as literature in *Il Menabò*, the periodical he published with Elio Vittorini in 1959. The influence of Swiss linguist Ferdinand de Saussure, French philosopher Roland Barthes, and Russian folklorist Vladimir Propp drove Calvino's interest in semiotics and constructivism and led him to a new style. Calvino moved to Paris with his family in 1964 and encountered the works of French mathematicians

Raymond Queneau and François Le Lionnais, which inspired *Il castello dei destini incrociati* (*The Castle of Crossed Destinies*, 1969). Calvino published *Le città invisibili (Invisible Cities)* in 1972. The story focuses on the travels of Marco Polo to distant cities (Marco Polo actually never traveled to these cities as they did not exist) and his relations with the emperor, Kublai Khan. Calvino returned to Italy in 1980 and passed away in 1985 after a cerebral hemorrhage.

Le città invisibili consists of 11 chapters and five short texts for each chapter. Each of these texts corresponds to a different city. Described in a fantastic style, these magical cities are duplications of different aspects of Venice dismantled and reproduced. The novel unfolds in symbols and allegories according to a mathematical system and forces the reader to solve this puzzle.

Venice, the city Calvino deconstructs and duplicates, was built as a refuge for the local population escaping to the small islands after the Hun raids and the arrival of the Ostrogoths. The city also housed the villagers and urban population fleeing the Lombards. In time, these city-states formed a duchy and moved the capital to Rialto Island in the early 9th century. The location of the duchy and its maritime trade set it apart from the other Italian settlements. A strong trade relationship with the East was the main factor in Venice's development and enrichment.

Following the occupation of Constantinople by the Turks and the changes in the trade routes, Venice underwent a setback in the trade as well as a cultural revolution. It is estimated that Venice, an independent state in the 11th century, reached a population of 200,000 by the 15th century. During this period, they took control of the Mediterranean region and reached Anatolia, becoming the starting point of the Crusades. Venice had to show significant efforts in order to solve the problem of the physical space needed for expansion. They brought in black pine and elm stakes from Dalmatia to drive them through the sand and the mud to reach the hard surface beneath, creating a suitable area for construction. These tightly placed stakes withstood the effects of decay thanks to the lack of oxygen in the water and continued to support the structures safely. In time, Venetians were able to control the lagoon by altering the river beds and creating the geographical conditions necessary for their settlement. Venice is built upon 118 islands separated by 170 canals and connected through 400 bridges. The city was known for its underground freshwater sources throughout history. However, excessive drilling and climate change have led to a significant risk of sinking. Measures taken have slowed the sinking rate but could not stop it completely.

Venice, the city Calvino did not grow up in, receive his education in or work and spend his life in, the city of Marco Polo, was shaped under the influence of Roman architecture as it had been ruled by the Roman Empire. Then the free-

CHAPTER 13

The Alexandria Quartet

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Abstract: When writer Lawrence Durrell first published *Justine* of *The Alexandria Quartet* in 1957, it made a big impact. It was because of the novel's untraditional style of writing. As an example, the first three books do not follow a timeline. Only with the last book does the timeline become more solid. But also, the third book, *Mountolive*, has a different telling than the other three.

In the novels, a modern love story is told, but that love story is an unusual one. The city of Alexandria serves as the backdrop for this modern love story. The city reflects the characters' mental status most of the time. Alexandria and her characters are linked together; one cannot exist without the other. Cities around the world are anything but stable; they have to change somehow. So, the idealized Alexandria in the novels changed over time. In that way, there were lots of clues about architecture. It was always considered together with the users and their acts, and also with the region and urban planning. In this study, the books were reviewed from a different perspective. The architectural side of the books was shown with examples. The Eastern Mediterranean style and the Levantine cities were explained with the help of the city of Alexandria. Also, Alexandria's past, present, and future were displayed.

Keywords: Architectural culture, Architectural mentality, Architecture of Alexandria, Architectural reading, *Balthazar*, City of Alexandria, *Clea*, Connection between architecture and the city, Contrasts of the city, Ideal city, *Justine*, Lawrence Durrell, Levantine, Mediterranean architecture, Modern love, *Mountolive*, Non-stationary city, Romanticism, *The Alexandria Quartet*, The eastern Mediterranean.

INTRODUCTION

The Alexandria Quartet is a series of novels by British writer Lawrence Durrell. The first book Justine was published in 1957. It was followed by *Balthazar* (1958), *Mountolive* (1958), and *Clea* (1960).

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The writer was born in India in 1912 and spent his childhood there. Although he was originally British, he lived in Mediterranean countries such as Greece, Egypt, and Cyprus for many years for business; his works carry the traces of his life in these countries. Durrell's life contained many differences, just like the characters he created. He had a chance to observe cities during and after World War II. As a result, the cities where the events took place have traces of the psychology and complexity of war. His birth country gave him a perspective of different cultures and allowed him to develop his first thoughts. Greece offered him a social environment and a place where he could be away from prescriptive England. Also, his first work was published when he was living in Greece. Egypt, before and during the war period, gave him the main subject of the Alexandria Quartet. The Mediterranean cities where he lived and loved are the background of almost all of his works, including *The Alexandria Quartet*. Those cities gave him a romantic frame.

Throughout *The Alexandria Quartet*, with the extensions of past and future, almost the same events are told. However, with each page, a layer that is unknown to the reader is opened. The backgrounds, secrets, experiences, and personalities of the characters brighten when layers unfold. With the help of new pieces of information, perception changes. Because of these alterations, the city also changes. Cities are not stable and open to change, but it takes lots of time. In this case, changes are really fast, and then the city becomes a living piece. Alexandria is a fairy tale or a burden depending on the characters' habits of mind.

The books are romance novels with a background in the city of Alexandria. But the love story that is told in the books is a modern love story. And modern love has many aspects. In *Justine*, the first book of the quartet, a dream of insubstantial love has been told (Alfandary, 2018). Perhaps because of that dream love, Alexandria was the most mentioned in the first book. In the second book, *Balthazar*, the secrets and unknowns of love become clear, but the dream still exists. *Mountolive* has a different style from the other books and follows a timeline. The unknown becomes known in this book, so it can be called an awakening. The last book, *Clea*, told us the events after the main characters who have left the city, returned. *Clea* is the last meeting and also the ending.

Everything that should have happened, happened, and almost all characters have left the city that was a sanctuary for them.

The writer's note in the first book is a warning.

"The characters in this story, the first of a group, are all inventions together with the personality of the narrator, and bear no resemblance to living persons. Only the city is real."

And that city is Alexandria.

Alexandria is a city in Egypt, but its history has traces from Greece. Alexander the Great founded this city. To spread the Greek culture, the city was built and named Alexandria (Elseragy, Elnokaly, and Alsaadani, 2017). After it was ruled by various cultures and religions, it became a British colony in the late 19th century. The city, which was destroyed during the war, was reshaped by English culture. During that time, Alexandria was in its "Golden Era of Middle Eastern cosmopolitanism" according to many (Oskay 2019: 17, 37). Of course that "Golden Era" affects the city's architecture. The Alexandria of Lawrence Durrell is also the Alexandria of the Golden Era, after World War I, and has not as yet felt the pain of World War II. Although in the last book of the series, we can see the effects of the war both on the characters and Alexandria.

Alexandria was always important because of its location. It connects Asia and Africa. With the help of the Mediterranean Sea, Alexandria is a door that opens onto Europe. It contains many traces from different countries and cultures (Güneş, 2009: 4). These traces can be seen in the people who live in the city and their way of using space. At the beginning of the series, the harmony between the city and the characters can be seen perfectly.

The Levant is the name of the countries and islands of the eastern Mediterranean (Cambridge Dictionary, 2020). Alexandria is a Levantine city along with the countries of Turkey, Syria, Lebanon, and Israel. These countries were ruled by the Ottoman Empire between the 16th and 20th centuries. The capitulations, which were given by Suleiman the Magnificent, made it possible for Europeans to travel around these cities freely. The international trade of Alexandria's harbour and the city itself grew. Different cultures and people helped that growth (Erdoğan, 2020: 305).

Alexandria gained importance as a naval base, trade port, and palace city. Thanks to the port, its economy developed and its population increased with people from different countries. The streets from the Ottoman times had gone to ruin around the city centre, then rebuilt on a grid city plan. The back streets of the ruins around the city became slum settlements over time. Besides trade, education was important as well. Alexandria has a more privileged position than other Levantine cities for this feature (Erdoğan, 2020: 311). Alexandria preserved these features

A Novel on Urban Transformation Strangeness in My Mind

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Abstract: *A Strangeness in My Mind* is an "Olympic-size narrative" formed by the author by selecting bits and pieces from his repertory of extensive and meticulous research and attaching them to persons and characters. Besides carrying certain attributes of the impressionistic age, meaning the central qualities of the 19th-century *roman-fleuve*, it possesses unique and innovative aspects. The author conducts this narrative throughout the novel with different characters' perspectives and internal monologues. While a unique hero (named Mevlut) seemingly exists in the classical, dramaturgical structure of introduction – development - conclusion, the main character, as in every Pamuk novel (except *Snow*), is Istanbul. In this work, the 50-year "urban transformation" of this old, devious and dynamic city is being told.

Since the author knows quite well the history and the centuries-long lore of the city he inhabits, he shows utmost skill, in an extremely belletristic and touching context, at recounting the devastation of such riches and treasures by these newly formed social classes. The author deserves the honour of passing on this literary heritage to future generations by tackling the city's unrelenting problems: the creation of their own caste system by the lumpenproletariat, its amalgamation to the political system, mafia originating from illegal electricity distribution, land mafia, involvement of leftist organizations and cults in these schemes and the finale of the novel depicting the transformation of the "desparate" ex-slum-dwellers to skyscraper residents.

Keywords: *A Strangesness in My Mind*, Alawite- Sunni, Alienation in the novel, Aziz Nesin, Boza selling, Boğaziçi Universty, Istanbul, Jacobean-Islamist, Kurd-Turk, Lumpen Proleteria, Latife Tekin, Micro-sociological, Nobel Prize, Orhan Kemal, Orhan Pamuk, Olympic novel, Snow, The Museum of Innocence, Turkish novel, Urban transformation, Yaşar Kemal.

INTRODUCTION

It would make sense to comment on the Nobel Prize-winning author Orhan Pamuk's new novel, *A Strangeness in My Mind*, published seven years after *The*

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Museum of Innocence, only after relinquishing the numerous prejudices against him.

A Strangeness in My Mind is an "Olympic-size narrative" formed by the author by selecting bits and pieces from his repertory of extensive and meticulous research and attaching them to persons and characters. Besides carrying certain attributes of the impressionistic age, meaning the central qualities of the 19th-century *roman-fleuve*, it possesses unique and innovative aspects as well. The author conducts this narrative throughout the novel with different characters' perspectives and internal monologues. While a unique hero (named Mevlut) seemingly exists in the classical, dramaturgical structure of introduction – development - conclusion, the main character, as in every Pamuk novel (except *Snow*), is Istanbul. In this work, the 50-year "urban transformation" of this old, devious and dynamic city is being told.

A MICRO-SOCIOLOGICAL THESIS

A Strangeness in My Mind projects the qualities of a micro-sociological thesis at a university, rather than a heart-wrenching novel. However, developed through the years, the author's narrative flair successfully enables it to carry also the traits of a novel, while creating a collage from the micro-sociological material at hand. To be more precise, we can affirm that, with this novel, Pamuk has completely cast his shortcoming at using the Turkish language.

A Strangeness in My Mind is the second of his attempts to delve into a social class Pamuk does not belong to. Containing a pathetic illusion, a feigned narrative, and untruths, his first such attempt, *Snow,* had looked alluring to the world at large and had become part of circumstances meant to be dramatic for our country. The novel proved to be viewed more for this dramatic aspect rather than for its literary value. Most probably, *Snow* was appreciated for commending moderate Islam, which was being promoted to prominence by the mainstream media at the time, for condemning the existing-at-the-time, despotic, Jacobean governmental structure, and acting as support for the devised neo-liberal, political arrangements. Pamuk was likely to have been awarded the Nobel Prize for this reason. The author, without doubt, was criticized the most for creating this story from "established practices." Whether it was from these practices or coincidence is not our subject at hand. What matters to us is the adequacy of the work, and *Snow*, in spite of its not-so-bad narrative, was a dubitable piece of text in that aspect. It failed to portray reality, depicted Turkey as how Westerners wished to view the country, mitigated political engineering, and downright misrepresented certain historical incidents. Its sequence of events heavily resembled Cevat Fehmi Başkurt's famous 1964 play, *Before the Ice Thaws.*

On the contrary, *A Strangeness in My Mind* possesses a more confident, strong narrative. The author has managed to free himself of many of the flaws in *Snow*. A *Strangeness in My Mind* exhibits more the qualities of being "an empathetic novel," in spite of some of its favourable narrative traits. The author, while mysticizing and endowing the lumpenproletariat with reputation and poeticism from his vantage point, actually alienates those of us who are closer to these classes. Those classes were never as poetic, sentimental, and naïve as the author made them out to be! We were the middle class who had suffered and been offended by this. While neo-liberal schemes and the course of urban transformation devastated and pushed us, the petite bourgeoisie, down, they carried the parvenu, opportunistic, lumpenproletariat to esteemed positions, bringing about a lamentable period in Turkey. Its consequences are still undermining our daily lives.

A Strangeness in My Mind, as mentioned in some of the author's interviews, is a novel "assembled," *inter alia*, from a group of university students' field research and interviews. With this in mind, it is inevitable that it carries the Boğaziçi University discourse and the students' frame of reference towards socio-political situations. However, we have to hand it to the author for his extremely successful incorporation of such researches and observations in the novel. While he meticulously explores the rituals, customs, and traditions of the lower classes of our society through candid, refined, passionate, and profound descriptions, Pamuk craftily records the lingo, perceptions, and conventions at hand. His performance of integrating such elements into the text, places, and characters is masterful. Moreover, he painstakingly touches on various other topics with the same, incredibly exuberant skill: such forgotten professions as "*boza* sellers," the parvenu customs of the new parasitic classes formed during the urban transformation of Istanbul, the opportunistic exploitation of religious arguments in social life, the many problems of marriage in Turkey and the way deceitfulness, hypocrisy, insidiousness, and mistrust have become a lifestyle in our society.

THE STORY OF THE LUMPENPROLETARIAT

Since the author knows quite well the history and the centuries-long lore of the city he inhabits, he shows utmost skill at recounting the devastation of such riches and treasures by these newly formed social classes. Such sections of the novel are where the author excels. Especially after the second chapter, the novel reaches its artistic apex, following the fleeing of the girl, making it in the city, and building a slum. The author deserves the honour of passing on this literary heritage to future generations by tackling the city's unrelenting problems: the creation of their own caste system by the lumpenproletariat, its amalgamation to the political system, the mafia originating from illegal electricity distribution, the land mafia,

Socio-Spatial Analysis of Fitzgerald's The Great Gatsby

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Abstract: In this article, *The Great Gatsby,* by F. Scott Fitzgerald was examined in an architectural context through socio-spatial themes. The structure of the city, recreated and constructed in the novel, is shaped by the connection established with the social. The spatial separation form created by social inequalities and social classes constitutes the identity of a city. This concept enabled architecture to be addressed through socio-spatial themes. *The Great Gatsby* defines this spatial separation over four main settlements. In this context, the shaping of spaces and architectural elements over the socio-economic attributes of the characters makes social analysis possible.

How healthy is it to construct the city's identity only on the basis of social classes, social inequalities, and the spatial segregation created by these? To answer this question with a quote from Ilhan Tekeli, it would not be right to try to look for the personality and identity of a city only in the architectural value of its buildings and in the characteristics of the natural environment. These positive qualities can only be defined by the experience of life in which they gain meaning and value. The two directions complement each other. For the people living in this city, if the environment in which we live is the areas where some activities are performed, and the necessary earnings are provided for, we can only talk about the identity of the area if there is no meaning other than such instrumental qualities for those living there.

Keywords: American dream, American literature, American realism, American upper-class, Class identities, Consumer society, F. Scott fitzgerald, Gertrude stein, Jazz age, Lost generation, New york, Roaring 20s, Social classes, Social inequalities, Sociology of architecture, Socio-spatial, Spatial segregation, *The Great Gatsby*, Urban architecture.

The process of transformation of social relations within the economic, cultural and political structure of society into physical space is also related to the emergence of the phenomenon of architecture. The concept of space is the main endeavour of architecture and is also influenced by the cultural and economic con-

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ditions of the period in which we live. Therefore, we should not perceive space only within technical limits such as volume, surface, light, *etc*. Houses, which are the most basic living places of humanity, also have traces reflecting the family structures, social, economic, and cultural positions of societies. Traces of these elements can be easily seen in all buildings, from temples to houses, apartments to skyscrapers. Including architectural and urban elements in fiction or a narrative recreates and reconstructs socio-spatial dynamics. Socio-spatial areas where urban space and society interact tightly are exemplified successfully in F. Scott Fitzgerald's *The Great Gatsby.*

F. Scott Fitzgerald was born in Minnesota in 1896. He published his first story in the school newspaper at the age of thirteen and continued to write throughout his university life. He left Princeton University in 1917 and enlisted in the army, but the following year, when the war ended, he ventured into advertising in New York. His first novel, *This Side of Paradise*, was published by Scribner in 1920 and was a great success. In the same year, he married Zelda Sayre. The turbulent relationship of the couple was the subject of his many books. Fitzgerald published *The Beautiful and Damned* in 1922, *The Great Gatsby* in 1925, and *Tender is the Night,* including autobiographical elements in 1934; he wrote stories in various magazines throughout his writing life as well. His last work, *The Last Tycoon,* is an unfinished novel. He mostly focuses on "The Roaring Twenties" in his works and is considered one of the representatives of "The Lost Generation." During the economic boom of the time, the dynamics of social life began to change, while bringing a new psychological consciousness to the country. We can perceive all these themes are apparent in almost all of Fitzgerald's novels, especially his most famous work, *The Great Gatsby.* Fitzgerald described the glittering but hopeless life of the 1920s better than any of his contemporaries.

Today, the 1920s still invoke curiosity and attention. "The Roaring 20s," as they are usually called, saw the growth of a large consumer society engendered by economic growth, abundance, and wealth. A generation that witnessed the pain, losses, and disappointments brought by war, tried to lead a life different from the previous generations with unlimited fun, endless, exuberant parties and dance, accompanied by a desire to start a new life. Described by Gertrude Stein as the "Lost Generation," they were looking for new identities, pursuing role models in the world of literature, art and entertainment. This society, fixated on consumption, was also concerned about a future that brought new economic vulnerabilities. This period, which witnessed the struggle of puritan conservatism and hedonism, was the years when moral judgments went between the two extremes.

The Lost Generation is also the generation of names that left a mark on American literature. They experienced the pain, losses, and disappointments of war and then brought together the values that gathered them at a common point. Fitzgerald describes this generation as "grown up to find all gods dead, all wars fought, all faiths in man shaken..." The period known as the "Jazz Age" saw America begin to heal its wounds. In his fiction, Fitzgerald duly describes the appeal of this period and portrays a clear picture of his own life. This period is also marked by evident class differences, but at the same time is a period in which discourses of war, heroism, and nationalism lose their meaning. Therefore, it was inevitable that the youth of the era would pave the way for consumer society. Especially in this period, with the increasing interest in sports, music, and cinema, we witness the concept of "image" becoming prevalent.

In *The Great Gatsby*, the importance of buildings and the city, in the class context, is evident. This importance is twofold: While narrating the lifestyle of the American upper class of the 1920s, it makes it possible to embody the basic personality traits of the characters in the context of these structures and the city, and to perform social analysis accordingly by including the specific styles of the structures of this class.

In the novel, Mr. Gatsby, who lives on Long Island in New York in 1922, is a man everyone wants to know and take advantage of. Nick lives in Carraway opposite a magnificent manor. Jay Gatsby and his neighbour, Nick Carraway, live in the town of West Egg on Long Island. While Gatsby lives in a dazzling house, Nick lives in a tiny cottage. Between West Egg and New York City lies the Valley of Ashes, where the garage and house of George and Myrtle Wilson are located. All these characters of different statuses must pass by this valley.

The novel's narrative technique is made by the mouth of a narrator who is both involved in the event and is an observer and witness. The narrator of the novel, Nick Carraway, is one of the heroes who personally experiences the whole story pattern and looks at the developing events from the outside. Nick Carraway is also the narrator of the novel. Readers witness events and individuals from his filter and his reflective consciousness. The novel was written with an understanding of American realism. The lives of the characters, their emotional worlds, and secrets are not fully disclosed; their past, fortunes, secrets are not fully enlightened. The novel sceptically examines American social life, which underwent significant changes in the 1920s.

Fitzgerald offers his commentary on a variety of themes - justice, power, greed, betrayal, the American dream, *etc*. When considered as a whole, the story is not about love, tragedy, or crazy parties. The story follows the idea of the American

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CHAPTER 16

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The Sun Also Rises

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Abstract: First published in 1926, *The Sun Also Rises*, perhaps the most autobiographical novel of Ernest Hemingway, presents one of the first literary works of post-war modernism. Hemingway is known to have created the first works of the "Lost Generation" movement, which prioritizes the mind state of the period and the characters over the literary criteria.

Having embraced the soul of various cities he has lived in through his life, Hemingway chooses to narrate the incidents and moods, and states of the characters through their relations with the spirit of the space and existing architectural elements. While characters are portrayed as reckless drifters without any purpose or hope in the beginning, through the novel, we see them change in parallel with the environment surrounding them. After leaving the gloomy atmosphere of Paris, where the beginning of the novel is set, we read that the characters start to feel emotions such as passion, love, and envy as they arrive at the joyful, sincere Pamplona.

It is accepted that places also have souls that lead to occurrences of various emotions in the visitor. This soul, the Spirit of the Place, is constituted by both physical features, such as scale and texture, and elements that are abstract and not visible to the eye in the first place, as is history. Following the recognition at the international scale, the concept of the Spirit of Place is now accepted as a reflection of the fact that the soul of the place is constituted by not only the spatial features but also with the events this very place has witnessed throughout history.

Keywords: Ernest Hemingway, Fiesta, Genius Loci, Hopelessness, Joy, Locus, Lonely, Lost generation movement, Pamplona, Paris, Passion, Post-war period, Realistic, Saint-Michel Boulevard, San Fermin Festival, Sense of place, Spain, The architecture of the city, The human psychology, *The Sun Also Rises*.

The 20th century witnessed the emergence of modernism as a form of rational attitude in arts and architecture, as a reflection of the changes in cultural and social memory after World War I. First arising along with the "Lost Generation"

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movement, this rational attitude has had influences on post-war literature. Authors embracing this movement have been known to create their works considering the state of mind of both the period and themselves rather than literary criteria.

"The Lost Generation" represents the modern human who has lost the ability of belonging and the sense of integrity and meaning. The emergence of this movement is interpreted as a philosophical, sociological, cultural, and psychological outcome of the post-war period.

Written in 1926 by one of the pioneers of this movement, Hemingway, *The Sun Also Rises* emphasizes the state of not being able to recover from the physical and psychological breakdown of a generation. In *The Sun Also Rises*, Hemingway conveys the destruction, violence, and pain of the war to the reader within the scope of the war literature concept.

The characters and places mentioned in *The Sun Also Rises* seem to match the personal life of Hemingway. Having grown up on the war stories of his ancestors who had gone through the American Civil War, Hemingway dreamed of joining the army to fight battles overseas. Upon failure to join the army due to visual impairment in his left eye, the young, romantic journalist managed his way into the Red Cross as a volunteer towards the end of 1917. Describing the war as a "show," Ernest Hemingway started his journey overseas on May 24, 1918, to serve in World War I as an 18-year-old ambulance driver for the American Red Cross. Struck by an Austrian mortar shell while handing out chocolate to Italian soldiers in a dugout, Hemingway was awarded the Italian Silver Medal of Bravery. His injuries landed him in a hospital in Milan, where he fell in love with a nurse older than him.

The experiences of Hemingway guided him through the creative processes of his works. Taking a step into a journey full of uncertainties on 24th May 1918, Hemingway put his experiences and the incidents he witnessed during the war on paper in a realistic attitude. These works have both literary and documentary qualities.

In *The Sun Also Rises*, Hemingway portrays a group of American and British expatriates who travel from Paris to various regions of Spain within the hopelessness of the era of the Lost Generation by making use of a plain realistic narrative. In the novel, the sense of insignificancy, lack of purpose, and apathy is emphasized as a reflection of the physical and psychological wounds the characters got during the war. As he had lived in the "Latin Quarter," where the Paris section of the novel takes place, it is interpreted that the author bonds with both the characters and the places mentioned in the novel.

Narrated in the first person by journalist Jake Barnes, the novel portrays Jake in deep hopelessness and withdrawal caused by the lack of ability to have sex with his love, Brett Ashley, as a result of the injury he got during the war. Compared to the characters portrayed as the other members of the group, he is not proud of his victorious war stories. As a matter of fact, as a common character portrayed in the novels of Hemingway, he is more of a realist who is mentally depressed due to the wounds and injuries he got during the war. Jake is characterized as a bohemian who lives his life from day to day. Jake narrates the surrounding events he witnesses in a clear apathetic tone. The hopelessness and all the remaining are shared characteristics of Jake Barnes and Hemingway, who ended their lives themselves.

Portrayed as a reckless woman who embraces a different sense of decency considering the period she lives in, Brett is emphasized as an American who communicates with people considering their comfort. As commonly seen in that period of France, Brett has gone through two marriages. The fact that she has lost her husband during the war causes Brett to share the mental depression Jake goes through, which leads to the occurrence of an unspoken yet perceivable, misty yet unbreakable bond between them. Brett is illustrated as a character who has no boundaries in relationships, has not decided what she wants to do with her life, and is a beautiful, suffering woman every man falls in love with.

Another American character portrayed in the novel is Robert Cohn, drifting from California to Paris in the hope of becoming a writer, where he met Jake, and through him, Brett. The other members of the crew, Mike and Bill, are also Americans who struggle in the same sense of negligence.

The novel depicts love with a strictly realistic tone, without using expressions of romance. The beginning of the novel is set in Paris, and through the novel, the effects of the gloomy ambiance and dynamic social life of the city on the Parisians, the way they live and feel are emphasized. Each character is surrounded by people yet feels lonely in his/her individual inner world. Meanwhile, Paris of that period draws an image of a city dominated by a different sense of decency than the rest of the world. The state of depression and lack of purpose affects the characters during their time spent in Paris.

Spatial descriptions and imageries of Saint-Michel Boulevard and the Latin Quarter have wide coverage, especially in the first chapter of the novel. The author underlines the desire to leave Paris that the characters feel by consubstantiation of the places with the careless mood and reactions of the characters.

Architecture as a Background of a Historical Novel: At the Gates of Konstantinople

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Abstract: As stated in the presentation of the work, *At the Gates of Constantinople* is actually a historical novel about the Turkish Middle Ages. The author is Hikmet Temel Akarsu, a writer with an architectural education. Let us convey it with the presentation of the book: "A work which focuses on the adventure of the free Turkoman tribes who reach the gates of Constantinople, the capital of the then world empire Byzantium, after conquering all of Asia Minor starting with the Battle of Manzikert in a short time like five years."

The most important aspect of the novel that reflects the classical characteristics of the "knight romances", is that it reconciles events with their background in an architectural and urban context and offers us detailed façades from the "medieval" Constantinople. In the novel *At the Gates of Constantinople*, it is possible to find some characteristics of the city and architecture of the period in a stylized way about the Byzantine cities of Nicaea, Izmit (Nikomedia), and Istanbul (Constantinople). The important settlements that predominantly constitute the plateau and the themes of the book are the capital cities of the Byzantine Empire, Constantinople (Istanbul), and Nicaea, and thereby their architecture and landscape.

Through this novel, the history and the places/buildings of the city can be read with a completely different perspective.

Keywords: Anatolia, Architectural background, Architecture, Asia Minor, Battle of Malazgirt (Marzikert), Byzantine, Constantinople, Hagia Sophia Church, Hippodrome, Medieval, Mese, Monumental buildings, Nicaea walls, Nikaia, Nikomedia, Prinkipo, Spatial sepiction, Turkish State, Urban spaces, Yedikule dungeons.

INTRODUCTION

At the Gates of Constantinople is a historical novel that takes the past of "medieval Constantinople" and its surroundings as a plateau. The author is a

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writer with an architectural education, Hikmet Temel Akarsu. The fact that the author is an architect makes the spatial depictions of the novel special. Those spatial depictions lead us to the journey of the origin of the historical places we live in every day and offer interesting insights into the evolution of not only Istanbul (Constantinople) but also Izmit (Nicomedia) and Iznik (Nikaia) over the centuries.

This historical novel based on the themes of sharing, heroic spirit, homeland, devotion, love and wisdom, tells about the Turkish conquest of Iznik, one of the Byzantine cities, the founding of the first Turkish state in Anatolia (Anatolian Seljuk Sultanate), and the confrontation and struggle of a pioneering group with the Byzantine rule in Istanbul (Constantinople). The main theme of the book is the heroes' solving the Byzantine intrigues and the war strategy before the conquest of Iznik. Taking the spirit of sacrifice and heroism as a "leitmotiv", the novel narrates the thorny and painful experience throughout the establishment and development of the Anatolian Turkish States in the form of a complex plot, with passionate style and enthusiasm that we can see in "knight novels."

At the Gates of Constantinople, as stated in the presentation of the work, is actually a historical novel about the Turkish Middle Ages. Let us describe it with the presentation of the book: "A work which focuses on the adventure of the free Turkmen tribes who come reach the gates of Constantinople, the capital of the world empire Byzantium, after conquering all of Asia Minor after the Battle of Manzikert in a short time like five years."

The novel uses not only the architectural spaces of Constantinople, but also a large area that includes Kocaeli and its region (Nikaia, Nikomedia, *etc.*) as a transitional area for its plateau. As can be understood from the name of the Gates of Constantinople, it mainly deals with Constantinople (Istanbul) and Nikaia (Iznik), the two largest centres of the period.

The most important aspect of the novel, which reflects the classical characteristics of the knight romance, is that it correlates events with its background in an architectural and urban context and offers us detailed façades from "medieval" Constantinople (Erdoğan, 2015). Through the map of Constantinpolis (Istanbul) on the front page of the book, we can follow the events spatially.

In addition to some spatial depictions in which the Nikaia Castle, its walls, and some religious shrines are used as places, the book also provides the siege techniques, war procedures, social structure, and history of the region. In short, the work presents narratives about Constantinople and its surroundings within the framework of the possible events, both in a fictional and historical sense.

The novel's employment of Izmit, whose historical name is Nicomedia, as a transitional space and a region that bridges the flow of "raider-pioneer" Turkish troops to the West, constitutes a unique and original area of interest.

In the writing, the architectural and urban spaces of Nikaia (Iznik) and Constantinople (Istanbul) are analyzed together with detailed descriptions, depictions, and social backgrounds. It has been determined that especially the cities and architectural works mentioned in the book are generally composed of realistic elements. In addition, events in the novel can be spatially followed through the map of Istanbul from that time on the front page of the book.

CITY AND ARCHITECTURE IN THE NOVEL

In the novel, *At the Gates of Constantinople,* it is possible to find some characteristics in a stylized way of the city and architecture of the period of the Byzantine cities of Iznik (Nikaia), Izmit (Nikomedia), and Istanbul (Constantinople). The important settlements that predominantly constitute the plateau and the themes of the book are the capital cities of the Byzantine Empire, Constantinople (Istanbul) and Nicaea (Iznik), and therefore their architecture and landscape.

The book is adorned with stylized depictions of spaces that we can see in historical novels and medieval romances. There are intense architectural and urban space depictions of the region where Constantinople, which today we call the historical peninsula of Istanbul, was founded.

In the novel, *At the Gates of Constantinople*, we can clearly image the construction of the city of the period, its important buildings, administrative functions, monumental structures, and architectural spaces. The walls and gates of Constantinople, its important axes, harbours, hippodrome, all the magnificent temples, palaces, dungeons, especially Hagia Sophia, the islands where the exiled lived (including Prinkipo-Büyükada), monasteries, imperial roads (mese), cisterns, monasteries, and many other medieval architectural sites are described from an architect's perspective. As a result of such a narrative, it is possible to imagine the historical atmosphere of Constantinople with all its intensity and splendour.

Located on the Byzantine expedition route connecting Constantinople to Asia Minor, Nicomedia is also the gateway of Byzantium to Anatolia. Another transitional area is the city of Nikaia (Iznik), which can be reached from the Propontis (Marmara) coast and the south of Nikomedia.

Get to Know Hobbits by Their Home and Songs: Architecture and Literature in J.R.R. Tolkien's Middle-earth

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Abstract: This essay argues that J.R.R. Tolkien changed the understanding of fairy tales and fantasy literature through his academic and literary works. The accepted view at the time of fairy tales was that they were the product of intellectually limited childish minds trying to portray the world we live in in a symbolic fashion and have a very limited function for the adult reader of today except as an anthropological curiosity. In contrast, Tolkien focused on humanity's desire to create new worlds and discuss the fundamental truths of our existence independent of the primary world we live in. Tolkien insisted that creating a secondary world, a fairy world that could attract the attention of the reader, required a higher form of literary expression. The writer should be able to create an "inner sense of consistency" so that the reader will be able to enter and roam in this secondary world without feeling alienated. To create this extensive secondary world, Tolkien used architecture and literature, which are the two most fundamental forms of art that have the ability to express both our external and internal experiences. He meticulously created an architectural style for each race living in this secondary world, expressing their ecological awareness and aspirations. A professor of Anglo-Saxon, he also created an output of literary works focused on poetry and songs for different races indicative of their characteristic traits and history.

Keywords: Andrew Lang, Architecture, Conditions of the civilization, Disease of mythology, Fairy tales, Fantasy, Fundamental forms, Humanity's desire, J.R.R. Tolkien, Literature, *Lord of the Rings*, Max Muller, Middle-earth, Modern, Secondary world, Shelter, Sub-creation, Supernatural, *The Hobbit*.

In his introduction to Architecture and Modern Literature, Spurr (2012) touches upon the following statement by cultural critic Walter Benjamin:

Architektur als wichtigstes Zeugnis der latenten "Mythologie" (Spurr, 2012: 1).

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Spurr (2012:1), analyzing this quote, claims that if we are to define mythology as a set of visual symbols and stories that are used by societies to express themselves and their values, architecture is not just a passive output of such symbols and stories. On the contrary, architecture is an art form that speaks the same language as these stories and provides a structural representation for their hidden meanings. In this sense, architecture has a strong connection to another art form, literature, which we use to understand ourselves, to communicate our thoughts to others, and to define our past and our existence.

Among all art forms, architecture and literature are the most widespread and influential in our lives. While literature uses language, which is the foundation of communication, architecture meets our basic need for shelter. Even if an individual purposely ignores all artwork and performance, it is not possible for him/her to be unconscious of the structures in which she/he is. Thus Hegel claims that architecture is the initial art form: it has the function of giving shape to our physical world. However, Hegel also claims that architecture is a limited art form, in the sense that it can only represent the physical world, while literature has the capacity to bring forward our inner world (our spirit, so to speak) (Spurr, 2012). Although Hegel places these two art forms at the opposite ends of the spectrum of the representation of humanity, in a way, they together cover the whole extent of the human experience.

It is possible to discuss a wide range of intersections between these two art forms that can represent the total experience of human existence when they interact with each other. According to Lyutskanov (2011), we can group such interactions and relationships between architecture and literature into four main categories: historic parallels between the development of architecture and literature, interactions in terms of cultural development and the human mind, interactions in which one form is used as a medium for the presentation of the other, and interactions that can lead to the formation of new forms.

For the purposes of our analysis, interactions in terms of cultural development and the human mind, and the perception of such interactions by society, are the most prominent.

Spurr (2012: 3) offers a counter-argument to the contradiction between the representations of human experience by architecture and literature by introducing the German philosopher Hans-Georg Gadamer's theory, which discusses architecture and literature in terms of the meaning of the experience they create, rather than defining the human experience as external and internal. According to Gadamer, an architectural structure is always designed to solve a specific problem. Therefore, the meaning such a structure conveys will always be related

to the time at which it was built and the social and historical conditions under which this took place. In a similar fashion, a literary work can be studied in terms of the conditions of the time and place in which it was written, rather than in terms of its aesthetic value. Hence, both architectural and literary works represent the user's and reader's requirements, preferences, values, and world views, as well as their creator's aesthetic and technical choices.

When discussing architecture and literature with reference to their widespread influence and their ability through the meaning they convey to represent human experience externally and internally, it is clear that these two art forms embody our culture to a large extent.

John Ronald Reuel Tolkien (Tolkien), the writer of the subjects of this analysis, *The Hobbit* (1937) and *The Lord of the Rings* (1954), discussed fairy tales as a literary genre in a lecture he gave on March 8, 1939, at St Andrew's University. Although the content of this lecture was not available in print until 1947, the arguments provided by the leading author of modern fantasy literature only two years after *The Hobbit*'s publication are invaluable for understanding his literary works.

Tolkien (2014) starts his lecture by defining the boundaries of fairy tales. In contrast to the definition of fairy tales proposed by literary critic Andrew Lang and philologist Max Müller, which includes all supernatural stories, fables, stories regarding creatures called fairies, and similar stories, Tolkien introduces a narrower boundary.

Both Andrew Lang and Max Müller define fairy tales (including all folk stories with supernatural elements and myths) as a primitive literary form belonging to ancient times when printed works and more sophisticated literary forms such as poetry, novels, and essays were not available. Max Müller views such folk stories as a "disease of language." In this approach, fairy tales that have their roots in ancient civilizations are a reflection of such civilizations' childish and barbaric attitudes and their people's relatively underdeveloped mental capacities. Therefore, to a great extent, fairy tales are not consistent with the values of the following generations, and their benefits and functions are limited today. Müller also argues that, while such stories served the purpose of recording historic events when the modern discipline of history did not exist, they have lost this function too, since their historical content has been altered by being told through generations (Mitchell, n.d.).

When the heroes, and the gods, and the victory were all forgotten, the song of victory and thanksgiving would often survive as a relic of the past, though almost unintelligible to later generations (Müller, 1879/2001: 21).

Gulliver's Travels

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Abstract: English writer and famous critic Jonathan Swift from the eighteenth century introduces us to one of his most famous works, *Gulliver's Travels*. This book discusses the English doctor Gulliver who works on long-distance traveling ships. In his life, the main role was taken by a passion for traveling, so he experienced many adventurous journeys. It is about the trips to the states of Lilliput, Brobdingnag, Laputa (including the islands), and finally the country of horses, Houyhnhnm. In all four works and adventures, Gulliver finds himself in environments very different from his homeland. From an architectural point of view, the main features of this book are the different dimensions and scales, mathematical proportions and geometric shapes, as well as the close connection between man and place. All these adventures are discussed from these architectural aspects. The main feature of the adventure in Lilliput is the world of elves and their scale. In this setting, everything is created according to their proportional system. So Gulliver is the giant. Unlike Lilliput, in the state of Brobdingnag, everything is gigantic. It is a world where everything is enormous. In this place, Gulliver is an elf. The third adventure is about the geometric world of Laputa. The inhabitants of this place are obsessed with mathematical rules, and everything is part of mathematics and music. In the other islands of this adventure, the architectural features are imaginative. In the fourth adventure, Gulliver, unlike all the previous ones, finds himself in an animal world where the main inhabitants are horses. Therefore, the unit of measurement or modulus is horses

Keywords: Adventure, Architecture, Balnibarbi, Brobdingnag, Dwarf, Forms, Geometrical shapes, Giant, Glubbdubdrib, Gulliver, Houhnhnm, Interior architecture, Jonathan Swift, Laputa, Lilliput, Luggnagg, Man-place relation, Proportion, Ratio, Travel, Yahoos.

INTRODUCTION

Jonathan Swift is an eighteenth-century writer born in Dublin, Ireland. His works are among the most read from the eighteenth century, including Gulliver's Travels. He is an English writer who is also very well known as an insightful critic of human nature and social processes. Some of his most famous works are *A*

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Tale of a Tub (1704), *An Argument Against Abolishing Christianity* (1712), *Gulliver's Travels* (1726), and *A Modest Proposal* (1729). In this article, we will discuss *Gulliver's Travels* from an architectural point of view.

Gulliver's Travels is a work in which all events are fantastic and imaginative but still realistic. Thus, the writer here conveying his imagination and entertaining stories at the same time emphasizes and directly criticizes the society of that time and the consciousness of the people. Many times in the book, he mentions England and the whole composition of the country, including the political content, the state order, the legislation, the way of life, and the hypocrisy, malice, and ignorance of the people. Although this book was written in the 18th century, it is evident that negative characteristics in humans exist irrespective of the century in which we live.

Gulliver is an English doctor who works on ships and spends most of his life on a ship. Four of his voyages are narrated, the first of which is the trip to the state of Lilliput, where he stays for nine months and thirteen days. After that, he returns to England and embarks on a second adventure, a journey to the state of Brobdingnag. After a brief time in England, he travels to Laputa, Balnibarbi, Luggnagg, Glubbdubdrib, and Japan, and then departs again for a short trip. The state of Houyhnhnm is the destination for the fourth and last voyage.

THE TRIP TO LILLIPUT

In the first part of the book, Swift introduces us to Gulliver, who works as a doctor on a ship that sails across the Pacific Ocean to East India. The ship sinks after a big storm, and only Gulliver remains. When he wakes up, he finds himself on land chained on all sides. The state of Lilliput, with its dwarf inhabitants, and Gulliver's feeling of being a giant are the central themes of this first adventure. The elves sat down on Gulliver and chained him so that he would not move, but they are still aware that Gulliver can break all the chains with a strong force. As a result, they decide to treat him kindly and subtly in order to avoid upsetting him. These elves are about thirteen to fifteen centimetres tall, very intelligent, and similar to humans. The only difference between humans and these elves is their size.

The elves have to take Gulliver to the capital to see the king and decide what is to be done with such a giant creature. First of all, they need to think of a way to get him there. To lift and mount Gulliver, the solution is to build a large, solid scaffolding with wheels. So they do, and Gulliver is taken to the king. The journey takes several days. After meeting with the king, they decide to place him in one of the largest buildings, which was once a holy temple, but after a murder, this temple was abandoned. This building is located on the outskirts, and there are

no other buildings around it. Gulliver can barely fit in there, thanks to the large dome inside. This building is the only building in the state of Lilliput that Gulliver can enter. They remove all the ornaments and elements from the interior, thus providing an optimal shelter for him. The architectural proportion of this temple is different from all other buildings, perhaps because it was once a religious building, and often religious temples are characterized by their size. The temple is very neglected; Gulliver lives there, and over time gets used to it, so he tries to fix some parts. A street goes along one side of the temple, with a tower across the street where the king would come to check on Gulliver. Generally, these elves love Gulliver, and he assists them in a variety of tasks, such as helping in building and cultivating the fields. Gulliver remains imprisoned until the king makes the decision to release him. After being released, Gulliver impatiently seeks the king for permission to visit the capital. Gulliver is finally allowed to go around and see the capital and its architecture but under certain conditions.

The city is shaped like a square and is about four steps wide on each sides. Two orthogonal main streets go through the centre. The capital castle of the king and his kingdom, which is surrounded by stone walls about twelve feet high, is located exactly at their intersection. Gulliver is only allowed to walk on these walls, according to the king. Above all, it takes about two steps to get here, and the city is so densely populated that there are no gaps to step over. He decides to take a step back and build some scaffolding for himself, which he would lay beneath his shoes and use to assist him tread in tighter spaces, allowing him to see the castle for the first time.

Gulliver and the people of Lilliput become good friends after a while, yet the fact that Gulliver is still their captive and has a negative impact on their state's economy remains. Around three hundred elves are required to prepare an average meal for Gulliver. A day's worth of food for around 1728 elves, which gulliver only needs for a day. Their second suggestion is to kill Gulliver, but in that case, his dead body would spread odour and various diseases. Gulliver is a burden to them for these reasons, despite their affection for him. Many of his enemies are looking for any opportunity to kill him. After some time, the king decides to execute Gulliver and remove him from this place. Gulliver's good friends warn him, and he flees.

As can be observed from the description of the architecture, it is architecture on a miniature scale yet with the same proportions as real-life architecture. Buildings are often built of stone. Scale in architecture is one of the most important features and can be defined as the perception of the size of one building or element compared to another. The sizes of objects are permeated in the brain and grouped accordingly. This size difference is a unitary connection between two different

Down the Rabbit Hole, in Search of Identity

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Abstract: Seemingly, Lewis Carroll's *Alice in Wonderland* is an extremely famous children's novel that has been in publication for almost two centuries; however, the book is also notable for tackling major adult subjects such as "maturity," "meaning of life" and "search for identity."

The novel allegorically conveys the confusions and dilemmas of a child growing up in an adult world, on a journey towards the meaning of life and identity. While the novel constitutes an allegory for life in general, it is also beneficial for any creative individual, including architects, to draw inspiration from. Any artist or ordinary individual engaged in the act of creation, like Alice, is on the way to realizing individual potential. In this path, their main endeavour is the search for identity since human existence acknowledges itself via its consciousness, and consciousness reveals itself through identity. When an artist's identity does not penetrate the work, the resulting creation will be no different from any "product." Architecture requires its creator's perspective on the world; identity as the proof of consciousness is essential. *Alice in Wonderland* is an illuminating tale for an artist, or any individual, who is not afraid to jump down a rabbit hole in search of his/her identity.

Keywords: Adulthood, Alice, Allegory, Architect, Architecture, Cheshire Cat, Childhood, Consciousness, Fantastic, Identity, Juhani Pallasmaa, Lewis Carroll, Linguistic humour, Maturity, Red Queen, The Eyes of the Skin, Through the Looking-Glass, White Rabbit, Wonderland.

"Cheshire Puss… Would you tell me, please, which way I ought to go from here?"

"That depends a good deal on where you want to get to," said the Cat.

"I don't much care where—" said Alice.

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"Then it doesn't matter which way you walk," said the Cat.

" —so long as I get somewhere," Alice added as an explanation.

"Oh, you're sure to do that," said the Cat, "if you only walk long enough."

Charles Lutwidge Dodgson, or Lewis Carroll as we know him, would never believe how influential *Alice in Wonderland* would become and how deep it would permeate our lives and world culture. Even if you have not read the text itself, you must have come across one of the numerous adaptations that have appeared on television, in the theatre, or in comic books, or at least one of the references to the book in all areas of popular culture. It is very unlikely for one to be completely unaware of its characters and details such as the White Rabbit followed by Alice, the food and drinks that make her grow or shrink, the blue Caterpillar sitting on a mushroom and smoking its hookah, the tea party Alice attends, or the Red Queen who constantly orders someone to be beheaded.

Ironically, Dodgson did not initially intend this work to be such a book but rather presented it in a general form. In 1871, Dodgson would publish a sequel titled *Through the Looking-Glass*, full of similar linguistic gimmicks and intellectual games, carrying the themes of *Alice in Wonderland*.

Consisting of 12 chapters, the tale contains a tremendous richness of visual images, numerous cultural references, linguistic and mathematical humour, created by Dodgson. While its fantastic and humorous fiction appeals to children, these features have deemed *Alice in Wonderland* an important work for adults for generations, too. On a more important note, the novel was laudable for the literary themes it touched on as well; concepts such as "maturity," "meaning of life" and "search for identity" were handled with very clever allegories.

Dodgson admired the open-mindedness and purity of children, which constituted for the author the starting point of *Alice in Wonderland*: The novel allegorically conveys the confusions and dilemmas of a child growing up in the adult world, on a journey towards the meaning of life and his/her own identity. Alice cannot make sense of and stumbles through the blindly-adopted grown-up rules of etiquette, struggles to unravel the strange logic of adults, and rejects unfounded conceptions of justice like the Red Queen's. During the course of these events, she shrinks and grows in size from time to time, making her too small or unable to fit into spaces. In other words, while Alice tries to adjust herself to the world through her physical changes, she also attempts to adapt to the adult world.

At the heart of it all lies the question: "Who am I?" Alice strives to answer this fundamental, philosophical question that all people capable of thought have been asking themselves throughout history. This mystery, also articulated as "Where should I go?" or "What should I do?" is subject material for many characters in the novel in their deliberations.

However, over time, as Alice gets accustomed to this Wonderland, she slowly works her way into the madness and dealings of this strange place. Towards the end of her maturity, she becomes a character confident enough to stand up to the Red Queen. Pay attention to the fact that, at this point in the novel, when she becomes too mature for Wonderland, she wakes up to the real world, the world of adults.

Wonderland is an almost perfect allegory for life. Born with a clean slate, that is, with infinite open-mindedness, human beings search for the meaning of life and their own identity, navigating through the confusing rules of the adults around them. At the same time, many communicate with other people who, likewise, are in a search for their own identity and meaning, just like the goofy, erratic characters of Wonderland. Human beings, like Alice, often ask, "Who am I?" They ponder individually the question or are indirectly reminded of it by others. Even though an intrinsic meaning or some kind of logic manifests itself from time to time, their contradictions are never too late to appear. Just as Alice tackles the Hatter's absurd riddle and eventually fails to reach a tangible answer, or as hard as she tries to comprehend the Queen's game of croquet, she never arrives at a satisfying logic. Pretty much like life itself. Dodgson, with the absurdities and strangeness he depicts throughout the novel, points out that no matter how decipherable and comprehensible the problems of life seem, they may not actually have any intrinsic meaning. Perhaps to live is to produce our own meaning while getting seasoned in these uncertainties and to find our identity while being subjected to these rules.

Certainly, a creative individual's search for identity holds particular significance, compared to that of an ordinary individual. The importance of identity in art and in any creative field is highlighted in the book *The Eyes of the Skin* by the famous Finnish architect Juhani Pallasmaa: "It is evident that 'life-enhancing' architecture has to address all the senses simultaneously and fuse our image of self with our experience of the world. The sense of self, strengthened by art and architecture, allows us to engage fully in the mental dimensions of dream, imagination, and desire. The ultimate meaning of any building is beyond architecture; it directs our consciousness back to the world and towards our sense of self and being. While working on a building or an object, the architect is simultaneously engaged in a reverse perspective, his/her self-image -or more precisely, existential experience."

Nineteen Eighty-Four

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Abstract: This study aims to review George Orwell's *1984*, a dystopian novel about a fictional future, by considering his reflections on locations and their functions. The story focuses on the man, Winston Smith, the protagonist of *1984*, living in Airstrip One, the imaginary name of Great Britain, which was re-established after the Third World War and ruled by stringent authoritarian governance. *1984* has three different life patterns described under three names: "members of the inner party" who keeps authoritarian governance alive, "members of the outer party" who are functionaries of this governance, and the people who are excluded from everything are called "prolers".

The lifestyle described in the novel and the writer's paradigm about such a world are realized through the depictions of the novel's main buildings. These are comprised of four gigantic ministries arranged with opposite functions and the "Victory Mansions" that meet the people's residential needs. The ministries have different functions: The "Ministry of Truth" heads entertainment, education, and fine arts. The "Ministry of Peace" controls wars. The "Ministry of Love" maintains law and order, and the "Ministry of Plenty" manages economic affairs. The fact that even the ministries' names have an opposite meaning to their functions is reflected as a metaphor of how the authoritarian governance crying out for victory keeps people captive.

In Orwell's *1984* novel, it is very well explained how the building user's situation reflects on the space and how it affects life. Furthermore, the oppression and the state of being under surveillance, which authoritarian governance is trying to create, have been successfully described through the book's architectural spaces.

Keywords: *1984*, Architectural space, Authoritarian order, Big Brother, Dystopia, England, George Orwell, Governance, Ignorance, Law, Lie, Love, Metaphorical, Ministry, Oceania, Peace, Plenty, Plotters, Starvation, Truth, War.

George Orwell, the author of *1984*, wrote it as a dystopic novel towards the end of the 1940s. In the story, England, which was re-established after the Third World War, was ruled by a very strict authoritarian governance. In the book, Britain is referred to as "Oceania", which is constantly at war. No one knows exactly who is

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fighting or what this war is for. Three different life patterns are described under three different names. These are "members of the inner party," who are perpetuating the authoritarian governance and seen as a team of the wise, "members of the outer party," who are seen as workers of this governance, and "prolers," people who are excluded from everything. Emmanuel Goldstein is shown as the archenemy of Oceania's people and the opponent of the authoritarian order. The main character of the story, Winston Smith, conveys that in this new order, individuality has been destroyed, the mind has been taken under control, and the people are being robotized. Winston works for the Ministry of Truth, which is Oceania's propaganda factory. His mission is to reorganize past publications for the benefit of the party by changing the past. The giant posters of the party explain that Big Brother is the founder of this authoritarian governance. There are "Big Brother Is Watching You" posters everywhere.

Those who do not follow the rules are determined by the telescreen or by the thought police, and after severe torture, they are executed in front of everyone or are abolished, annihilated, vaporized quietly. The people are deprived of all types of pleasure. While Winston Smith continues his daily life, he is also disturbed by being constantly watched and longs for the past. Although it is actually forbidden, he conveys his feelings by keeping a diary. Winston thinks that many people think and feel as he does but cannot make a sound due to constant surveillance. As the days progressed, a young beautiful, rebellious lady named Julia, working in the Fiction Department of the Ministry of Truth, declared that she was in love with him. The couple starts to meet in secret for long intervals under very difficult conditions where proletarians live and where there is no telescreen, and although it is forbidden, they start to fall in love with each other. The upper floor of the second-hand store was shown to him by Mr. Charrington, the proprietor. Winston liked this place very much and realized that his longing for the past had diminished. Winston offers to rent this room. He and Julia are now meeting there, getting together and talking about the order. After a while, they decide to go against the order rather than be a part of it.

Winston thinks that O'Brien (whose first name is never revealed) is also an opponent who acts secretly against this strict authoritarian order. Finally, they go to O'Brien's house and tell about their troubles. O'Brien says he will help them and gives them Goldstein's Brotherhood Book. Winston and Julia begin to read it upstairs, but Mr. Charrington, who they do not know is a thought policeman, betrays them. Winston is thrown into a dungeon in the Ministry of Love.

Winston is tortured there for days. He no longer knows where he is nor how long he has been there. During the torture, he is constantly hit with electric shocks and kept alive enough to admit his mistake.

During all the torture, Winston is kept alive by his love for Julia. Although he does not know what happened to her, he thinks that no one can take away their love. However, O'Brien is aware of this and aims to bring down Winston psychologically. One of the ways the Thought Police use is to confront their victims with what terrifies them the most. O'Brien puts a large wire cage with huge hungry rats next to Winston, who is so upset by rats. O'Brien says that he will free the rodents, and they will eat his body instantly. In a panic, Winston begs the rats to eat Julia. All the torture of the Thought Police worked, and now Winston is physically, spiritually, and mentally finished and has reached the point the Thought Police wanted. At the end of the book, Winston even says that he loves Big Brother.

In *1984*, the Party legislated a set of rules for their own interests so that the people in the state order they established could live without causing problems. Architectural spaces where these rules could be applied were created. These are four gigantic ministry buildings and the "Victory Mansions" that meet the residential needs. The functions of the ministries are the "Ministry of Truth," which looks at news, entertainment, education and fine arts; the "Ministry of Peace," concerned with wars; the "Ministry of Love," which maintains law and order, and the "Ministry of Plenty," which is responsible for economic affairs. In the book, the four ministry buildings in which the management apparatus is divided are depicted as competing with each other in height and pyramidal structure.

The contradictions between the functions and names assigned to the administrative ministry buildings reflect that the spatial organizations are clearly understood from the depictions that describe the placement of the windows, the complex interior organization, and sensorial feelings.

It is known that architectural spaces transform social life and cultural structure and cause differentiation in the sense of imagination. The variables and fictional identities of the architectural space shape human life. The effects of the spaces and their depictions on human social and cultural life have been examined through these buildings and the Victory Mansions.

The "Ministry of Truth" is the building where Winston works. At the Ministry of Truth, it is necessary to distort the past and the realities day by day to protect the existence of the order. It is situated one kilometre away from the Victory Mansions, above the grimy landscape, and is a large structure made of huge bright white concrete in the form of a pyramid. The 'Ministry of Truth' building is 300 metres tall and is a smooth geometric form to emphasize the overwhelming superiority of this authority, on which the party's three important slogans ("War is

The Dispossessed

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Abstract: This study evaluates the anarcho-feminist science fiction and fantasy author Ursula K. Le Guin's dystopian novel *The Dispossessed*. The sociological, political, and artistic concepts that Le Guin was influenced by in the creation of the fictional structure of *The Dispossessed* are reviewed. *The Dispossessed* is based on the existence of two worlds, sociologically and politically opposite. In this dual planetary system, not only do their ideologies create a contrast but also the environments are totally opposite; one planet has an abundance, while the other one is in scarcity. This kind of design creates the possibility of making comparisons between these two planets, along with the ideologies and concepts each planet represents. For instance, anarchism, which Le Guin sees as the most idealist theory among all political theories, forms the basic philosophy and societal structure of Anarres, one of the planets. It seems that the name Anarres was deliberately chosen by Le Guin because it clearly evokes the word "anarchy." Urras, the other planet, is the complete opposite in terms of its government and social structure. In addition to the concept of anarchism, *The Dispossessed* is a multi-dimensional and complex work that involves the concepts of utopia, anti-utopia, and dystopia, science fiction, anarcho-feminism, heterotopia, property, and Taoism. Le Guin's influences are quite evident in the living environments she created in *The Dispossessed*, not only from a social and political perspective but also from architecture and urban planning standpoint.

Keywords: Ambiguous utopia, Anarchism, Anarcho-feminism, Anti-utopia, Architecture, Dystopia, Ecotopia, Heterotopia, Marxizm, Property, Science fiction, Solidarity, Space, Spaces of representation, Taoism, *The Dispossessed*, Urban planning, Urbanism, Ursula K. Le Guin, Utopia.

INTRODUCTION

We can describe a movie we watch, an album we listen to, a picture, a sculpture or a structure we see, a novel we read in a few words or sentences. In the case of movies, this description is given in the poster and trailer of the movie, supported by visuals and music or text; in books, short   descriptions are often placed on the

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cover. What could be the words or sentences that describe *The Dispossessed*? Mark Bould and China Mieville (2009) briefly describe *The Dispossessed* while making short explanations about the books mentioned in the bibliography of *Red Planets: Marxism and Science Fiction*:

> "Anarchism in a world of scarcity is compared to capitalism in a world of artificial scarcity as a scientist attempts to understand sequence, simultaneity and determinism" (p. 258).

On the back cover of the first edition of *The Dispossessed*, there appears the following description: "The magnificent epic of an ambiguous utopia!" This tagline has become fused with the novel itself; in fact, some later editions were published with the name *The Dispossessed: An Ambiguous Utopia.*

Fredric Jameson (2005) notes that "The 'ambiguous utopia' of Ursula Le Guin's *The Dispossessed* (1974) was famously challenged by the 'ambiguous heterotopia' of Samuel Delany's *Trouble on Triton* (1976), presumably on the grounds that Le Guin's Marxist view of the modes of production did not, despite its allusions to a revised position on homosexuality in the communist world, sufficiently address the countercultural issues that arose in the 'new social movements of the 1960s and 1970s" (p. 144).

> "It is that the narrative 'rhetoric' of this 'ambiguous utopia' is on both sides of the diptych displaced onto the theme of consumption, which is calculated to estrange or defamiliarize our habitual perceptions and to shock us into some fresh awareness of everything nauseating about our own current wealth and our own rich commodity system" (Jameson, 2005: 156).

MAIN CONCEPTS

Ursula K. Le Guin says on the back page of the Turkish edition of *The Dispossessed: "*My novel, *The Dispossessed* is about a small world of people who call themselves Odonians. They take their name from Odo, the founder of their community. Odoculture is anarchism. It does not mean bombing here and there, or the social-Darwinist economic liberty of the far-right; downright anarchism; as predicted in the old Taoist thought, as developed by Shelley and Kropotkin, Goldmann and Goodman. The main target of anarchism is the authoritarian state, be it capitalist or socialist; its leading moral and principal theme is cooperation

(solidarity, mutual assistance). Anarchism is the most idealist of all political theories, so it is the theory that is most interesting to me." Thus, it can be concluded that *The Dispossessed* is a novel that has anarchism as its primary focus. Lewis Call (2007) underlines the successful service of anarchist propaganda provided by Ursula K. Le Guin's popular science fiction and fantasy novels in his article:

Postmodern Anarchism in the Novels of Ursula K. Le Guin: "By describing anarchist ideas in a way that is simultaneously faithful to the anarchist tradition and accessible to contemporary audiences, Le Guin performs a very valuable service. She rescues anarchism from the cultural ghetto to which it has been consigned. She introduces the anarchist vision to an audience of science fiction readers who might never pick up a volume of Kropotkin. She moves anarchism (ever so slightly) into the mainstream of intellectual discourse" (p. 87).

Call (2007) argues that "Le Guin's critiques of state power, coupled with her rejection of capitalism and her obvious fascination with alternative systems of political economy, are sufficient to place her within the anarchist tradition" (p. 87). Le Guin is an anarcho-feminist writer who deals with anarchism not only in *The Dispossessed* but also in other works of her. Call states that Le Guin's novels, which popularize anarchist ideas, are experimental and develop new forms of anarchist thought. The nature of Le Guin's fiction has the ability to question the dominant scientific, technical mind of the modern West (Call, 2007: 89). Emma Goldman (1869-1940), who influenced Le Guin, is always considered as the mother of the anarcho-feminist movement but has always been overlooked, largely interpreted as a follower and even a student of Kropotkin. Although she was a prominent figure of the anarchist movement between 1889 and 1940, she was not seen as a theorist and thinker (Weiss, Kensinger, Caroll, 2005, as cited in Evren, 2013: 126). Paul Goodman (1911-1972) also influenced Le Guin as a writer, playwright, poet, psychotherapist, social critic, anarchist philosopher, and bisexual. Another writer Le Guin was influenced by is Pyotr Kropotkin (1842-1921). A zoologist, evolutionist, philosopher, scientist, revolutionary, economist, geographer, writer, and anarcho-communist. Kropotkin's ideas were ahead of the economic and technological thoughts and opinions of his time. Lewis Mumford, a historian, sociologist and a theorist particularly noted for his study of urban architecture, views Kropotkin as;

> ..."he had grasped the fact that the flexibility and adaptability of electric communication and electric power along with the possibilities of intensive, biodynamic farming, had laid the foundations for a more decentralized urban development in small

1250 BC: Architectural and Decorative Items in *The Iliad* and *The Odyssey*

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Abstract: This paper studies the architectural and decorative items in Homer's *The Iliad* and *The Odyssey* that are about the Trojan War. The ancient city of Troy, which draws attention through its glory, prestige, richness, strategic location, architecture, and tall fortifications, is in northwest Anatolia. These two sagas are important in terms of being the oldest written sources related to Anatolia, the Aegean, its islands, and Greece. More importantly, they inform us about many issues such as religion, beliefs, sense of politics, community life, family order, urbanization, hospitality, agreements, oaths, rites, humanistic approaches, traditions, clothes, nourishment, health, artisanship, mining, decoration, trade, transportation, communication, the value of goods, time expressions and units of measurements along with discussing war.

There probably was a bard-priest tradition that transformed annals into songs and was accepted as the memory of society in the beginning. *The Iliad* and *The Odyssey*, as results of this tradition, are the sagas that were fictionalized by bards and verbally handed down from generation to generation.

Keywords: Aesthetics, Ancient age, Architect god Hephaestus, Courtyards, Craftsmen, Handicrafts, Harmony with nature, Homeros, Houses, Interior decoration, Lighting, Palaces, Saga, Stone dressing, Stone pavement, Streets, Temples, The order of the city, Troy, Wall approach.

INTRODUCTION

In the beginning, there was a bard-priest tradition that transformed annals into songs and was accepted as the memory of society. *The Iliad* and *The Odyssey*, as the results of this tradition, are the sagas that were fictionalized by bards and verbally handed down from generation to generation. These sagas were also verbally expressed by blind bard Homer from Smyrna (Izmir) in the same tradition in 8th century BC; related sagas were written by way of Homer in Athens.

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Both sagas are informative on geography, traditions, beliefs, and family life in Anatolia, Thrace, Greece, and some of the islands 3200 years ago. These stories are the sagas of war. Reviewing them on an individual basis by reason of including quite significant data on architecture and decoration is beneficial.

ILIAD

The city of Troy (Çanakkale-Hisarlık) is on the sea trade route from the Mediterranean to the Black Sea through the Aegean Sea and the Straits and is one of the most important ancient centres of northwest Anatolia. Ancient Troy was located about 30 km south of Çanakkale city centre, 6 km from the Aegean Sea, and 4.5 km from the Dardanelles Strait. It was located on Hisarlık hill and above the plain consisting of Kara Menderes (Skamandros) and Dümrek (Simoeis) waterways.

For geomorphological studies, Troy in the Early Bronze Age was established along a small bay where the rivers entered; the city continued south as it was on a high hill perpendicular to the river. Of course, this steep and high hill acted as a natural defence mechanism at the same time.

Troy, an early settlement, had been important since ancient times and was a prestigious city according to literary sources. For archeological findings, there were nine-building layers. Troy I's whose building levels date to 3000-2500 BC; Troy II is dated to 2500-2200 BC; Troy III-IV-V are dated to 2200-1800 BC; Troy VI is dated to 1800-1275 BC; Troy VII with its fire layer is dated to 1275-1100 BC; Troy VIII is dated approximately to the 7th century BC; the last of them, Troy IX, is dated to the Hellenistic-Roman period.

Excavated works today reveal that the city was a commercial centre. The famous production of goods and commerce networks are the measures in date determination in Anatolia, Thrace, and the Balkans.

As is understood from other cities at that time, the king and his family and the gentlefolk lived in buildings within the castle; the public (presumably, on the southern slope in Troy) lived outside the castle walls; however, they were temporarily settled within the city walls in case of an enemy attack. Troy was surrounded by fairly high, large, and solid stone walls; walled residential buildings were constructed with high stone walls and adobe pavement. Walls were sloped and surrounded the city like teeth in accordance with the topographic structure of the land. Entrances of such castles were by ramp and towers. Troy castle portcullises were large, double-winged, and wooden; it is understood that relevant doors could be opened by a simple slide. Archeologically, there was a set of changes in the settlement plan within the castle in Troy. As from this related

building level, the city started to gain a management centre with an acropolis. There was a big megaron that was separated by an internal wall, and service buildings with extra functions were around the central area at the highest point of the hill. There was a settlement texture consisting of multi-room buildings that opened onto courts. There was also a paved road from the wood rampart gate to the upper parts of the town beside the tracks related to a wooden monumental defence system on the second building level of Troy.

The city was ruled as a kingdom. The first king was Dardanus, who established the city; then Erikhthonios, Dardanus's son; then Tros, who was Erikhthonios's son; then Ilos, who was one of the sons of Tros; then Laomedon, who was the son of Ilos; and finally, Priamos, who was the son of Laomedon and commander of the Trojan War.

Troy was a typical city that became famous when importance was attached to it. Dardanus, who was the founder of the city, was the son of Elektra and Zeus. Elektra was one of the seven daughters of Atlas and Pleione who lived on the island of Samothrace and were said to be Hesperis in the West. Hesperia means 'sundown' and was the ancient Greek name of Italy. So, Dardanus' homeland was Samothrace, where he lived with his sibling, Iasion. Dardanus set out for Asian shores from Samothrace by raft after a flood and the death of İasion. During that time, that shore was taken over by Teukros, who was the son of river-god Skamandros and mountain-fairy Idaia. Teukros came to Troy with his father, Skamandros, by leaving Ida on Crete. They were advised by a soothsayer who advised them to settle in a region where they would be attacked by 'children of the soil.' Mice gnawed their arms, shields, and arcs in a night when they stayed in Troy; Teukros and his father, Skamandros, thought that the divination came true; they built a temple on behalf of Apollon Smintheus (Apollon with mice).

Teukros welcomed Dardanus, who was noble; he gave him and his daughter, Batieia, a part of the kingdom. Dardanus, too, established a city with his name and called it "Dardania" after the death of Teukros. Dardanus and Batieia had two sons: Ilos and Erikhthonios (to some, Zakynthos), a daughter who got her grandmother's name, Idaia. Dardanus also had the Troy castle built. Rumor had it that he was the first person who taught and adopted Samothracian adoration to people in Troy and brought the Kybele cult to Phrygia.

It is beneficial to express a story about King Ilus, who descended from Dardanus and was the inspiration for the name Ilion. A related story is about respect to goddess Athena under the name of Pallas. Also, Triton, who was the god of Tritonis Lake in Libya, had a daughter named Pallas. Goddess Athena, too, was raised by Triton; this is because Athena is called "Tritogeneia" (descended from

The Divine Comedy

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Abstract: *The Divine Comedy, a* masterpiece of western world poetry, relates Dante's imaginary trip to Hell, Purgatory, and Heaven. *The Divine Comedy* is one of the longest-running poems in the history of poetry, with a total number of strings reaching 14,233. Dante's trip, which started on Thursday night, April 7, 1300, lasted one week, with the poet Virgil guiding him. On top of Purgatory, Virgil gives way to Beatrice, who guides Dante in Paradise. When Dante sees Beatrice for the first time, he is nine years old and Beatrice is eight. She was an inspiration for his thoughts during his life. *The Divine Comedy*, which takes the epic of Virgil's Aeneis as an example and can be regarded as a lament burned in an extraordinary love supported by mythology, history and scriptures, is an encyclopaedia that sheds light on many sciences. *The Divine Comedy (Divina Commedia)*, written by Dante in Tuscan Italian with a high style, shines like a sun in Italian literature. Dante, who invented his own style and made Italian a literary language, became an example of the Italian language with this work.

Dante makes three journeys in *The Divine Comedy*. His first journey is the journey to Hell, full of great obstacles. The second journey, the Purgatory travel, is easier and more hopeful. The third journey, Paradise, is a journey accompanied by music, dance, and light. During these travels, Dante is guided by Virgil (Wisdom), Beatrice (Beauty) and Saint Bernard (Power). At the end of his travels, Dante attains the Light. Dante expresses his thoughts as follows: "The power that brings me into being is the highest wisdom, beauty and first love" ... This great poetic work is a depiction of the whole era that beautifully describes the life of the thirteenth and fourteenth centuries.

Keywords: Beatrice, Catholicism, Church, Comedy, Dante, Dante Alighieri, *Divine Comedy*, Earthly Paradise, Empyrean, Florence, Gothic, Hell, Middle Ages, Paradise, Primium Mobile, Purgatory, Rose, Universe, Virgil.

INTRODUCTION

The Divine Comedy in which Dante Alighieri describes his imaginary journey that begins in Hell continues in Purgatory, the place of in-between, and ends in Paradise, where the sinless find peace, continues to be the source of inspiration for

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all Western culture. In the 1300s, despite the pressure of the Catholic Church, Dante Alighieri, who defended secular and secular thought and used Italian instead of Latin, formed today's European Union idea, laid the foundations of the Italian Union and its flag, and advocated for free thought. In the establishment of the sanctuary of humanity, not only did the Renaissance begin in Europe, but he also helped the thought systems to escape from the darkness of the Middle Ages. For these reasons, Dante is known as the most famous poet of all ages. He was never able to return to his beloved Florence, where he had received a death sentence from Papal envoys. He gave his last breath in Ravenna with love for Florence. The Divine Comedy was distributed with 600 handwritten copies before the invention of printing. It has been translated into more than 300 languages. It has countless paintings and descriptions. Dante's fame was not unique to Italy but spread all over the world and gained international importance (Tolay, 2015).

The Divine Comedy is among the most valuable classics. This work had become an example of the Italian language and had led to the genius of Dante in the period when the influence of Catholicism in the Middle Ages was strong. In this period, Gothic art and architecture were advancing, large Gothic churches were being built, and the influence of universities giving education in law and other sciences was increasing (Tolay, 2015).

In the Middle Ages, "comedy" was a word used to mean "stories with a good ending" in order to express the opposite of "tragedy." Therefore, the name of the work was chosen to indicate the story that ends well. *The Divine Comedy* is one of the longest poems in the history of poetry, with a total number of strings reaching 14233. Dante's trip, which started on the night of Thursday, April 7, 1300, lasted a week when Dante was 35 years old. One day he disappears into a forest, and his journey begins with the poet Virgil guiding him. On top of Purgatory, Virgil gives way to Beatrice, who then guides Dante in Paradise. Beatrice has been an inspiration for him during his life. Dante makes three journeys in *The Divine Comedy*. His first journey is to Hell, full of great obstacles. The second journey, the Purgatory travel, is easier and more hopeful. The third journey, Paradise, is a journey accompanied by music, dance, and light. During these travels, Dante is guided by Virgil (Wisdom), Beatrice (Beauty) and Saint Bernard (Power).

Undoubtedly, the most striking and most discussed part of the comedy is Hell. Hell, which constitutes the first part of *The Divine Comedy,* is the work with 4720 verses consisting of 34 cantos. In this long poem, Dante sees Hell as a wide circular abyss that reaches the centre of the earth with terraces contracting into long and narrow protrusions or circles divided into descents. Just as a person is punished according to his/her sins, the torments increase as s/he goes down. All the terrible stages of Hell are shown in nine floors or circles.

Purgatory is 4755 lines consisting of 33 cantos. This poem depicts the anxious moments between Hell and Paradise. Here, Virgil whispers that Beatrice awaits him behind the wall of fire. Dante is also thrown into the fire immediately. The chapter is described by dividing it into eight circles (Tolay, 2015).

Heaven is 4758 lines of 33 cantos. Beatrice is seen in divine purity. He descends to the ninth heaven to guide the poet in heaven. Holding it by the hand, it blows it from star to star together. Just as Vergilius took her across the floors of hell, this time, Beatrice takes him around the nine floors of heaven. She shows him all the high bliss of the otherworldly life. She makes him look at the earth from there. The sky, here is pure light, pure love, pure happiness. Here, Dante's eyes are dazzled, shivering with his excitement.

HELL

The poem begins when Dante is 35 years old, in the middle of the journey of his life. He finds himself alone and lost in a dark wood. He cannot remember how he lost his way on the "true path," however, he is in a scary and wild valley. He looks from this valley and sees the shining sun on top of the hill. Then, he attempts to climb the hill, but he confronts three beasts, a leopard, a lion and a she-wolf. They all block him and force him to turn back. Just as Dante begins to feel hopeless, a human form in the woods approaches him - Virgil, the great Roman poet. Dante tells Virgil about the beasts, and then Virgil offers to be his guide. Dante agrees and these two poets begin their journey.

The cone-shaped Hell, as depicted by Dante, has nine floors. The tip of the cone descends towards the centre of the earth, and these folds narrow as they go deeper. Which floor you stay on depends on your sins. There are special floors devoted to perverts and crooks. On the surface of Hell, the centre is Jerusalem. Hell is surrounded by the Akheron River that separates it from the outside world. Just outside Hell are those who have done neither good nor bad in their lives. They are punished for their neutrality. Bees sting, and maggots swirl around this circle forever while sucking their blood.

He believed the earth was round and saw the devil's navel at the bottom of Hell as the centre of gravity. While the lascivious on the second floor is blown in the wind, the dirt on the third floor is kept in the sewage. In the ninth deepest level of Hell, the devil remains buried in ice up to his waist. Hell is full of popes. Popes went to Hell because of the various crimes they committed. There are other people Dante knows in Hell who are not enemies but whose homosexuality disturbs the order of nature.

The Decameron

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Abstract: *The Decameron* is a prose masterpiece written in Italian by Boccaccio between 1348-1351 when the black plague was rampant all over Europe, dissenting from the literary norms of the time it was penned in. It consists of stories within stories.

Both during the time it was written and later on, *The Decameron* was best known for its daring references to sexuality; however, in many of the stories, the author deals with the moral degeneration of the church he witnessed during the era he lived in, in an uncensored manner. Those who criticized Boccaccio's work as immoral had actually been part of the lifestyle they were criticizing.

It is a pioneering work recounting relationships and events no one else dared to write about. Equally daring and dissident, Italian director Pier Paolo Pasolini adapted the work to the cinema. Although Pasolini's *Il Decameron* is one of the most important films of cinematic history, this does not come as a surprise to the readers of the work itself. All the events, settings, shapes, colours and even smells are depicted in detail. Thanks to the details, it is an enjoyable read. Since architects have a profession that requires particular attention to detail, it is a work they definitely should read.

Hopefully, this will contribute to the way architects realize their emotional and intellectual ideals and their ability to share their designs without any conflict of interest regarding societies, cities, and nature.

Keywords: Boccaccio, Black plague, Farm houses, Florence, Literature, Medieval settings, Medieval villages, Medieval philosophy, Naples, Noble families, Petrarca, Renaissance, Rules of hygiene, Secular city culture, Santa Maria Novella Church, *The Decameron*, The storytellers, Toilets, Urban class.

The Decameron is a prose masterpiece written in Italian by Boccaccio between 1348-1351 when the black plague was rampant all over Europe, dissenting from the literary norms of the time it was penned in. It consists of stories within stories.

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The seven female and three male characters, narrators of the stories, tell ten stories for ten days, amounting to a hundred. In the preface to *The Decameron,* Boccaccio, despite expressing his intention of easing the sufferings of women who love, was fervently criticized both for the language he used and the way he approached certain subject matters in his stories. Therefore, he only wrote in Latin until his death.

In the first years of the 14th century, Boccaccio witnessed stagnation in all kinds of developments. Most of the major banks that dominated monetary commerce went bankrupt. When Bardi Bank went bankrupt and Boccaccio's father who worked in liason with the bank suffered from the ensuing financial crisis, Boccaccio left for Florence to live with his father and continued his literary adventures that had begun in Naples. When the black plague broke out, he was most likely in Naples, but when the plague reached its peak, he was residing in Florence, and that is where he wrote *The Decameron* (Sinanoğlu, 1958:19-40).

The fact that the stories that constitute *The Decameron* had been familiar for many years does not reduce its literary value. The work, penned in his mother tongue sarcastically and courageously is a cornerstone of literary history. *The Decameron* does not contain any supernatural elements except in a few of the stories. Both the narrators and the characters in the stories are depicted realistically, all drawn from real life. The plots and the settings are similarly accurate and are portrayed comprehensively by the author.

Both during the time it was written and later on, *The Decameron* was best known for its daring references to sexuality; however, in many of the stories, the author deals with the moral degeneration of the church he witnessed during the era he lived in, in an uncensored manner. Those who criticized Boccaccio's work as immoral had actually been part of the lifestyle they were criticizing.

Boccacio, while recounting lifestyles of well-educated townspeople who knew how to derive joy from life, emphasizes intelligence, praises artfulness against simplicity, and aptly satirizes the lives of the townspeople and the church. Medieval settings, particularly outdoors, natural and artificial gardens as backdrops in the stories, can easily be visualized while reading. Boccaccio masterfully describes the settings, and the reader gets the impression of watching a scene from a movie. Characters are placed within realistic and comical plots, and the dramatic scenes are enriched by descriptions.

In the introduction of the work, Boccaccio elucidates the life conditions around him and the pain that the ongoing black plague caused. According to İnci Hot, people in medieval times had always encountered epidemics both during times of economic progress and stagnation. As permanent settlements increased, epidemics

caused by lack of access to clean water and the contact between people who came to the cities from different regions caused great devastations. In the initial periods of Christianity, people tended to neglect physical hygiene, opting for spiritual salvation instead. Houses did not contain baths, toilets or water supplies. Bad hygiene conditions, overcrowded medieval towns surrounded by city walls, and dilapidation provided ideal conditions for epidemics.

According to historian Rodney Hilton, the period that Boccaccio lived and wrote his work in constituted the last stages of the medieval era. Hilton defines this period as a crisis, reconstruction and the beginning of a new progressive era (Harvey, 2009: 128). As artisanship and agriculture became distinct and cities were reconstructed as centres of arts and commerce, secular city culture emerged as a result of a money-property relationship. Now there was a new class immersed in urban culture.

In time, Italian merchants overtook northern European trade from the Hanseatic merchants, and also traded with eastern Islamic countries. Europe faced a serious financial crisis at the beginning of the 14th century when stagnation affected the mercantile trade as well. Urbanization also came to a halt, fertile lands in the countryside were already being cultivated to their full capacity, and the food demands of the cities could not be met. As lands were cultivated without being fallowed, they became less fertile, and villages became poorer. Urban classes, in the meantime became wealthier by trading, and they enjoyed their refined tastes both in their spectacular mansions in the cities and country homes in the villages. Wealthy merchants, who were not noblemen, could have young and beautiful wives whereas in the past, such marriages were not possible. But they had to live abroad for most of the year because of their work. Noble families that lost their wealth accepted such proposals in order to ensure their daughters' future. If the readers pay attention, they can realize that many young and beautiful wives in the stories had much older husbands, some of whom were deceased.

Boccaccio regards Florence as the noblest of all Italian cities. The plague reached Florence in 1348. Boccaccio recounts that preventative measures failed. Officials picked up the cities' garbage, the sick are banned from the city, churches held services, devout Christians prayed to God but nothing could prevent the plague from spreading. Some people isolated themselves at home and got caught up eating, some in pleasures and fun, others ate and drank responsibly but no one could escape the disease.

Urban elites, who owned houses in the countryside, abandoned cities and left their sick, loved ones behind. Most patients died because of lack of care since there was no one to tend to them. Boccaccio writes: "When sick women could not find

Mysterious Cities and Grand Palaces of *One Thousand and One Nights*

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Abstract: *One Thousand and One Nights* has been a source of inspiration for studies in art, literature, cinema, and architecture since the day it was published. Quite unorthodox and reflecting the mysterious world of the East, this text penetrates its readers' imagination and sets them on a mysterious journey.

Having emerged during the Umayyad era and possessing a great past, the science and art idea of the East started to attract the attention of the West in various areas of art after the 17th century, and the translation of various texts of *One Thousand and One Nights* into a number of languages during the 19th century. Art branches such as painting, music, opera, ballet, theatre, and cinema have been affected by these texts.

Islamic countries have made significant contributions to the development of Islamic architecture with social and cultural elements.

The period when tales of one thousand and one nights were told is the period in which this architectural understanding was applied. This study investigates the mysterious cities and surrealist gorgeous palaces in the stories of *One Thousand and One Nights* from the point of view of the architectural features of the era.

Keywords: Abbasid architecture, Andalusian architecture, Architecture effect, Art effect, Culture, Desert palaces, Early Islamic architecture, Frame story, Gorgeous places, Historic cities, Islamic art, Moorish revival architecture, Mystic tales, Mysterious cities, *One Thousand and One Nights*, Orientalism, Palaces, Romanesque art, Scheherazade, Umayyad architecture.

INTRODUCTION

One Thousand and One Nights, whose original name was "Alf Laylah wa-Laylah" and also known as Arabian Nights, is an oeuvre in Arabic organized as a

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frame story collecting stories, fairy tales, epics, legends, and jokes. *One Thousand and One Nights* contains 101 stories cast into 1001 nights as Al-Iskenderani stated in his 2006 version of the compilation (Karataş, 2009).

Having left a great effect on the thought and art life of the world, the true value of *One Thousand and One Nights* was revealed after Dr. Joseph Charles Mardrus' endeavours for translating the text from Arabic in the late 19th and early 20th century. *One Thousand and One Nights* was introduced to Europe through France as a result of Antoine Galland's research in the 18th century (1708-1714) he conducted in Istanbul and Cairo. Sir Richard Francis Burton published the book in England titled "*The Arabian Nights: Entertainments or the Book of Thousand Nights and a Night*" with detailed footnotes between 1885 and 1889. It was translated into German in 12 books and 6 volumes in total from an 1839 Calcutta print. A Spanish translation was made from Dr. Mardrus' translation. It was translated into nearly all world languages, including Russian, in the 19th century (Onaran, 1992: XVII).

There are 246 stories in the work. The narration technique of the work is suitable to construct secondary and tertiary level frames in the stories that take place in the original frame. As a matter of fact, a hero of a story that Scheherazade tells can somehow manage to tell stories with a concentric organization to another character (Tülücü, 2004).

Apart from manuscripts, the first proper lithography print was made in four volumes in the 19th century in Turkey, initiated by Sultan Abdülaziz, and translated by Ahmet Nazif. One of the important prints in Turkey belongs to Alim Şerif Onaran. Having been translated into Turkish from Dr. Mardrus's French version, this version was printed between 1992 and 1993 as 16 books and 8 volumes (Onaran, 1988: XIX).

It is speculated that the stories in *One Thousand and One Nights* are anonymous, and the compiler is also unknown. However, the stories feature a rich variety including supernatural fairy tales, stories of good-hearted characters such as Aladdin, Ali Baba, and Sinbad, small stories with a social and moral context, love stories, myths that feature the Moors, Alexander, and Solomon, anecdotes of myths and legends of shahs and caliphates (particularly Caliphate Harun Resit) (Onaran, 1988: XIX).

The main theme of *One Thousand and One Nights* is about the richness of the sense of curiosity and anticipation of the human and the immensity of image, sign, design, fantasy, and imagination. From this aspect, the text appeals to the area of architecture. The leitmotiv of this immense oeuvre is about an emperor, Shahryar, who has lost his trust in women. Judging from a single event he experienced, he

believes that all women are the same and cheating men is in their nature. In order to find a permanent solution and to guarantee not to be cheated, he approves the execution of every woman he marries in the morning after the first night. This situation continues for several years; however, it also evolves into a slaughter in which there is hardly any woman to marry in the country. Eventually, the vizier's clever daughter, Scheherazade, wishes to be presented to the emperor to put a stop to this situation. No matter how much her family opposes this decision, Scheherazade does not give up. Her sister, Dunyazad, mentions to the emperor, Shahryar, Scheherazade's skill for telling fairy tales. On the wedding night, Scheherazade tells the emperor such a story and impresses him that Shahryar neither kills Scheherazade not does anything else, but wishes to learn the rest of the story in the morning. The only thing he is curious about is where this endless world of image and imagination will lead (Akarsu, 2016: 27). It is possible to separate the stories in the oeuvre into four main groups:

1. Stories of Indian origin
2. Stories of Persian origin
3. Stories of Baghdad in the Harun al-Rashid era (786-809): stories that are set in Harun al-Rashid's era, and about him.
4. Stories that are added to the work in Egypt during the Fatimid and Mameluke eras. These stories are rich in the metaphysical and unnatural elements. The organization and form of these stories that are full of fiends, talismans, and supernatural adventures are less successful (Tülücü, 2004).

The stories narrate the extremes of the human imagination, dreams, world of fairy tales and fantasy, and human design. A superb supernatural plateau created by a unique imagination and the most beautiful, the most exhilarating, the most epic, the biggest, and the most impressive that a wild genius or wisdom can desire to present humans. On one hand, *One Thousand and One Nights* is the ancestor of the fantastic literature; on the other hand, it is the peak of human imagination and design (Akarsu, 2016: 27).

One Thousand and One Nights has concentric organization, with a frame story. The variety of characters in the fairy tales, supernatural stories, and stories that include scientific improvements have impressed many authors. It has also effected disciplines such as painting, opera, ballet, theater, musicals, as well as literature. The most notable effect has undoubtedly been on the cinema. Stories like Ali Baba and the Forty Thieves and Aladdin and the Wonderful Lamp have been among the unforgettable cinema films. The reason why these stories have been that effective is that humanity has always had an interest in fairy tales and fantastic stories throughout history. This situation is still relevant (Onaran, 1988:

Journey to the Orient

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Abstract: *Journey to the Orient* is about the travels of Gerard de Nerval, which continued for nearly one year, starting in January 1843. He reached Cairo *via* Marseille, Malta, and Alexandria and then to Constantinople. In the introduction part of the book, *Towards the East*, it is mentioned about the European travels of the author that he went on starting from October 1839 till March 1840.

Nerval, who wants to discover his own origins and the source of his imagination power like other travelers under the influence of the Enlightenment, searches for this in the Eastern cities. During his search, he presents to us the traditions and customs of Eastern life, its religious differences, fairy tales and legends, Eastern people, and their daily life with an objective approach. In this book, going beyond a panoramic view of cities that Nerval visits, we find information about their historical, communal, and political orders and details about their cultural structure. At the same time, we also have the opportunity to make an unbiased comparison of Eastern-Western cities and discuss the impact of the Tanzimat Reform Era on Eastern cities. This writing is about the interpretation of architectural elements and depictions mentioned in the book, on the axis of information relating to cities and details about daily lives as presented by Nerval.

ABOUT THE LIFE AND LITERARY FORM OF GERARD DE NERVAL

Gerard de Nerval was born in May 1808 in Paris. His father, Etienne Labrunie, was a military doctor in the army of Napoleon. His mother, Marguerite, died when Nerval was only two years old. Nerval lived with his uncle in the rural area of Mortafontaine in the Valois region until 1814 and was sent to Paris after his father came back from war. Here, he had his education at College Charlemagne. When he was 18 years old, he published his first literary essays. He began to be recognized in the literary circles with his translation of Goethe's work Faust (1828), and in 1829 wrote his first theatre essay, Eight Scenes from Faust. His

friendships with Theophile Gautier and Alexandre Dumas exposed him to the movements of Romanticism and Surrealism. Nerval began to study medicine in 1832 at the request of his father. In 1834, he had his first travel and went to Italy. The marriage of Jenny Colon to someone else in 1838 affected Nerval all through his life. He had his first nervous breakdown in 1841. He went on his Eastern travels in 1843, one year after the death of Jenny Colon, following his nervous breakdowns.

The death of his mother at an early age and his frequently living far from his father made him suffer loneliness and unhappiness. With the addition of the unrequited love he felt for Jenny Colon in the following years, he experienced a big emptiness and depression. Nerval sometimes tried to find his deficiencies in the world of imagination.

This search led him to a surrealist and romantic approach in his literary writing life. Religiously, he had been under the influence of polytheism with a belief in reincarnation. His belief in spirit migration and the idea that deceased people re-exist in different bodies caused him to search for his mother and beloved Jenny Colon in different bodies and geographical areas.

In this search, the impact of the place and the period he lived in should not be neglected. He believed that concepts such as freedom and equality eventually lost their effect. Problems arising due to this situation caused Nerval to sink into despair, and he was alienated from the community he lived in.

Under these influences, Nerval started his Eastern travel with the hope of fulfilling the deficiencies in his life and giving an end to his pain. Starting from Marseille on the 1st of January, he went to Malta, Egypt, Syria, Izmir, Istanbul, and afterward returned to Marseille by way of Malta. Nerval expressed that he had found his source of inspiration and life power during this travel in the East, being accompanied by randomness and accidentalism in the Eastern cities that were complex but offering him the adventure and freedom he searched for.

Nerval could publish his book, *Journey to the Orient*, following the period when he had his depression in 1851. In the years of 1853 and 1854, when his nervous breakdowns became more severe, he published his books that were considered to be distinguished examples of French literature.

In the writings of Nerval, this dilemma he had created in his mind and his search are intensely felt. Dream and reality, unconscious and conscious, past and present, have intertwined in the opinions and writings of Nerval. In the first sentence of his famous work, Aurelia, he says: "Dream is a second life." In his works, he sometimes goes beyond daily life and exists in the imaginative world that he

created, and he starts to speak to us from there. Sometimes he could present us this dream and the imagery within a fantastic history, religious teaching, or a theater text.

INTERPRETATION OF THE BOOK *JOURNEY TO THE ORIENT* IN THE AXIS OF EVERYDAY LIFE AND ARCHITECTURAL ELEMENTS

'Towards the East': Nerval's European Travel: Architectural Elements in the Cities of France, Switzerland, and Germany

In the first part of the book, 'Towards the East', Nerval wrote about his European travels starting in October of 1839 when he left Paris and continuing until March 1840. This section is important as it reflects the travel philosophy of Nerval, in which he searched for traces of randomness.

He went to Geneva where he described the Brou Church, built in the Gothic style in the city of Bourg:

> "If I could differentiate it well in the darkness of night, Bourg deserves to attract attention with its church established as having the style of Byzantian architecture but which probably has a style of Renaissance which creates admiration in the people of Saint-Euctache. I assume you will apologize this traveler's not being able to eliminate this doubt in the darkness, as he has become tired due to Chalonnaise" (Nerval, 2017: 39).

Nerval described the Pont-d'Ain guest room. He wrote about the classical Renaissance style seen in 16th century France. Combined usage of stone and bricks in the facade is a reflection of the French classical style:

> "I watched the brick guest building constructed in the period of Louis XIII, having stone coating at its corners with admiration. I visited the village constituted of a single street where animals, children, and drunk villagers connected with each other. It was a Sunday and I returned back by watching Ain river having a marvellous blueness, which turned a stack mill with its running waters" (Nerval, 2017: 40).

Nerval described Bern as the most beautiful city in Switzerland. He mentioned the triumphal arches of Bern and told about the admiration he felt for the fountains under the protection of a beautiful knight sculpture. He stated that Bern had

Tournefort's Voyage as Scientific Inquiry into the Levant

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Abstract: The genre of travel has been an essential source of knowledge for the general public and governments throughout many centuries. At times, it accompanied exploration, colonization, functioned as a political statement, ethnographical account, scientific report, religious indoctrination, as well as journalistic report and entertainment. Travel literature, as a result of travels to the Orient, brought together all of these functions and contributed to the construction and perpetuation of the discourse of Orientalism, denoting a particular way of writing about and representing the Orient; people, lands, architecture, flora, and fauna. Joseph Pitton de Tournefort (1656-1708) was a professor of botany at the Jardin des Plantes, a botanical garden in Paris. At the beginning of the 18th century, accompanied by a physician and an artist, Tournefort set out on a journey from Marseilles to Crete and travelled around the Levant for two years. The journey was financed by the French crown, and one of his charges was to write letters of the report to the Royal Chancellor Louis Phélypeaux Comte de Pontchartrain. These letters were collected and published as *A Voyage into the Levant* in two volumes. In addition to collecting and describing the plant specimens he encountered, which were formerly unseen in Europe, he provided the Chancellor and later the general public with a very detailed ethnographic and geographic account. In this study, Tournefort's travel narrative is analyzed to reveal the consistencies with and digressions from the discourse of Orientalism with a special focus on Tournefort's interest in architecture.

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INTRODUCTION

Since travel writing is a non-fictional genre, it is generally assumed to entail a responsibly imparted accurate representational account of historical events as well as an objective description of observations of the traveler, particularly in foreign destinations. The analyses of travel literature aim at revealing how history has been fictionalized by referring to the historical context in which the narrative is produced, why and where it was written or published, biographical details about the author, and possible political motivations s/he might harbour. Yet, differently from conventional literary analyses, the approach should consider the multi-faceted nature of travel writing. "Travel literature is therefore best described as a 'genre of genres' since a variety of kinds of literature defined by a variety of purposes and conventions share travel as their essential condition of production" (Rubiés, 2000: 6).

Although travel literature is sometimes perceived and classified as an autobiographical account of a limited period in the author's life, through the cross-cultural setting provided by the travels, it becomes a pool of impressions where the author seeks to define her/himself *via* "the other," usually embodied in the local inhabitants of the places traveled to and where the encounters between the self and the other are marked by various cultural disparities. The author usually is not hesitant about emphasizing these disparities since prospective or targeted readers are more likely to be fascinated by an opportunity of self-definition through the comparison with the other, particularly in the 18th century when Tournefort penned his letters. The initial challenge arises between reality and fiction. The first step of this conundrum is revealed through the way the author addresses the readership. Not all travel narrative authors are writers by profession, nor are all authors of travel literature regular travelers experienced in sharing their accounts in foreign lands. Once this puzzle is resolved, an additional conundrum arises through how the traveler/author characterizes her/himself throughout the narrative.

We can imagine an arc ranging from fictional, purely literary travels to informative, common-sense descriptions of peoples and places. Each text needs to be located somewhere on this arc, and since texts are not only produced but also transmitted and transformed, each new mediation also requires a reassessment of the particular mixture of facts and fiction implied by each agency. An approximate typology of different genres within travel literature thus needs to be elaborated on the grounds of three main variables, authorship, literary conventions and readership (Rubiés, 2000: 10).

The tourist recounts superficial observations, ignoring the foundations of the

traditions observed, and emphasizing the transience of the cross-cultural encounter with the other. There is an increase in such accounts with the emergence of 19th-century mass tourism in Europe. The origin point of the tourist is always his/her cultural reference point. This reference point is manifested in spatial comparisons. There seems to be a hierarchical order between the spaces of the home country and the local spaces traveled to. This order is complicated only by the existence of ancient remains, the historical roots of which can be tied to Western civilization. In addition to the spatial hierarchical order, the awareness of the tourist's own transience prevents him/her from a comprehensive and accurate analysis of the culture encountered. The "traveler" on the other hand, as opposed to the "tourist," "is associated with the values of discernment, respect, and taste" (Galani-Mouta, 2000: 210), and is a narrator who is able to define his/her essence without setting him/herself against the other. This distinction is also measured by the closeness of the text to fiction in addition to the self-definition processes by the author.

Tourists embark on their journeys with already formed images, largely the product of popular cultural representations and of touristic discourse; they also expect to be entertained and exposed to performances which -without violating their aesthetics- are different from those of their familiar world. A place is transformed into a tourism site through a system of symbolic and structural processes, which follow the direction marked by the dominant discourse (Galani-Mouta, 2000: 211).

The dominant discourse relevant to the travel narrative, since the letters that constitute *Journey into the Levant* containing the author's observations are written about the Levant, is Orientalism. The Levant is a geographical term that refers to eastern Mediterranean coastal regions, yet its geographical delimitations changed in the course of history, similar to the term "Orient". Etymologically, the term is derived from the Latin word "Levante," the present participle of "lever," the meaning of which is "to rise." Therefore, the term denotes the lands where the sun rises. Since its inception, Orientalism helped reinforce legitimizations of colonialism; scholarships of various disciplines were essential in gaining knowledge about lands that were of political interest to the colonial powers. Therefore, knowledge about neither the Levant nor the Orient as geographies can be "understood simply as a knowledge about a 'natural' referent, but is inextricably linked with cultural signification" (Yeğenoğlu, 1999: 16).

Tournefort's journey, motivated by scientific inquiry into the flora and geography of the Orient, was commissioned by Louis XIV on the recommendation of Louis Phélypeaux, Comte de Pontchartrain, the French Royal Chancellor. Louis Phélypeaux paid special interest to trade, colonization, religion and the navy and

SUBJECT INDEX

A

Abbasid 231, 234, 238, 240, 241
   architecture 231, 240, 241
   period 238, 241
   revolution 241
   rulers 234
Adso 98, 99
   diary 98
   disciple 99
Age 18, 23, 24, 25, 27, 29, 56, 63, 85, 87, 91, 103, 104, 126, 127, 185, 198
   ancient 23, 198
   digital 185
   impressionistic 126, 127
Agoraphobia 33
Agricultural products 98
Air 13, 16, 30, 48, 82, 160, 214, 235
   dangerous 82
   filthy 48
   temperate spring 235
Allegorical technique 129
Allerheiligen-Hofkirche church 249
Allusions, allegorical 74
Amaranta's chair 89
Ambiguous interiors 5
Ambiguous utopian story 194
Ambulance driver 140
Analysis 39, 54, 260
   accurate 260
   deep sensory 39
   psychological 54
Anarchist Anarres society 193
Anatolia 146, 147, 148, 149, 153, 198, 199, 202, 265
   northwest 198, 199
   western 202
Ancient times 158, 159, 199, 262
Anthropological phenomenon 159
Arches 77, 78, 111, 237, 241, 242, 248, 249, 254, 265
   aligned 249

coated 242
   triumphal 248
   well-designed 265
Architects 43, 59, 75, 76, 97, 98, 102, 103, 122, 153, 154, 175, 177, 178, 185, 224, 229, 264
   famous 43
   landscape 122
   skillful 264
Architectural 1, 3, 13, 18, 21, 22, 23, 24, 25, 31, 42, 43, 44, 53, 64, 65, 68, 78, 79, 80, 103, 114, 123, 132, 137, 150, 151, 153, 156, 174, 182, 234, 235, 242, 243, 246, 248, 250, 252, 253, 254
   approach 24, 25
   composition changes 174
   culture 114
   elements 1, 3, 13, 42, 43, 150, 151, 234, 235, 246, 248, 250, 252, 253, 254
   identity 18
   interpretations 1, 24
   knowledge 65
   magnificence 151
   masterpieces 25
   mentality 114
   plans 64, 65
   product 31
   spaces transform 182
   style 21, 22, 24, 123, 156, 242, 243, 250
   values 53, 68, 132, 137, 153
   works 18, 22, 23, 24, 31, 44, 68, 78, 79, 80, 103
Architecture and literature relationship 18
Art 21, 22, 24, 25, 27, 42, 43, 44, 88, 101, 102, 103, 153, 161, 162, 177, 231, 234
   architectural 153
   channels 103
   narrative 161
   rhetoric 88
   wood 44

Nevnihal Erdoğan

Prof. Dr. Nevnihal Erdoğan received a diploma in architecture from İstanbul Technical University in 1982, and M.S and Ph.D. from Istanbul Technical University in 1984 and 1992, respectively. She worked as a lecturer at the Department of Architecture, Trakya University during the years of 1992-2006, and is currently a professor in the Department of Architecture, University of Kocaeli. She has been a visiting scholar at the Department of Urban and Regional Planning School of Social Ecology, University of California, Irvine, and University of Wisconsin UW-Milwaukee School of Architecture.

She taught undergraduate and graduate courses and supervised Master's thesis and Doctoral thesis, and is currently teaching architectural design and theory of design at undergraduate and graduate levels. Her research interests are in the interrelationship between culture and architecture, housing and settlement, and architectural design.

The majority of her publications have focused on historical Istanbul, Edirne and Izmit cities and their architecture. Her publication appears in the Journal of Architecture and Planning Research, Social Indicators Research, and Open House International.

She is the author of seven books and over forty papers published in national and international proceedings journals, as well as the editor of two proceedings and the author of one section in the book. She has completed various architectural projects and has participated in national-international competitions and research/projects.

In 2011-12, during her Aga Khan post-doctoral fellowship, she will investigate the urban history and architectural context of Ottoman Edirne.

As the Congress chair, she organised the 1st International Urban Planning-Architecture-Design Congress, Urban Transformation, Conference 2014 and the "12th International Conference: Standardization, Prototypes, and Quality: A Means of Balkan Countries' Collaboration" in 2015. Between 2013 to 2016, Erdoğan served as the dean of Kocaeli University's Faculty of Architecture and Design.