



**ISTANBUL IN THE EAST-WEST SPIRAL BY BRITISH
AND TURKISH WRITERS**

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TO THE INSTITUTE OF SOCIAL SCIENCES

This study titled “**Istanbul in the East-West Spiral by British and Turkish Writers**” that was prepared by **Başak ÖZKER** was accepted as Ph.D. Dissertation at the Department of Comparative Literature by our jury by being found successful as a result of the defense exam conducted in accordance with the related article of the regulation on Postgraduation Education and Training of the Social Sciences Institute on June 24, 2022.

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Başak ÖZKER

ABSTRACT

ISTANBUL IN THE EAST-WEST SPIRAL BY BRITISH AND TURKISH WRITERS

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Ph.D. Dissertation-2022

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“Space” is a structure where the pulse of life beats, not independent of interaction, change or production, it both changes and transforms the things and people around it, at the same time. The “city” is one of the places where this active structure, which is intertwined with life and people, is directly exhibited. “Literature” is one of the areas that reflect the interaction between the spirit of the city and that of humans. Literature, which has the ability to shape people along with the space they are in, is also shaped by people and space.

In this respect, Istanbul is a space where the relationship between the city, people and literature is embodied. In this context, it is seen that Istanbul, which attracts not only local writers but also foreign writers, is the focal point in the works of these different writers.

In this study conducted in the field of comparative literature, Istanbul is discussed from a spatial point of view in the works of English writers Grace Ellison, Clare Sheridan, Maurice Baring, Jeremy Seal, who wrote about the city in the form of travel literature and in the works of Turkish writers Halide Edib Adivar, Ahmet Hamdi Tanpınar, Sâmîha Ayverdi, Orhan Pamuk focusing on the city in the form of memoirs, all of which told about the city throughout the 20th century when spatial transformation was rapid and intense.

In this regard, the works of these writers are analyzed based on the spatial traits of the theories of Edward Said, Henri Lefebvre, Michel Foucault, Mikhail Bakhtin and Gaston Bachelard. In the light of these theories, which approach space not only as a physical structure, but also from different perspectives, especially its social aspect, the transformation of space through reproduction, its power and potential for evolution are revealed.

In the examined literature, since there are fewer spatial studies in the field of literature, space-oriented studies are generally conducted within the framework of a single theory, and the studies that present the conceptual dimension and the praxis dimension of space are quite limited, this comprehensive and synthesizing study has been designed to examine the literary works in line with different space-oriented theories. It is thought that it will contribute significantly to the literature by examining the conceptual trait of the space and revealing the practical reflection of the space through literary works.

Keywords: Space, Istanbul, self-other, imaginative geography, production of space, heterotopia, chronotope, poetics of space.



ÖZET

İNGİLİZ VE TÜRK YAZARLARIN KALEMİNDEN DOĞU-BATI SARMALINDA İSTANBUL

ÖZKER, Başak

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Karşılaştırmalı Edebiyat Anabilim Dalı

Danışman: Prof. Dr. Medine SİVRİ

“Mekân”, yaşamın nabzının attığı, etkileşim, değişim ve üretimden bağımsız olmayan, hem değişip dönüşen hem de değiştirip dönüştüren bir yapıdır. Yaşam ve insanla iç içe olan bu etkin yapının, doğrudan sergilendiği yerlerin başında “şehir” gelir. Şehrin ruhu ile insan ruhu arasındaki etkileşimi yansıtan alanların başındaysa “edebiyat” vardır. İnsanı, içinde bulunduğu mekânla beraber biçimlendirmeye yetkin olan edebiyat, aynı zamanda insan ve mekânla şekillenir.

Bu bakımdan İstanbul; şehir, insan, edebiyat ilişkisinin somutlaştığı bir mekândır. Bu bağlamda, sadece yerli yazarları değil yabancı yazarları da cezbeden İstanbul’un, bu farklı yazarların eserlerinde odak noktası olduğu görülür.

Karşılaştırmalı edebiyat alanında yapılan bu çalışmada, İstanbul; mekânsal dönüşümün hızlı ve yoğun biçimde yaşandığı 20. yüzyıl sürecinde şehri anlatan Grace Ellison, Clare Sheridan, Maurice Baring, Jeremy Seal adlı İngiliz yazarların gezi edebiyatı kapsamındaki eserleri ve Türk yazarlar, Halide Edib Adıvar, Ahmet Hamdi Tanpınar, Sâmîha Ayverdi, Orhan Pamuk’un şehre odaklandıkları anı edebiyatı kapsamındaki eserleri bağlamında mekânsal açıdan ele alınmaktadır.

Bu doğrultuda, bu yazarların eserleri, Edward Said, Henri Lefebvre, Michel Foucault, Mikhail Bakhtin ve Gaston Bachelard’ın kuramlarının, mekâna yönelen boyutlarından yola çıkılarak incelenmektedir. Mekâna sadece fiziksel bir yapı olarak değil toplumsal yönü başta olmak üzere farklı açılardan yaklaşan bu kuramlar ışığında, mekânın, yeniden üretimle dönüşümü, evrilme güç ve potansiyeli ortaya konmaktadır.

İncelenen alanyazında, edebiyat alanında, mekânsal çalışmaların daha az olması, mekân odaklı çalışmaların genelde tek bir kuram çerçevesinde olması ve mekânın kavramsal boyutu ile praksis boyutunu birlikte sunan çalışmaların oldukça sınırlı olması nedeniyle, kapsamlı ve sentezleyici yapıdaki bu çalışmanın, edebî eserleri mekân odaklı farklı kuramlar doğrultusunda inceleyerek ve mekânın

kavramsal boyutunun pratikteki yansımasını edebî eserler üzerinden ortaya koyarak alanyazına önemli ölçüde katkı sunacağı düşünülmektedir.

Anahtar Kelimeler: Mekân, İstanbul, ben-öteki, imgesel (hayalî) coğrafya, mekânın üretimi, heterotopya, kronotop, mekânın poetikası.



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PREFACE

In this study titled “Istanbul in the East-West Spiral by English and Turkish Writers”, aiming at focusing on space through the city of Istanbul, in line with this purpose, memoirs by Turkish writers and travel works by English writers are examined in the context of the spatial dimensions of theories by theorists such as Edward Said, Henri Lefebvre, Michel Foucault, Mikhail Bakhtin and Gaston Bachelard. The reason why Istanbul has been chosen as the location is the diversity and multidimensionality of the city as a transit place not only geographically but also linguistically, religiously, historically, culturally and socially. This study has been conducted based on the belief that it will be possible to better understand this versatile structure of Istanbul, which brings the East and the West together in every sense, by examining the works of both Eastern and Western writers. In this study, which is inspired by Istanbul, eclectic method and comparison method are used in order to understand and show the diversity that Istanbul offers. In this context, five different theorists and their space-oriented theories have been used, both memoirs and travel literature have been included, and the works of eight different writers, Eastern and Western, male and female, have been compared and examined. Thus, the potential of space to transform into a place of happiness by getting rid of its negativity with the power of remembering, dreaming and imagining is revealed via both the literary works and the theories.

It is thought that this study, conducted in the field of comparative literature, will shed light on research in this direction with its comprehensive and synthesizing nature, bringing together different spatial theories and presenting the conceptual and praxis dimensions of space together.

I would like to extend my thanks to my esteemed supervisor Prof. Dr. Medine SİVRİ for her precious knowledge and encouragement in every stage of my doctoral education, making this process extremely productive for me; and to my esteemed advisors Assoc. Prof. Dr. Özlem ÖZEN and Assoc. Prof. Dr. Fatıma Betül ÜYÜMEZ for their incomparable contributions towards the creation, depth and uniqueness of this study.

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INTRODUCTION

For various fields such as literature, geography, philosophy, architecture, sociology and for different branches of art, “space” is an interdisciplinary concept that is widely considered and questioned in different ways. The social dimension of the concept of space, which has been interpreted and explained in different ways by scholars since ancient times, is comprehended over time. In this sense, space gains a social dimension in the process, both by leaving the boundaries of mathematics, which deals with it as absolute within the boundaries of geometry, and by going beyond the boundaries of the philosophical tradition, which considers it as a logical category belonging to existence.

In this context, space, which is not empty, isolated, abstract, lifeless, rootless, but rather a deep, complex and integrated structure, cannot be considered independent of social life. Social relations are built in physical space, and social practices, which are the reflection of these relations, create social spatial relations in physical space. While social life transforms space, space also affects social life. Space, which is not a simple container that houses the society, but a shaping element of social practices, is a living, multidimensional, intricate and active structure where the pulse of life beats, both changing and transforming, rather than being an absolute entity independent of interaction, change and production. In this sense, space means everything such as history, geography, politics, culture and society.

The space where relation networks are most directly seen is the city. The city, which is a social space, is a place shaped by social memory, reflecting tradition and including daily life. The city not only includes social life, but also stages social reproduction. The city, which is the space where the codes of civilizations manifest in all aspects, especially culturally and socially, gains meaning with people. The city and the people mutually change each other, and give each other new identities.

Literature is one of the most important areas in which the interaction of the spirit of the city and the human spirit is reflected. The city-human relationship is reflected in literary works. Literature, which is able to shape and change people with the space they are in, is also shaped by them. This trio, whose key point is human, is in constant interaction and movement, reflecting and transforming each other.

Istanbul, a space where the relationship between city, human and literature is embodied, is a threshold that has been the cradle of many great civilizations throughout its deep-rooted history. Istanbul, which is a natural gateway between the continents of Asia and Europe, is an ancient city that was the capital of three great empires, being the centre of three monotheistic religions, and hosting sectarian differences and different beliefs. In addition to its geographical importance and deep-rooted culture, Istanbul, which has an identity, soul and rhythm, is depicted in literary works as a character rather than a mere place. Parallel to its cosmopolitan structure, Istanbul is a focus not only for local authors but also for foreign writers. In this context, there are memoirs written by local authors who lived in Istanbul, integrated with the city and nourished with the wealth of the city, as well as works of travel literature about the city by foreign authors who came to the city and tried to get to know it.

This study, titled “Istanbul in the East-West Spiral by British and Turkish Writers”, focuses on Istanbul and aims to deal with it from a spatial point of view, based on the works of four English authors (two females, two males) and four Turkish authors (two females, two males) who wrote about Istanbul in the 20th century, when wars, struggle, change and spatial transformation were experienced intensely. In this study, it is aimed to focus on the space from other perspectives, especially from its social aspect, and to reveal how the space evolves by reproduction, based on the theories that reveal the space with different dimensions rather than just its physical dimension, although each of the theorists such as Edward Said, Henri Lefebvre, Michel Foucault, Mikhail Bakhtin, Gaston Bachelard, whose theories are based on a spatial basis, focuses on space from a different window.

When the literature is examined, it is seen that both spatial studies in the field of literature are less than in other fields and that literary studies focusing on space are generally carried out in parallel with a single theory. In addition, it can be said that literary studies that present the conceptual dimension of the space and the praxis dimension are very limited. For this reason, a multidimensional, comprehensive and synthesizing study that examines literary works from the perspective of different theorists focusing on space and reveals the practical reflection of the conceptual dimension of space through works will make important contributions to the literature. In this context, the selection of memoirs and travel works, which are genres that touch

real life more as a literary genre, is important in terms of showing the concrete state of the theoretical space.

In addition to giving the theoretical background of the concept of space from the perspective of different theorists, this study deals with the city of Istanbul, a place where the discourses of these theorists crystallize, from different perspectives presented by the theories. For this purpose, the works of eight authors, four of whom are English and four of whom are Turkish, will be analyzed spatially, focusing on the city of Istanbul. While working on the works, the views of theorists such as Edward Said, Henri Lefebvre, Michel Foucault, Mikhail Bakhtin and Gaston Bachelard, whose theories are based on a spatial basis, will be taken into consideration.

In the introduction part of this study, which consists of three main chapters, the details of the study such as purpose, scope, importance, method and content are explained.

In the first chapter, the concept of space is explained in general terms. Afterwards, the theories of Edward Said, Henri Lefebvre, Michel Foucault, Mikhail Bakhtin, Gaston Bachelard are discussed. First, the views of Said, who can be regarded as the pioneer of spatial transformation in terms of cultural and postcolonial studies, are included. Secondly, Lefebvre's views are mentioned, which focuses on social space and its production by considering space as a whole. Thirdly, Foucault's space-oriented views and the concept of heterotopia are explained. Fourthly, the concept of chronotope, which brings together time and space, which Bakhtin sees as the carrier of emotions and values, is discussed. Finally, Bachelard's concept of poetic space, which focuses on the unity of space, time and memory, is revealed in detail.

In the second chapter, the works and authors that are the subject of the study are discussed. In this context, the contribution of the selection of works in these genres, which are more in contact with real life, to the study, as well as presenting information about memoirs and travel literature, is emphasized. Then, a total of four English authors, two women (Grace Ellison – *An Englishwoman in a Turkish Harem*, Clare Sheridan – *A Turkish Kaleidoscope*) and two men (Maurice Baring – *Letters from the Near East 1909-1912*, Jeremy Seal – *A Fez of the Heart*); and four Turkish authors, two women (Halide Edib Adıvar – *House with Wisteria: Memoirs of Halide Edib* and *The Turkish Ordeal*, , Sâmiha Ayverdi – *Istanbul Geceleri*) and two men (Ahmet

Hamdi Tanpınar – *Tanpınar's 'Five Cities'*, Orhan Pamuk – *Istanbul, Memories and the City*) and their works are introduced. In this study, the English translations of Ahmet Hamdi Tanpınar's and Orhan Pamuk's works will be used. As there is not the English translation of *Istanbul Geceleri* by Sâmîha Ayverdi, the quoted parts will be translated by the writer of this study. Besides, as the works of Halide Edib Adivar were originally written in English by the author, the English versions will be used for the study.

In the third chapter, the works are examined based on the space-oriented theories of the theorists included in the study. In this context, the city of Istanbul is referred to as “Istanbul as other space” within the framework of Said's theory. In the context of Lefebvre's theory, “Istanbul as produced space” is used. Based on Foucault's theory, “Istanbul as heterotopic space” is used. Within the scope of Bakhtin's theory, it is referred to as “Istanbul as chronotopic space”. Within the framework of Bachelard's theory, “Istanbul as poetic space” is discussed.

In the conclusion, a general evaluation of the works is made in the context of spatial theories.

CHAPTER ONE

CONCEPT OF SPACE

In this chapter, the concept of space in general, and the views of each theorist in the context of space in particular are included. This chapter primarily focuses on the change in the perception of “space”. With the change in the understanding of space, it is accepted that space is a holistic formation. Thus, the dynamic structure of the space intertwined with life is comprehended. This understanding is the starting point of the study. The study focuses on the change that the space undergoes through literary works that reflect society and life. In this context, in this chapter, the theoretical basis of the study is given and first of all, the concept of space is explained.

The space was defined as “khora” by Plato and “topos” by Aristotle. Its perception by these two philosophers is opposite to each other. While “khora” represents an immaterial, dark and enigmatic area that cannot be perceived by the senses and can only be grasped with an unrealistic reasoning, “topos” is a result of the purpose of determining and limiting the space (see Platon, 2001). Similarly, in modern times, while space is an abstract concept identified with God by Newton, Descartes concretizes space as an empty container that keeps the object in front of the subject with the Cartesian mind (see Slowik, 2002: 9). In addition, in this context, unlike Aristotle, who equates space with existence, Descartes defines space as the place occupied by the object.

The modern Cartesian thought, which is based on Descartes’ distinction between “thinking thing” and “extended thing”, puts the “object” in front of the “subject” and separates life, time and space (see Descartes, 1998: 96). This leads to the problem of how the relationship between them can be. At this point, a fundamental problem is how the ontologically divided thing can come together.

Lefebvre emphasizes the need to accept space as a holistic formation. He states that Cartesian thought is at the root of the mistake of perceiving space as divided, fragmented, something outside of ourselves. However, Lefebvre also mentions that Descartes is seen as a decisive phase in the formation of the concept of space and its liberation. Space is discussed by Aristotelian philosophy as only one category among other categories until Descartes. Thinking of space as a rational and logical category, which is handled together with time, leaves unanswered questions such as what it does

as a category, what its function is, how it is formed in life and how it occurs, and this causes uncertainty. Descartes recognizes an absolute field of existence for space. In the context of Cartesian thought, something becomes an object and an absolute being when it is opposed to the “thinking thing”. With Descartes, space acquires a form and a being. Kant, on the other hand, completes the Cartesian world picture by reconsidering and developing Aristotle’s notion of category. Kant positions space and time as the preconditions (priori) of experience. In this context, time and space, which are neither entirely rational nor entirely derived from the senses, are considered preformations (priori) that enable the formation of knowledge (see Lefebvre, 1991: 1-2). In this way, in the process, space both transcends the boundaries of mathematics, which deals with it as absolute and given within the boundaries of geometry, and emerges from the boundaries of the philosophical tradition, which sees it as a category that belongs to existence but is also logical.

The change in the perception of the concept of space is not independent of the transformation in the social structure because space is not an empty, disconnected, isolated, but a dynamic structure that is too deep to be reduced to an abstract concept, integrated with life, intertwined with everything vital. Social life and space, which are in constant interaction, mutually transform each other.

George Simmel, one of the first sociological scholars on space, talks about the basic features of spatial forms in social interactions that give meaning to space. According to Simmel, space has features such as the uniqueness of the space, the way it can be divided into parts and activities spatially, the level of placement of social interactions in the space, the degree of proximity/distance, and the possibility of changing spaces (see Simmel, 1997: 138-170). Simmel’s determinations that deal with the social dimension of space are valuable because they break sociology’s indifference towards space.

People not only experience space, but also think and dream through it. Therefore, space shapes not only the current social world (experienced and understood as a meaningful life condition), but also other possible social worlds that can inspire action and express collective dreams (see Stavrides, 2018: 11). In the context expressed by Stavros Stavrides, space is not a simple container that houses the society, but a shaping element of social practices. In this sense, space is a living, multidimensional, intricate and active structure where the pulse of life beats, changing

and transforming, rather than being an absolute entity independent of interaction, change and production. This is an indication that the space has deep-rooted and strong historical and social aspects beyond its physical dimension.

With the modernization in the world, space also enters a new process. Although space has been recognized with modernity, it faces the danger of transforming into a consumption object at the point where it is put in front of the “thinking thing” and becomes an object. As Marshall Berman mentioned, modernity seems to bring humanity closer and unite by blurring all kinds of material and spiritual boundaries, but this apparent unity is the unity of division and brings with it fragmentation, strife, contradiction, uncertainty and pain (see Berman, 1988: 15). At this point, the fact that nature has become an object of exploitation with capitalism intensifying with the acceleration of industrialization, which is an indicator of modernization, means that space and therefore people are in danger. In this context, the danger faced by space is that it loses its historicity and becomes an object with no sense of belonging as it loses its identity.

Focusing on the change process of space, specifically for the city of Istanbul, this study deals with Istanbul based on the theories of space-focused scholars such as Edward Said, Henri Lefebvre, Michel Foucault, Mikhail Bakhtin, and Gaston Bachelard, and intersects and brings together the discourses of these authors on space in the focus of Istanbul.

Firstly, Istanbul is discussed in the context of the conflict between the West and the East, which is based on the distinction between “self” and the “other”, on which Said emphasizes, through the works of English authors who came to the city and wrote about it. Focusing on space in terms of its cultural, historical, political and social aspects beyond its physical dimension, Said does not see geography and politics as separate from each other and says that he is interested in the interaction between them (see Said, 2016: 234). This is an indication that Said does not see space as a disconnected and isolated concept.

The period focused on in this study is a period in which Istanbul experienced wars stemming from the territorial struggle, was invaded, and its sovereignty was meant. Said explains this struggle with the concept of “imaginative geography”, which he says is produced by people rather than due to a natural separation. As Said puts it

into words, imaginative geography that relies on imperialism, colonialism and orientalism is the result of a strategy of forming an identity for “self” and “other” and includes borders produced for political and economic reasons. This process of Istanbul is the result of Said's goal of determining the “me” and the “other” in the context of the imaginative geography, providing a dominance area, exerting dominance and thus reproducing the space. The Europeans positioned themselves as the “Westerner” and believed that they had the right and ability to govern, and regarded the “Easterner” as the other, and as destined to be ruled; which also explains the sieges on Istanbul. On the other hand, this imperialist attitude continues even if the city is liberated from occupation and the war is ended because, this time, with the environmental imperialism that came into play, the face of the city begins to change as a result of global policies. Thus, in the process, Istanbul loses its unique features and becomes a megapolis, no different from other big cities taken over by the modern construction. In this study, it is focused on the domination that is desired to be established on Istanbul through the literary works examined from Said’s discourse and from different authors’ perspectives.

Secondly, the transformation of Istanbul is analyzed in the context of the spatial periods revealed by Lefebvre, who says that social space is a social product (see Lefebvre, 1991: 26) through travel works written by British authors and memoirs written by Turkish authors. The periodization that Lefebvre has put forward according to Western society is handled with its dimension that connects Turkish society and Istanbul. Lefebvre’s view is that with the redefinition and production of urban space, which is a power tool and space, with subjective experiences and practices, on the one hand, the social construction of the space occurs, on the other hand, the power relations in the construction process are revealed. Lefebvre’s theory of space contributes to the study both with its dimension that reveals the social aspect of space and with its aspect that draws attention to the role of power relations in the production of space. It reveals how Istanbul has evolved into an abstract space, which can also be described as a capitalist space, with the transformations it has undergone in the process. Due to this transformation, Istanbul faces the danger of homogeneity imposed by global policies. In this study, it is focused on how the city of Istanbul has been removed from its special and privileged features and values and how this transformation is reflected in literary works.

Thirdly, starting from Foucault's concept of heterotopia, the heterotopic features of the city of Istanbul, which is considered as a heterotopia, are also mentioned through the works of Turkish and English authors who wrote about the city. Foucault (see 2008: 14), who considers the current age as the epoch of space, emphasizes spaces that exist in a special way in the real world with the concept of heterotopia. In this context, heterotopia is the space that is incompatible, contains contradictions and does not fit into categories. In the context of heterotopia's ability to bring together these incompatible spaces in a single real place, this heterotopic structure of Istanbul, which can be considered a heterotopia, undergoes changes with the modernization process. Spaces consisting of standard people, which emerged as a result of the globalization brought about by modernization, are faced with the danger of becoming ordinary by losing their distinctive features. Istanbul's process of becoming standard with the whirlpool of modernization by compromising its heterotopic structure is reflected in literary works. The study shows the transformation of the heterotopic structure of Istanbul through the aforementioned literary works.

Fourthly, based on Bakhtin, who started from Einstein's concept of space-time and developed the concept of "chronotope", which is formed by the combination of the Greek words *kronos* (time) and *topos* (space), the city of Istanbul is discussed in the light of the literary works that are the subject of the study, especially in the context of encounter and threshold chronotope. Within the framework of Bakhtin's concept of chronotope, the discourse that time and space are loaded with emotion and value (see Bakhtin, 1982) facilitates the comprehension of the emotions and values of Istanbul, a city where time and space are almost embodied. In this study, the city is examined within the framework of the threshold chronotope, which Bakhtin identifies with the breaking point and turning moment, through literary works that focus on Istanbul. In the context of Bakhtin's discourse regarding the threshold chronotope as the turning point where resurrections and renewals occur, the possibility of Istanbul, which is under the yoke of homogenization, to regain its characteristics with a possible reversion is evaluated with the light of hope in the literary works.

Fifthly, starting from the view of Bachelard, who argues that space and poetics are intertwined and space is in a constant state of becoming, the way to be freed from the impositions and alienating effects of modernity is sought in the context of literary works focused on Istanbul. Based on Bachelard's discourse describing "the house" as

a mood integrating with and defining human beings (see Bachelard, 1994: 3-8), Istanbul, which can be expressed as a mood and a microcosmos, is a city having not only historicity and sociality but also intrinsicality. Although, with modernity and globalization, Istanbul is rapidly advancing towards becoming a standard city, lack of intimacy and full of people with blurred memories and places with blurred historicity, the struggle for understanding the city in terms of memories, dreams and intrinsicality based on Bachelard's discourse and therefore the hope of developing a liberating perspective on behalf of the city and its people is examined in the light of the literary works that are the subject of the study.

Consequently, since the space is not independent of the society, the change of the space is reflected in the literary works that are the reflection of the society. This study shows the transformation of society, and therefore of space, through the works written by English and Turkish authors. In this study, the change that the city of Istanbul has undergone is revealed via the works of Turkish and English authors in the footsteps of Said, who interprets the standardization brought about by globalization as intolerance to the other, Lefebvre, who considers this standardization as the imposition of homogeneity, and Foucault, who explains it as pressure to conform to the norms. It is understood that these three theorists consider space in the context of its cultural, historical, social and political aspects rather than its physical dimension, and see space as active and multidimensional rather than as disconnected and isolated. Through the literary works that are the subject of the study, it is seen that Istanbul faces the dangers of turning into a pile of modern buildings, losing its historicity, weakening the memory of its people, and surrendering the spirit of the city to modernity and globalization. Bakhtin, with his threshold chronotope that brings people from different walks of life together at the point of view of the space, and Bachelard, who draws attention to the lived experience of the space by removing the boundaries of geometry, do not see space as disconnected and isolated like Said, Lefebvre and Foucault. On the other hand, the point where Bakhtin and Bachelard meet is that they approach space through the mediation of emotions, values and interiority. While Bakhtin talks about the emotions and values contained in space through the chronotope, Bachelard refers to memories and dreams that the space contains, and sees space as poetic. In this context, a light of hope is sought for the city of Istanbul through the literary works analyzed in line with Bakhtin's threshold chronotope that will open the door to resurrection and

renewal, and Bachelard's poetics that can transform the reductionist attitude of modernity. In the light of all these theories and through literary texts, space is a living, in-depth, active and multi-dimensional formation with many vital, social, historical, cultural, artistic and political aspects. It evolves, changes, transforms and reproduces. This changeable state it has is an indication that space is capable of liberation.

1.1. EDWARD SAID AND IMAGINATIVE GEOGRAPHY

In this part of the study, Edward Said's theory is discussed with its space-focused dimension. Emphasis is placed on the effort to reproduce the space through domination, based on the concept of "imaginative geography", which is prepared by the conflict of "self and other" and fueled by imperialism, colonialism and orientalism. This dominance-oriented attitude is the explanation for the occupation of Anatolia, starting from Istanbul. In this process, in order to pave the way for considering the works written by Western authors in the context of the concept of imaginary geography, firstly "self and other" dichotomy is emphasized, and then Said's views in this direction are included, starting from the West-East dichotomy.

Although the origins of the concepts of "self and other" go back much earlier, the Age of Enlightenment is a period in which the distance between these two concepts increased, deepened and became more evident. In this process, in the subject's relationship with the other, who has the same ontological characteristics as himself, the subject comes to the fore and tends to interfere with the other. This shows that modern philosophy has not been able to construct "self and other" relationship on an egalitarian and horizontal plane. In the context of this hierarchical human design, in the modern world, "other" refers to the exclusion or even negation of anything other than 'self', based on the meaning of away from the mentioned or two similar objects in terms of importance and location (see Merriam-Webster, 2021). In this context, while people try to make sense of and legitimize themselves and their own society, they regard all kinds of differences they encounter as other and alien on the grounds that they are a threat. As a result of these negative meanings attributed to the other, human-human, human-society, human-nature relations progress on an unhealthy, unequal and hierarchical plane. In the context of these dichotomy, as people move away from nature, they become alienated from themselves; moreover, they marginalize

themselves, and as a result, they tend to evaluate the beings around them in the context of this othering.

The origin of this crisis is based on the philosophy of Descartes, who is considered the founder of modern philosophy, which makes man dominate over nature. Descartes lays the foundations of self-consciousness by connecting knowledge to the absolute existence of “I”. Thus, the sanctions of the object or celestial order cease to be the basis of knowledge, and the knowing subject, the “constitutive subject” becomes the centre of knowledge. In this context, Descartes, with his theory based on “scepticism”, argues that the only thing that cannot be doubted is the doubt itself, makes everything other than the “I” the object of doubt, and reaches the conclusion that the “I” itself is the one that cannot be doubted (see Descartes, 2013: 97). Thus, the monologic subject reaches the consciousness of his own existence by talking to himself, and the consciousness of the whole existence is established with the thinking subject.

Since each subject performs this introspective thinking process not dialogically, but monologically, these individual subjects see themselves as superior to nature when they look at nature after the process. However, when they look at other subjects, they perceive them as a threat to themselves. Hakan Çörekçioğlu says: “*When a subject established in this way returns to what is given to him, namely nature, as a thinking individual who has realized the act of self-reflection that allows him to discover the only unshakable truth, he designs nature as alien to him and even lower than himself in terms of value and level*” (Çörekçioğlu, 2006: 173-174)¹. In this context, when the Cartesian subject, put forward by Descartes, turns to other subjects after reaching the knowledge of his own self, he not only sees them as inferior in terms of value and level, as he does to nature, but also perceives them as alien to himself and a danger to himself. When the existence of the other subject is in question, intersubjective communication turns into conflict.

Here, the subjects perceive each other as either a stranger to be thrown out of order or a stain that needs to be cleaned, or an enemy to be overcome or to be dominated, as revealed in Hobbes’ phrase “Man is a wolf to man”. It is clear that in the human-human relationship established in this way, the one standing in front of I is established as the “other” (Çörekçioğlu, 2006: 174).

¹ Quotations from Hakan Çörekçioğlu’s “Benin Kendini Kurma Ediniminde Karşısında Duran: Öteki mi, Diğeri mi?” were translated by the writer.

The Cartesian subject reaches the knowledge of object after reaching the knowledge of his own self. However, he is in the attitude of not only recognizing and defining the object, but also shaping it and using it for his own benefit. The tendency of “self” to perceive the ones except himself as “others” first leads to the civilized human-primitive human dichotomy. In this dichotomy, women who are designed close to nature and primitive societies that have not adopted a mechanical world design and are closer to the natural order are perceived as the other and become objects of discrimination, suppression, assimilation, domination and exploitation (see Çörekçioğlu, 2006: 174). The West’s attitude towards the East, in which the “self-other” understanding is dominant, is also formed and developed in this context and gives rise to the West-East dichotomy. The West-East dichotomy is based on the West’s tendency to define and shape the East while trying to know it.

One of the most influential writer and person of action is Palestine-born scholar Edward Said, who focuses on the West-East dichotomy and on the origin and purpose of this dichotomy. Said examines the concepts of West and East and the relationship between them in his work called *Orientalism*. The process that prompted Said to think in this way begins with the birth of the writer. Born in Jerusalem to a Christian-Arab family, he is the son of a Christian Palestinian father with American citizenship and a Christian Lebanese mother of Palestinian origin. Said does not feel fully Eastern nor fully Western. Said’s preference for the title “Between Worlds” for an article in which he talks about his life underlines that he had a life devoid of the sense of belonging.

For me, there was an added complication, in that although both my parents were Palestinian—my mother from Nazareth, my father from Jerusalem—my father had acquired U.S. citizenship during World War One, when he served in the AEF under Pershing in France [...] Besides, with an unexceptionally Arab family name like Said connected to an improbably British first name (my mother very much admired the Prince of Wales in 1935, the year of my birth), I was an uncomfortably anomalous student all through my early years: a Palestinian going to school in Egypt, with an English first name, an American passport, and no certain identity at all. To make matters worse, Arabic, my native language, and English, my school language, were inextricably mixed: I have never known which was my first language, and have felt fully at home in neither, although I dream in both. Every time I speak an English sentence, I find myself echoing it in Arabic, and vice versa (Said, 2004: 512-513).

This multidimensional, multicultural life, which makes Said think that he is homeless, even though it could be considered a wealth, pushes the author to question.

Said, from a very young age, feels alienated by the Western society, even though he is a Christian and has a British-centered education.

My whole education was Anglocentric, so much so that I knew a great deal more about British and even Indian history and geography (required subjects) than I did about the history and geography of the Arab world. But although taught to believe and think like an English schoolboy, I was also trained to understand that I was an alien, a NonEuropean Other, educated by my betters to know my station and not to aspire to being British. The line separating Us from Them was linguistic, cultural, racial, and ethnic. It did not make matters easier for me to have been born, baptized, and confirmed in the Anglican Church, where the singing of bellicose hymns like "Onward Christian Soldiers" and "From Greenland's Icy Mountains" had me in effect playing the role at once of aggressor and aggressed against. To be at the same time a Wog and an Anglican was to be in a state of standing civil war (Said, 2004: 513).

The writer's biographical work, *Out of Place*, reveals his past leading him to examine the relationship between the East and the West.

His creation was made necessary by the fact that his parents were themselves self-creations: two Palestinians with dramatically different backgrounds and temperaments living in colonial Cairo as members of a Christian minority within a large pond of minorities, with only each other for support, without any precedent for what they were doing except an odd combination of prewar Palestinian habit, American lore picked up at random in books and magazines and from my father's decade in the United States (my mother did not even visit the United States until 1948), the missionaries' influence, incompleteness and hence eccentric schooling, British colonial attitudes that represented both the lords and the general run of "humankind" they ruled, and, finally, the style of life my parents perceived around them in Egypt and which they tried to adapt to their special circumstances. Could "Edward's" position ever be anything but out of place? (Said, 1999: 19).

Said discovers that the concepts of East and West, which he has started to question based on his experiences, reflect not only a geographical distinction but also a perspective and struggle. Said says that the history of the past three centuries is actually world history, a globalized history and the main thing making this understandable is the struggle for land (see Said, 2016: 234). He considers "geography" not only in its positionality, but in its relation with history, culture and politics. He reveals the relationship between knowledge and geography. In line with this, Said concludes that some distinctions are produced by the mind.

It is perfectly possible to argue that some distinctive objects are made by the mind, and that these objects, while appearing to exist objectively, have only a fictional reality. A group of people living on a few acres of land will set up boundaries between their land and its immediate surroundings and the territory beyond, which they call "the land of the barbarians." In other words, this universal practice of designating in one's mind a familiar space which is "ours" and an unfamiliar space beyond "ours" which is "theirs" is a way of making geographical distinctions that can be entirely arbitrary. I use the word "arbitrary" here because imaginative geography of the "our land-barbarian land" variety does not require that the barbarians acknowledge the distinction. It is enough for "us" to set up these

boundaries in our own minds; “they” become “they” accordingly, and both their territory and their mentality are designated as different from “ours” (Said, 1979: 54).

The concept of “imaginative geography”, which is the result of the tendency to create an identity of “self” and “other”, lies at the core of the paradox of West and East. The imaginative geography, which Said deals with in the context of orientalism, culture and imperialism and explains with post-colonial theory, reflects the space that focuses on domination and alienation.

The distinction between East and West, called orientalism, is considered by Said as a way of thinking based on ontological and epistemological distinction (see Said, 1979: 2). Although Said groups orientalism as an academic discipline, Manifest Orientalism, Latent Orientalism, which includes scholars and authors other than academics, and Modern Orientalism, which includes assumptions and fantasies, they all overlap in orientalism (see Said, 1979: 201-225). The critical point here is that all these distinctions aimed at divergence are man-made. On the basis of the “self-other” relationship, the West tries to complete the process of revealing its own existence and creating its characteristics, through the East, which it assumes as its opposite. In this direction, exclusion and domination are the basis of the relationship that the West establishes with the “other”. This domination-oriented attitude opens the door to exploitation in every sense and in every field.

In the context of literature and culture, Said combines his philosophical approach with his literary identity and traces imperial and colonial discourse through literary works. According to Said, who thinks that literary works can be understood by considering the date and social context in which they were written, authors are not independent of the period, class and perspective they live in (see Said, 1994). In this context, Said focuses on novels written especially by Europeans, and with his novel reviews, he reveals the latent imperial narrative -aiming to promote and reproduce colonialism- in the works. In this way, Said underlines that the purpose of orientalist studies is to protect imperialist interests.

Parallel to Foucault, who expresses how a discursive text produces other texts and how different texts come together to form a certain point of view in his works such as *The Archeology of Knowledge* and *The Birth of the Prison*, Said also focuses on

politicized knowledge away from objectivity. In this context, Said deconstructs texts reflecting Western hegemony, revealing the power and influence of texts in reproducing and maintaining power relations. In addition, Said reveals that these texts become knowledge patterns that ensure the sustainability of power relations.

“Just as none of us is outside or beyond geography, none of us is completely free from the struggle over geography. That struggle is complex and interesting because it is not only about soldiers and cannons but also about ideas, about forms, about images and imaginings” (Said, 1994: 7). According to Said, geographic relations, which are the basis of cultural, imperial, post-colonial, etc. all processes, are of a nature that binds and covers everyone. Said’s words bring to mind the understanding of *“geography is destiny”* derived from Ibn Haldun’s Mukaddime (Ibn-i Haldun, 2004: 116-127). At this point, Said criticizes the tendency of the European to determine the fate of the non-European. According to him, the West benefits from the power of literature in order to strengthen and spread the image of the East, which it has constructed in minds. It is aimed to reflect and legitimize the Western hegemony, especially with literary works such as travel books and novels.

According to Said, who has knowledge and experience in many fields such as literature, politics, sociology and philosophy, space is not independent of history, culture and politics. Said’s point of view, which does not see space as static and isolated, coincides with the ideas of theorists and writers such as Lefebvre, Foucault, Bakhtin and Bachelard. In this context, Said’s view of space is parallel to Lefebvre’s, who talks about hegemony’s attitude towards destroying the things that resist itself and differences that it perceives as a threat to itself, to Foucault’s, who says that the dominator will tend to determine what the truth is, to Bakhtin’s, who believes in the necessity of an attitude not trying to dominate the “other” but trying to understand it, and to Bachelard’s, who draws attention to the emotional and rational dimension of space.

1.2. HENRI LEFEBVRE AND PRODUCTION OF SPACE

This part of the study deals with Henri Lefebvre’s theory of space, who uses the concept of “production of space” to explain the social aspect of space and the role of power relations in its construction. In the study, Lefebvre’s theory of space and the

spatial periods that he expressed in the context of this theory are important in order to better understand and explain the change that the city of Istanbul has undergone. This part, in which Lefebvre's theory of space is discussed in the spatial periods and spatial triad focus, sheds light on the space-society interaction.

Henri Lefebvre, a French sociologist, intellectual, philosopher and writer born in 1901, defines people as social beings who produce their own lives, their own consciousness and their own world, by showing a human-based approach while analyzing society (see Lefebvre, 1991: 68). In this perspective, which defines man as a being who produces and is conscious of what he produces, man not only produces social spaces, but also produces his own existence as a space. For this reason, space is seen as social relations consisting of a series of relations and forms (see Lefebvre, 1991: 73). Claiming that space is changeable and lively, Lefebvre deals with space in the context of certain periods and the triad of perceived-conceived-lived space. This triad, which is in a mutual and uninterrupted interaction, in spatial terms refers to spatial practice (perceived space), representations of space (conceived space) and representational spaces (lived space) (see Lefebvre, 1991: 40). In addition, with his spatial periodization, Lefebvre emphasizes that space is in an evolutionary process in which it changes and transforms. These periods, which Lefebvre treats as "from absolute space to abstract space", "contradictory space" and "from the contradictions of space to differential space", show parallelism with the periodization of modes of production in Marxist theory. According to Lefebvre, since the change of production styles cannot be independent of space, space is also reproduced with these transitions (see Lefebvre, 1991: 46-47). However, although spatial transformation exists, previous spaces are the basis of the later ones (see Lefebvre, 1991: 229). Subsequent spaces rise above the previous ones.

In this part, the periods that Lefebvre treats as "from absolute space to abstract space", "contradictory space" and "from the contradictions of space to differential space" are examined in six groups, such as "absolute space", "sacred space", "historical space", "abstract space", "contradictory space" and "differential space" as Husik Ghulyan (see 2017a: 4) separates them. Also, three dimensions of social space are focused. In this context, firstly, the concepts of absolute, sacred, historical, contradictory, differential space are emphasized.

According to Lefebvre, “absolute space” is the starting point of social history. *“The cradle of absolute space is a fragment of agro-pastoral space, a set of places named and exploited by peasants, or by nomadic or semi-nomadic pastoralists”* (Lefebvre, 1991: 234). Since human life in such a place depends on nature and its rhythms, naturalness is in question. All rituals are carried out in the context of nature in this place where the mechanical world design has not been adopted. Since there is harmony and unity with nature in absolute space, space is directly experienced and not subjected to domination. In this space, the actions of people who are directly connected with the soil and the elements of nature through activities such as collecting, hunting, agriculture and animal husbandry do not tend to destroy nature. In addition, there is no permanent settlement and city phenomenon in absolute space where there is nomadism or semi-nomadism.

Nevertheless, religious and political power over time begins to be effective on absolute space. With the increase in the power of religious power over nature, there is a transition from absolute space to sacred space. This transformation does not completely eliminate absolute space so absolute space continues to exist as the basis of representational spaces (see Lefebvre, 1991: 48-49). In *The Production of Space*, Lefebvre deals with religious and political sacred space under the title of “from absolute space to abstract space”. Space evolves into sacred space with the increasing influence of religious/political power.

“Sacred space” begins with the establishment of the first city-states and the transition to the feudal order. In this process, with the strengthening of the central power, the centre-periphery, urban-rural distinction is formed. At first, urban space was in “*an organic coherence*” with rural space, but then the city-state created a fixed centre and positioned itself in a central and privileged way (see Lefebvre, 1991: 234-235). Thus, the conflict between the city and the countryside arises and social space loses its integrity.

Sacred space expands as it becomes more political and religious over time. This material expansion of sacred space, which spreads by centralization, occurs for the benefit of the clergy caste and the political power they hold or use, and results in domination over the pre-existing space (see Lefebvre, 1991: 236-237). Sacred space, expanded and reproduced with a focus on domination, “*assumes meanings addressed not to the intellect but to the body, meanings conveyed by threats, by sanctions, by a*

continual putting-to-the-test of the emotions” (Lefebvre, 1991: 235). There are threats, punishments, spaces defined as holy or cursed in this space, where the knowledge of nature is passed to the knowledge of the sacred, and the existence, power and bindingness of religious/political institutions are in question. However, with the secularization of the sacred space, a new spatial period begins, which can be called historical space.

In *The Production of Space*, “historical space” is handled by Lefebvre under the title of “from absolute space to abstract space”. According to Lefebvre, space can be comprehended by examining production relations and he mentions that a transformation into a historical space, a space of accumulation, happened with the establishment of a new space that secularized Rome's religious and political space (see Lefebvre, 1991: 253-254). Historical forces have built the space of accumulation on the remains they have created by constantly destroying the naturalness of absolute space. It establishes the space of accumulation formed by the accumulation of wealth consisting of historicity, information, techniques, money, valuable objects, works of art and symbols on the ruins of naturalness (see Lefebvre, 1991: 49). Thus, historical space is produced:

The Papacy sought to defend itself against these developments, counter-attacking and scoring some measure of success. Its grand design, however -namely, the replacement of the imperial state, whose mantle the Roman Church wished to assume, by a vast ecclesiastical state- was doomed to failure. The nations, the nation states, were now about to appear. Monastic culture was on the ebb. What was about to disappear was absolute space; it was already crumbling as its supports gave way. What then was about to emerge? The space of a secular life, freed from politico-religious space, from the space of signs of death and of non-body (Lefebvre, 1991: 256).

The reason for this change in Rome, which differs by the fragmentation of the absolute and sacred space, Lefebvre says, is that the Germanic invaders carried out the first great agrarian reform (see Lefebvre, 1991: 231), and he adds; “*the barbarians’ arrival on the scene had a salutary effect, for in violating the sanctity of property these intruders fertilized it.*” (Lefebvre, 1991: 253). This reform begins systematic agriculture, hence the transition to feudal-style relations of production.

Guilds and associations that brought together the producers emerged in parallel with the developing trade as the cities were organized into markets and the craftsmen used the materials obtained from agriculture. With these associations, the collective

worker who can produce “socially” for the society, that is, for the city, takes the stage (see Lefebvre, 1991: 256). The centralization of production activities out of the boundaries of the familial sphere in this way brings with it the distinction between private and public sphere, which also changes and shapes spatial practices, and causes a change in the quality of private property.

In this new form, the property principle, “*by dominating space puts an end to the mere contemplation of nature, of the Cosmos or of the world, and points the way towards the mastery which transforms instead of simply interpreting*” (Lefebvre, 1991: 253). Thus, by shaking the natural order and the divine will, the foundations of a system that is imposing and dominating and which opens the door to discrimination and violence, is laid.

Lefebvre says that the subject that dominates this phase is “*the historical town of the West, along with the countryside under its control*” (Lefebvre, 1991: 49). In the West, which experiences the space of accumulation, the underworld rises upwards and the surface of the earth rises up and occupies space, so that the capitals and statues that glorify the bodies begin to multiply and accumulate in space (see Lefebvre, 1991: 260). Verticality, symbolizing violence, begins to dominate this space, where body signs multiply; “*the verticality and the political arrogance of towers, their feudalism, already intimated the coming alliance between the Ego and Phallus*” (Lefebvre, 1991: 261). Thus, while the femininity, the symbol of the world, remains hidden, the “phallus”, the symbol of power and prestige, is erected and seen through the “eye” (see Lefebvre, 1991: 262). This situation shows the dominance of military/masculine violence over space.

The violence that exists in space of accumulation is revealed by wars, wars revolve around accumulation, the accumulated wealth is spent, efforts are made to increase the accumulation even more, and the space of accumulation becomes alive and rich with these wars that strengthen the productive forces and aim to invest (see Lefebvre, 1991: 275-276). Violence and war, riveted in the space of accumulation, produce “*Western Europe, the space of history, accumulation, investment, the basis of imperialism in which the economy triumphs*” (Lefebvre, 1991: 277). This violence, sometimes latent, sometimes overt, sometimes waiting in the wings, sometimes attacking, celebrates itself in (Roman origin) arches, gates, squares, and victory roads (see Lefebvre, 1991: 277). In this process, the city, which is the dominant subject of

this phase, is put into perspective as a battlefield because war revolves around cities, cities shine brightly despite and through conflicts (see Lefebvre, 1991: 278). However, with the increasing influence of the bourgeoisie and capitalism and the increasing power of nation-states, the city and urban space lose their past splendor. Although the city's activeness is intense in the accumulation process, especially with the effect of industrialization, the nation state and its abstract space come to the fore and urban space becomes the image of the state. Thus, abstract space emerges.

"Abstract space" is the product of violence and war, therefore it is political and institutional because it has been instituted by a state. The tendency of abstract space to eliminate the resisting and threatening things and differences causes it to appear homogeneous (see Lefebvre, 1991: 285). Although abstract space may seem homogeneous, it is not. Its goal is homogeneity and it imposes homogeneity (see Lefebvre, 1991: 287). Conflicting and multi-unit abstract space is a forcible combination of opposites. Although abstract space is formed by the social and political reconciliation of the aristocratic and bourgeois class, it is contradictory and reflects the contradiction between the working class and capital in the context of the capitalist mode of production (see Ghulyan, 2017a: 14). The assumed homogeneity in abstract space is riveted with geometric, visual and phallic elements. In this way, it is possible to experience space in an abstract way by being limited to a single sense (see Lefebvre, 1991: 286). Another element, the phallic element, metaphorically symbolizes masculine power and male violence, and it imposes homogeneity (see Lefebvre, 1991: 286). Thus, the combination of the geometric element, which provides homogeneity by reducing the multidimensionality of space for measurement purposes, and the visual element, which provides superiority over other senses, causes everything to resemble and homogenize, thus prevents the multi-dimensional experience of space.

The state, which aims at homogeneity, tries to bring a hierarchical arrangement to space in order to ensure social order and constantly intervenes in the production of space, which it sees as a political tool. However, although the state is strong and rational, spatial chaos created by capitalism is its weak side (Lefebvre, 1991: 63). Domination-oriented and pervasive capitalism begins to dominate space. Capitalism spreading to space not only seizes space but also produces its own space. In other words, there is a transition from the production of things in space to the production of space. Capturing abstract space and turning it into a device is the outcome of the

capitalist system. As a result, abstract space becomes contradictory. This situation causes abstract space, which still dominates, to turn into contradictory space.

“Contradictory space” tries to appear homogeneous and consistent. However, when analyzed, it becomes clear that it contains many internal conflicts and contradictions. Contradictory space, which carries all the contradictions of abstract space, becomes filled with more severe and obvious contradictions as capitalism intensifies. Capitalism, which first showed itself in terms of industry and through the labor-capital contradiction, spreads and penetrates all areas of daily life and causes new contradictions.

The quality-quantity contradiction is one of the leading contradictions of contradictory space, which is the extension of abstract space. *“Abstract space is measured. Not only is it quantified as a geometric space, but also as a social space, it is subject to quantitative manipulations [...] the dominant tendency is towards the disappearance of the qualitative”* (Lefebvre, 1991: 352). With the spread of capitalism in all areas of life, space becomes more and more quantitative. The geometric representation of space brings with it the fragmentation and parcellation of nature and space. As a result, space becomes a commodity that can be bought and sold. In particular, with increasing urbanization, spaces that were once called nature are fragmented, commodified, subjected to quantitative manipulation, and thus quality is in danger of extinction. However, the qualitative does not surrender to the quantitative and reappears in the spatial way:

A moment comes when people in general leave the space of consumption, which coincides with the historical locations of capital accumulation, with the space of production, and with the space that is produced; this is the space of the market, the space through which flows follow their paths, the space which the state controls - a space, therefore, that is strictly quantified. When people leave this space, they move towards the consumption of space (an unproductive form of consumption). This moment is the moment of departure - the moment of people's holidays, formerly a contingent but now a necessary moment. When this moment arrives, 'people' demand a qualitative space. The qualities they seek have names: sun, snow, sea. Whether these are natural or simulated matters little (Lefebvre, 1991: 352-353).

Although the qualitative has come to the fore, the quality of the space has changed. Re-created spaces, qualitatively, move away from naturalness and turn into a natural life simulation. In this process, sectors with high profit rates have the opportunity to develop:

Tourism and leisure become major areas of investment and profitability, adding their weight to the construction sector, to property speculation, to generalized urbanization (not to mention the integration into capitalism of agriculture, food production, etc.). No sooner does the Mediterranean coast become a space offering leisure activities to industrial Europe than industry arrives there; but nostalgia for towns dedicated to leisure, spread out in the sunshine, continues to haunt the urbanite of the super-industrialized regions. Thus the contradictions become more acute - and the urbanites continue to clamour for a certain 'quality of space' (Lefebvre, 1991: 353).

It is seen that capitalism dominates space. Space is divided into zones that are exploited for the production of consumer goods and the consumption of space. Today, with the use of the qualitative in politics, it is seen that the emphasis on nature and the natural has become obsessive in the name of environmentalism ideologically and in practice in order to provide environmentally friendly production and consumption activities. In this space, which is produced in the context of environmental problem, an increase is observed in the contradictions of abstract space such as quality-quantity, use-exchange, property-appropriation. This contradictory situation, which permeates politics, provides temporary solutions with the production of things in space, but also causes the production of space, which is similar to the extinct nature and the natural (see Ghulyan, 2017a: 19). This triggers consumption.

Another contradiction in the context of contradictory space is between the whole and the broken, the global and the subdivided/fractured; also, in the context of whole-broken contradiction, centre-periphery contradiction arises (see Lefebvre, 1991: 356). The centre is cramped and dense because it brings together the contents of certain space. Centrality takes shape by attracting objects to itself and gains a functional reality, a mental and/or social space structure is organized around the centre, and the form and function of the centre contributes to a practice. However, centrality has the quality of exclusion as well as concentration. In the context of exclusion, the periphery reveals its own existence against the centre (see Lefebvre, 1991: 399). In this way, the whole-broken contradiction gives rise to the centre-periphery contradiction.

As a result, in abstract space of capitalism, contradictions such as quality-quantity, use-exchange, property-appropriation, whole-broken, global-subdivided, centre-periphery become more acute and spread to all areas of life and affect social relations. Thus, the contradictory space becomes even more evident.

In “differential space”, according to Lefebvre, new contradictions emerge that can end abstract space from among the old contradictions that abstract space has contained since historical times. Thus, despite and because of its negative side, abstract space creates a new space called differential space (see Lefebvre, 1991: 52). In other words, when abstract space tends towards homogeneity by reducing the differences, it provides the opportunity for a new space emphasizing the differences to produce itself.

Since the changes occurring in the society cannot be independent of space, space is reproduced with these transitions and rises on top of each other. In addition to the periodization mentioned under the titles of absolute space, sacred space, historical space, abstract space, contradictory space and differential space, Lefebvre considers space as spatial practice, representations of space and representational spaces, respectively, in the context of the triad of perceived-conceived-lived space. The triad suggested by Lefebvre can be explained as follows:

In the context of the “spatial triad”, the perceived-conceived-lived space put forward by Lefebvre is met with the concepts of spatial practice-representations of space-representational spaces, respectively. The perceived space is the space that is lived directly and unquestioningly and that shapes our space-oriented practices and habits. The conceived space shapes the design, theoretical and abstract concepts of the space and is focused on planning/organizing the space. The lived space, on the other hand, includes art that is contrary, radical, revolutionary and breaking the routine, as well as uncertainty and the irrational (see Kurtar, 2015: 354). There is a mutual, uninterrupted and rhythmic interaction between these three.

“Perceived space (spatial practice)”, says Lefebvre, includes specific spaces and spatial clusters specific to each social formation whose production and reproduction ensure continuity in a relative dependency (see Lefebvre, 1991: 33). What is directly in life is space in ordinary life, and this space guides our practical actions.

“Conceived space (representations of space)” is space of scientific view. It is the understanding of space of geographers, city planners, architects, engineers, technocrats, and some artists close to being scientific. It is the dominant space of a society, of a mode of production. The representations of space depend on the relations of production, the order they impose, and thus on information, signs, codes, and frontal

relations, and tend towards a verbal and therefore an intellectually formed system of signs (see Lefebvre, 1991: 33-38). Space representations are spaces that are always established and designed with implicit signs, coding, jargons, objectified designs, and where ideology, knowledge or power realizes itself (see Kurtar, 2013: 213). In Lefebvre's words, representations of space, which are parts of the history of ideology, are designed, organized and produced within the framework of the logic of the political power, the established order, the dominant ideology, the dominant discourse, and the dominant economic system (see Lefebvre, 1991: 116). This is the abstract, conceptual, theorized space, and it is the space of power, of capitalism.

“Lived Space (representational spaces)” is space that is separated, contradictory and liberated. Since this space is connected to the illegal and underground side of the social life and it represents complex symbolisms (also connected to art), it is more difficult to determine representational spaces compared to spatial practice and representations of space (see Lefebvre, 1991: 33). Imagination and symbolism are active in representational spaces, which are not designed but lived spaces, so it is difficult to talk about coherence and connection in these spaces. The history of a people and each individual from this people is in question for representational spaces whose origin is history (see Lefebvre, 1991: 41). This origin is childhood, which is the beginning of the individual history of the subjects; *“As a space of 'subjects' rather than of calculations, as a representational space, it has an origin, and that origin is childhood, with its hardships, its achievements, and its lacks”* (Lefebvre, 1991: 362). Representational spaces, which are the spaces of daily acts of their users (inhabitants), are lived spaces, concrete and subjective (see Lefebvre, 1991: 362). Due to their subjective structures, representational spaces are difficult to grasp.

Representational spaces that show that a different daily life is possible have a liberating potential. With this potential, they can defeat the dominant discourse and practice. At this point, the representational space is exposed to the marginalization of the dominant discourse, and as a result, the representational space is positioned at the edges of hegemonic discourses, in the gaps of institutions and in the cracks of the power-knowledge apparatus (see De Lauretis, 1987: 25-26). However, the representational space can be occupied by the representation of space, with movements such as overlap, friction and displacement between these three. Or, the representational space can go out of the illegal dimension and take a place in the social space. In all

processes in the context of this triad, the main axis is the body and the body is in the central position (see Ghulyan, 2017a: 26). In this context, the body makes it possible to understand this triad.

Lefebvre emphasizes the original relationship between space and body by stating that it is possible to understand this triad with the body. According to him, the relationship of the individual, who is a part of society, with space includes his relationship with his own body (and vice versa) because social practice requires the use of a body. Body use, which includes the use of hands, limbs, sensory organs, working movements and non-working activity movements, is the perceived, that is, the practical basis of the perception of the outside world, body representations originate from scientific achievements mixed with ideology, body lived is its complexity with the influence of culture, tradition, symbols and subjectivity and includes strangeness (see Lefebvre, 1991: 40). The basis of the vitality of the space is daily life, and the body is the basis of daily life. The body, which is a formational, creative, versatile, complex and open-ended basis, is both what the space produces and what produces space (see Kurtar, 2015: 354). This triad, which Lefebvre treats as perceived-conceived-lived (in spatial terms; spatial practice – representations of space – representational spaces), although evaluated under separate headings, are in constant interaction and in a relationship that includes opposition and dialectics:

This distinction must, however, be handled with considerable caution. For one thing, there is a danger of its introducing divisions and so defeating the object of the exercise, which is to rediscover the unity of the productive process. Furthermore, it is not at all clear a priori that it can legitimately be generalized. Whether the East, specifically China, has experienced a contrast between representations of space and representational spaces is doubtful in the extreme (Lefebvre, 1991: 42).

Lefebvre, whose theory focuses on the Western world, questions how much these spatial determinations reflect the East in particular, and emphasizes the need to be cautious about this distinction. The spatial triad (spatial practice-perceived, spatial representations of space-perceived, representational spaces-lived) and spatial periods (absolute-sacred-historical-abstract-contradictory-differential spaces), between which there is never a simple and stable relationship, intervene in the production of space in a different way and extent according to their own qualities and characteristics, according to different societies and production styles, and according to different periods (see Lefebvre, 1991: 46). In this direction, it is necessary to examine the

manifestation of Lefebvre's spatial determinations in different societies, taking into account the period and conditions of the society.

1.3. MICHEL FOUCAULT AND HETEROTOPIA

In this part, Michel Foucault, who makes historical and philosophical analyses by touching on concepts such as subject, power, knowledge and discourse, and his opinions on space will be discussed. Foucault's spatial discourse is handled through the concept of "heterotopia", which he includes in his article titled "Of Other Spaces". The concept of heterotopia, which Foucault describes as a "counter-emplacement" that contains contrasts and does not fit into any category (see Foucault, 2008: 17), will provide a better understanding of the socio-spatial structure of Istanbul. Accordingly, in this part, first of all, heterotopia as a concept is highlighted and then the characteristics of heterotopia are explained.

The word "heterotopia", the etymological origins of which are based on Ancient Greek, is formed by the combination of the prefix "heteros" and the word "topos" and it means "other/different/alternative places". It is first used in the field of medicine with the meanings of "the presence of an organ or organism outside its typical space" and "the development of a tissue in a space where it should not normally be" (see Medlineplus, 2021). In the anatomical sense, heterotopia is the formation and growth of a tissue elsewhere. Due to its meaning of "space", the term heterotopia is not limited to its medical/biological context, but is also included in other fields such as architecture and literature. Michel Foucault, a French social theorist, critic, historian and philosopher, born in 1926, uses heterotopia in a philosophical context and makes the term widespread. He uses this term for the first time in the Preface to his book *The Order of Things*, which was first published in French in 1966, and explains the term comprehensively in his speech at a conference in 1967:

There are also, and this probably in all culture, in all civilization, real places, effective places, places that are written into the institution of society itself, and that are a sort of counter-emplacements, a sort of effectively realized utopias in which the real emplacements, all the other real emplacements that can be found within culture, are simultaneously represented, contested and inverted; a kind of places that are outside all places, even though they are actually localizable. Since these places are absolutely other than all the emplacements that they reflect, and of which they speak, I shall call them, by way of contrast to utopias, heterotopias (Foucault, 2008: 17).

Thus, Foucault defines heterotopia as a set of spaces existing in a special way in the real world, as opposed to unreal utopia. Heterotopia is a kind of “counter-topos”, “other space” in the modern world’s contrasts, such as private versus public space, personal versus social space, cultural versus functional space, leisure versus working spaces (see Şentürk, 2003: 14). In this way, heterotopia, which is able to transform the meaning of spaces, contains taboo categories, and holds together the contradictions that societies produce but cannot resolve, undermines the language secretly and has no real space even though it is located somewhere (see Sohn, 2003: 44-49). Heterotopia does not fit into existing categories, it is exceptional.

The conference text, in which Foucault explained the concept of heterotopia in detail, was published in 1984 in the journal *Architecture, Mouvement, Continuité* (see Sabot, 2012: 17-18). The article titled “Des Espaces Autres”, originally in French, was published in English in the journal *Diacritics* with the title “Of Other Spaces” in 1986. In “Of Other Spaces”, Foucault mentions that space can be described with the concepts of “localization” in the Middle Ages, “extension” in the 17th century, and “emplacement” in the 20th century. According to Foucault, while it was a period of localization before Galileo, the phenomenon of “*infinite and infinitely open space*” comes into play with Galileo, and the image of the world in cosmic motion destroys the idea of a fixed/divine space; thus, “*a certain theoretical desacralization of space has occurred*” (see Foucault, 2008: 14-16). Michiel Dehaene and Lieven De Cauter, who translated the text of “Of Other Spaces” with extensive notes for a compilation focused on heterotopia, point out that Foucault’s trio of “placement”, “space” and “location” –in the context of pre-on-post industrial space– coincides with the “pre-industrial city”, “modern metropolis” and “post-industrial megapole” (see Foucault, 2008: 24). Examples such as the information stored in a machine memory and the voices on the telephone line, which Foucault gave through the information process of the post-industrial period, indicate that he predicted that the world was rapidly evolving into a network society.

Foucault, focusing on the concepts of utopia and heterotopia in “Of Other Spaces”, defines utopia, which he calls “*emplacements with no real place*”, as sites that maintain a general analogy relationship, either directly or reversed, with the real space of society and he explains it as either a perfected society or the opposite of

society, but emphasizes that they are unreal spaces (see Foucault, 2008: 17). In Foucault's point of view, there are probably real places, effective places, in all cultures and in all civilizations. There are places that take part in the institutionalization of society itself and that are types of counter-emplacements, a sort of effectively realized utopia and according to him, these places are kinds of places that are outside all places, although they are actually localizable. Since these places are absolutely other than all the emplacements that they reflect and speak of, they are called heterotopias as distinct from utopias (see Foucault, 2008: 17). Foucault points out the difference between heterotopia and utopia in terms of creating a real space.

Peter Johnson, who focuses on the distinction between utopia and heterotopia, says that while utopia is holistic, imaginary and normative, heterotopia is fragmentary, concrete and loaded with free value (see Johnson, 2012: 17). Unlike utopia, heterotopia is a set of irregular, unlimited, and multiple spaces. However, Foucault suggests the mirror as a common experience area between utopia and heterotopia (see Foucault, 2008: 17). According to this, *"The mirror is, after all, a utopia, since it is a place without place. In the mirror, I see myself there where I am not, in an unreal space that virtually opens up behind the surface; I am over there, there where I am not, a sort of shadow that gives me my own visibility, that enables me to see myself there where I am absent. Utopia of the mirror"* (Foucault, 2008: 17). On the other hand, the mirror is also a heterotopia:

But it is also a heterotopia in so far as the mirror does really exist, and as it exerts on the place I occupy a sort of return effect; it is starting from the mirror that I discover my absence in the place where I am, since I see myself over there. Starting from this gaze that is, as it were, cast upon me, from the depth of this virtual space that is on the other side of the looking glass, I come back towards myself and I begin again to direct my eyes towards myself and to reconstitute myself there where I am.¹⁴ The mirror functions as a heterotopia in the respect that it renders this place that I occupy at the moment when I look at myself in the looking glass at once absolutely real, connected with all the space that surrounds it, and absolutely unreal, since, in order to be perceived, it has to pass through this virtualpoint, which is over there (Foucault, 2008: 17).

According to Foucault, the mirror creates the illusion that there is a virtual space behind its surface so it causes the impression of seeing oneself there, that is, where he is not in reality; thus, the mirror produces a utopia by presenting a space that does not exist. At the same time, Foucault states that the person observing himself in the mirror, looking at his reflection in the mirror, determines where he really is and where he stands, which creates a kind of heterotopia. At the point where the reflection

of the person in the mirror intersects with the real view, it is possible for the person to stop communicating with the mirror for a moment and focus on the real self and reconstruct himself in the real space. Thus, the mirror functions as a heterotopia, leading to a perception of virtual space between the real and the unreal.

Foucault highlights six basic principles of heterotopia:

According to the first principle, all cultures in the world produce heterotopia, so it is not possible to talk about heterotopia which is single and absolute. Since heterotopia exists in every culture and in different forms, universal heterotopia cannot be proclaimed. However, heterotopia can be classified, at least broadly, into two major genres. Accordingly, there are heterotopias of “crisis” and “deviation”.

Crisis heterotopia, seen in primitive societies and related to rites, is privileged, sacred or forbidden places reserved for individuals (adolescents, menstruating women, pregnant women, the elderly, etc.) For example, going on a honeymoon for the end of virginity is dependent on the fact that the “transition” event has to happen in “nowhere”. With this ancestral understanding, the need for a young girl to lose her virginity “nowhere” produces heterotopia that coincides with nowhere like a train or honeymoon hotel and has no geographical markers (see Foucault, 2008: 18). The heterotopia of crisis seen in primitive societies diminishes with modernity.

Foucault states that the heterotopia of crisis is about to disappear today and is replaced by heterotopia of deviation. The heterotopias of deviation - into which the persons are forced if their behaviour is not normal, or do not conform to the average person, or the ones who ignore the rules in social life - are not independent from the closing function of institutions such as prisons, psychiatric hospitals, retirement homes and rest homes, which are related to abnormality (see Foucault, 2008: 18). Deviation heterotopias have functions of isolating individuals from society, and pushing them out of the social sphere.

According to the second principle, a society can assign different functions to the existing heterotopia throughout history. This principle refers to the social dimension of heterotopia. Heterotopia functions can also be transformed with historical changes. Foucault offers the changing meaning of the cemetery as an

example of this principle. The cemeteries, which were located in the city centre, next to the church until the end of the 18th century, were moved out of the city by the 19th century (see Foucault, 2008: 18-19). In the Middle Ages, the church was considered the connection point with the celestial and holiness was attributed to it. In this sense, it is believed that a dead body, which is close to the church, which is a heterotopia, will facilitate the transition to the next life due to this proximity to the church. This belief changes as of the 19th century, because the sanctity of the church is diminished and there is a diversity of powers. Thus, the cemetery is owned by the bourgeoisie and the sanctity of the cemetery is reduced. As a result, in order to drive death away, the cemetery, which is associated with bad luck and disease, is located outside the city (see Foucault, 2008: 19; Foucault, 2012: 85-105). Cemeteries, which were previously associated with holiness and immortality, are positioned outside the city as the “other city” with the individualization of death. Thus, cemeteries transform into other space where the border between the dead and the living deepens with their differentiated functions, although they are always present as heterotopia. This indicates that the function of heterotopia has changed and transformed with the change in social consciousness.

According to the third principle, which is related to the spatial dimension, heterotopia has the function of bringing together many seemingly incompatible spaces and locations in one space; *“The heterotopia has the power to juxtapose in a single real place several spaces, several emplacements that are in themselves incompatible”* (Foucault, 2008: 19). Foucault offers theatre, cinema, garden and carpet as examples of this function of heterotopia (see Foucault, 2008: 19-20). In the theater, which consists of different scenes where each scene is set up with a unique space, the play is formed by the succession of different space setups on the rectangle of the stage, which is a real space. In the cinema, on the other hand, a three-dimensional space is reflected on a two-dimensional screen at the bottom of the rectangular hall (see Foucault, 2008: 19). In this sense, theaters and movie theaters are heterotopias as they are places that have the potential to bring together real spaces and people, as well as fictional spaces and personalities.

Foucault offers the “garden” as the earliest example of such heterotopias. According to him, the garden has very deep and superimposed meanings in the East. For example, the traditional Persian Garden is a sacred space whose four corners are

supposed to represent the four realms of the world, and at its centre is the more sacred space, the pool and the fountain, which are considered to represent the navel of the world. All plants come together in this space, that is, in this microcosm. Even carpets are considered reproductions of the garden. The garden is a carpet where the symbolic perfection of the whole world is revealed, and the carpet is a kind of garden. The garden has been a happy and universalizing kind of heterotopia since the beginning of antiquity. This is where zoological gardens in the modern age originate (see Foucault, 2008: 19-20). In this context, heterotopia has the potential to bring together many diverse or incompatible spaces and locations in one real space.

The fourth principle of heterotopia, which refers to its temporal dimension, is the principle of heterochronism, which shows that it depends on the division of time. Foucault offers festivals and fairs, as well as museums and libraries, which eliminate the time factor, as examples of this principle. Moreover, according to Foucault, the cemetery is a heterochronic heterotopia, as it symbolizes both the end of an individual's life and eternity as the transition point to eternal life (see Foucault, 2008: 20). Museums, libraries, festivals, fairs and cemeteries are heterotopic spaces that accommodate different times.

The first of the heterochronies that Foucault examines in three groups is museums and libraries that accumulate endless time. From these places where time is piled up, museums have more historical background, and libraries have more knowledge:

[...] in the seventeenth century, even until the end of the eighteenth century, museums and libraries were the expression of an individual choice. By contrast, the idea of accumulating everything, the idea of establishing a sort of general archive, the will to enclose in one place all times, all epochs, all forms, all tastes, the idea of constituting a place of all times that is itself outside of time, and inaccessible to its ravages, the project of organizing in this way a sort of perpetual and indefinite accumulation of time in a place that will not move – well, all this belongs to our modernity. The museum and the library are heterotopias that are characteristic of Western culture in the nineteenth century (Foucault, 2008: 20).

Museums and libraries serve the ideal of the modernity project to gather the times in one space (see Şentürk, 2003: 14). While museums present only a small section of history and time before modernity, they aim to collect works of art from different cultures in a single space with modernity.

The second heterochronism is the heterotopia that eliminates time, which is located opposite the first and includes festivals, celebrations, festivities, fairs and circuses, which, on the contrary, are temporally dependent. These spaces in the festive mode are temporary and chronic heterotopias, which are organized in empty emplacements such as outskirts of cities, for entertainment purposes, at certain periods and for a certain period of time, leaving a void after their functions (see Foucault, 2008: 20). These heterotopic spaces, which can be called festive heterotopia, are discontinuous.

The third heterochronism is the holiday resorts, which include the synthesis of the first two heterochrony, in terms of both accumulating endless time and being entertainment-oriented (see Foucault, 2008: 20). As an example of this heterochronism, Foucault proposes Polynesian villages that give the impression that time has disappeared by offering a primitive life experience to its inhabitants, and the huts of Djerba, which produce timelessness similar to the function of libraries and museums (see Foucault, 2008: 20). The purpose of these spaces to produce timelessness and their function of eliminating time by turning to the past evoke the impression of reaching the entire history of humanity.

The fifth principle is that heterotopia has a system of opening and closing:

Heterotopias always presuppose a system of opening and closing that both isolates them and makes them penetrable. In general, one does not access a heterotopian emplacement as if it were a pub. Either one is constrained, as in the case of entering a barracks or a prison, or else one has to submit to rites and to purifications [...] There are others, on the contrary, that look like pure and simple openings, but that, generally, conceal curious exclusions. Everybody can enter into those heterotopian emplacements, but in fact it is only an illusion: one believes to have entered and, by the very fact of entering, one is excluded (Foucault, 2008: 21).

The first feature brought by this principle of heterotopia, which does not allow freedom of entry and exit, is that heterotopia is completely closed. In the context of this feature, in places where the control mechanism is active such as barracks and prisons, entry is mandatory and exit requires permission. The second feature is that entry-exit requires compliance with certain rituals and orders. The example Foucault gives in the context of this feature is the Muslim baths and Scandinavian saunas, which are places that require purification activities. While purification in Scandinavian saunas is only about health, purification in Muslim baths has both sanitary and

religious dimensions. The third feature is that while entry is free, there are various exclusions. Even if one thinks that he enters such places, it is an illusion because even if he does, he is excluded. Foucault offers guest rooms on farms in Brazil and South America as examples of this feature. Although any passenger can enter these rooms for the night, the door he uses never opens to the main room where the family lives. In this case, although the guest is accepted inside, he is also excluded. The last feature Foucault considers is secrecy. The privacy feature shows itself in American roadside motel rooms. In these places, which are entered with a mistress, illegitimate sexuality is both absolutely safe and absolutely secret (see Foucault, 2008: 21). Entrance to these heterotopic spaces, which have an opening and closing system, is subject to rules, permissions and rituals.

The sixth and final principle is that heterotopia is in relation to all the spaces it connects. Heterotopia has a function for all other spaces. This function, which emerges between the two extremes, is to present all the real space, the whole real space, as an illusion, by producing an illusion space. This function can also be to create another space, another real space, which is perfectly organized and perfect, in contrast to complex real/existing spaces (see Foucault, 2008: 21). Foucault offers brothels as an example of the first dimension of this function. The brothel, apart from being the space where sexual desires are realized, creates an illusion because it differentiates people from their own lives because people act differently here than in real life. The other dimension, which Foucault exemplifies with some colonies that evoke the impression of “heaven on earth”, presents an extremely perfect, meticulous, ordered other space, another real space, in contrast to the irregularly constructed and intricately arranged space we live in (see Foucault, 2008: 21-22). These heterotopic spaces mentioned are spaces that cause the feeling that the rest of the spaces are illusions.

Dehaene and De Cauter say that Foucault developed four categories in “Of Other Spaces”; heterotopias of crisis, deviation, illusion and compensation. They state that this number should be increased to six by adding two more categories, festivity and permanence heterotopias (see Foucault, 2008: 27). In line with the above principles, heterotopias can be made more concrete with the titles of crisis, deviation, festivity, permanence, compensation and illusion.

According to Foucault, who describes the living space as a heterogeneous space, life continues within a whole of relations that define locations that cannot be

reduced to or cannot be superimposed on each other (see Foucault, 2008: 16). The heterotopia that Foucault focuses on is the space of counter-emplacement, which is somehow different due to its disturbing, incompatible and transforming features, exists in a special way in the real world, does not fit into categories and contains contradictions.

1.4. MIKHAIL BAKHTIN AND CHRONOTOPE

In this part of the study, the concept of “chronotope” is discussed. Russian theorist Mikhail Mikhailovich Bakhtin adapted the concept of “space-time”, which Einstein used in the context of mathematics, to literature and he called it “time-space” in order not to get confused. “Chronotope”, which is an extension of Bakhtin’s literary theory in the context of “space” and emphasizing the unity of time and space, will make it possible to reveal the chronotopic structure of Istanbul, through literary works within the scope of the study. In this direction, the concept of “chronotope” and its features, which Bakhtin included in his article titled “Concluding Opinions on Time and Chronotope Forms in the Novel”, are explained.

Russian philosopher, literary critic and theorist Mikhail Bakhtin, born in 1895, explains the relationship between time and space, which he has put forward based on Einstein’s Theory of Relativity, with the term of “chronotope”. The chronotope, which is formed by the combination of the Greek words *kronos* (time) and *topos* (space), is the unity of time and space (see Definitions, 2021). Bakhtin, who uses this term to show the relationship between time and space, explains it in his article “Concluding Opinions on Time and Chronotope Forms in the Novel”:

We will give the name chronotope (literally, "time space") to the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature. This term [space-time] is employed in mathematics, and was introduced as part of Einstein's Theory of Relativity. The special meaning it has in relativity theory is not important for our purposes; we are borrowing it for literary criticism almost as a metaphor (almost, but not entirely). What counts for us is the fact that it expresses the inseparability of space and time (time as the fourth dimension of space). We understand the chronotope as a formally constitutive category of literature (Bakhtin, 1982: 84).

Chronotope is the name of the specific manifestations in literature of the internal ties established in different ways between time and space through various social experiences (see Bakhtin, 2001: 28). With the coexistence of a moment and a

space, time becomes tangible and visible, and events become concrete. Chronotope, the element in which time and space are embodied, provides the representation of events:

We cannot help but be strongly impressed by the representational importance of the chronotope. Time becomes, in effect, palpable and visible, the chronotope makes narrative events concrete, makes them take on flesh, causes blood to flow in their veins. An event can be communicated, it becomes information, one can give precise data on the place and time of its occurrence (Bakhtin, 1982: 250).

Bakhtin, with his chronotope theory, which is based on the fusion of time and space, emphasizes that time and space are a whole in works of art, and events are embodied with this integrity:

Thus the chronotope, functioning as the primary means for materializing time in space, emerges as a center for concretizing representation, as a force giving body to the entire novel. All the novel's abstract elements – philosophical and social generalizations, ideas, analyses of cause and effect – gravitate toward the chronotope and through it take on flesh and blood, permitting the imaging power of art to do its work. Such is the representational significance of the chronotope (Bakhtin, 1982: 250).

The clarification of this moment, which is indicated by the chronotope, in a space is evident in literary texts (see Yardımcı & Doğan, 2009: 68). Thus, the chronotope provides the perception of the fiction by the reader with its concretization function, the flow of the work with its stage function, the artistic integrity of the work with time-space harmony, and both reveals the historical identity of the space and conveys the change in the space (see Dalkılıç, 2019: 30-31). These functions of the chronotope are the features that prompt Bakhtin, who realizes the inadequacy of examining literary texts only in the context of time or space, that time and space should be evaluated as a whole. According to Bakhtin, the artistic unity of a literary work in relation to an actual reality is defined by the chronotope (see Bakhtin, 1982: 243). In this context, the chronotope serves to represent the events and to make sense of the fiction and the reality of the literary work.

“In literature and art itself, temporal and spatial determinations are inseparable from one another, and always colored by emotions and values” (Bakhtin, 1982: 243). In the context of this discourse, chronotope, which is the union of time and space based on artistic perception, is loaded with emotion and value. In this way, the chronotopic elements in literary and artistic works combine with emotions and values to serve the narrative. Bakhtin mentions that the functions of the chronotopes he

explains under certain headings can change (see Bakhtin, 1982: 244-245) and that additions can be made to the chronotopes. Since chronotopes are not independent of the conditions in which they were produced, the history and geography of the period in which they were found infiltrates them (see Yardımcı & Doğan, 2009: 69). This situation shows that chronotopes are not independent of the historical and social specificity of their periods and they carry the traces of the conditions of these periods.

“The chronotope of encounter” that Bakhtin emphasizes is a chronotope where time comes to the fore and where emotions and values are intense. Bakhtin considers road and encounter chronotopes together on the grounds that they are interconnected. These two chronotopes are intertwined as the encounters usually occur on the road. However, Bakhtin expresses the difference between the chronotopes of the road and encounter in terms of temporality and intensity of emotion as follows; in the chronotope of encounter *“the temporal element predominates, and it is marked by a higher degree of intensity in emotions and values. The chronotope of the road associated with encounter is characterized by a broader scope, but by a somewhat lesser degree of emotional and evaluative intensity”* (Bakhtin, 1982: 243). In this case, there is a specific time in the encounter chronotope, and a comprehensive time in the road chronotope. In addition, while the intensity of emotions and values is higher in the encounter chronotope, it is lower in the road chronotope.

In the context of the road motif, which has an important place in both Eastern and Western literature, themes such as setting off and journey are common. While the road is one of the most suitable places for the encounter of the characters, it is particularly suitable for random encounters:

On the road (“the high road”), the spatial and temporal paths of the most varied people – representatives of all social classes, estates, religions, nationalities, ages – intersects at one spatial and temporal point. People who are normally kept separate by social and spatial distance can accidentally meet; any contrast may crop up, the most various fates may collide and interweave with one another. On the road the spatial and temporal series defining human fates and lives combine with one another in distinctive ways, even as they become more complex and more concrete by the collapse of social distances. The chronotope of the road is both a point of new departures and a place for events to find their denouement (Bakhtin, 1982: 243-244).

In this context, “the chronotope of the road” makes it possible for people from different classes, groups, religions and nationalities to come together, to meet opposites, and to meet with random and low probability. The road can both bring

together those who have social or spatial distance between them, and it can also initiate separations. In this sense, the road includes both beginnings and endings, and therefore it is an important turning point shaped by the space that merges with time.

Bakhtin also draws on “the chronotope of the castle”, which emerged towards the end of the 17th century, where romantic events existed, and which again made encounter possible. Stating that the castle is full of the historical time and the time of the historical past, Bakhtin mentions this historicity of the castle as follows; “*The historicity of castle time has permitted it to play a rather important role in the development of the historical novel. The castle had its origins in the distant past; its orientation is toward the past. Admittedly the taces of time in the castle do bear a somewhat antiquated, museum-like character*” (Bakhtin, 1982: 246). In this sense, the castle is a chronotope with historical intensity. The castle, which carries the traces of legends and traditions, also has an important role in the development of the historical novel.

The chronotope of the castle in Western literature can be reflected in Turkish literature in the form of mansions, villas and manors (see Çetin, 2013: 135). Since there is no concept of a castle in Turkish history and culture, places that can be equivalent to a castle are places such as mansions, villas and manors. Like the castles in Western literature, mansions, villas and manors in Turkish literature are important places that can reflect historical identities and change. These spaces, whose orientation is towards the past, are chronotopic spaces that reflect social, cultural and economic changes.

Bakhtin also focuses on “the chronotope of parlors and salons”, which can also be an example for meeting spaces. The parlors and salons, which became an important space in the political life and business environment of the Restoration and July Monarchy period, become critical spaces for the political, social, literary and business world. The power of money, the new ruler of the new life, emerges in these places. Here, small and private intrigues are intertwined with political and financial intrigues. Fame and careers begin and end, the fate of politics and finance is determined. Drafts of laws, books and plays are discussed. The successes and failures of a minister or a high society prostitute are determined. In short, all levels of the new social hierarchy come together at a single time and in a single space. Here, historical, social and public events are revealed from the personal side of life, even the private side including the

secrets of the bedroom (see Bakhtin, 1982: 246-247). The chronotope of parlors and salons, like the ones mentioned, is the chronotope where there is an intense interaction.

Time and space intersect, and encounters occur in the chronotope of parlors and salons that Bakhtin puts forth based on the novels of Stendhal and Balzac. The encounters here are not accidental, unlike those on the road. Dialogues revealing the characters, ideas and passions of the heroes occur here, and webs of intrigue are woven in these encounters (see Bakhtin, 1982: 246). This chronotope has a historical and social-public aspect. It encompasses and embodies historical time as well as biographical and everyday time. This makes time and space visible.

There is an intense interaction in this chronotope, which corresponds to rooms with different functions in mansions, manors and villas in Turkish culture. There were sections called Selamlık, where male guests were accepted in large residences such as mansions and villas in the Ottoman Empire and where the men of the family came together with men outside the family for business and social relations (see Lugatim, 2021). However, with the Westernization process, women and men spend time together and the concept of living room enters Turkish culture. These halls are spaces that also have a political function.

Bakhtin emphasizes that another chronotope where space and time intersect and where the encounter occurs is “the chronotope of the provincial town”. Bakhtin considers this chronotope in the context of Gustave Flaubert’s works, and in this context, he mentions *Madame Bovary*, in which the provincial town functions as the locus of action. The petty-bourgeois provincial town, reflected in its stagnant life in 19th century novels, is the site of daily cyclical time with recurring activities; “*Such towns are the locus for cyclical everyday time. Here there are no events, only ‘doings’ that constantly repeat themselves. Time here has no advancing in historical movement, it moves rather in narrow circles*” (Bakhtin, 1982: 247). In the provincial town, space does not allow for any meeting or separation, time is almost suspended in the air, and events are constantly repeated in a vicious circle. There are no actions to change the course of the plot and ordinary, cyclical daily time prevails (see Bakhtin, 1982: 247-248). Thus, the provincial town is a chronotope where time is devoid of events and revolves around certain jobs and occupations, there is nothing that changes the plot, and similar events occur.

While the provinces in Turkish mean places outside the capital or main cities of the country (see Lugatim, 2021), every space other than Istanbul is perceived as the provinces in the Ottoman Empire. If folk tales and epics are ignored in Turkish literature, it can be said that the provinces did not occur in literary works until the end of the 19th century. Divan literature, which was dominant in this process, is a literature for Istanbul and the palace culture there. The turn towards the provinces in Turkish literature is at the end of the Constitutional Period and the beginning of the National Literature period, with the influence of authors who adopt a realistic view and think that national consciousness can be found in Anatolia (see Dalkılıç, 2019: 41). Thus, the provinces are described as important places in Turkish literature.

Furthermore, Bakhtin says that “the chronotope of threshold” is heavily loaded with emotion and value. The threshold chronotope, which is also related to the encounter, can be combined with the motif of encounter. Indoor spaces such as stairs, front halls, corridors and open spaces such as streets and squares are the spaces of the threshold chronotope. Also, the “door” is associated with the threshold. As Bakhtin points out, the threshold chronotope is always metaphorical and symbolic in literature, sometimes explicitly but often implicitly. The main feature of the threshold chronotope is that it symbolizes a turning point and break in life; “*the breaking point of a life, the moment of crisis*” (see Bakhtin, 1982: 248). Besides, the threshold is the border between inside and outside, and therefore it symbolizes the transition and can have both abstract and concrete meanings.

At the same time, time is momentary at the threshold, which is the space where crisis, declines, resurrections, renewals, manifestations and decisions that determine a person’s whole life occur. It is as if it has no duration, it is like going out of the normal course of biographical time (see Bakhtin, 1982: 248). Thus, moments that are short in quantity but long in quality are experienced at the threshold, and moments of critical importance are experienced here.

These chronotopes, explained by Bakhtin, can show flexibility. For example, road and encounter chronotopes can be considered separately or together. These chronotopes can be separated into different layers of meaning or new chronotopes related to them can be revealed. Bakhtin says the following on this subject:

We have been speaking so far only of the major chronotopes, those that are most fundamental and wide-ranging. But each such chronotope can include within it an

unlimited number of minor chronotopes, in fact, as we have already said, any motif may have a special chronotope of its own. Within the limits of a single work and within the total literary output of a single author we may notice a number of different chronotopes and complex interactions among them, specific to the given work or author, it is common moreover for one of these chronotopes to envelope or dominate the others (such, primarily, are those we have analysed in this essay). Chronotopes are mutually inclusive, they co-exist, they may be interwoven with, replace or oppose one another, contradict one another or find themselves in ever more complex interrelationships (Bakhtin, 1982: 252).

The chronotopes that Bakhtin identified and explained through the novels he examined are not limited to these. When literary works are examined, it is possible to detect other chronotopes offering time, space, emotion and value unity. This indicates that chronotopes, which show time-space integrity and carry emotion-value, can be applied to all times and places. As literary works are produced, it can be examined whether they contain elements that present time-space coexistence in line with their content, and in this way new chronotopes can be traced.

1.5. GASTON BACHELARD AND POETICS OF SPACE

This part of the study focuses on Gaston Bachelard's theory focusing on the poetic structure of space, which deals with space through its connection with time and memory. In the context of "poetics of space", Bachelard deals with space in terms of poetic and human aspects. Bachelard's theory of space will explain the transfer of memories and experiences of Istanbul through literary works, one of the most important carriers of social memory. In this direction, firstly, the poetic structure of space is emphasized, based on Bachelard's work titled *The Poetics of Space*.

French philosopher and writer Gaston Bachelard, born in 1884, who considers that the space should exceed the limits of geometry and the context of modern Cartesian thinking, deals with space in the context of human and within the framework of poetic image. Bachelard, who placed his philosophy on both a scientific and a literary basis, is a philosopher that many scholars refer to. Said (see 1979: 54-55) mentions that, with Bachelard, space gains an emotional and even rational meaning through a kind of poetic process. In addition, Lefebvre (see 1991: 120-121) states that the poetics and topophilia of space in Bachelard, whose writings leave no room for doubt in terms of importance and impact, connects the representation spaces to the private and absolute space. On the other hand, Foucault (see 2008: 16) states that the phenomenological space put forward by Bachelard, whose works he describes as

monumental, is not homogeneous and empty, on the contrary, it is full of qualities. At this point, it is seen that Bachelard's philosophy contributes to the theory of each scholar. Besides, Bachelard (see 1994: xix-xxiv), who underlines the harmony between the subject and the object with the concept of "resonance" with his perspective focusing on the compatibility not the conflict between them, is opposed to the attitude that does not recognize the existence of the "other" in parallel with the aforementioned theoreticians.

The origin of the word "poetics", meaning "poetic, peculiar to poetry" (see Merriam-Webster, 2021), is based on the Greek word "poietike", which means to make, to produce and to create (see Sumer, 1996: 36). Although it is seen that the concept of poetics has become identical with the genre of poetry with the narrowing of its meaning, this concept is suitable for adaptation to other branches of art and literary genres. In addition, Bachelard's phenomenological approach to space in *The Poetics of Space*, not only through works in the form of poetry, but also through works in the form of prose, enables the travel works and memoirs within the scope of the study to be examined from a phenomenological point of view.

The phenomenological approach put forward by Bachelard, one of the most important phenomenology and imagination theory scholars of the 20th century, underlines the multi-layered structure of space loaded with life and experience. In the context of the phenomenological approach, which is based on examining the structures of consciousness within the framework of people's feelings and experiences about the phenomena they live in, space is not a three-dimensional, endless and all-encompassing continuity, but rather a whole that can be understood with life and experience (see Smith, 2018; Tepebaşı, 2012: 106). Thus, it can be understood that space, which is not limited to physical places and geometric dimensions, becomes meaningful with what is experienced there.

In his masterpiece, *The Poetics of Space*, Bachelard (see 1994: xviii-xix) underlines that an objective point of view that does not compromise on scientific precaution will be insufficient to establish a metaphysics of imagination, that the subjective transitivity of the image cannot be fully understood with objective references, and that the subjectivity of images can only be revealed with a phenomenological approach. In this context, examining images with a phenomenological method is important in revealing their subjectivity. This

phenomenology, which accepts individual experience as its starting point, sees space as a whole, in which life flows, by considering people and space in terms of experience instead of considering of people independently of the space they live in, it therefore does not perceive the space as a disconnected or concrete object (see Leach, 1997: 83-84). In line with this view, which is parallel to the view of other theorists on space, which is emphasized within the scope of the study, space is the ground of human experiences.

“Space that has been seized upon by the imagination cannot remain indifferent space subject to the measures and estimates of the surveyor. It has been lived in, not in its positivity, but with all the partiality of the imagination” (Bachelard, 1994: xxxvi). This shows that Bachelard approaches space within the framework of the dimension of human, life and experience, independently from the context of geometry and Cartesian thought, and evaluates the space in the context of poetic image on the basis of the common points of space and poetry. The poetic image in the context of poetry, which is the product of imagination and spiritual processes, unites people and space by acting as a direct connection bridge, so that space functions as an analysis tool regarding the human spirit (see Özbek, 2015: 1-2). In this way, Bachelard aims to reveal the poetic image and the richness of this image in works created with imagination.

Bachelard (see 1994: xxxv) describes his work as topophilia and mentions that with *The Poetics of Space*, he aims to examine the images of the “felicitous space” and to reveal the human value of these spaces that are owned, defended and loved. The scholar mentions the role and importance of spaces of happiness in poetic production, as well as the role of poetic imagination in understanding space. Parallel to this, Bachelard, in *The Poetics of Space*, clarifies the relationship between poetic imagination and space through the House (from Cellar to Garret – the Significance of the Hut; House and Universe; Drawers, Chests and Wardrobes; Nets; Shells; Corners; Miniature; Intimate Immensity; the Dialectics of Outside and Inside; the Phenomenology of Roundness.

In this regard, Bachelard first focuses on the image of the house, where poetic imagery begins. He focuses on the house in the vertical direction from the cellar to the garret with the sections of “House from Cellar to Garret”, “Significance of the Hut”

and “House and Universe”. From his point of view, the house is important in terms of going deep into the human soul and analysing it.

According to Bachelard (see 1994: 4-5), one’s house is his corner of the world, his first universe and his cosmos, and he says that every space of residence contains the essence of the concept of house. Bachelard (see 1994: 6), who gives intense meanings to the house, argues that the most important aspect of the house is that it shelters the dream, protects the dreamer, and enables dreaming:

Past, present and future give the house different dynamisms, which often interfere, at times opposing, at others, stimulating one another. In the life of a man, the house thrusts aside contingencies, its councils of continuity are unceasing. Without it, man would be dispersed being. It maintains him through the storms of the heavens and through those of life. It is body and soul. It is the human being’s first world. Before he is “cast into the world”, as claimed by certain hasty metaphysics, man is laid in the cradle of the house. And always, in our daydreams, the house is a large cradle. A concrete metaphysics cannot neglect this fact, this simple fact, all the more, since this fact is a value, an important value, to which we return in our daydreaming. Being is already a value. Life begins well, it begins enclosed, protected, all warm in the bosom of the house (Bachelard, 1994: 6-7).

In the house, where dreaming begins, the past, present and future are lived together. In addition, the house, beyond being a mere building, functions like a living thing with a soul and a body, both protecting people physically against external factors and giving strength to people in terms of life-related problems. Mustafa Gültekin (see 2021: 1760), who associates Bachelard’s discourse that man is a being laid in the cradle of the house before being thrown into the world, with heaven and the mother’s womb, underlines that Bachelard associates the house with the womb providing security and nourishment to the human offspring, and with heaven, which offers eternal rest and peace to man. In this regard, house is a space of happiness where human needs are met. Bachelard (see 1994: 6) openly states that the aim of his work is to show that the house is one of the greatest powers of integration for the thoughts, memories and dreams of mankind. All spaces of the house are the source and place of human images.

“Not only our memories, but the things we have forgotten are ‘housed’. Our soul is an abode. And by remembering ‘houses’ and ‘rooms’, we learn to ‘abide’ within ourselves” (Bachelard, 1994: xxxvii). Bachelard (see 1994: 8) emphasizes that the memories that are sheltered by the house –especially if the house is elaborate with the parts such as cellars, garrets, nooks, corridors– have more places of refuge, and that these are the places where people will come back in every daydream throughout their

life. The poetic imagination also takes its source from here. According to Bachelard, the house, which is the first universe of human beings, as the source of their happiness, fears, loneliness, feelings and thoughts, prompts people to think, imagine and produce.

From another point of view, Bachelard (see 1994: 26-27), compares the houses in big cities, which he says are rootless, to geometric shapes, holes, superimposed boxes, and moreover, machines by citing Paris as an example. In this regard, Bachelard proposes the hut as a space where one can experience interiority:

[...] hut appears to be the tap-root of the function of inhabiting. It is the simplest of human plants, the one that needs no ramifications in order to exist. Indeed, it is so simple that it no longer belongs to our memories -which at times are too full of imagery- but to legend; it is a center of legend. When we are lost in darkness and see a distant glimmer of light, who does not dream of a thatched cottage or, to go more deeply still into legend, of a hermit's hut? (Bachelard, 1994: 31).

Based on this, Bachelard opposes the complex and mechanized houses of crowded and noisy cities with the hut that facilitates dreaming. With this attitude, Bachelard, like the other theoreticians mentioned, emphasizes that he is aware of and is disturbed by the urbanization, mechanization, numbness and depersonalization that accelerated with modernization.

Thirdly, Bachelard (see 1994: 78) focuses on “Drawers, Chests and Wardrobes”, which he defines as “the house of things” and characterizes them as real organs of secret psychological life. These spaces, which Bachelard refers to as complex objects or even object-subjects, come to the fore with their sincerity traits and their features of preserving the inner life of people. These spaces, which contain the aesthetics of the hidden, contain many hidden and locked moods (see Bachelard, 1994: xxxvii). Spaces such as the drawer, which Bachelard identifies with the human brain that sorts memories, the wardrobe that contains not only the physical order but the history of the family and thus protects the house from unlimited disorder, and the chest that exhibits a very sensitive need for concealment and the intelligence to hide, have the accumulation of dreams of sincerity that hide the past (Bachelard, 1994: 76-83). Drawers, chests and wardrobes function to store and preserve the emotions and memories that remain locked. Time, which has penetrated an object through experiences and lack of experiences, shelters in places such as drawers, chests, wardrobes and is revealed with a poetic image.

“Nests” and “Shells” on which Bachelard focuses are also places that hide the mystery of the formation of life. Bachelard (see 1994: 91) states that the images associated with the bird's nest and the seashell, as the first images, lead people to the primitiveness in the depths of their inner world. In this direction, he states how every being that perceives the feeling of shelter is physically closed and hidden on itself, and how a person withdraws to his own corner with physical happiness. At this point, Bachelard mentions that the nest, like all images of serenity and peace, automatically establishes a relationship with the simple house image. He also focuses on the connection of the house and nest to the action of “return” (see Bachelard, 1994: 98-99). Since the longing to return to home and being withdrawn into the shell brings many dreams, and thoughts, it contributes to the poetic/literary production process of the people. In addition, this return also evokes the longing for nature, and it reflects the need of the human spirit to return to nature and its essence, which is overwhelmed by the cities of the modern world that are far from nature.

In the context of nests and shells, Bachelard also points out “Corner”, which has more human roots; *“every corner in a house, every angle in a room, every inch of secluded space in which we like to hide, or withdraw into ourselves, is a symbol of solitude for the imagination; that is to say, it is the germ of a room, or of a house”* (Bachelard, 1994: 137). The corner is a space of denial, of solitude, where one wants to withdraw; thus, the corner that is lived in tends to reject, restrain, even hide life (see Bachelard, 1994: 136). Silence and inactivity dominate the time spent in the corner. In this context, Bachelard (see 1994: 137) defines the corner as a shelter providing immobility and giving security. The loneliness, silence and inactivity experienced by being cornered triggers thoughts and also stimulates the imagination. This situation provides a basis for poetic/literary production.

Bachelard considers the dialectic of the big and the small under the terms “Miniature” and “Intimate Immensity”. Where it is based on revealing the big that exists in the small, the real geometric dimension of the miniature loses its importance and the universe that the miniature brings to mind becomes reality. *“Thus the minuscule, a narrow gate, opens up an entire world. The details of a thing can be the sign of a new world which, like all worlds, contains the attributes of greatness”* (Bachelard, 1994: 155). Thus, the source of the poetic image of the miniature is its unique size, and the miniature, which is embellished with values, makes people dream.

Bachelard states that infinite greatness is a category of the philosophy of imagination. He says that dreaming pulls people out of their current world and puts them in front of a world that bears the sign of eternity. Even if a person is far from physical places such as the sea and the plain, which gives a feeling of infinity, as soon as he is in deep thought, he can re-live the vibrations of this idea of greatness through a simple memory (see Bachelard, 1994: 183). The sense of immensity gained by dreaming enables a person to better perceive some expressions about the world. Bachelard emphasizes that the power and potential of dreaming and imagining, with “miniature” and “intimate immensity”, which he considers as the two poles of the design of images, are already within this person and he wants to create the awareness that man has this potential within himself.

Bachelard finally focuses on the “Dialectics of Outside and Inside” and the “Phenomenology of the Roundness”. In the context of the open and closed dialectic evoked by the dialectic of inside and outside, the door is a “half-open” cosmos. In addition, it is the origin of a dream that gathers desires, inner impulses, the urge to open the being to its most secret space, the desire to open all the beings that are closed in, as a basic image. The door reflects two separate dreaming situations. Sometimes the dream is tightly closed, locked, and sometimes it is wide open (see Bachelard, 1994: 222). Thus, it is shown that the door, which is not definitive and insurmountable on the one hand, and which has the function of setting boundaries on the other hand, also exhibits this duality in dreams.

Bachelard considers inside and outside beyond simple oppositions and independently of the borders of geometry. He aims to reveal that the dialectic of these two multiplies and differentiates with infinite fine distinctions (see Bachelard, 1994: 216). The opposition of outside and inside and the geometric reality created by this opposition lose their effect. The structure of Bachelard’s discourse of the dialectic of the outside and inside against the exclusion caused by the distinction here and there emphasizes that the scholar stands against othering in parallel with the other scholars included in the work.

Bachelard focuses on the poetic meanings of the round in his “Phenomenology of the Roundness”. According to Bachelard, images of full roundness lead people to form a first structure for themselves and to sincerely confirm their existence from within. The reason for this is that the being lived from within, without outside, can

only be round (see Bachelard, 1994: 234). For this reason, round images serve as a tool for people to discover their existence from within.

Bachelard briefly states that space not only surrounds people physically, but also surrounds them with situations, events and feelings. Space preserves experiences, memories and dreams. This is the poetic side of space. Space, which is poetic, intertwined with memory, keeping time, is in a constant state of being. The fact that space is in a constant state of being creates the possibility that it can become free by exhibiting a poetic resistance by getting rid of the burdens such as alienation, artificialization, and uniformization imposed on it.



CHAPTER TWO

THE AUTHORS AND THEIR WORKS

In this part, which constitutes the second part of the study, first of all, the genres of literary works that constitute the source of the study, “travel works” and “memoirs” are emphasized and the contribution of these literary genres, which are more related to real life, to the study due to these features is explained. Works of travel literature and memoirs will provide clarity and concreteness to the work with their potential to show how the theoretical space is reflected in practice in the focus of Istanbul. Afterwards, Turkish authors within the scope of the study and their Istanbul-focused memoirs, as well as British authors and their travel works on Istanbul, are discussed in turn. Firstly, “travel literature and memoirs” is depicted.

2.1. TRAVEL LITERATURE AND MEMOIRS

In the nature of being human lies the urge to know different places and different people. Since the existence of the world, this urge has directed people to travel and to remove the uncertainty by reaching the different and making it known. This discovery, called travel, can have many reasons, from entertainment to curiosity, from education to work, from exile to trade. Carl Thompson (2011: 9) says; “*To travel is to make a journey, a movement through space*”. The traveler can write down his impressions of his trip in different forms. These literary and historical texts about travel are the pieces of literature. Travel works are writings in which dream and reality, imagined and experienced coincide, and one does not separate from the other (see Yavuz, 2001: 132). The traveler’s presentation of the events he experiences in the places he visits and the things he observes by synthesizing it with his imagination and reflecting his impressions in a personal style adds a literary dimension to travel writings.

Barbara Korte (see 2001: 48-67) makes both a chronological and thematic grouping for the travel texts that she analyzes by dividing them into three. The first group includes texts active from the Antiquity to the 18th century and based on the traveler's objective knowledge and assessments. The second group includes texts written in the middle of the 18th century, with the influence of the romantic movement, with an attractive and extraordinary narrative style. The third group includes the guide-style texts of the modern age, which aim to provide only information. However,

according to Ancient Greek and Latin tradition, the traveler is a liar, a victim of dreams (see Ladner, 1967: 233). In a travel work, which starts with the traveler's departure and ends with his return home, as the distance between living and writing increases, the additions to the work increase. Gustave Flaubert emphasizes this situation by stating that the "me who lives the events" and the "me who writes the events" are as different as a living and a dead person (cited in İldem, 2000: 18). The traveler blends truth and fiction in order to add an aesthetic dimension to the text and make the narration interesting. Arzu E. İldem (see 2000:18) emphasizes the sense of pleasure and satisfaction that travel works provide to the reader, especially in the past periods when not everyone had such a chance to travel, readers had the opportunity to experience adventures about the lands they dreamed of or wondered about in the comfort of their homes without going through the hassle of travel. These distant lands, which the traveler colorizes with his own imagination, fascinate the reader while at the same time immersing him in another culture.

Orhan Şaik Gökyay (see 1973: 457) says that in the most general definition, travel writings are works that describe the impressions of an author about his trips in the country or abroad. Through these works, the traveler carefully conveys the life of a society, its traditions and customs, and the peculiarities of that society that he thinks will attract the attention of the reader. Although travel writing is a literary genre, it is a form where different fields such as literature, history, geography and sociology can intersect. It is possible to find many geographical, cultural, artistic, social, political and architectural features of the places visited in the travel works.

Travel writing is a descriptive genre and description is a basic structural element in such narratives. Everything expressed, observed and described in the travel works approaches the foreign with a "native" understanding and "praises" the familiar and the acquainted in the 'essence', and describes what is worthy of praise in the "foreigner" (see Sakallı, 2014: 14). In this context, travel writing is a document showing that you have entered into another culture.

Serpil Gürer (see 2013: 23) says that travel is an experience that enables one to research and interpret the world. The traveler, who gains experience by overcoming the obstacles he encounters on his journey, reaches out to the knowledge. In this case, travel writing is a journey narrative, in which the destination becomes only meaningful thanks to the travel itself.

The traveler feels responsible for knowing about the works written before his trip, in this way he will have a chance to compare his own impressions with previous impressions and to observe whether the geography has changed. Thus, by rediscovering what he knows and redescribing what has been described, the traveler both reveals his own individuality and serves to what is accepted by the society.

Travel works under the umbrella of literature can be fused with other genres. Jonathan Raban explains the relationship of travel writing with other genres with an analogy. Raban (1988: 253–54) says; “*Travel writing is a notoriously raffish open house where different genres are likely to end up in the same bed. It accommodates the private diary, the essay, the short story, the prose poem, the rough note and polished table talk with indiscriminate hospitality*”. This highlights that travel writing can be intertwined with other genres. In this respect, it can be said that travel writing has a close relationship with the genre of memoir. İbrahim Olgun (see 1972: 403) says that it is not easy to draw precise boundaries and make definitions for memoir, which is a multi-purpose and very detailed type of writing. This indicates that memoirs, like travel works, are intricately structured.

The urge to share one's knowledge and experiences with others prompts him to write his memoirs. Thus, the past is remembered with its pros and cons and it is carried to the present and the future. Emin Özdemir (see 1972: 398) explains that the memoir has arisen from the need of human beings to share their experiences and acquisitions with others. More precisely, it is the product of the impulse to re-live and reconstruct the past with its intellect. This impulse exists in the core and leach of our creation. It is the desire to convey one's experiences and achievements to others that pushes people to write a memoir.

The desire to convey the experiences, which is the common feature of travel works and memoirs, is in the context of art and literature's feature of expressing emotions. The fact that travel writing and memoir are literary genres that touch more real life allows to obtain more data about the period in which they were written. In this study, which focuses on Istanbul, the city is discussed within the framework of the travel works of the British authors who visited here and the memoirs of the Turkish authors who were born and raised here. Considering the theme of travel and memory to life, these types of works play an important role in embodying the practical reflection of the conceptual dimension of space in this study, which focuses on space

through the city of Istanbul. Thus, it becomes possible to see the concrete version of the theoretical space.

In the context of the theorists' theories that guide this study, it is seen in some of the works that the genre of travel writing and memoir is important. Said (see 1979: 166-197) mentions the place of travel and travel writings in relation to "self-other" in his work, *Orientalism*. In this sense, travels to other lands bring recognition of other lives and cultures. In this respect, "the chronotope of encounter" that Bakhtin emphasizes enables meeting with the other. "The chronotope of the road", where the encounters mostly occur, directly evokes travel. In addition, Bakhtin's handling of these chronotopes through literary works paves the way for the literary works of travel writing and memoir, which are the subject of this study, to be examined in the chronotope dimension. In parallel, Bachelard's explanation of the concept of "poetics of space" again through literary works makes it possible to handle the travel works and memoirs in the study in terms of poetic space.

In short, this study, which examines the city of Istanbul in the context of different theories focusing on space, is important to show how the theoretical knowledge obtained from the theories is reflected in practice according to local and foreign authors' views in their works. In addition, travel writing and memoir are the leading literary genres that can provide the most contribution and evidence to the argument of the study, which states that the space that can be reproduced is likely to change and transform in a more positive way thanks to this lively and dynamic structure. The welfare places, which are reflected in the literary works written in these two genres, which are more connected with real life, will be remembered, learned and known as these works are read. When this knowledge, reinforced with memories and dreams on the ground of literary works, comes together with the reproduction potential of the space, there is always hope and possibility at the point of transformation into space of happiness.

2.2. TURKISH AUTHORS AND THEIR WORKS

In this part, information is given about four Turkish authors, two women and two men, whose works are used in the study. First of all, Halide Edib Adivar and her two works, *House with Wisteria: Memoirs of Halide Edib* and *The Turkish Ordeal* are discussed. Then, Ahmet Hamdi Tanpınar and *Tanpınar's 'Five Cities'* are mentioned.

Afterwards, Sâmiha Ayverdi and *Istanbul Geceleri* are mentioned. Finally, information is given about Orhan Pamuk and *Istanbul Memories and the City*. In addition, a general evaluation of the authors and their works is made and their importance for this study is discussed.

Besides, for this study, the English translations of Ahmet Hamdi Tanpınar's and Orhan Pamuk's works are used. As there is not the English translation of *Istanbul Geceleri* by Sâmiha Ayverdi, the quoted parts are translated by the writer of the study. In addition, as the works of Halide Edib Adıvar were originally written in English by the author, the English versions are used for the study.

2.2.1. Halide Edib Adıvar

Adıvar, born in Istanbul in 1882, lost her mother at a young age. She learnt the Eastern culture from her Mevlevi grandmother and learnt the Western culture from her father, the clerk of the Sultan's Treasury. At an early age, she learnt Quran thanks to her grandmother. As a little girl, she attended Miss Eleni's nursery and became the only Turkish child in that school. His father, who believed in the power of Western culture, adopted the Western style from education to dressing. "*Edib Bey, secretary of his Majesty Abdul Hamid, had a strong admiration for the English and their way of bringing up children [...] he occupied himself personally with her dresses, underclothing, shoes and stockings even handkerchiefs*" (Edib, 2003: 19). Although Adıvar started her education at Üsküdar American Girls' College, which her father enrolled her, she left school one year later as a result of the sultan's order and continued to study at home. She went to college again at the age of fifteen (see Edib, 2003: 3-166). All of these are indications that Adıvar was brought up in a versatile way since the first years of her childhood.

Adıvar, having a large and diverse family, grew up in a versatile way. She knew the Kirie Eleisson prayer, which was said after the dead. On the other hand, she went to the Süleymaniye Mosque for retaliation and tarawih prayers in Ramadan. While listening to her grandmother, who she called "Haminne", reading books translated from French, she saw her grandfather reading religious books. As she learnt to read, she read Arabic books and the books of European authors in her home library. She watched the light comedies at the Abdürrezzak Theatre, as she watched the Western plays at the Minakyan Theatre. She saw the carnival shows in the Christian quarter

and the cantos of Peruz Hanım, as she saw the plays of Karagöz and Hacivat and the Tuluat actor Kel Hasan. She often read the Quran, but also had a good command of the Bible (see Edib, 2003: 3-166). All of these enabled Adıvar to be sophisticated in both Eastern and Western cultures and literature.

Adıvar first learnt English from Miss Dodd and then from a British teacher who settled in their house. In this way, she became familiar with the English language and the British literature. She also improved her knowledge of the Quran and Arabic grammar thanks to the Arabic lessons she took from Şükrü Efendi. She took singing lessons from an old Italian opera singer, Madame Livardali and became familiar with Italian music. She learnt French literature from Doctor Rıza Tevfik, who was a philosopher. At the same time, she also learnt from the very same teacher the Eastern literature and philosophy. While having mystical and philosophical conversations with Hamdi Efendi, she listened to classical music in the house of her neighbors Peyker Hanım and Hamdi Efendi. She listened the conversations of the intellectuals who visited this house. She participated in the art talks held at the house of Poet Nuri Bey, who was almost sixty years old, whom she met when she was only seven years old, and became the only child regular of these talks. Sometimes she accompanied the talks by playing the piano (see Edib, 2003: 3-166). While this demonstrates that she had matured at an early age and gained a serious level of knowledge and culture, it also indicates that she had grown up far away from the simple pleasures of daily life, with little contact with the children at her own age.

After graduating from college, Adıvar married Salih Zeki, with whom she took mathematics lessons and also had science conversations, and they had two sons. Adıvar continued to read works from different literatures after her marriage. She did translations and wrote articles. Her articles were published in *Tanin*, a newspaper published by Tevfik Fikret in 1908. She also wrote articles for other newspapers. After some of her writings met negative reactions, she went to Egypt with his children for safety reasons during the 31 March Incident. After the uprising was suppressed, Adıvar, upon the invitation of her friend Isabel Fry, left her children with their father and went to England for a while. She returned Turkey in 1909, one year after she left. Adıvar, who worked as a teacher and inspector during this period, struggled for women's participation in social life and women's education. In the meantime, she continued to write both political and literary articles. Adıvar decided to leave her

husband in 1910, when her husband Salih Zeki wanted to marry for the second time. This was how their marriage ended after nine years (see Edib, 2003: 167-387). Adıvar immediately divorced Salih Zeki upon his decision to take a second wife, as she foresaw the troubles that would arise from digamy and that would wear out each member of the family.

Adıvar worked in hospitals during the Balkan War that broke out in 1912. When the First World War broke out, she worked as the General Inspector of Girls' Schools. In 1916, upon the invitation of Cemal Pasha, she went to Lebanon and Syria to open schools there. There, she got married to Adnan Adıvar, their family doctor, in 1917, with the power of attorney she gave to his father. After the Turkish armies evacuated Lebanon and Syria, she returned to Istanbul in 1918 (see Edib, 2003: 387). The author described the part of her life up to this point in her work, *House with Wisteria*.

Adıvar played a very important role with her open-air rallies during the National Struggle. She went to Anatolia and joined the War of Independence (see Edib, 1928: 3-64). After the War of Independence ended in victory, she wrote her memories of the National Struggle in her work, *The Turkish Ordeal*. In her early works such as *Handan*, *Kalp Ağrısı* and *Seviye Talip*, she usually focused on individual subjects and female psychology. Adıvar dealt with the years of the National Struggle in her later works (i.e., *Ateşten Gömlek*, *Vurun Kahpeye*). After the War of Independence, she became more interested in social issues. Among her most important works in this period, the Republican period, *Tatarcık* and *Sonsuz Panayır* can be mentioned. Adıvar, also known as Halide the Corporal, won the Independence Medal for her contributions and achievements in the National Struggle. Adıvar, whose health deteriorated while she taught at Istanbul University, retired to her home and died in 1964 (see Adıvar, 2018: 7). Even though Adıvar's life, spent with struggle, work and production, came to an end, she bequeathed us many works that mirror the period in which she lived.

2.2.1.1. House with Wisteria: Memoirs of Halide Edib

Memoirs of Halide Edib covers Adıvar's memoirs from her childhood days to the year 1918. These memoirs were written in English during her stay in London. They were published in 1926. In addition, these memoirs, which she also wrote in Turkish, were serialized in sections in the newspaper *Yeni İstanbul* in 1955. These memoirs

were published as a book under the title *Mor Salkımlı Ev* in 1963, prior to her death. However, *Mor Salkımlı Ev* is not a literal translation of *Memoirs of Halide Edib* (see Adivar, 2011: 11). The title of the English work used in this study is *House with Wisteria: Memoirs of Halide Edib* that was published in 2003.

Adivar first wrote about her childhood, her family, her education, her point of view on life, and her interest in art and literature, and developments in her private life. Afterwards, she wrote about patriotism and women's rights. And then, she wrote about her struggle as a teacher and inspector for the education and empowerment of women and children, especially girls and orphans, both in Turkey and abroad, especially in the Middle East. After the Turkish armies evacuated Lebanon and Syria, the memoirs ended when Adivar returned to Istanbul in 1918 (see Edib, 2003: 387). In the Epilogue, Adivar says (2003: 389); “*How the new era began, and what was the scene enacted must be told as a separate tale – the tale of one of the greatest epics of modern Europe!*”. She concludes the book by giving a hint that she might write a new book.

2.2.1.2. The Turkish Ordeal

The Turkish Ordeal, in which Adivar wrote her memories of the period from 1918 to the end of 1923, was serialized in English in *Asia* magazine in 1928. The work was also published as a book in the same year. The Turkish version, which began to be serialized in *Hayat* magazine in 1959, was published as a book in 1962. *Türk'ün Ateşle İmtihanı* is not a translation of *The Turkish Ordeal*. Adivar wrote her memoirs first in English and then in Turkish (see Adivar, 2018: 11). *The Turkish Ordeal* strikingly reflects the period in which it was written.

This book, which is about the memories of the author from the period after the First World War until the foundation of the Turkish Republic, consists of three chapters; “In Istanbul”, “In Ankara”, and “In the Front”. Adivar first wrote about the ground that prepared the National Struggle and the occupation of Izmir. Adivar, who was a good orator, played a very important role in raising public awareness with her open-air rallies during this period. The second chapter, “In Ankara”, begins with the nationalists, including Adivar, fleeing to Anatolia after Mustafa Kemal lands in Samsun. This chapter ends with the memories and events of the period when the regular army was established and Adivar volunteered as a nurse. The last chapter, “At the Front”, is about Adivar’s participation in the front, the struggle for independence,

the wars and the victory of the War of Independence (see Edib, 1928: 3-406). In this way, Adivar shed light on history by conveying what she had experienced and observed during the National Struggle with a lively and impressive narrative.

2.2.2. Ahmet Hamdi Tanpınar

Ahmet Hamdi Tanpınar, born in Istanbul in 1901, lost his mother at a young age. He lived in cities such as Sinop, Siirt, Kirkuk and Antalya due to the duty of his father, who was a judge. Tanpınar, who started his education at Istanbul University Faculty of Letters in 1919, worked as a literature teacher in cities such as Erzurum, Konya, Ankara and Istanbul. Tanpınar was appointed to the Professorship of Turkish Literature at the Faculty of Letters of Istanbul University in 1939, but left his position at the university in 1942 and entered the Turkish Grand National Assembly as a Maraş Deputy. Afterwards, he worked as an inspector at the Ministry of National Education for a while. Tanpınar returned to his chair at the Faculty of Letters in 1949. Tanpınar died in Istanbul in 1962 as a result of a heart attack (see Tanpınar Centre, 2022). Tanpınar left behind numerous works in different branches of literature.

At the beginning of the 20th century, the period in which Tanpınar was born, was the period when the Ottoman Empire went through a process of adaptation to the West. For this reason, it was a period in which cultural duality was intensely experienced. Berna Moran explains Tanpınar's views on the conflict between the West and the East as follows:

The Westernization movement, which was seen as a remedy to stop the decline of the Ottoman Empire, resulted in a culture and civilization crisis, especially due to the lack of program and ignorance of the Tanzimat, as well as the accelerating economic collapse. Our life was split in two. The art, household goods, entertainment styles and manners of the West were right next to ours. This westernization movement, which was initiated with the decisions taken by the ruling class, accelerated after 1923 and we cut our ties with the 'old'. We have lost our unique way of life (in Tanpınar's words, our way of life). We took on alien shapes that the ruling class saw fit, but we didn't really make it into Western civilization [...] What to do then? We have to reshape our lives. Since both the West and the East are part of our reality, both must be in a new synthesis. Society needs to regain its creativity in order to create new ways of life unique to us. It is for this purpose that the intervention should be made, because making the society creative depends on the removal of some obstacles, and improvement of the economy (Moran, 1998: 165-166).²

² Quotations from Berna Moran's *Türk Romanına Eleştirel Bir Bakış I* were translated by the writer.

Tanpınar believed in the importance of modernization without breaking with the country's roots. The blind and exact imitation of the West was unacceptable. It was important to blend the old with the new and feed each other. What Tanpınar meant by the roots includes music, art, traditions, manners, understanding of entertainment, ceremonies, games, in short, all accumulations with originality and aesthetic value (see Moran, 1998: 166). For Tanpınar, who possessed an aesthetic point of view while his contemporaries discussed the opposition between the West and the East in the context of the distinction between material and spiritual values, the opposition was between the real and the fake, rather than the West and East context (see Moran, 1998: 167). Tanpınar believed in the importance of being original and genuine and he thought that it was necessary to avoid imitation. Turkey's undeniable reality, the West and the East, must come together in the crucible of the society's creativity and mediate its aesthetic values and develop as an original integrity and composition.

Tanpınar produced works in different genres such as poetry, novels, stories, essays, criticism, analysis, research, and history of literature. He was closely related to other branches of art such as painting, sculpture and architecture, especially music, as well as literature. His intense interest and knowledge in fine arts is the explanation of his aesthetic point of view, which he believed was necessary. In addition, in the plane of Tanpınar's view, who had the idea that time was a holistic flow, distinctions such as old and new, East and West are lightened because at this point, the conflict between differences leaves its place to harmony and a composition with human in its centre occurs.

2.2.2.1. Tanpınar's 'Five Cities'

It was first published as a series of articles in *Ülkü* magazine. With the addition of the city of Konya, it was published in 1946 as *Beş Şehir* (see Tanpınar Centre, 2022). It was translated into English by Ruth Christie in 2018 with the title of Tanpınar's 'Five Cities'. In the book, which constitutes a focus for this thesis only on the Istanbul part, the cities of Ankara, Erzurum, Konya, Bursa and Istanbul are discussed respectively. In the Preface, Tanpınar (2018: vii) says; “*The real subject of Five Cities is the craving we foster for the new, and our nostalgic regret for what is lost, in our lives*”. As he states, the author describes the cities both in their old and new states. Tanpınar examines the cities from their history to their culture, from their architecture to their

music, from their inhabitants to their places, from their daily lives to their traditions. He deals with these cities with their unique features, in short, with their historical, social, cultural and artistic aspects, in the context of time and space. As Tanpınar says in the Preface, the feeling of sadness, which emerges as long as the past of the cities is remembered, combines with the hope for the present and the future. In this context, Tanpınar (2018: ix) says; “*Only the things we love change along with us, and because they change, they always live with us as a richness in our lives*”. Tanpınar emphasizes the layered structure of time while mentioning that change is inevitable. He also points out the importance of change without breaking away from the past.

2.2.3. Sâmîha Ayverdi

Sâmîha Ayverdi, born in Istanbul in 1905, started her education in a local school. Ayverdi continued her education at Süleymaniye Girls’ College. Afterwards, she was educated privately. Ayverdi, like Adivar, grew up listening the talks of important people of her time. These talks, which were educational for Ayverdi, combined with her enthusiasm for learning and due to her strong memory, fed her spirit and laid the groundwork for her latter works. Ayverdi absorbed the culture and civilization understanding of old Istanbul with her grandmother, and was equipped with historical and up-to-date information with her father's talks. On the other hand, she was nourished by the works she read from an early age in the rich library of their house. Ayverdi spoke French and played the violin. At the age of sixteen, she got married and gave birth to a daughter. Ayverdi’s marriage lasted about five years (see Youtube, 2022a). After this short marriage, Ayverdi gave more weight to reading and writing.

Ayverdi concentrated on writing on the encouragement of her teacher Kenan Rifâî, whom she was deeply influenced by, and dedicated her life to transferring national culture and values to new generations. In this context, Ayverdi initiated the formation of social and cultural institutions. She gave conferences in these institutions and strove to transfer art branches and traditions such as music, calligraphy and gilding to future generations. Ayverdi did not give up producing ideas and worked until the end of her life. Ayverdi could not accept the alienation of the Eastern people from their own values with the effect of the siege of modernisation, while the rapidly developing Western civilization was besieging their lives. She constantly struggled with this (see

Youtube, 2022b). She did not stop fighting for this purpose until her life came to an end in 1993.

Ayverdi created novels in which she focused on mystical and spiritual love, works in the genre of memoirs in which she talked about the past full of beauty, writings of ideas and history articles emphasizing the importance of mystical life. In her works, she reflects the deep-rooted civilization of these lands. Like Tanpınar, Ayverdi also connects literature with other branches of art. She is of the opinion that walking confidently towards the future is only possible by holding on to the values from the past. In her works, Ayverdi reminds the beauties of the past with sweetness, grace, and without damaging the present.

2.2.3.1. Istanbul Geceleri

Ayverdi (2016: 16)³ says of *Istanbul Geceleri*, which she wrote in 1952; “*The psychological factor in the formation of this work is to describe the old Istanbul in which its particles, parts, perceptions and announcements live in a monolithic poem. It consists of the fact that the woman who wrote this work had brewed it for a long time since her first childhood, and finally, one day, this slowly prepared nature developed and spilled over the subconscious to the surface*”. In this way, Ayverdi explains how she tended to write about Istanbul. The author is actually talking about the country’s deep-rooted civilization while describing Istanbul, which she considers as a city of civilization. In this context, she sees Istanbul as the embodiment of Turkish culture and civilization. While writing about Istanbul, Ayverdi aims not only to remind the past of the city, but also to emphasize that it is a strength and inspirational basis for the resurrection (see Fayda, 2014: 161). This point of view is in parallel with the structure of the work, which considers it possible to reach places of happiness through reproduction.

In the work, Ayverdi deals with Istanbul and Istanbulites in every aspect. In this context, the author, besides giving place to the physical spaces of Istanbul, which she deals with from district to district, also tells about its socio-cultural structure by touching on aspects such as neighborhood culture, household life, coffeehouse etiquette, neighborhood relations, customs and traditions (see Ayverdi, 2016: 17-246).

³ Quotations from Sâmiha Ayverdi’s *Istanbul Geceleri* were translated by the writer.

The work, which deals with old Istanbul from all aspects, thus makes it possible for the next generations to remember and learn about these years when the space was more peaceful.

2.2.4. Orhan Pamuk

Orhan Pamuk was born in 1952 in an apartment owned by his family in Nişantaşı, Istanbul. Pamuk, who studied high school at Robert College, started the Faculty of Architecture at Istanbul Technical University, but dropped his education unfinished and then studied Journalism at Istanbul University. Interested in painting from his childhood to his twenties, Pamuk decided to become a novelist at the age of twenty-three and concentrated on writing. The author, who has received many awards in Turkey and abroad for his novels, is the first Turkish author to receive the Nobel Prize in Literature (see Pamuk, 2016: 1). Pamuk continues to give life to new works.

Pamuk, who mostly produces novels, memoirs, essays and articles, and whose novelism is evaluated in the category of postmodern novel, draws attention to postmodern approaches such as time, the principle of intertextuality, metafiction, which are shaped by going back to the past or going to the future. Pamuk also tries to include cultural elements and motifs, artistic elements and a whole tradition from Mevlana to Şeyh Galip, from Beyatlı to Tanpınar in his works. The author explains this by saying that he has blown our culture into Western art. What the author said about his novel *The Black Book*, which focuses on Istanbul, underlines this feature. He says, "*The 'Black Book' is the book in which I found my voice and told about Istanbul as we know it, with all its complexity and layers of history! When it was published and released in Turkey, it was loved not only by literary readers but by common people as well. In that book, I combined our traditional literature with modern Western literature in the depiction of Istanbul*" (Hurriyet, 2022)⁴. In this direction, it is possible to say that Pamuk made an East and West synthesis by combining Eastern values with Western elements.

⁴ Quotation from Orhan Pamuk's interview in *Hurriyet* was translated by the writer.

2.2.4.1. Istanbul Memories and the City

Istanbul Memoirs and the City, which was originally written in Turkish by Orhan Pamuk and published in 2003, was translated into English in 2004. In this work, Pamuk describes his childhood and youth years. The work also deals with the transformation of Istanbul, which was once an imperial capital, into a sad city at the beginning of the 20th century. Pamuk, on the one hand, mentions himself, his self-discovery, his family, and his family relationships. On the other hand, he considers the city of Istanbul, which he sees as the source of both sadness and peace, with different dimensions such as streets, neighborhoods, the Bosphorus, ships, fires, and wooden mansions that have burned to ashes (see Pamuk, 2006: 3-199). On the one hand, the reader witnesses the process that led the boy Orhan to become Orhan the author, on the other hand, it is possible to witness the effort of Istanbul to emerge from the ashes and ruins with a new face.

While describing this process, Pamuk (see 2006: 62-286) mentions travelers like Nerval and Gautier, painters like Melling, novelists like Flaubert, photographers like Camp, authors like Ahmet Rasim and Ahmet Hamdi Tanpınar and historians like Reşat Ekrem Koçu. In short, he deals with many people who come into contact with Istanbul and many things about Istanbul's past, and enriches his work with Istanbul photographs framed by Ara Güler. In addition, Pamuk republishes his work in 2015 with the title *Illustrated Istanbul Memories and the City*, supplementing it with additional 230 photographs and illustrations.

The most obvious common points of the four Turkish authors, two women and two men, within the scope of this study, is that all four of them were born in Istanbul and spent most of their lives there. The authors have written their experiences and thoughts about the city of Istanbul through works that focus on the city. Except for Pamuk, other authors, Adivar, Ayverdi and Tanpınar, are authors who have personally experienced important events such as the Balkan Wars, the First World War, the Occupation of Istanbul, the War of Independence and witnessed the proclamation of the Republic. In addition, Adivar is an author who plays an active role in the National Struggle.

When their lives are examined, it is seen that while Tanpınar and Pamuk receive university education, Adivar and Ayverdi do not, even though they received

good education. However, it can be said that they compensate this with the education they receive at home and with their acquaintances with the important people of the time. In this context, the fact that Adivar and Ayverdi are the daughters of wealthy and educated families made it easier for them to cross the boundaries of their gender.

Another point that the authors show similarity is the interests and experiences of all four of them in other branches of art other than literature. For example, Adivar had her students stage a play she wrote while she was in the Middle East. Ayverdi attaches great importance to branches of art such as music, calligraphy and gilding, and strives to transfer these to younger generations. Tanpınar, on the other hand, is closely related to other branches of art such as painting, sculpture and architecture, especially music, as well as literature. Similarly, Pamuk paints from a very early age. Due to his painting talent, he starts to study architecture, but his interest in literature outweighs. While this partnership between the authors is an indicator of the bond between the branches of art, it shows that the essence of the authors can be manifested in different fields.

The aforementioned authors have experienced the modernization process of Istanbul one-on-one. They witness what this process brings and takes. Although they are aware that this change is inevitable, they remember the calm, grace, sincerity and beautiful values of the past with longing. Almost every author lives in different years and writes about Istanbul at different times. However, the point they meet is their longing for the past of the city. This past is also their own past, and it is an indication of the strong connection between memory, time and space. In his novel *The Time Regulation Institute*, Tanpınar (2013: 45) says; “*The clock itself creates space, and man regulates the clock’s tempo and time, which means time coexists with space within man*”. Tanpınar draws attention to the power of human memory to preserve and integrate the past, present and future in one space. Based on Bachelard (see 1994: 8), it can be said that the city of Istanbul, which is the common denominator of the works, embodies time and life. More than being a mere geographical space, Istanbul is a city with a root, soul, identity, rhythm, discourse, carrying and transferring culture, moving and changing, and at this point always has the potential to evolve into a space of well-being and happiness. And this structure of the city both inspires and directs the work. It can be said that the selected works will provide the necessary contribution to the study and provide sufficient data.

2.3. BRITISH AUTHORS AND THEIR WORKS

In this part, information is given about four English authors, two women and two men, whose works are used in this study. Information is given about Grace Ellison and *An Englishwoman in A Turkish Harem*, Maurice Baring and *Letters from the Near East 1909-1912*, Clare Sheridan and *A Turkish Kaleidoscope*, Jeremy Seal and *A Fez of the Heart*. Afterwards, a general evaluation of the authors and their works is made.

2.3.1. Grace Ellison

Grace Ellison, born in Scotland, was an English author and journalist. She studied at the Rochester Grammar School for Girls in England and continued her education at the University of Halle in France. Ellison, also a female traveler, drew inspiration from the travel stories of her father, who was a captain, to India. Ellison travelled to Syria and Palestine, as well as Turkey and the Balkans, in the Middle East. In her travels, she especially tried to explore the status of women and to challenge Western misunderstandings. Ellison described herself as a feminist. She believed that the dialogue between Western and Middle Eastern women should be improved. Ellison was also an editor who introduced Turkish female authors to English readers. Ellison tried to establish a direct dialogue with Turkish female authors (see Lewis, 2004: 42-45). She contributed to Melek Hanım's book *Abdul Hamit's Daughter* with her writings. In addition, Zeynep Hanım's work titled *A Turkish Woman's European Impressions* consisted of letters she wrote to Ellison.

Ellison, who supported the Turkish nationalism, went beyond the nationalist line during the War of Independence in the winter of 1922 to report on the Turkish struggle for independence. Thus, with the permission she was granted, Ellison became the first British woman to visit Ankara during the War of Independence (see Ellison, 1973: 7). Afterwards, she interviewed Mustafa Kemal. Ellison published her impressions during and after the war as a book in 1923 under the title *An English Woman in Angora*. The author, in her book *Turkey Today*, conveyed her impressions of Turkey and some anecdotes from her trips to the country, as well as long summaries selected from the writings of Zeynep and Melek Hanım, Halide Edib and other Turkish authors (see Lewis, 2004: 43-44). Ellison has important works written about Turkey.

In addition to being an author and journalist, Ellison worked as a war correspondent and a nurse for the war-wounded. She raised fund for new hospitals and

helped children. Ellison was rewarded with various medals for these efforts (see Lewis, 2004: 45). It is seen that the author is similar to Adivar both in terms of these features and in terms of her efforts on women's rights. On the other hand, the author was financially comfortable, but unlike Adivar, she came from a middle-class family. Ellison's life, which she spent traveling a lot and writing a lot, ended in Berlin in 1935.

2.3.1.1. An Englishwoman in a Turkish Harem

During the years 1913-1914 when she was in Turkey, Ellison stayed with Makbule Hanım, the daughter of Pasha, whom she met and befriended when she came to the city in 1908. In this period, which was after the Balkan War, Kamil Pasha, the father of her friend Makbule Hanım, was dismissed and exiled to Cyprus. Makbule Hanım married Nağdi Bey, who was affiliated with the newly established government. During the period when Kamil Pasha died in Cyprus and Nagdi Bey was away due to his official duties, Ellison stayed in the mansion with Makbule Hanım. She conveyed her impressions of this visit both in the *Daily Telegraph* and in her book *An Englishwoman in a Turkish Harem*, published in 1915. Ellison hid the identity of Makbule Hanım under the pseudonym Fatma in her work. However, in the 1920s, when Makbule Hanım's husband was promoted to the pasha, she explained the identities of her friend and father (see Lewis, 2004: 43-45). In her work, Ellison aimed to protect her friend by hiding who she really was.

There were many works written by British male travelers and authors on Istanbul and Turkish society. However, male authors did not have the chance to observe the domestic spaces where women lived. Sometimes, male authors wrote exaggerated, even unrealistic and imaginary writings about Ottoman women and especially about the harem, although they could not enter the places where women lived. Thus, they directed the perceptions of their readers, especially their own society (Lewis, 2004: 12-18). In this respect, as a British woman, Ellison, who spent time in Turkish houses and visited different houses and different families even though the house she stayed in for a long time belonged to a wealthy and influential family, played an important role in questioning misplaced perceptions.

2.3.2. Maurice Baring

Maurice Baring was a British author who was born in London in 1874 as the eighth child of a banker and died in 1945. He studied at Eton College and Cambridge University. Baring began his diplomatic mission in 1898. He followed the Russo-Japanese War in Manchuria as a journalist in 1904, and later worked as a reporter in Russia and Istanbul. In addition, Baring traced the process leading to the First World War in the Ottoman lands of the period and wrote down his observations and impressions. Baring, who was also a linguistics and literature researcher, was the one who introduced the Russian author Anton Chekhov to the West (see Baring, 2017: 4). As a versatile literary scholar and researcher, Baring had produced works in different genres such as novels, stories, poems, plays, memoirs, travel writings, letters, essays, biographies, articles, reviews, and criticisms. His works in different genres can be exemplified as follows; *Passing By* (1921), *C* (1924), *Cat's Cradle* (1925), *Daphne Adeane* (1926), *Tinker's Leave* (1927), *The Coat Without Seam* (1929), *Novels such as Robert Peckam* (1930), *Orpheus in Mayfair and Other Stories* (1909), *The Glass Mender and Other Stories* (1910), *Half a Minute Silence and Other Stories* (1925), *With the Russians in Manchuria* (1905), *Dear Animated Bust Letters to Lady Juliet Duff* (1915-1918), *The Puppet Show of Memory* (1922), *An Outline of Russian Literature* (1914).

2.3.2.1. Letters from the Near East 1909 and 1912

Letters from Near East 1909-1912 consists of the letters Baring sent to the *Times* and *Morning Post* newspapers during his travels to the Ottoman geography in 1909 and 1912. The letters that Baring sent to the *Morning Post* on his first visit in 1909 and to the *Times* on her second visit in 1912 later became a book (see Baring, 2017: 5-6). The period in which Baring sent the letters was the period of the post-Constitutional and Balkan Wars, when the Ottoman Empire was tumultuous in social and political terms.

The letters that the author sent during her five-week visit in 1909 form the first part of the work. In the first part, the process after the Second Constitutional Monarchy is discussed. In this part, the author focuses on the impact of the Constitutional Monarchy and the accompanying reforms on society. Here, the relationship between modernization and religion is examined, comments are made on the Young Turks and

the Union and Progress, and it is mentioned about the new Sultan, the Parliament and the army (see Baring, 1913: 39-100). In the second part of the work, there are letters written and sent in 1912 by the author, who worked as a war correspondent when the Balkan Wars broke out. In this period, Baring went to Bulgaria and Serbia as well as Istanbul to keep the pulse of the war. He talks about Bulgarian and Serbian revolts, wartime Istanbul and the cholera epidemic surrounding the city (see Baring, 1913: 101-187). Thus, Baring deals with the war both on the front of the Balkan peoples and on the Turkish side. In this way, while referring to many events related to this period, he also provides clues about the daily life of those years.

2.3.3. Clare Sheridan

British author Clare Sheridan, who lived between 1885 and 1970, was also a journalist, sculptor, painter and traveller. She made busts of many well-known people with her sculptor identity. Among the people whose busts were made by Sheridan were world leaders such as Lenin, Trotsky, and her cousin Winston Churchill. Coming from an established family, homeschooled with private governesses, and writing at an early age, Sheridan was supported by famous authors such as Henry James and Rudyard Kipling. In 1910 she married Richard Brinsley Sheridan, a wealthy stockbroker. After the death of her daughter, whom she lost in infancy, Sheridan became interested in sculpture and discovered her talent in this field. Sheridan, who later had two more children, lost her husband to war in 1915, just after the birth of his second son. Sheridan, who went to various countries and made busts of leaders after the death of her husband, went to Russia right after the October Revolution and made busts of famous Bolshevik leaders. The author, who had a strong observation ability and intelligence, wrote the impressions she gained during her travels in a diary style (see Sheridan, 2004: 5). Sheridan mentioned her observations and experiences in Russia in *Mayfair to Moscow: Clare Sheridan's Diary* (1921).

Sheridan came to Turkey with his two sons in 1924-1925, following his Russian adventure. Sheridan, who lived in a mansion in Tarabya, in Istanbul, visited cities such as Bursa and Ankara and the ports on the Black Sea coast during this period. She wrote her impressions in her work *A Turkish Kaleidoscope* (1926). Sheridan (see 2004: 5-6), who became a devoted Catholic after the Second World War, died in 1970. Other than the aforementioned works, the author's major works include *In Many*

Places (1923), *West to East* (1923), *Across Europe with Satanella* (1926) and *Naked Truth* (1928).

2.3.3.1. A Turkish Kaleidoscope

Sheridan, who made visits to various countries, lived in a mansion in Tarabya, Istanbul, Turkey, where she came with her two sons in 1924-1925. Sheridan (see 1926: 17-212) spent her time in Turkey not only in Istanbul but she also visited Bursa, Ankara and Black Sea ports. The author conveyed her impressions of Turkey in her work called *A Turkish Kaleidoscope*.

The period when Sheridan came to Turkey was a period in which the War of Independence came to an end, and therefore the country experienced serious changes and transformations both politically and socially. Sheridan visited and wrote about both Istanbul and Ankara. She also witnessed the isolation of Istanbul, which had lost its character as a capital, and the modernization steps of the new capital Ankara.

In her work, Sheridan makes sociological and political determinations about the country. In addition, she talks about European and Anatolian sides of Istanbul, Pera (the European face of the city), a dying princess reflecting the past of the city, and her house. Moreover, the author talks about the two earthquakes she experienced with the people of the city, her own garden that reflects the diversity in the city, and the Bosphorus, where there was a magnificent and ostentatious life (see Sheridan, 1926: 89-129). Thus, Sheridan sheds light on the culture, life, people, places and events of that period.

2.3.4. Jeremy Seal

Jeremy Seal is an author, broadcaster, journalist and traveler, born in England in 1962. Currently, he lives with his family in Bath, England. Having studied English Literature at the University of Exeter, Seal first came to Turkey as an English teacher in 1984, loves the country very much and visits it often (see Royal Literary Fund, 2022). He writes travel articles for many newspapers and magazines such as the *Sunday Times*, *Times*, *Sunday Telegraph*, *Daily Telegraph*, *Guardian*, *Conde Nast Traveler*, *GQ*, and *The Australian*. He also hosts radio and television travel shows and teaches creative writing at the Arvon Foundation (see Cambridge University, 2022). In addition, Seal organizes cultural tours to Turkey.

According to his own discourse, Seal travels to the farthest and most remote corners of Turkey, traveling to Cappadocia during the years when there are hardly any hotels, to Kaş when it can only be reached via rough roads, and to Ölüdeniz when the coast is almost empty (see Somewherewonderful, 2022). Seal, who visited Turkey for years, writes books about the country as well as conveying his experiences and impressions in his travel articles for various newspapers and magazines. In this context, in his first book, *A Fez of the Heart*, Seal covers the discoveries he made about the social, political and cultural structure of the country while traveling around Turkey in 1993 and tracing the fez. In his work *Santa: A Life* (2004), which he wrote after another visit, he follows the footsteps of St. Nicholas, known as Santa Claus, in Demre on the Mediterranean coast. In *Meander: East to West along a Turkish River* (2012), he refers to the country through the Menderes River. The author's latest work on Turkey is *A Coup in Turkey: A Tale of Democracy, Despotism and Vengeance in a Divided Land* (2021) (see Somewherewonderful, 2022). Seal, who has also improved his Turkish in recent years, continues to organize cultural tours to Turkey. Continuing to explore Turkey for nearly forty years, the author informs his readers and followers about the country at www.somewherewonderful.com.

2.3.4.1. A Fez of the Heart

A Fez of the Heart, which was published in 1995, contains the social, political, cultural impressions and information that Seal gained about the country through the fez and as a result of what he lived and learned in Turkey, where he traveled from one end to the other in 1993 to investigate the past of the fez. While tracing the fez, which he thinks was an ideological and political object once, the author mentions about both the past and the present of the country and its cultural, social and political structure.

The route of Seal's travel in the winter, starting from Side and going to Istanbul, based on the fez, includes the Marmara, Black Sea, Central Anatolia, Southeast Anatolia, Mediterranean Regions and different settlements such as cities, towns and villages by various means of transportation such as buses, trains, postal trains and ferries (see Seal, 1996: 19-288). The work points out not only the Turkey of the 1990s, but also the near and distant history of the country, including the Ottoman history and the history of the Republic, from a foreigner's point of view.

The common point of the four English authors, two women and two men, whose works are included in the study, is that they visited Istanbul and included the city in their works. Coming to Istanbul in almost the same years, Ellison and Baring visited the city at a time when the Ottoman Empire was about to collapse. In this period, there were struggles against foreign powers, especially on the battlefields, as well as efforts and attempts made in domestic affairs to enhance the country. The country experienced new formations and processes such as Constitutional Monarchy, Young Turks, and Union and Progress. Some foreigners appreciated the national struggle, while others criticized it. In this sense, it is observed that Ellison is more constructive in criticism, while Baring is more critical. At this point, it is seen that authors have difficulty in getting rid of the influence of some stereotypes imposed by their own society. It can be said that as a male author, Baring, with the influence of his patriarchal perspective, looks at situations and events more one-sidedly and lacks empathy. On the other hand, while Ellison has a more positive and empathy-oriented attitude, some minor signs of orientalist perspective can be felt in some of her actions and discourses. On the other hand, there is no such opportunity for Baring, while Ellison is able to enter the indoor spaces where women are much more abundant, due to being a woman, and has the chance to live and observe in these spaces. Therefore, while Ellison gains knowledge and experience about both indoor and outdoor spaces, Baring's observations and experiences are mostly limited to outdoor spaces.

Sheridan, who visited Istanbul about ten years after Baring and Ellison, came to Istanbul during the Republic period. The years 1924-1925, when Sheridan visited the city, reflected the changes and innovations that came with the Republic. On the other hand, these early years were rather dull for Istanbul, which was no longer the capital. Sheridan likens Istanbul to the old age of a woman who was once very beautiful and rich. She says that Istanbul, which she once saw as the queen of cities, is now a disgraced and abandoned city (see Sheridan, 1926: 17). Although Sheridan expresses her appreciation for Istanbul and the other cities she visited, it cannot be said that the author's criticisms of Istanbul, the country and its people are constructive.

When Seal came to Istanbul in the early 1990s, long after the aforementioned authors, he saw that, with modernization, lots of buildings went up, the population grew and the traffic increased. While tracing the fez, Seal mentions about social, political, cultural structure of the country in a critical way.

It is seen that each author refers to the city with its places, people and daily life, cultural, social and political structure, past and present, and by passing them through the filter of criticism. However, since these authors were not born or raised here, their knowledge of the city is limited to the period of their stay here. Even if they make observations, gain experience and have an impression, it is very difficult for these authors to internalize the conditions of the city without living here. On the other hand, looking at situations and events with an outside eye and from a certain distance ensures objectivity. At this point, developing an objective point of view requires getting rid of the stereotypes coded by the society.

Each author has made an effort to visit different regions and cities of the country, not just limited to Istanbul. This attitude is intended to enable them to acquire a broader perspective. As a result, the point where all four authors meet is the diverse, colorful and multidimensional structure of Turkey in general, and Istanbul in particular, like a kaleidoscope in Sheridan's words.

CHAPTER THREE

COMPARISON OF THE WORKS IN THE CONTEXT OF SPATIAL THEORY

In the third chapter of the study, the works are examined in the context of the space-oriented theories within the scope of the study. Thus, the city of Istanbul is examined through the literary works included in the study, as “Istanbul as other space” within the framework of Said’s theory, as “Istanbul as produced space” within the framework of Lefebvre’s theory, as “Istanbul as heterotopic space” within the framework of Foucault’s theory, as “Istanbul as chronotopic space” within the framework of Bakhtin’s theory and as “Istanbul as poetic space” within the framework of Bachelard’s theory. Hence, in the context of literary works, the city of Istanbul will be discussed first from Said’s theory.

3.1. ISTANBUL AS OTHER SPACE

In this part, travel writings written by British authors based on the city of Istanbul and the relationship between East and West, which Said claims to be fictionalized, are analysed. The starting point of the chapter is orientalism, and since the sources that can provide data are the works of English authors, only these travel writings are emphasized. Said gives special importance to his travel writings and especially in his work on Orientalism, he also focuses on some works written in this genre and their travel authors. For this reason, François-René de Chateaubriand, Pierre Loti and Lady Mary Wortley Montagu and their works, which are not included in the scope of the thesis, are included in this part.

The East and the West have been seen as two separate worlds due to their different cultures, different perspectives, and different lifestyles. The ancient city of Istanbul, located between these two different worlds, acts as a bridge connecting different cultures. As a bridge between these two worlds, Istanbul has been a cradle for many civilizations and a centre of attraction for many people from different cultures. Due to the increasing interest in Istanbul, many travellers from both the East and the West have visited this ancient city and aimed to convey their impressions of Istanbul and the Turks to their own society. In fact, the curiosity about Istanbul and

the Turkish people is so great that some of these travellers have told about Istanbul based on what they have heard or imagined before they have seen the city.

What has been written about Istanbul shows that the West-East dualism, which seems to be a geographical distinction, includes many historical, cultural, social and political distinctions in the context of spatial difference. These works are not independent of the cultural codes and stereotypes of the authors.

Edward Said, born in Jerusalem to a Christian-Arab family, deals with the ontological and epistemological distinction between the East and the West in *Orientalism*. Said (1979: 2) considers those who study, research, write and speak about the East as the “orientalists”. *“Anyone who teaches, writes about, or researches the Orient—and this applies whether the person is an anthropologist, sociologist, historian, or philologist—either in its specific or its general aspects, is an Orientalist, and what he or she does is Orientalism”*. Based on this, orientalism refers to “prioritizing and discussing” the East:

Orientalism can be discussed and analyzed as the corporate institution for dealing with the Orient—dealing with it by making statements about it, authorizing views of it, describing it, by teaching it, settling it, ruling over it: in short, Orientalism as a Western style for dominating, restructuring, and having authority over the Orient (Said, 1979: 3).

According to the orientalism Said emphasizes, there is an evaluation of the East from a Western perspective. The West constructs the East aligned with its own value judgments and creates an imaginary East. Thus, the Age of Enlightenment paved the way for the Western culture to position its identity against the identity defined as the East. Consequently, the West tries to establish superiority over the East by reproducing and marginalizing the East with an anti-Western identity. Therefore, the “other”, which emerges as a result of the act of othering, does not refer to any object or entity, but to a discursive construct.

The West positions itself as modern, liberal, democratic, open to development in the face of the East, which it assumes as the “other”. At the same time, it positions the East in a completely opposite and inferior position with attributes such as primitive, dependent, despotic, closed to development. According to Said, the aim of orientalism with dichotomies such as West-East, First World-Third World, modern-traditional, is to legitimize the Western point of view rather than accepting differences. Orientalism, embracing the West and not concerned with understanding the East, marginalizes the

East as the opposite of the West and serves the West to universalize its own power and existence.

Parallel to this, Said mentions that Western travellers redesigned and repositioned the East with their travelogues about their travels to the East. "*Chateaubriand attempts to consume the Orient. He not only appropriates it, he represents and speaks for it*" (Said, 1979: 174). Thus, the Westerner reflects a distorted image with the concept of "East". Western travellers thought that the East was incompatible with the rational attitude developed by the Europeans on issues such as time, space and identity. They interpreted the Orient as temporally unconventional, spatially exotic, linguistically bizarre and morally perverse, and they tended to reflect it as an unruly, indecent and unsettling space (see Said, 1979: 166-167). Said (1979: 1) states that the East, which Europe considers as its own invention, is also understood by the European as "*a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences*". Accordingly, the East is the space where the imaginary perceptions of the West are embodied. It is understood that the West-East dualism, which seems to be a purely geographical distinction, includes many historical, cultural, social, political and similar distinctions according to spatial differences. This shows that the concept of space is not isolated, neutral and static, but rather dynamic and productive.

Himmet Umunç (see 2013: 300) explains how to evaluate Istanbul as a bridge between East and West by stating that Istanbul became a geographical symbol of the East as the West Rome collapsed in the 5th century and the East Rome created a separate political, military and cultural identity. In addition, when Istanbul was conquered by Mehmet the Conqueror in 1453 and passed into the hands of the Muslim Turks, it is the case that it became the "other" of itself in the eyes of the West.

With the increase in technological developments and the use of steam engines in Istanbul in the 18th century, the number of guests of Istanbul, which has been a frequent choice of travellers since ancient times, increased even more. While there are travellers who are fascinated by Istanbul and talk about it with envy, admiration and praise, there are also those who cannot get rid of the West-East dualism while evaluating it. There are even travellers who assume that their arrival in Istanbul is a return to their own resources (see İldem, 2007: 2-3). This is because the East also includes the holy land of Christianity.

From Tudelle to Thevenot, from Lamartine to Nerval, from Farrère to Flaubert, from Melville to Gautier, from Fontmagne to Tinayre, from Rilke to Macaulay, from Kinross to Baring, from Helys to White, from Craven to Barkley, from Green to Christie, many Western authors, men or women, write about Istanbul. Most of these authors agree that Istanbul is a space where tension and pleasure, beauty and wildness, mystery and splendour, serenity and naturalness, passion and conservatism meet, and they reflect it as such.

Chateaubriand and Loti are among the most well-known authors that came to Istanbul, and they wrote their impressions and experiences on paper. French author and diplomat François René de Chateaubriand, who visited Istanbul during his journey from Paris to Jerusalem in the 19th century, stated his impressions of his trip to the East in *Paris-Jerusalem Journey*. The second part of the work covers the author's journey to the Aegean Islands, Anatolia and Istanbul. Chateaubriand, like other authors, was influenced by the romantic movement. He, too, turned to his roots under the influence of strong national and religious feelings, visited the East and wrote with an intense sense of nationalism:

The basis of Islam is oppression, invasion. On the contrary, the Bible preaches only peace and tolerance. For this reason, there is no torture left that Christians have not suffered for seven hundred and sixty-four years because of the bigotry of the Arabs of Spain and Italy. But they were content only to try to get Charlemagne's help. Neither the subjugation of Spain, nor the trampling of France, nor the burning of Greece and the two Sicilies, nor the enslaving of Africa, have kept Christians in thrall for eight hundred years. If the outcry of so many oppressed people who were slaughtered in the East, and the fact that barbarism had reached the gates of Istanbul, had awakened the Christian world and led it to defend itself, who would dare to find the holy wars unjust? How would we be today if our ancestors had not driven out the force with force? Look at Greece and you will understand what a nation has become under the Muslim yoke. Would those who applaud advancement among us today want a religion that burns the library of Alexandria, boasts of trampling people, and despises fine arts? (Chateaubriand, 1949: 45-46).⁵

Although Chateaubriand describes both Turks and Arabs as invaders in his work, he blames the Turks in the parts where he compares these two nations, *"I noticed that the Turks do not care much about the beauty of a space. They do not have the delicacy of the Arabs, who have always fallen in love with the beauties of the sky and the earth, and who cry for the loss of Granada today"* (Chateaubriand, 1946: 49). The

⁵ Quotations from François-René de Chateaubriand's *Itinerary from Paris to Jerusalem I-II-III* were translated by the writer.

author sees the Turks as an ignorant, tyrannical and uncivilized nation and tends to reflect it in this way. Although he says; “*Those who say that Istanbul is the most beautiful place in the world are not exaggerating*” (Chateaubriand, 1947: 40), Istanbul impressed Chateaubriand not with its historical and cultural features, but with its pure natural beauty. According to this impression, the author's romantic point of view and nationalism are in the foreground. Although Chateaubriand (1946: II) states in the preface to his work; “*A traveller is a kind of historian. His duty is to tell what he sees and hears as it is. He does not need to find anything again, nor does he need to skip. Regardless of his opinions, he should never close his eyes on the way of seeing or distorting the truth*”, he spares the Turkish society from the neutral and objective attitude that he believes a traveller should have.

Said (1979: 171) explains the attitude of Chateaubriand, which he sees as an attack on the people, places and ideas of Orient, with these words; “*Chateaubriand came to the Orient as a constructed figure, not as a true self*”. Thus, although Chateaubriand himself experiences and observes the East, he cannot break away from the context of stereotypes in terms of perceiving and understanding it. In *Itinerary from Paris to Jerusalem*, Chateaubriand tends to otherize Turkish society and geography with negative expressions within the framework of his orientalist perspective.

Pierre Loti is another travel author who came to Istanbul in the second half of the 19th century and is known for his friendly attitude towards the Turks. He is fascinated and tries to spend his life like a Turk in Istanbul, which he visited many times. Loti has works that he wrote based on the lives of Turks and Turkish women, especially *Aziyade*. The descriptions of Turks and Turkish life in Loti's works, within the framework of the romantic movement that he was influenced by, and in the context of his own imagination, are criticized by Turkish authors who were especially influenced by the Turkism movement, on the grounds that they create a false perception of Turkish. The exotic reflections of Turkish life in Loti's works and the roles that he assigns to Turkish women are like the expression of the author's orientalist attitude. The author confesses the dreaminess reflected in his work with this expression; “*All this Oriental delusion that surrounds me*” (Loti: 2012: 47). Hence, in his works, Loti reinforces orientalism by reflecting his admiration for the mysterious, magical and sad state of the Orient in Istanbul.

Nazım Hikmet wrote these verses in his poem titled “Piyer Loti”; “*Mystery!/ Resignation!/ Predestination!/ Cage, inn, caravan,/ fountain!/ Sultan dancing on silver trays!/ Maharaja, sultan,/ one thousand and one year old shah!/ [...] Here is the orient that the Frankish poet saw!/ Here is the/orient of books/ printed 1,000,000 per minute/ But/ neither yesterday/ nor today/ nor tomorrow/ such an orient/ did exist,/ will exist!*” (Anthology, 2018). The poet criticizes Western traveller authors who reflect the East and the Turks within the framework of the West's imperialist and orientalist approach. Similarly, Tevfik Fikret says; “*If every Westerner who comes to Istanbul were given an Aziyade as a gift, our European friends would not have had to read Arabian Nights*” (Cafrande, 2018)⁶ and criticizes Loti's attitude that he finds orientalist. Loti wishes the East to maintain its magical atmosphere and exotic structure by preserving its unique characteristics, from its culture to its social structure, from its food to its clothing, from its men to its women, from its conservatism to its poverty. For this reason, Loti does not approve of the Westernization steps in the country and becomes the target of innovative Turkish intellectuals who believe that the current order should be changed.

Said (see 1979: 169-170) compares the different attitudes of French and English travellers. According to him, in the East, where they do not dominate, the French basically develop plans and dream for the spaces in their own minds. The British, on the other hand, tend to identify the East, where their colonies are located, with India and see it as a British property. This desire of travellers to encounter an Orient as in *One Thousand and One Nights*, and the harem life that they provocatively dream of result in disappointment when they cannot find the Orient that they read in books and envision in their dreams during their visit. However, some traveller writers meet these expectations, especially with ornate, pompous, sensual harem depictions in order to attract the attention of their citizens and the readers who have not had the chance to visit the East. In order to make their works more interesting, travellers present the harem, which is a place related to the sultan and a certain elite group (see Lewis, 2004: 12-13), as if it is a space that fully reflects the Eastern family relations.

This attitude of Western travellers is explained by Said that the sovereign cultures tend to reflect other cultures as they wish, with the discourse of domination they have developed. The sovereign cultures create an indelible structure consisting of

⁶ Quotations from the works of Pierre Loti, Nazım Hikmet and Tevfik Fikret were translated by the writer.

lies. These deceptive assumptions become permanent even if the truth is expressed (see Said, 1979: 221). For this reason, the West biasedly reports the information it has acquired about the East and tends to strengthen its own power and dominance.

Modern society also tends to marginalize women with a male-dominated point of view. Among the women, who are subject to oppression and domination and become the object of marginalization in the society they live in, there are those who reflect this othering-oriented attitude and those who deny it. Montagu and Ellison, two English female authors who came to Istanbul in different centuries, are among those who deny this othering-oriented attitude.

Lady Mary Wortley Montagu comes to Istanbul in the 1700s for her husband's ambassadorship. She underlines and criticizes false discourses against Turks in *Turkish Embassy Letters*, where she conveys her impressions and thoughts as a woman writing from inside the harem for the first time. Thus, she contributes to the perception of Turkish women in a positive and realistic way. Montagu is an aristocratic woman who enters and observes private places such as harems and baths. She reveals that although male travellers could not enter these places until then, they made exaggerated, inconsistent and even imaginary discourses and wrote articles about Ottoman women and especially about the harem; "*You will perhaps be suprised at an account so different from what you have been entertained with by the common voyage writers, who are very fond of speaking of what they don't know*" (Montagu, 2009: 85). Montagu criticizes the traveller writers giving false information:

Your whole letter is full of mistakes from one end to the other. I see you have taken your ideas of Turkey from that worthy author Dumont, who has written with equal ignorance and confidence. It is a particular pleasure to me here to read the voyages to the Levant, which are generally so far removed from truth and so full of absurdities I am very well diverted with them. They never fail to give you an account of the women, which is certain they never saw, and talking very wisely of the genius of men, into whose company they are never admitted, and very often describe mosques which they dare not peep into (Montagu, 2009: 104).

After Montagu's impressions are published, it is seen that the writings of some male traveller writers, for whom it is impossible to enter the harem, cannot be trusted. In her work consisting of letters that she sent to her friends in England, Montagu (2009: 134-135) states that Ottoman women, contrary to the assumption, had free and comfortable lives; "*It is also very pleasant to observe how tenderly he and all his brethen voyage-writers lament on the miserable confinement of the Turkish ladies,*

who are, perhaps, freer than any ladies in the universe [...] you may believe me that the Turkish ladies have at least as much wit and civility, nay, liberty, as ladies amongst us". Montagu's impressions and comments not only indicate the West's tendency to see the East as uncivilized but also enable an objective point of view owned by a woman, proving that this marginalization is unfair.

Grace Ellison is another British female author-journalist who came to Istanbul two centuries after Montagu. She, like Montagu, is in an attitude that can be called objective. Ellison came to Istanbul for the first time in 1908, when Abdulhamid the Second was on the throne, and for the second time in 1913-1914, during the reign of Mehmet Reşad the Fifth. She conveys her impressions in *An Englishwoman in a Turkish Harem* (1915).

While in Istanbul, Ellison spends most of her time in the house of a close friend whom she renamed as Fatma to hide her true identity in her work. Apart from this, she stays in other mansions and manors and gains an impression of the Turkish house, woman and family structure. The "harem", which Ellison includes in the title of her work, is a critical space where the author is sensitive and uncomfortable with being misunderstood in the West. That's why Ellison uses the word "harem" instead of "house" almost throughout the work to draw attention to this misperception; "*And the word harem! When will Europe understand the meaning of that unfortunate word? An Arabic word, meaning 'sacred' or 'forbidden', it is used to describe those rooms in a Turkish house exclusively reserved for the women*" (Ellison, 1915: 56). Ellison criticizes the preconceptions about Turkish society:

The veiled Turkish woman is always a source of unending interest. A chapter, at least, on harem life will always add to the value of the book; for the word "harem" stirs the imagination, conjures up for the reader visions of houris veiled in the mystery of ages [...] the West expects to hear unwholesome stories when it reads of the Eastern homes, and all these falsehoods are put into circulation by expelled governesses and Perote ladies, who have given an ugly form and soul to all that passes behind the door through which they are rarely privileged to enter (Ellison, 1915: 15).

Ellison thinks that the misconceptions about Turkish women is caused by not Islam which is misinterpreted but Byzantium; "*The latticed windows, the wrong meaning of the veil, the harem, the eunuchs, the fez, the very Crescent itself, are all survivals of that Byzantium which has stifled, for a while, the life and soul of this people of the desert*" (Ellison, 1915: 113). According to the author, these concepts

were created by the Westerners and then attributed to the Easterners. Thus, as Said (see 1979: 166-167) stated, the West fictionalizes the East and creates an imaginary one. As a result, the East is fictionalized and reproduced within the framework of ideological, cultural and geographical contexts.

Ellison also meets Halide Edib Adıvar. She asks how they, as British women, can support the advancement of Turkish women, and Adıvar replies; “*“Ask them”, she said, “to delete for ever that misunderstood word ‘harem’ and speak of us in our Turkish ‘homes’. Ask them to try and dispel the nasty atmosphere which a wrong meaning of that word has cast over our lives. Tell them what our existence really is”*” (Ellison, 1915: 17). Upon this request of her Turkish and female colleague, Ellison stays in various houses and she tries to reflect the Turkish family structure objectively by focusing on both Istanbul and Anatolia. She self-criticizes in order to break the Westerner's judgments about Turkish family life; “*Poor Turks! How we have humiliated them! The Turk loves his home and he loves his wife. He is an indulgent husband and a kind father. And yet we judge him from the books which are written, not to extend the truth about people, but only to sell”*” (Ellison, 1915: 15). Ellison criticizes the rough definitions and positioning of the West. The author also criticizes the Westerner's unpleasant attitude towards the Eastern women; “*The poor down-trodden woman of the East is one of the fallacies which has descended through the ages, and nothing has done more to increase the misunderstanding between East and West than the Western disdain for what, to the Oriental, is all that he counts most sacred – his women and his religion”*” (Ellison, 1915: 121). Ellison believes that this act of contempt includes not only women but also the religion of Islam, and speaks of a misinterpretation of Islam:

To me, the lover of the East and the admirer of Islam, this “permission” to have four wives is regrettably unfortunate. From that “permission” we have totally misinterpreted the words of the Great Prophet of the Desert; we have classed Islam as a religion destined to encourage sensuality, a religion devoid of spirituality, a religion which has degraded womanhood, whereas, those who take the trouble to study particularly that part of the Koran relating to women must pay homage to the wonderful foresight of this great reformer. When Mahomet limited the number of wives to four, he was legislating for a people of degradation, and those who will compare the history of the period when Mahomet began his ministry and the period afterwards, must surely admit the high place given to women in his teachings and the excellent laws made for their protection (Ellison, 1915: 120).

Likewise, the British author says; “*Yes, after all, is not humanity the same all the world over Mahomet saw the danger of a priesthood, he did not wish the holy men*

to have more power than, let us say, the recorder of the Quakers” (Ellison, 1915: 134). She intends to trace polygamy in the face of unscrupulous Western discourses about Turkish polygamy, and everyone around her, especially her friend Fatma, is mobilized. No matter how hard she asks, they do not come across a polygamous family until Fatma's wet nurse comes to visit them. When the author asks the wet nurse, the wet nurse mentions her friends, who are also Dervish R.'s wives, and arranges a visit for Ellison. Ellison (see 1915: 135) is astonished when she sees the harmony between the older first wife and the pregnant second wife, and interprets this as “*strange and inexplicable*”. At this point, Ellison, within the framework of the comparison she made between the old generation Turkish women and the new generation Turkish women, mentions that while the women of the old generation may even risk to share their spouses with another woman for the sake of family integrity, the new generation women refuse even the alimony from their spouses as a matter of pride. She expresses her belief that Turkish women will eventually learn to use their personal rights like Western women by recognizing what they can and cannot be proud of (see Ellison, 1915: 136). Ellison's attitude towards Turks is neither that Turkish society should completely preserve and maintain the characteristics that make it exotic, nor is it that Turkish society will change completely. Ellison thinks that Turkish society should improve and renew itself in some aspects. She believes that it should maintain some of its features without degenerating, but she is also aware that Turkish society is on the brink of inevitable change and transformation. Some of Ellison's discourses reflect her interest in the unique aspects of the East that are incompatible with the West; “*It is a landscape of unending and beautiful sadness [...] beyond our Western comprehension [...]*” (Ellison, 1915: 1). Ellison is fascinated by the peaceful yet sad mood of the East.

Ellison has an objective approach, and she expresses that she aims to contribute “*to correct the errors, prejudice, and hatred which have become almost part of the British national 'attitude'*” (Ellison, 1915: xxix) in the Preface of her work. However, there are also some minor traces in her work reflecting the orientalist attitude of the West, possibly unconsciously and involuntarily originating from social memory. Her delight when she looks out the “latticed” window, her inability to reconcile “harem” and “pen”, her fondness for “delicious oriental flavours”, her satisfaction with the attention of her “chocolate-coloured servant”, finding “Pera” unpleasant, her reaction

to “Alafranga furnitures”, her interest in the “Grand Bazaar” and her satisfaction with the “Turkish room” designed for her, finding “Sultan Abdulhamid” as exciting as she considered him cruel, the happiness of being a “Turkish woman” for a while, her intense love for Fatma, whom she considers “a true oriental girl”, thinking that “yashmak” makes the eyes look very beautiful, her happiness to be unrecognizable when she wears a veil, finding the Turks unwary compared to foresighted and cautious British (see Ellison, 1915: 1-212) etc. are some clues of her orientalist sense.

Said (see 1979: 45-46) refers to the structure of classification such as “Eastern” and “Western”, which increases polarization, limits human contact between different cultures, traditions and societies, and increases the West’s sense of power over the East. With the indicated clues, it is noticed that Ellison emphasizes the distinction and contrast between the East and the West and draws attention to the exotic aspect of Eastern life. However, the author neither tries to glorify the West completely, like Chateaubriand, nor does she want the East to preserve its atmosphere resembling *One Thousand and One Nights* forever, like Loti. This moderate attitude stems from the author’s familiarity with the “other” psychology as a woman who has had her share of the patriarchal attitude of Western society, and being able to empathize with the otherized.

Ellison criticizes prejudices against Turks and expresses her belief in their progress. Upon Western critics’ underestimation of Turkish literature by stating that if Turks had a worthy scholar like Ömer Khayyam, Europeans would have known about him, and upon her efforts to learn Turkish were criticized by her Western colleagues, Ellison replies that the works of the Turks never had a chance to be translated by a poet like Fitzgerald (see Ellison, 1915: 104-105) and she denounces the attitude of the West that does not give a chance to others while glorifying itself. Ellison, particularly emphasizes her wish for the advancement of the Turkish women, who are seen as passionate, useless and scheming by the West (see Ellison, 1915: 108). She says; “*The Turkish woman [...] has now awakened after centuries of rest, with a brain fresh and ready for work, and it is astonishing to see the ease with which she can learn*” (Ellison, 1915: 106) and expresses her belief in Turkish women.

Parallel to this, Ellison (see 1915: 111-112) speaks of Eastern women who have left their mark on the past. She speaks highly of the oratory of Hz. Fatima, the philosopher and professor Zeynep who lived in the time of Harun Reşit, the poet Leyla,

the intelligent Hind, the 15th century poet Mihri, the poet Fitnat Hanım. Turkish society and women surprise Ellison a lot. She attends meetings organized by Turkish feminists on Fridays if they find speakers. She is quite surprised when she sees the efforts of men, whom she sees as the biggest obstacle to the advancement of women in Western countries, to encourage women to be courageous and to take action (see Ellison, 1915: 64). In addition, although Ellison (see 1915: 80) thinks that there are things to criticize about the Young Turks, she finds it surprising that they are a government that defends women's rights. Ellison (see 1915: 76) is also surprised at the reluctance of some women to drop the veil, even if they are educated, and the effort by men to encourage them to drop the veil. This situation can be considered normal for a society that lived in a monarchy and where the majority of the female population was uneducated. It takes a process for women who have lived in a monarchical empire for centuries to form the awareness of struggle for their own rights and freedoms, to have an idea and take action, and to accept and internalize the rights granted to them, and this should be based on education.

Ellison (1915: 63) emphasizes the necessity for Turkish nation to have self confidence and power to struggle; *“All these reforms are going on in what Europe considers an almost bankrupt State. Education, new roads, industries, a new navy – everything is needed; but Turkey will pull herself together if only she has confidence in herself”*. Ellison underlines that the Turkish nation is in a process of renewal, and she thinks that it would be more beneficial for it to progress by making mistakes and learning from these mistakes, rather than relying on the support of Europe. However, like the Turkish government, which is looking for a solution not to collapse or disintegrate, the Turkish people also has faced into the West and entered a process of change and transformation. The rural East life, which Ellison finds traditional, serene and appealing against the modern, vibrant and urban life of the West, is about to begin to transform:

The wonderful silence! Sometimes it is almost terrifying! And at nights when I rise and peep through the lattice windows and see the beautiful moon bathing with its silver magnificence the silent, sleeping city and the calm, quiet Marmora beyond, it is difficult to believe that there are living souls in these dimly lighted streets [...] I am drinking in the beauty of my new surroundings (Ellison, 1915: 2-3).

Ellison is fascinated by the calmness of Istanbul, which has not yet experienced the crisis of modernity. However, the author observes the course of events in Istanbul

and sees the Turkish people turning their faces to the West; “*I had the feeling when I left my dear Fatima this morning that when next I return to this country this charming picture will have passed into eternity*” (Ellison, 1915: 138-139). Ellison predicts that this transformation process will have its downsides as well as its benefits.

That’s why Ellison says (1915: 198); “*There is, however, so much in the Turkish home life which is beautiful that I would prefer to see them progressing on the lines of their own civilization, rather than becoming a poor imitation of us*” and draws attention to the fact that a wrong Westernization process can make Turkish people lose. Ellison observes Turkish family life by living in different households and she tries to adopt an objective perspective on Turkish people and values. Even though she has a different linguistic and cultural background from the Turkish language and culture, she tries to get to know and understand the Turkish people, looking at the issue from their point of view and empathizing with them, away from an approach focused on judgment and domination. As a woman, Ellison has been exposed to the patriarchal approach of the Western world, whose general attitude is to legitimize its own authority, and the marginalization that this approach tends to, and without reflecting this attitude she encounters, she demonstrates her ability to approach a culture different from her own in a more neutral and constructive way. Although there are expressions that approach orientalism from time to time in her work, it can be said that these discourses arise from the fact that the author cannot be isolated from the influence of certain cultural codes and judgments rather than the attitude of othering the culture she encounters. Accordingly, Ellison wishes that some values of the Turkish people could be maintained without changing, and she states that change is inevitable for some other attitudes. She especially emphasizes the necessity of developments in the issue of women rights and women education. Ellison wishes for the Turkish people, who have faced into the West, to not lose their values with the chaos that this process has caused, even though the country has inevitably entered the process of modernization.

A male English traveller named Maurice Baring has been in Istanbul in almost the same years. He is an author and war correspondent and speaks about Istanbul during the war period of 1909-1912 in his work named *Letters from the Near East 1909-1912*. The work consists of the letters Baring sent from Istanbul to the *Times* and

Morning Post newspapers on religion, modernization, new regime, war, Turkish people, oriental life, and similar subjects.

The policy of westernization is one of the efforts to save the Ottoman Empire, which the West describes as the “sick man”, from collapse. Young and educated people, known as the Young Turks and opposed to the rule of Abdulhamid II, visited European countries and opposed with a pro-reform attitude. The Committee of Union and Progress, the most influential group among the Young Turks, later turned into a political party and ruled the Ottoman Empire until 1918.

Baring (see 1913: 11-14) mentions in his work that there was a great interest, hope and trust against the new regime by the European countries, the minorities in the Ottoman Empire, as well as the British and British-based societies in Istanbul. It is clear that this interest did not aim to save the Ottoman Empire from collapse and to regain the lost power and potency:

The experiment made by the Young Turks, and its failure to restore order and to inaugurate progress in the Ottoman Empire, raises a question of immense general interest, and of particular importance to the English people. The British Empire includes large dominions inhabited by Moslims, and ever since the Russo-Japanese war, in all the Moslim countries which are under British sway, there have been movements and agitations in favor of Western methods of government, constitutionalism, and self-government. There has been a cry of ‘Egypt for the Egyptians’ and of ‘India for the Indians’ and in some cases this cry has been supported and punctuated by bombs and assassinations. Now the question which arises is this: Is it possible to pour the new wine into the old bottles? Is it possible to graft on to Oriental habits the modes of thought, the system and forms of the government of the West? Can Eastern and Moslim countries govern themselves according to Western ideas? (Baring, 1913: 14-15).

Said (1979: 256) describes this situation with the words; “*To know the Orient as a whole, then, is to know it because it is entrusted to one's keeping, if one is a Westerner*”. Herein, the West intervenes in order to bring civilization, teach democracy, provide order and self-control to the East, which it sees as devoid of civilization and incapable of governing on its own; “*but so far the only good administration which has ever existed in Turkey has been the work of the foreigners*” (Baring, 1913: 86). The West, however, does not trust that the Eastern can make progress in these matters. By saying “*The Young Turks were foreigners. They were puppets whose strings were pulled in Europe*” (1913: 30), Baring underlines this attitude of Europe. The only thing that the West does for this purpose is to instill the feeling of needing of itself on non-Western people and to put it into the patterns of the

West, to define it rather than to recognize it. These words of Baring indicate this attitude:

As everybody knows, the decay of the Ottoman Empire, which has been going on for years, and in fact for centuries, was caused by the fact that the Turks arrived as a conquering nation in Europe, treated Europe as an armed camp, and refused to assimilate or be assimilated by the people whom they conquered. Their military power declined, that of the subject races progressed. The Turks remained stationary in this as well as in all other matters. (Baring, 1913: 27).

Baring criticizes Turks not to assimilate language, religion and culture by engaging in exploitative activities like Europeans. In addition, he appreciates the struggle of the Bulgarians and Serbs, who were not assimilated during their time under Turkish rule and had achieved their independence. Observing the war as a war correspondent, Baring's impressions and observations bear the traces of his Eurocentric perspective; *"I came back from the war with the feeling that the cause of the Allies was not only the just, but the sensible one – that their victory was a logical one, and in accordance with the larger interests of Europe and the only possible solution of the Eastern Question"* (Baring, 1913: 36-37. Baring's discourse confirms that utilitarianism is the most important reason why Europeans intervene in domestic affairs by intervening to find solutions to certain issues. According to the author, this is what it should be. Said (1979: 263) states; *"It was believed, then, that for the Oriental, liberation, self-expression and self-enlargement were not the issues that they were for the Occidental"*. Baring's words confirm Said's statement:

Economic progress is difficult in Turkey, because Turkey is a pre-economical country. If the country were thrown open to foreigners and developed according to European methods, if the houses of the Turks were bought by foreigners, companies formed and a buzzing movement set going, what would happen? There is one thing which one can safely say would not happen. The Turks would not quietly and cheerfully cooperate with such a movement. And the Europeans who did such a thing would be obliged to carry out their ideas to their logical close and drive the Turks out of Turkey (Baring, 1913: 86).

These words show how the West positions the East while it sees itself in a superior position. It reveals the domination-oriented perspective that it is not possible for the East to progress without the intervention of the West. This point of view is programmed to dominate rather than support, to protect interests rather than to help, to define rather than recognize.

“In certain Moslim countries [...] And in any case, whether it be possible or not to reform Islam altogether, one thing is certain: that if you superimpose on it the forms without the reality of a constitutional and Western Government, the result will be (a) a ferocious despotism; (b) internal dissension and ultimate collapse” (Baring, 1913: 143). Baring (see 1913: 20-23) believes that while there is a perfect moral order in Christianity that appeals to all ages through the Bible, the religion of Islam is weak and outdated because the holy book of the Quran is closed and not open to interpretation. This way of thinking reflects the point of view of the West, which exalts its own religion, language, culture and history, while positioning the “other’s” at a lower level.

There are points in Baring’s work where he looks at the issue from the perspective of the Turks; *“Everybody who goes to Turkey is attracted by the character of the Turks, especially by the poor Turk – his dignity, his self-respect, his hospitality, his perfect manners, his infinite and never-failing courtesy [...] There has never been a country which has suffered such ruthless exploitation at the hands of the foreigners as Turkey”* (Baring, 1913: 31-32). On the other hand, the author expresses his admiration for the Allied Powers, including his own country. In the Preface of his work Baring (1913: 12) says; *“I arrived at Constantinople with a perfectly blank mind as to the merits of the case. I cared neither one way nor the other. I had no preconceived notions, and no theories on the subject. My business was simply to keep my eyes open and to write down my impressions of what I saw”*. Although he has expressed that he has an impartial point of view with this statement, the tendency to justify and affirm the West in his observations and impressions makes the author’s objectivity questionable.

Ellison and Baring are citizens, colleagues, contemporary travellers and they have been in Istanbul nearly at the same time. However, their impressions and interpretations of the same space, on almost the same dates, differ from each other. While Ellison, a woman from a different nationality, focuses on issues such as women’s problems, women’s freedom and rights in order to empathize with and support her fellows, her male colleague Baring does not include the current position and problems of Turkish women in his work. This is due to the fact that Baring is unfamiliar and indifferent to the problems, expectations and conditions of individuals of the opposite sex, as he is a male. Ellison, on the other hand, is an author who has

become conscious of women's rights and freedom as she has been personally exposed to the male-dominated attitude of her society's male-dominated structure. On the other hand, Ellison, being a woman, observes domestic life in the closed Ottoman society. She communicates and shares with women so she has the opportunity to get to know them.

Ellison has constructive criticism and sincere interest in Turkish society, family life, and religious beliefs. Ellison, commenting on the religion of Islam, thinks that the essence of the religion of Islam, which she observes that some sections distort in line with the interests, and which Western citizens associate with barbarism, lack of spirituality and lust, is not comprehended. For Baring, on the other hand, the religion of Islam is too outdated to compare with Christianity and really uncompromising, rigid and clumsy thus hinders progress. As two authors with the same religious belief, Ellison and Baring have different attitudes towards another religion. Ellison focuses on understanding it and trying to interpret it independently of influences. However, Baring tries to compare it with his own religious belief. While he glorifies the religion he believes in, he tends to define "other religion" as inadequate.

Ellison and Baring's interpretations of the European attitude are also different. Ellison argues that the duty of the Europeans should be to support the development of the Turks instead of interfering in everything. She criticizes European interventions in other countries for their own interests (see Ellison, 1915: 63). According to her, Europe's attitude should be support-oriented, not domination-oriented. However, Baring (see 1913: 36-37) argues that the only solution that can settle the Orient issue in line with the wider interests of Europe will be the victory of the Europeans. He finds Europe justified in its utilitarian attitude and actions. Baring's words reflect the tendency of the West, which sees itself as the guarantor of civilization and democracy, to see its own intervention as the only solution to the Eastern problem. This reflects the fact that the West, which perceives the East as the "other", sees it as totally stranger and a threat to itself, and their relationship turns into a conflict.

While Ellison's approach to Turks in the context of Istanbul is empathetic, it also shifts towards orientalism from time to time. It is seen that Baring, whose general approach is Euro-centric, tries from time to time to empathize with the Turks; *"However, great the sins of the Turks may be, it is none the less a sad thing when we see that which has once been great and proud betrayed, humiliated and in the dust"*

(Baring, 1913: 34). However, as his work generally reflects, Baring's empathy towards Turks is circumstantial. This attitude is like a reflection of the general attitude of Europe abstaining from being unconditional.

Ellison and Baring's observations and impressions on Istanbul and the Turks overlap at some points. Like most Western travelers and authors, both of them do not find Pera, which has Western traces, warm and sincere. Pera is a district on the European side where mostly Greek, Armenian, Jewish and Levantine citizens of Istanbul live. The fact that Pera has a European aspect does not please travelers whose expectations from Istanbul are that it presents its own (Istanbul) cultural characteristics rather than their (travelers) cultural elements. This attitude exhibits the orientalist perspective of travelers. Travelers want to wonder and experience oriental flavors and textures.

Ellison and Baring also agree that the act of writing is difficult in Istanbul; "*The diary of my existence as a Turkish woman, which in England I imagined could be written in a very short while, lies day after day in the form of a pencil and exercise book, untouched*" (Ellison, 1915: 3-4) and "*The act of writing (always a painful operation) because more distasteful than ever in a city [...]*" (Baring, 1913: 54). At this point, both authors are of the opinion that they could not take action in the context of "languor", which the West considers peculiar to the East. Both authors associate the West with action and reality; "*Letters belong to the West – energy belongs to the West – but the sunset and the dreams and the beautiful, calm felicity which I now enjoy is the inheritance of the woman of the East*" (Ellison, 1915: 12) and "*Steps were taken but tardily, and to Western minds the procedure seemed incredibly and criminally slow; but the fact remains that in the East it is impossible to do things in a hurry*" (Baring, 1913: 182-183). While there is an attitude criticizing the East and praising the West in Baring's discourses, an attitude trying to empathize with the Eastern people and especially women, is felt in Ellison. Ellison (1915: 4) says, "*Now I understand how weeks and months, years even, may pass without receiving news from Turkish friends*". She tries to put herself in the shoes of her fellow Turks, to look at the issue from their point of view and to avoid destructive criticism.

In the Preface of her work, Ellison says that it is necessary to remove the wrong ideas, prejudices and hatred that have become the almost national attitude of the British towards Turkey (see Ellison, 1915: xxix). The author states that she is aware of the

stereotypes and attitudes of her Western citizens towards Turks and that she is uncomfortable with it. Throughout her work, she maintains the attitude of understanding and empathizing. On the other hand, in the Preface of his work, Baring (see 1913: 12) says that he is neither on this side nor that side and he has neither prejudices nor a theory on the issue. Although Baring states that he would write independently of prejudice and bias, there is a clear Western focus in his work.

Ellison and Baring have parallels in many ways, such as being British, being a traveller, having journalism and writing skills, being in Istanbul almost in the same time and writing about Istanbul. Although Ellison and Baring's observations and impressions on Istanbul and Turks are similar in some respects, they differ in general. Baring cannot isolate himself from the patriarchal consciousness and orientalist point of view. Although he states that he will not be under the influence of prejudices and manipulations, he glorifies Europe and the Europeans with the attitude he adopts. He justifies Europe in its domination-oriented practices, and sees Europe as the guarantor of civilization and democracy, and the patron of the non-European. In this context, Baring perceives non-Europeans as bigoted, needy, incapable, unstable, stagnant, and tends to construct and marginalize them.

Although the two authors are from the same language, geography and culture, the differences in their perspectives can be explained by the fact that they have different genders. This shows that, with modernity, the Western world has entered a process where divergences increase, contrasts are emphasized and the different is excluded. Along with the dichotomy of man and woman, modern and primitive, West and East, formed within the framework of the "self-other" distinction, with an attitude focused on authority and domination, those who are positioned low as the other (women, Easterners, etc.) are made the object of domination. As a woman, Ellison also gets her share of the marginalization applied to women by the male-dominated society, which identifies and glorifies men with reason, intelligence and logic. Ellison tries to empathize with Turkish people, especially Turkish women, who, like herself, are exposed to the domination-oriented attitude of modern society, as she has personally experienced the feeling of being marginalized. Ellison tries to look at the issues from their point of view.

Besides, English female author Clare Sheridan visited Turkey shortly after Baring and Ellison in 1924-1925 when Turkish Republic was just proclaimed and

Ankara just became the capital city. Sheridan visited not only Istanbul but also Bursa, Ankara and Black Sea ports such as Giresun, Trabzon and Rize. The author reflects her impressions and comments in *A Turkish Kaleidoscope*. Via her work, it is seen that in terms of her opinions Sheridan is closer to Baring rather than Ellison. Sheridan says that as she becomes acquainted with the Turks, her ideas about them become negative:

Nations are like individuals; they become either more lovable and estimable or less so upon intimate acquaintance. If one persists in probing one's friendships one may be disillusioned. If, therefore, I seem to have lost my admiration for the Turks collectively, if they seem to me a prejudiced, pretentious, and arrogant people, incapable of fulfilling all that they proclaim for themselves, nevertheless I appreciate the psychological effect of Turkey's lead in the Oriental movement towards freedom. (Sheridan, 1926: 13).

The author, who focuses on the concepts of East and West from the very first lines, reflects these two within the framework of conflict. In her work, Sheridan does not fully mention her experiences that led her to think that the Turks are prejudiced, ostentatious and arrogant. The author makes it difficult for the reader to understand the reasons for this disappointment. However, she talks about the interesting-sounding deadly purpose of science that she attributes to the West, and the strength that the Easterner will derive from his sensitivity and spirituality at this point; *"If science, in which the West has achieved such triumphs, is to fulfil Western plans for wholesale human destruction, then the East can boast a spritual superiority"* (Sheridan, 1926: 15). Here, Sheridan should be talking about the destructive effect of modernity originating from the West. In this context, she states that spirituality, not reason, can cope with some difficulties. This spirituality that the author talks about is also the power that gives the Turks the determination to fight for independence. Sheridan (1926: 15) underlines that this fighting spirit will set an example without losing her critical point of view; *"Although I may seem to belittle the Turks in the course of these pages, I do not belittle the part the Turks have played. Even if the future of Turkey as a unit is without promise, the spirit of the Oriental movement, of which Turkey is a supporting monolith, is by no means insignificant"*. However, parallel to Said's discourse, Sheridan has the thought that the newly established Turkey is not promising in the context of the perception that is dominant in the West, that is, the perception that the East is destined to be ruled.

Sheridan's (1926: 19) comments on Pera parallel those of Ellison and Baring; *"Pera is not Turkey, it is an ulcer in the side of Turkey. There are other cities that are*

famed for decadence and wickedness. There is none other like Pera that combines squalor and pretentiousness". The words of the author for Pera, where the Christian population is in the majority, underlines that the people here are corrupt. In this context, Sheridan generally finds Istanbul outdated; "*But if one should search for the Constantinople of Pierre Loti, it is no more. Even the decorative Levantinism of Claude Farrère has ceased to be. Constantinople reflects the poverty of the new Turkish Republic, by whom the Queen of Cities is spurned and neglected*" (Sheridan, 1926: 18). While waiting to find the city's former glory, disappointed Sheridan misses the fact that the country has emerged from a difficult war for independence against the West and has spent all its strength and resources for that purpose. Sheridan (1926: 29) also displays a reductionist attitude by saying that this struggle was only against the Greeks; "*If a tradition of arts and civilisations is absent, a history of conquests is his halo. He regards his recent Greek victory as a victory over the British. This is enough to turn an Oriental head [...] his prestige is so great in his own eyes*". This discourse raises the question of whether the author can show the same critical attitude towards her country, Britain, which is known as the "empire where the sun never sets". Moreover, Sheridan (1926: 23) says that "*In Constantinople the Turks have failed to assimilate; they have been assimilated*". She criticizes the Turks for not doing assimilation activities on people of different races. This attitude, which is also observed in Baring, is an indication that these authors cannot isolate from some approaches they have seen and adopted in their own society, which they have taken for granted and normalized. When we look at Sheridan's ideas and comments in general, it is observed that the author is far from Elison's empathetic attitude and constructive criticism and is closer to Baring, who cannot break away from the context of some stereotypes. On the other hand, Sheridan believes that Eastern values should be preserved and maintained:

Since then Occidentalism in its worst form has crept in, and incompetence, hand in hand with poverty, has crowned all. Why, one may ask, is the faience of modern Kutahya of the most inferior description? Why has Bursa deteriorated into making scarfs for the tourist market? And why, since chairs and tables and wardrobes became synonymous with civilisation, is furniture manufactured on untraditional German lines? Traces of a beautiful past and evidences of a hideous present torment me (Sheridan, 1926: 54-55).

With this approach, Sheridan reflects the interest and admiration of Western travelers for Eastern textures. However, she expresses her uneasiness for some values

that are in danger of being lost in this process where modernization efforts are intense. In this period when the Turkish nation has been reborn from its ashes, Western civilization is taken as an example in order to develop the country. However, while this contributes to the development of the country, it also brings about the fading of some social and cultural values. Ellison predicts the changes that may occur in Turkish society in the process of modernization and expresses her uneasiness on this issue, but she is also aware that this process is inevitable. Sheridan, who came to the country a while after Ellison, witnesses these changes personally. In this direction, a more constructive criticism is observed in Ellison and a more destructive criticism in Sheridan. In other words, although these two female authors have a different attitude in terms of their approach to the “other culture”, the thing that leads them to feel a common uneasiness must be the sensitivity of women’s consciousness. In this respect, in the modernization process that requires a vigilant consciousness, the society should be aware of the need to develop while preserving its values. The change that society has undergone over time is reflected in another English traveler and author Jeremy Seal, who came to Turkey in 1993 and wrote down his impressions, in his work entitled *A Fez of the Heart*.

Jeremy Seal is a British traveler and author who came to Turkey in 1993, much later than Ellison, Baring and Sheridan. He also visited Turkey in the early 1980s, but the impulse that led him to Turkey in a winter season, about a decade later, was to follow the traces of the fez. For a year, he researches the fez in the North, South, East and Southeast of Turkey, starting from Istanbul. Through his work, *A Fez of the Heart*, the author presents his observations, impressions and comments on Turkey’s past, present and socio-political structure.

The work, in terms of its name, points to the West’s orientalist perspective towards Turks and the stereotypes created by Westerners. The author’s interest in the fez and his travels to almost the whole country to see the making of the fez show the traveler side of Seal. This is also an indication that he has fallen under the spell of orientalism like other Western travelers. All along, Eastern and Oriental elements seem exotic and fascinating to Western travelers. Seal’s admiration and interest in the fez shows that even as time passes and society evolves, the desire to encounter an authentic, exotic, ancient, fairytale-like East in the West, probably reinforced by travelers and travelogues, is permanent.

Seal wants to draw attention to the fact that both the obligation and prohibition of the fez are for the purpose of modernization and Europeanization. In the 1820s, Mahmut II prohibits the turban, which he considers to be an obstacle to his innovative approach, despite the possible reaction of the society, and makes the use of the fez compulsory. Those who oppose this practice are punished (see Seal, 1996: 28). In parallel, Mustafa Kemal Atatürk prohibits the fez with the Hat Law enacted in 1925 in order for the new Republic to get rid of the ruins of the empire and take on a modern structure. Sanctions are applied to those who do not comply with the law (see Seal, 1996: 120). Seal (1996: 114) interprets these sanctions by the rulers of the people as follows; “*by changing the hats of the people, the government could instantly reinvent them as citizens in the required Western image, as if they were ciphers, tabulae rasae, empty heads curiously immune to the centuries that had formed them*”. Seal is right to say that changing what is on the head will not change what is in the head. However, he cannot get rid of the Western point of view to look at Turkey and Turks from the inside, through their eyes, internalizing them. Coming to Turkey and seeing the places in Turkey are not enough to feel like a Turk and empathize with the Turks.

In parallel, Sheridan also mentions the fez in the context of Atatürk in her work, because 1925, when the author was in the country, is the year of regulation of men's headscarves with the law enacted and bringing them into line with Western norms. Sheridan's critical attitude can be seen in her interpretation of this law; “*The drivers of the creaking wheeled chariots drawn by bison, they, too, can abandon fez, kalpak and turban, and their chariots will seem to be suddenly transformed into a transport of most modern pattern*” (Sheridan, 1926: 220). Continuing her words in the context of the requirements of civilization, Sheridan says; “*hat; thus proving that civilisation can be acquired overnight*” (Sheridan, 1926: 223). Although Sheridan is right in this statement, it is difficult for her to absorb and understand the process the country is going through within a year of her stay here. Although the comments and inquiries made by both Sheridan and Seal touch on important points, the impressions and conclusions of the authors in a limited time remain incomplete and baseless.

Seal expresses his astonishment and sadness at the horrors of Uğur Mumcu's assassination and the Madımak massacre, which happened in 1993 when he was in Turkey. However, Seal acts as a spokesperson for Western ideas in that he thinks that

Hatay joined Turkish territory by fraud, assumes that the Armenian genocide is real, and refers to eastern Turkey as Kurdistan. These ideas tend to interpret situations and events in a subjective and biased way and tend to polarize. As Seal (1996: 142) himself stated, in Turkish history, both Mahmut II and Mustafa Kemal Atatürk did not aim to polarize citizens of different origins, but to equilibrate them; “*The fez encapsulated the ideal of being cosmopolitanism*”. Seal also mentions the mythological origins of the statues in the ruins of Mount Nemrut, which he visited because of their hats:

Antiochus apparently spent much of his time assembling the family tree and ended up, on the basis of spurious evidence, with an ancestry far more exalted than was actually the case [...] In Antiochus’s case, it was Alexander the Great of the Greeks on the one side and Darius of the Persians on the other between [...] Antiochus’s research of the family tree connecting him so indubitably to Alexander and Darius had fitted conveniently into the guiding principle of the time, which was to forge the equivalent gods of East and West into single figures so as to provide a cultural bridge between the various peoples, and thus combat ethnic, sectarian and religious frictions [...] The five stone figures looked West towards Ankara, Istanbul and Europe; beyond them and the burial mound at their backs their eastward-facing counterparts looked towards Iran and the heart of Asia (Seal, 1996: 272-273).

This is an integrative approach, which Seal emphasizes is based on false evidence and unrealistic, which is contrary to the paradigms of the West. It provides an environment of tolerance based on understanding, which has existed in this geography since ancient times and makes it possible for different colors and different cultures to live in harmony in this land. In the West, on the other hand, segregation makes itself felt too much. For this reason, Baring and Sheridan cannot make sense of the fact that the Turks do not engage in exploitation and assimilation in the lands they have captured, and Seal easily names the eastern part of the country as Kurdistan.

Said suffers from the reflection of the West and East relationship as a conflict, which he deals within the context of the “self-other” relationship shaped by modernity. The works have been examined through the concept of imaginary geography (based on a political/economic basis) created by this relationship. It is observed that Western authors mostly write under the influence of coded and stereotyped judgments in their minds. A diplomat whom Ellison met on the ship she boarded to come to Istanbul says, “*Europe and Asia, action and dreams, energy and fatalism, liberty and bondage*” (Ellison, 1915: 13)”. These words confirm how stereotypical these judgments have become. In this direction, the British female author Ellison has a more objective attitude and an approach that includes constructive criticism towards Turkish society.

However, other British authors, Baring, Sheridan and Seal, are seen to be in a more subjective tone with a destructive criticism. Under the influence of the perspectives that are coded in their minds and that make differentiation natural and necessary, the authors cannot make sense of the unity of differences. However, while this land geographically unites the East and the West, it also unites races, colors, languages, religions and cultures. In the essence of this land, there is integration, rather than segregation and polarization. And this holistic structure shows itself most obviously in Istanbul. Istanbul, embracing all the differences, has been a microcosmos of this geography for centuries.

3.2. ISTANBUL AS PRODUCED SPACE

In this part of the study, it is focused on how the city of Istanbul has changed and transformed by being produced again and again. Travel works written by British authors and memoirs written by Turkish authors are examined, and the change experienced by the city is revealed by adapting it to Istanbul in the context of Henri Lefebvre's spatial periodization.

The space where the evolution that Lefebvre points out through spatial triad and periodization is most directly seen is the urban space. The urban texture changes and transforms by being shaped by the influence of different aspects such as political, social and cultural. In this context, the current social identity reflects both the historical struggles experienced in the past and is shaped within the current power struggles. Parallel to this, while social life transforms space, space also affects social life. The city, which is a social space, is a place that is shaped according to social memory, reflects tradition, and where daily life flows. Lefebvre (1991: 26) says; “*(Social) space is a (social) product*”. Besides, Maurice Aymard (see 1990: 95) says that the city is the spatial projection of social relations. One of the cities that best reflects the concept of the city is Istanbul.

The ancient city of Istanbul is a space where many struggles have been experienced throughout its deep-rooted history and where different civilizations prevailed as a result of these struggles, it has been a cradle and threshold for great civilizations. Istanbul, which carries the traces of a history going back thousands of years, is a city with an identity and character, despite the rapid progress on the path of becoming ordinary, as a result of the change and transformation it has undergone in

the process, especially with the effect of developing technology and intense industrialization. The construction of this identity has been achieved with thousands of years of experience.

In the process of forming the identity of Istanbul, each of the factors such as its geographical location, religion, technology, industry, ideology, power and capital has an impact. Connecting Asia and Europe and acting as a bridge between these two continents, Istanbul shows its richness not only with its climate, vegetation and resources, but also with its social and cultural structure. Istanbul, which hosted three great empires, was also the centre of three monotheistic religions. It is a city with sectarian differences and different beliefs. This religious mosaic is exhibited with structures of different beliefs rising back to back in the same spaces.

Istanbul was the capital of the Roman, Byzantine and Ottoman Empires. The conquest of Istanbul in 1453 is considered to have ended the Middle Ages. With the end of the Middle Ages, the Industrial Revolution begins in Europe. Until this revolution, human life was in contact and harmony with nature and the space that has not yet been broken with naturalness. With the Industrial Revolution, the absolute space in which primitive communities are in harmony with nature, followed by the sacred space and historical space, and then began to evolve into abstract space. Thus, there is a transition to an institutional space where violence and war is intense, capital is active and politics is dominant. The aim is to eliminate the things that are resisting and threatening, in other words, to eliminate the differences and to ensure homogeneity (see Lefebvre, 1991: 285). This aim leads to the exploitation activities carried out in order to ensure the sustainability of economic progress triggered by technological developments include efforts to destroy the unique features of nations such as language, religion and culture, and to settle the familiar.

Although abstract space may seem homogeneous, it cannot be considered as homogeneous because it has homogeneity as its lens; thus, it is homogeneous in appearance. The existence of phallocracy including force, male fertility and masculine violence in the abstract space causes the deception of integrity. However, abstract space is full of juxtapositions, proximities, emotional distances and limits (see Lefebvre, 1991: 287-288). In this context, it can be said that Lefebvre has stripped the reproduction processes of space from neutrality, revealed its connection with sociality,

power and politics, and expressed that space is a social product that can be evaluated in the context of ideological and political processes.

The guiding force in the construction and transformation of the city, which is a social space, is political power. The most important supporter of this power is capital. According to Lefebvre (see 1991: 6), ideologies tend to provide their own continuity by producing the space of the social order they demand the continuity of. Revolutions that aim to make sudden and radical changes in the social structure redefine the bond of the society with the past and the future (see Yalım 2009: 158). At this point, the 19th and 20th centuries are the ages in which rapid change occurred and Turkish society, people, their lives and spaces transformed.

Multinational Ottoman Empire loses its power on the battlefields and gives concessions to the European states. Besides, the colonialism race, which gained momentum with the effect of the Industrial Revolution in Europe, and the sense of nationalism that increased as a result of the French Revolution, pushed the Ottoman State administrators, who were in more trouble both politically and economically, to new searches. These conditions also prompted the Ottoman intellectuals to intervene in the bad course. The modernization process of Ottoman State, as required by the current era, continued with the Charter of Alliance in 1808, the Imperial Edict of Gülhane in 1839, and the Edict of Reform in 1856. With the proclamation of the Constitution of the Ottomans in 1876, the First Constitutional Era, and with the revolution in 1908, the Second Constitutional Era, a new administration, began.

Western travellers, who have been intensely interested in Turkey and especially in Istanbul since ancient times, visit the country during this change and transformation process and write their impressions. The Istanbul-focused works written by both these Western travellers and Turkish authors in the process reflect the spatial transformation of the city.

Grace Ellison, British author, first came to Istanbul in 1908 during the reign of Abdulhamid II, and for the second time in 1913, when Mehmet Reşad V was on the throne. In this period, with the proclamation of the Second Constitutional Monarchy (1908), followed by the March 31 Incident (1909) Abdulhamid II was dethroned and Mehmet Reşad V was enthroned. The period when Ellison came to Istanbul was a time when Turkish society was in a transitional period. Having experienced the Industrial

Revolution in her own land, Ellison observes the structure of Turkish society that has not yet industrialized and urbanized and is preserving its naturalness. In this regard, Ellison (1915: 2) makes a comparison of the urbanized West and the rural East, saying; *“Worn out with what we in the West call pleasures of society, the fatigue of writing against time, the rush and bustle of our big Western capitals, the hideous and continual noise of the traffic, which, like a great roaring wave, seems gradually to deaden one’s understanding; how good it is to be here!.* Nevertheless, Ellison, who has personally witnessed the potential change in Turkish society, is aware that the society is on the brink of transformation and what this process will lead to; *“Alas! Yes, I say alas! Its hour has come. It, too, will have to take on the uncomfortable yoke of civilization and be a plain, matter-of-fact people like the rest of Europe”* (Ellison, 1915: 138). And, with this change, the space will also transform.

Lefebvre (see 1991: 31-32) focuses on the transformation and production of space. And, according to him, the social sphere is shaped, perceived and lived in the context of production relations. In the new society, where there are new production relations, a new social order is formed accordingly.

With the Industrial Revolution, production in Europe and, accordingly, the need for raw materials and markets increase. Class consciousness is formed, and the power and superiority of the bourgeois class increase, whereas the conditions of the working class get worse and the capitalist social order settles. The increase in production with the Industrial Revolution and the urbanization caused by this increase also give rise to the opposition of rural and urban. In other words, there is a separation of nature and the natural from the social space. However, nature becomes functional in capitalist society; *“natural space is disappearing [...] what is nature? [...] nature is now seen as merely the raw material out of which the productive forces of a variety of social systems have forged their particular spaces [...] True, nature is resistant, and infinite in its depth, but it has been defeated”* (Lefebvre, 1991: 30-31). Nature is depleted as raw materials are provided for each production and as social space changes. Istanbul, which has not experienced the bourgeois revolution and industrialization, has not yet gone through such periods:

This empire was formed in the conditions before the industrial revolution. For this reason, it carried out its organization and institutionalization within the limits of production, transportation and communication technology of that period. It has a limited central army and a territorial system integrated with its military order. In this order, the raia is dependent to the earth. The property system regulates the

division of labor between the sultan, the land owner and the raia. The nation system also allows people of different religions to live together without conflict (Tekeli, 2009: 48).⁷

The Ottoman Empire followed policies that would prevent the concentration of capital in a certain segment. The state did not allow capital accumulation, and this resulted in the fact that the Ottoman Empire did not experience this process when Europe was experiencing the Industrial Revolution (see Bosnalı, 2004: 39-40). In the context of the initial phase of the 20th Century, due to its current situation, Istanbul has the characteristics of sacred space and historical space in terms of Lefebvre's periodization, while Ellison's experiences evoke the absolute space. In this regard, the city evokes the sacred space, as it is governed in a monarchical manner and religion is active, and because it has a centre (Istanbul) - periphery (province) separation, while it evokes a historical space with the historicity offered by the accumulation of works of art. However, unlike the historical space of the West, which is full of vertically-dominated structures, there are structures in Istanbul that lie mostly in the horizontal direction. Also, a dominant religious institution such as the church in the West cannot be mentioned here.

On the other hand, Ellison (1915: 3) equates Istanbul with heaven, which she refers to as “*wonderful garden of God*”, and presents the city as an absolute space that has not yet broken away from its naturalness. It can be said that Ellison's attitude, which can sometimes shift towards orientalism, has an effect with this approach. Ellison (1915: 138) identifies Istanbul with serenity, silence, calmness and peace and states that Istanbul has not yet been under the “*uncomfortable yoke of civilization*”. In her work, Istanbul is reflected as an absolute space.

The paradoxical aspect of the sacred space in Lefebvre's periodization, which is political as well as religious, is that it continues to be perceived as natural even though it is taken out of natural context by the policies of political power. In addition, the existence of central power in societies where the sacred space is dominant creates a centre-periphery distinction (see Lefebvre, 1991: 235). Istanbul, the capital of the Ottoman Empire ruled by an absolute monarchy, is the centre of power. All lands

⁷ Quotations from İlhan Tekeli's *Modernizm, Modernite ve Türkiye'nin Kent Planlama Tarihi* were translated by the writer.

except Istanbul are called the provinces. Therefore, the centre-periphery distinction that Lefebvre mentioned for the sacred space is in question for Istanbul. In addition, regarding Lefebvre's view that considers the historical town of the West as the subject dominated of this period (see Lefebvre, 1991: 49), Istanbul, which is located on the threshold of the West, is in the position of the dominant subject. In this context, Istanbul also shows the characteristics of a historical space, as it is a space of accumulation of wealth and resources consisting of knowledge, technology, money, valuable objects, works of art and symbols with the developing trade.

The mîrî land system, which was effectively implemented in the Ottoman Empire until the Kanuni period, and in which the lands were owned by the state and benefited by individuals (see Cin, 1965-66: 749), which did not make private property possible, lost its functionality. With the Imperial Edict of Gülhane in 1839, land ownership began to be handled within the framework of Western law. Thus, the process of transforming the mîrî land into private property began (see Ankara University: 5-6). Thus, the monopoly of the dynasty's sacred and absolute property was ended, the absoluteness of the old socio-spatial order was removed, and new forms of historical and abstract spaces were allowed to emerge (see Ghulyan, 2017a: 10). According to Lefebvre's periodization, the space of absolute monarchy and religious authority is within the scope of the sacred space, and Istanbul shows the characteristics of first sacred and then historical space in the process. What Ellison mentions about the Ottoman lands, which were ruled by a monarchy and dominated by religiosity, coincides with the characteristics of the absolute space.

Ellison's experiences on Turkish land are not limited to Istanbul. She travels and observes the countryside and experiences both the centre and the periphery; *"Constantinople, after all, is not Turkey. To now Turkey I must go right into the homes of the people of Anatolia"* (Ellison, 1915: 137). Ellison (1915: 17) says; *"Only by living the life of another people can we have any idea of the real value of that people"*. However, her focus remains limited, as the author does not live in these lands, but only spends a certain time. Although she approaches the Eastern society with an empathy-oriented approach, due to her lack of in-depth experience, she inevitably remains under the influence of the magical and mystical image of the East brought by the orientalist understanding.

On the other hand, the nomadic basis of Turkish society overlaps with nomadism and semi-nomadism, which Lefebvre sees as the origin of absolute space (see Lefebvre, 1991: 234). According to Lefebvre, the main feature of absolute space is that human life is in close contact and harmony with nature, with its rhythms and with the space that has not yet broken with naturalness. The desire not to belong to a space lies at the heart of Turkish society, and this leads Turks to live in harmony with the natural space. The following quatrain from İskender Pala's *Şah&Sultan* indicates the nomadism in Turkish society:

Cultivate not, you'd decay
Plant vines not, you'd obey
Pull the herd and push the flock,
You'd strengthen day by day (Pala, 2010: 37).⁸

This Turkmen quatrain tells the space of nomadism in Turkish society, which is based on not being tied to time and place. The space of nomadic societies that make their way to the places that nature allows continuously or seasonally, without being tied to the soil and a specific place, is the space that Lefebvre treats within the scope of absolute space, where the space is in its natural context, where there is no domination over the space, and therefore it is called the living space.

When the Ottoman Empire reached the size of an empire, the idea that the empire could be conquered on horseback but could not be governed on horseback prevailed but nomadism continued especially in Anatolia. However, in the 19th century, the nomads were substantially settled (see Göka, 2007b). But it can be said that with its nomadic nature, Turkish society's view of space is relevant to the concept of Lefebvre's absolute space.

Until almost 200 years ago, nomadism was active in Turkish society, but with Istanbul becoming the capital in the middle of the 15th century, the central authority became stronger and a separation between Istanbul and the provinces emerged. With the transfer of the caliphate to the Ottomans at the beginning of the 16th century, the influence of political and religious power increased. This process coincides with Lefebvre's description of the sacred space. Lefebvre (1991: 235) says, "*The city state thus establishes a fixed centre by coming to constitute a hub, a privileged focal point,*

⁸ Quotation from İskender Pala's *Şah&Sultan* was translated by the writer.

surrounded by peripheral areas which bear its stamp. From this moment on, the vastness of pre-existing space appears to come under the thrall of a divine order”. With the production of the sacred space, privileged places, the mediation of religious and political institutions, and the separation of city and country emerge. While the authority positions itself in a central position, it tends to perceive those outside the centre as threatening.

In the Ottoman Empire, in order to establish a sedentary social structure as of the 15th century and to establish a central authority, nomadic citizens were encouraged to settle down with tax regulations and agricultural opportunities (see Gökbnar, 2003: 63-64). It is obvious that Istanbul, the capital of the empire, has a different structure from Anatolia with its settled social structure. Istanbul is an administrative centre located at the intersection of two continents and different cultures and civilizations. Due to its proximity to Europe, being a port city, cosmopolitan structure, diversity of its population, as well as being a political and religious centre, Istanbul is positioned in a way dominating and superior to Anatolia, which is referred to as a province.

This makes it possible to evaluate Istanbul in the context of different periods in spatial terms. This recalls the Eurocentric nature of Lefebvre’s analysis of space. Lefebvre (1991: 42) is cautious about the Eastern binding of spatial analysis. While the process continues as Lefebvre describes in the more linear West, the nonlinear nature of the East may not make this possible.

As of the end of the 19th century and the beginning of the 20th century, the Ottoman Empire also entered a process of change with the effect of the global transformation. In this process, multinational empires in the monarchical order began to dissolve under the influence of the nationalist movement. The demand of the people to have a voice in the administration came to the fore. In this respect, the views of Ellison correspond to Lefebvre’s theory, who focuses on the transformative impact of management relations on society. Ellison comes to Istanbul just when it is on the verge of a managerial change. In this period, Abdülhamid II is dethroned and Mehmet Reşad V, who is required to declare the constitutional monarchy, is brought in his place.

While Ellison criticizes the Abdülhamid II regime, and praises the Mehmet Reşad V administration, in which the Committee of Union and Progress had a say, on the grounds that it is democratic and libertarian. She compares the years 1908 and 1913

in her work as follows; *“It is part of a great scheme of reform and everything is going on in proportion. In 1908 more than two men sitting at a cafe together were ‘suspects’ and were reported at headquarters; in 1913 Turkish women meet in a restaurant and discuss political suspects – certainly this is not the Turkey I expected to see”* (Ellison, 1915: 5). Ellison praises Sultan Reşad, whom she was admitted to meet, and criticizes Sultan Abdülhamit like her Western peers:

Indirectly the proclamation of the Constitution has meant much to the Turkish woman. After that date she was allowed to travel and see for herself the lands about which she had read so much [...] She has awakened from the darkness and horror of the Hamidian regime with a courage and determination to show the world that one sex cannot govern a country, that the woman’s voice must be heard in every matter of importance – not in the anonymous manner of *yöre*, but openly and honestly and above-board, as is her right – and that if one sex is to be kept in ignorance it shall not be the women (Ellison, 1915: 15-16).

The reason for Ellison’s criticism is the reaction that she showed to the unequal treatment of women in her own society, as well as to the injustice towards her fellows in Turkish society. As a woman, she tends to empathize with other women and defend their rights, even if she is not a citizen.

As Ellison states, some reforms are being made in the Ottoman Empire, which has passed to the constitutional government, in order to be innovative, liberal and democratic. The Ottoman Empire realized the increasing supremacy of Europe. The aim of the Ottoman Empire with these reforms was to both reach European standards with Western-style institutions and methods and to reduce their pressure on the country by pleasing the European states (see Örs, 2013: 681). Regarding these innovations, Ellison says (1915: 123); *“This is, perhaps, the most important reform that Young Turkey has so far brought about, a change which will do more than anything to heighten her prestige in Europe and it is the first step towards the formation of a ‘court’ as we in the West understand that word”*. This interpretation points out the government’s tendency to westernize and to please the West.

Focusing on the transformation of space, Lefebvre (1991: 10) underlines that a new social order has emerged in the new society, where new production relations are in question, and says; *“hegemony [...] is exercised over society as a whole, culture and knowledge included, and generally via human mediation: policies, political leaders, parties, as also a good many intellectuals and experts. It is exercised,*

therefore, over both institutions and ideas". With the transition from absolute monarchy to constitutional monarchy in the Ottoman Empire, the form of government changed. As a result of the change of sultan with the coup, new social arrangements and new people began to take shape. In this change, the intellectual part of the society played an active role. "*The whole system will have to be changed and the sooner the better*", a Young Turk said and even as I write, the news comes to me that the Turkish Government has passed a decree forbidding polygamy in the Imperial household" (Ellison, 1915: 122-123). The change in the form of management brings about changes in the social structure. Lefebvre (1991: 6) explains that an ideology produces the space of the social order that it wants in order to be permanent. This discourse emphasizes that the space is reproduced in line with the needs. The words of Ellison points out this attitude:

When Djemil Pasha, the Prefect of Constantinople, opened a beautiful park in Stamboul and gave men and women permission to walk in that park at the same time, the Sheik-ul-Islam issued a decree forbidding the women to walk in this park the same day as the men. Then Talaat Bey, with a boldness yet unknown in Islam, issued a decree ignoring the Sheik-ul-Islam and gave women and men permission to walk in the park on the same days (Ellison, 1915: 63).

Evaluating the new administration with its pros and cons, Ellison's praises are especially related to the reform movements aimed at Turkish women, as she is also a women's rights advocate.

The Minister of the Interior, Talaat Bey, a man of surprising energy, with a clear understanding of men and things, a real God-sent to this country in its present state, encourages any work for the advancement of women and he is paying particular attention to their education. The military governor of Constantinople, Djemal Bey, too, has given instructions that liberty of the women is not to be interfered with and no doubt in time his word will become law [...] A Turkish Feminist Government (Ellison, 1915: 31-81).

In the context of these reform movements, Ellison appreciates the efforts made to make women more educated and active, especially through regulations for women. West and East's attitudes towards women's rights are also different due to their paradigm differences. While women in the West cannot receive much support from men in their struggle for rights in a male-dominated society, the intense effort of male intellectuals to ensure that women have certain rights is striking in Ellison's impression of Turkish society. The West, which has a mindset that focuses on differences, and the East, which has a perspective that tolerates differences, are different from each other. However, the Eastern women were not crushed under the heavy conditions brought by

industrialization like the Western women, and therefore their awareness of claiming rights has not fully developed.

When Ellison came to Istanbul in the early 1900s, the city was on the verge of a war in which administrative transformations were experienced at home and territorial losses abroad. Having served as the capital of four different empires for 1600 years, Istanbul has been the capital of the Ottoman Empire since 1453. The empire is in an effort to find a solution to the problems it has experienced inside and outside. Westernization policy is at the centre of the efforts made to bring the empire back from the brink of disintegration. Educated young people, especially influenced by Europe, ensure the proclamation of constitutionalism, as they are of the opinion that the absolute monarchical order cannot be sustained. Coming to Istanbul during the period when the society is experiencing the new management style, Ellison has witnessed the arrangements reflecting Lefebvre's discourse that the governments tend to make spatial arrangements that will reflect and maintain their own ideologies. *"Some power has arranged their life as it is. Were that power to wish it otherwise, that power would change it. Every nation must have doormats at its threshold"* (Ellison, 1915: 194). These words of Ellison are a sign of the hegemony established over society through power. Ellison (see 1915: 138) is sure but worried that Istanbul will lose its naturalness, rurality and simplicity by falling under the boring yoke of civilization, as if proving Lefebvre's discourse on the separation of nature-space from social space with urbanization. Tekeli explains this transformation of Istanbul as follows:

In the second half of the 19th century, Ottoman cities experienced very important transformations. These transformations were realized by local plans rather than plans covering the whole city. These local plans were made to open the ways, renew the fire places, especially to settle the immigrant population who came after 1877. Cities with cul-de-sacs, where the urban transportation is by foot, and organically textured cities have undergone a significant change in half a century and have turned into cities with a regular geometry and roads suitable for car transportation (Tekeli, 2009: 142).

Istanbul is in the first place for this urban transformation. Although Ellison reflects its naturalness, closeness to nature, simplicity and tranquillity as an absolute space, she points out that Istanbul is on the verge of a spatial transformation. The new social structure brings with it new social and spatial arrangements. A spatial change is inevitable for Istanbul, which is in a process of administrative change. The reason for this is that the power produces its own space by transforming the space in order to ensure its own continuity.

Maurice Baring is another British male author who was in Istanbul around the same time. While Ellison (1915: 80) is in a more constructive manner about the new management, whose faults she observes; “*The Young Turks, however, has not yet had his opportunity. Youth and inexperience are responsible for many strange blunders [...] effort and blunders beget experience and experience he must have at all costs*”, Baring (1913: 13-14) is more precise and uncompromising; “*the new regime of the Young Turks and the rule of the Committee of Union and Progress [...] had succeeded in bringing the Ottoman Empire to the very brink of ruin*”. When Ellison and Baring are in Istanbul, Istanbul has a dual urban environment that includes two different urban lives. On the one hand, there is Old Istanbul, which maintains its traditional life and spatial characteristics, has a more introverted life and has a dense Turkish-Muslim population. On the other hand, there is Beyoğlu, where there is a modern and active life in the Western line and where Westerners live intensely. With the new buildings built both in Beyoğlu and in the summer resorts of the city, the architecture and consumption taste that integrates with Western forms becomes widespread. Thus, a life emulating Western norms begins to develop (see Yücel, 1996: 196-197). The works of Ellison and Baring explain the dualism that will intensify in Istanbul in the following years.

Turkish female author Sâmîha Ayverdi (see 2016: 157-158) uses adjectives such as cunning, destructive, hypocritical, spoiled, artificial, ridiculous and fake to describe Beyoğlu in her book titled *Istanbul Geceleri*, which she wrote in 1952, and evaluates it as a district of reproduction and procreation. Considering the situation in Beyoğlu forty years ago, she criticizes the district, which she sees as a place produced by Western wannabes.

[...] as if he had the authority to represent the city of Istanbul and as if he had succeeded in his duty to bleach Istanbul's face, it is adorned and embellished in cooperation. Gardens, casinos, roads, monuments, theatres, clubs, with the pride that has taken this responsibility, are increasing a little more every day [...] Why should one be tempted to write the state of Beyoğlu forty years ago? It was not ours before, not so now. It used to despise this land, from which he used to take the air and drink the water, so does it now. It was not like us in the past, with his customs, tastes, views and appearances, in short, with some necessities of life, so is it now. It sneered at Istanbul, leaning on its capitulations, bankers, masons, Levantines, various languages, bars, taverns, brothels, in a word, imitation of the West, so does it now (Ayverdi, 2016: 158-159).

Ayverdi mentions that during the period when Western norms became dominant in Beyoğlu, Western-style spaces proliferated and a Western lifestyle

developed. And she believes that this situation damages the organic structure of the city and causes socio-spatial changes. In addition, both Ellison and Baring critically speak of Pera, a neighborhood in Beyoğlu with a strong Levantine life and European influence; “*there was in the air a feeling of great gloom, which was intensified by chattering crowds in Pera, laughing and making fun of the Turkish reverses*” (Baring, 1913: 145) and “[...] *the same old coachman would drive me from the noise, vulgarity and ‘patchwork’ morality of that Pera which to me was as obnoxious as Stamboul was delightful*” (Ellison, 1915: 6-7). The reason why authors are uncomfortable with the Western influence they witnessed in Istanbul, although they are also Westerners, is the fact that the calmness they experienced in Istanbul in the face of the busy and noisy life of the West appealed to them. However, Istanbul, together with its venues, is on the verge of a transformation. Western forms and norms are shared by the people of more traditional neighbourhoods, Beyoğlu is becoming a centre of attraction, picnics are held in the countryside around the Golden Horn and the Bosphorus, where new industrial facilities are starting to settle, phaetons and cars enter the neighbourhoods, and transportation systems are developing (see Yücel, 1996: 197). On the other hand, the Ottoman Empire has come to a dead end and to the brink of a war due to the increase in internal turmoil.

Baring was in Istanbul during the Balkan Wars, when the Balkan peoples rose for independence. With the influence of the nationalist movement that emerged with the French Revolution, the Balkan peoples, who wanted to gain their independence, embarked on a struggle to leave the Ottoman Empire. Baring appreciates this war of the Balkan peoples, like the European states:

You have only got to be a day in Serbia to realise the spirit of the people. They are full of a concentrated fire of patriotism. The war to them is a question of life and death. And they regard their access to the sea as a question of life and death for their country. They have been the driving power in this war [...] the existence in England of those sincere and well-meaning but naive committees who sit in the House of Commons and whose object is to help the Persian and other peoples in their ‘struggle for freedom’, all unconscious of the fact that the realisation of their well-meaning and well-reasoned theories would lead and can but lead to the disintegration and the collapse of the countries whose welfare they desire (Baring, 1913: 138-160).

Here, the underlying reason for the support of the West is debatable; whether it is to secure the interests of these peoples or the system. According to Lefebvre, this attitude, which protects the capitalist system, relies on violence:

[...] before the advent of capitalism, the part played by violence was extra-economic; under the dominion of capitalism and of the world market, it assumed an economic role in the accumulation process; and in consequence the economic sphere became dominant. This is not to say that economic relations were now identical to relations of power, but merely that the two could no longer be separated. We are confronted by the paradoxical fact that the centuries-old space of wars, instead of sinking into social oblivion, became the rich and thickly populated space that incubated capitalism (Lefebvre, 1991: 276).

This situation shows that imperialist policies and war policies are not independent of the capitalist economy. In particular, the struggle for independence of different nationalities in the Ottoman Empire, the struggle of the Ottoman Empire to ensure its territorial integrity, and in general, this conflict environment prepared by the disagreements of the great powers in the capitalist struggle lead to the First World War.

Lefebvre links capitalism to the workings of money, markets, and social relations of production (see Lefebvre, 1991: 10). Capitalism is inclined to expand, to seize the space and to produce its own space by constantly growing. The First World War is a result of this trend. The raw material and market needs of the industrialized states cause competition, polarization, relations of interest and ultimately a world war. And the contradiction of space that Lefebvre articulates is confirmed by the empires destroyed as a result of the war, the new states established and the changing borders.

Fought over areas of potential investment, these wars were themselves the greatest of investments, and the most profitable [...] The space of capitalist accumulation thus gradually came to life, and began to be fitted out. This process of animation is admirably referred to as history, and its motor sought in all kinds of factors: dynastic interests, ideologies, the ambitions of the mighty, the formation of nation states, demographic pressures, and so on (Lefebvre, 1991: 275).

The First World War, which lasted from 1914 to 1918 and in which the colonies of the great states in different parts of the world participated and resulted in the death of millions of people, the disintegration of great empires, the emergence of new states, the continuation of colonialism under the name of patronage, the change of borders and the treaties signed led preparing the ground for a second world war. At this point, the current situation can be evaluated in the context of Lefebvre's abstract space, which, according to Lefebvre, emerges with violence and war. Capital and accumulation processes affect and shape the abstract space, which is political and institutional (see Lefebvre, 1991: 307-308). Abstract space, which is based on Hegelianism and Cartesian philosophy, emerges as "*the space of blank sheets of paper, drawing-boards, plans, sections, elevations, scale models, geometrical projections,*

and the like” (Lefebvre, 1991: 200) with the attitude of Hegelianism that regards the state as the master of space (see Lefebvre, 1991: 21) and Descartes's cartesian subject, who considers himself superior to nature and perceives other subjects as a threat to himself, in the context of Lefebvre's view that pre-modern human designs should be destroyed in order to reconstruct the whole world and universe as human design. What is aimed in the abstract space, which contains violence in its essence, is to obtain a homogeneous space by eliminating everything that resists, threatens, in short, anything that differs (see Lefebvre, 1991: 285). “*These forces seem to grind down and crush everything before them, with space performing the function of a plane, a bulldozer or a tank*” (Lefebvre, 1991: 285). This space imposing homogeneity serves the system.

Accordingly, everything in nature is perceived as a machine. Man, who is the only thinking being, is in a superior position to nature because he thinks. In this way, nature is removed from all its divinity and sanctity and made a part of technical exploitation. The First World War is the clearest demonstration of the domination created by the intensified ‘self-other’ perception and that nature was handled as a source of raw material in order to respond to the needs of capitalism.

Differential space, which Lefebvre sees as an alternative to the abstract space that is based on violence and contains intense contradictions, is a counter-space. The aim is to shake the existing space possessing and imposing strategies and homogeneity, and to break away from this existing order (see Lefebvre, 1991: 383-384). After the First World War, the Turks also aimed to end the impositions of the occupying forces with their struggle for independence for their occupied lands and try to break with the existing order that had lost its functionality.

Halide Edib Adıvar, Turkish female author, in her book, which she wrote about the independence struggle of the Turks after the First World with the title *The Turkish Ordeal*, explains the post-war as follows:

My own condition – physical and moral – at that time might be taken as typical of the general feeling in my country after the armistice was signed and the Allied troops had entered. I felt stupefied, tired and utterly sick of all that had happened since 1914. I was conscious that the Ottoman Empire had fallen with a crash and that it was not only the responsible Unionist leaders who were buried beneath the crushing weight of it. Though disintegration had begun nearly a century before and thought I firmly believe that, war or no war, the empire would have been doomed anyhow, yet with the aid of a far-sighted policy, there might have resulted a less abrupt and unfortunate end. But at that moment the absolute finality of the death of the empire was an unavoidable fact (Edib, 1928: 3).

The war ends with the signing of the Armistice of Mudros in 1918. But Istanbul is occupied twice, first in 1918 and then in 1920. With the first occupation, the strategic points of the city are taken under control, and with the second occupation, the administration is seized. Istanbul, the administrative centre and capital of the country, together with the Turkish people, is facing captivity. Istanbul is now a place under captivity. The freedom and future of the city are in danger.

The Entente Powers put the Ottoman Empire, which has experienced the war and its results most severely, at the centre of their plans and projects. The underlying purpose of these plans and projects is to ensure its own continuity by producing its own space. For this purpose, with the Treaty of Sèvres signed with the Ottoman Empire, it has been planned to completely destroy the independence of the Turkish nation.

As Russia was *hors de combat*, it was evident that England and France – and perhaps Italy – would take the largest share of the spoils of war. Italy naturally would be compensated in Australia, but the other powers would spread their jurisdiction over a great part of the Ottoman Empire, dividing it into “mandates” or “zone of influence” [...] Turks still believed them to have enough equity, or even common sense, to avoid the infliction of two things on Turkey: first, the attempt to create an Armenia on the east and south of Turkey [...] secondly, the invasion of Asia Minor by Greece (Edib, 1928: 3-4).

Some Turks are optimistic, contrary to their expectations, Istanbul will be taken from the Turks at any moment, the control of the straits will be lost, the British, French and Italians will have sovereignty, Greece will rule in the West, and two new states will prevail in the East. This situation shows the aforementioned capitalist states' aim to ensure their own continuity by arranging and reproducing the space in line with their own interests. “*Actually capitalism has many facets: landed capital, commercial capital, finance capital - all play a part in practice according to their varying capabilities, and as opportunity affords; conflicts between capitalists of the same kind, or of different kinds, are an inevitable part of the process*” (Lefebvre, 1991: 10). Within the framework of the capitalist logic underlined by Lefebvre, the disagreement that arises over the distribution of land causes conflict among Western countries. On the other hand, the Treaty of Sèvres is annulled with the victory of the Turks as a result of the Turkish War of Independence due to the national struggle that has started in Anatolia.

“The connection between knowledge (savoir) and power is thus made manifest, although this in no way interdicts a critical and subversive form of knowledge (connaissance); on the contrary, it points up the antagonism between a knowledge which serves power and a form of knowing which refuses to acknowledge power” (Lefebvre, 1991: 10). Lefebvre defends that there should be resisting knowledge in the face of knowledge serving power. Namely, the society comprises both oppressive and emancipating powers. This shows that in the modern-capitalist society, options for occurrence of liberty can be produced in new forms. According to Michael Gardiner (see 2000: 77-78), this is the most basic tension of capitalism as well as the transformation potentiality of the social life. In this context, the resistance of the Turkish people in the struggle for freedom, resisting the current administration, yields results against the occupying forces acting with a capitalist point of view, and the independence is gained:

They had wiped away a Turkish institution of six centuries which had had its glories. But as it had degenerated and above all had betrayed the trust the people had put in it, it had passed away. Now this new one must not only guard the independence which the people had saved by their great sacrifice, but also guard the liberties – the freedom of the people – at all cost (Edib, 1928: 404).

Adıvar emphasizes that the independence achieved and the new order maintained are the result of a selfless struggle and must be sustainable. In the context of Lefebvre's differential space, Turks rule out the forces that try to dominate their space. They then reproduce the order by ending the monarchical order and declaring the Republic.

Clare Sheridan is another British female author who came to Turkey in 1924-1925, after the Turkish Republic was founded. Sheridan conveys her impressions of Turkey in *Turkish Kaleidoscope*. When Sheridan came to Turkey, the country's management style had changed. In the country, reform movements were carried out in education, health, religious, political, military and economic fields:

A revolution that does not produce a new space has not realized its full potential; indeed it has failed in that it has not changed life itself, but has merely changed ideological superstructures, institutions or political apparatuses. A social transformation, to be truly revolutionary in character, must manifest a creative capacity in its effects on daily life, on language and on space – though its impact need not occur at the same rate, or with equal force, in each of these areas (Lefebvre, 1991: 54).

The changes in the Turkish Republic are not only political. In the country, a process of change and transformation begins, which covers the entire society (in all layers), which affects daily life, and which extends from the alphabet to clothing, from art to literature. Ankara, the symbol city of this change period, takes over the title of being the capital from Istanbul due to its location:

It is expected to be a pioneer in all developments, since the founding initiatives of the republic were put forward and the concrete gains of modernization were first seen in the city. As an inevitable consequence of being the capital and carrying the power within, the whole political, economic and social life of the country has been affected by Ankara. With the decision to be declared the capital, Ankara, in a sense, will have undertaken the function of conveying the new institutions, worldview and lifestyle of the Republic to the whole of Turkey. With the establishment of the Republic, Ankara came to the fore (Keleş & Duru, 2008: 28).⁹

With the Republic of Turkey, it is aimed to transform the Empire into a nation-state and its subjects into free citizens. This process leads to modernization and spatial arrangements. With regard to these developments, it is first aimed to transform the country space into a nation-state space and to modernize the cities. Thus, Ankara, which was thought to be the most suitable centre for an enlightened nation-state in the middle of Anatolia, away from corrupting influences, was chosen as the capital instead of Istanbul, which was the capital of three empires, most tightly integrated with the outside world, and the most westernized and cosmopolitanized city (see Tekeli, 2009: 111-144). Lefebvre (1991: 210) explains that the new administration is constructing its own space; *“It is the forces of production and the relations of production that produce social space. In the process, a global social practice is brought into being, comprising all the diverse activities which, at least up to now, have characterized any society: education, administration, politics, military organization, and so on”*. The new administration produces new spaces with new political and social arrangements.

Tekeli says that the founders of the Republic think that nationalist sensitivities cannot develop within the cosmopolitan structures of large port cities (see Tekeli, 2009: 156). As a result of the spatial reformations made for the consolidation of the national identity, Ankara, located in the centre of Anatolia, is declared the capital. Sheridan expresses the current situation of Istanbul, which lost its character of being the capital as a result of this spatial transformation, with the following words:

Constantinople today symbolises a beautiful and brilliant woman of fortune grown

⁹ Quotation from “Ankara’nın Ülke Kentleşmesindeki Etkilerine Tarihsel Bir Bakış” was translated by the writer.

old. Constantinople, the one-time queen of cities, the capital of Empires, Roman, Byzantine and Ottoman, once courted and loved, envied and desired, disputed, fought for, conquered and cherished, dominating and swaying the destinies of nations and of races, is now abandoned, neglected and forlorn, has no champions, no lovers, hardly any friends – in her old age she is of no importance (Sheridan, 1926: 17).

Sheridan's words express the situation in Istanbul, which is out of focus as the new power constructs its own space. Sheridan also witnesses the situation of the disgraced dynasty when she goes to the house of a distressed sultan by favour of the Russian wife of a Turkish diplomat to buy Turkish-style items:

We motored to Chichli and in a quiet Street a door as inconspicuous as the rows of others was half opened by a big, black-bearded, coarse-faced man. We squeezed through the opening and it was quickly shut behind us. The mysterious man, who spoke in a whisper and walked on tiptoe, was introduced to me as the Princess's Arab doctor. "Shall we see the Princess?" I asked. He thought not. She was ill in bed and received no one. "Her family were all exiled with the Calif", he said; "but they could not exile her – she was too ill to move" (Sheridan, 1926: 40).

With the changing form of government, the rulers and families of the abolished monarchical order lose their influence, prestige and power and leave the homeland. Istanbul, the centre of the dynasty, suffers a similar loss. Istanbul has lost its feature of being the administrative centre of the state; "*Constantinople is no longer the capital. Nations that require embassies should build them at Angora*" (Sheridan, 1926: 132-133). In this case, the focus of strangers also changes. Sheridan draws attention to the impact of this change of Istanbul on the spaces in the city.

How about those once splendid embassies? [...] The British have no summer embassy at all [...] Next to the forlorn little unused English church a desolate boathouse, with only half of a roof, contains the remains of a once splendid *caique*, carved and gilded, in which the Ambassadors of Great Britain used to be rowed by twelve picturesquely dressed *caikdji*. It now lies mouldering like a corpse in a broken mausoleum. Those who pass by along the road can see it through the window in the wall and it is appropriately symbolic of the changed times (Sheridan, 1926: 131-132).

The state of the magnificent boat of the time, now left to rot, is parallel to the change that Istanbul has undergone. The once magnificent places of the city lose their splendor and become dull; "*The jazz band hotel is almost empty and the Summer Palace has not opened at all this year. Stagnation is written in the air; never was seen anything so drab and so dull*" (Sheridan, 1926: 130). This spatial change brings with it the change of the routine and daily life of Istanbul.

What Lefebvre means by the production of space is not only economic production, but the production of knowledge, institutions, in short, everything that makes up society (see Elden, 2004a: 94). In Turkey, which has entered the process of nationalization, there are innovations and regulations that will cover all areas; “*The radical modernity project implemented by the Republic in this period envisaged a planned development in other cities as well*” (Tekeli, 2009: 114). Ankara, the capital of the Republic of Turkey and the centre of the new administration, is the pilot city where practices that will transform daily life are implemented to set an example for the whole society.

It is planned to develop Ankara as a modern city on a nationalist line and as the face of the new administration. Ankara is subjected to a spatial transformation. One of the first actions taken in Ankara was the creation of a railway network centered in Ankara, which would encircle the country, instead of the disconnected railway lines of the monarchy period. In addition, the legislation remaining from the Ottoman Empire is changed. Starting from Ankara, new institutional arrangements are made. With new laws, regulations are made especially for city management and urban planning. With the laws enacted in the field of architecture and engineering, building construction in cities is left to professionals with diplomas (see Tekeli, 2009: 112-115). This process in the urban transformation of the country coincides with the designed space, which Lefebvre defines as the space of scientific perspective. This space, also known as space representations, is shaped in line with the spatial understanding of city planners, architects, engineers and technocrats. According to Lefebvre (see 1991: 116), the designed space is the space produced by the power, the established order and the dominant discourse. In this context, the country space is designed by the new administration and from the perspective of the new administration, starting from Ankara. While the innovation movements in Turkish society, especially with their aspects concerning women, are welcomed and appreciated by Ellison positively, Sheridan is more critical.

[...] when the last revolution brought in the Angora Government, which, in a sudden stormy rush, threw women up on to the slippery quick-sands of world equality. Since when the completest emancipation has been encouraged by the President Mustapha Kemal himself and by his wife, who set an immediate example of freedom on her bridal tour by appearing everywhere in breeches and boots (Sheridan, 1926: 113).

This attitude of Mustafa Kemal Atatürk, the head of the new administration, confirms Lefebvre, who says that the production of space is the production of everything that makes up society. The new administration aims to produce a place where it can provide the social order it aims by choosing Ankara as the capital. Through this space, it is aimed to pass the whole society through the process of change and transformation. The first city to be affected by this transformation is Istanbul. Sheridan expresses this situation again with an attitude that is not considered constructive. She says, "*The only two centres of advancement are Angora and Constantinople. In the country districts there has been no evolution whatever; and it is hard to see how the modernism (such as it is) of the present Government is ever going to begin to make itself felt among the peasant class in the remoter districts*" (Sheridan, 1926: 118). As Sheridan states, although Istanbul is a centre with the potential for progress, after the spatial change that happened due to the new order, the city experiences desolation and indifference. This brings the end of the reign on the Bosphorus, the magical, cheerful and elegant summers in Tarabya, and the two huge luxury hotels, in short, the lavish life in Istanbul ("*Today it resembles a rather cheap English seaside resort in August*" (see Sheridan, 1926: 129-130). Thus, the flamboyant spaces of the city lose their splendor and become ordinary. After the enthusiasm of the liberation of Istanbul and the end of the occupation, a duller period begins for the city with the relocation of the capital and bureaucracy to Ankara (see Yücel, 1996, 197). The 20s are quite desolate and quiet for Istanbul.

Turkish author Orhan Pamuk, born in 1952, talks about the Istanbul of his childhood in his memoir, *Istanbul Memories and the City*. He also touches on the previous years of the city and explains the young Turkey's Istanbul by saying that when the Ottoman Empire collapsed and the Republic of Turkey could not decide what it was, it could not see anything other than its own Turkishness and was cut off from the world, Istanbul lost its old multilingual, victorious and fanciful days. It has turned into an empty, black and white, monophonic and monolingual place where everything slowly ages and becomes secluded (see Pamuk, 2016: 225). The connotations of Istanbul, which served as the capital of the empire for centuries, towards the monarchical order stand out in the process of nationalization. Opposite to Istanbul, the space of the old monarchical order, there is Ankara, the space of the newly established nation-state. Pamuk, in his work, refers to this process in which Istanbul fell out of

favour; *“The city into which I was born was poorer, shabbier and more isolated than it had ever been before in its two-thousand-year history. For me it has always been a city of ruins and of end-of-empire melancholy or (like all Istanbulites) making it my own”* (Pamuk, 2006: 6). The dominant emotion that Pamuk identifies with Istanbul is sadness. It is the sadness of destruction, loss, abandonment; *“Even the greatest Ottoman architecture has a humble simplicity that suggests an end-of-empire gloom, a pained submission to the diminishing European gaze and to an ancient poverty that must be endured like an incurable disease. It is resignation that nourishes Istanbul’s inward-looking soul”* (Pamuk, 2006: 39-40). The color of the sadness that has dominated Istanbul, which has moved away its past glorious days, is gray.

The wooden mansions of my childhood and the smaller, more modest wooden houses in the city’s back streets were in a mesmerizing state of ruin. Poverty and neglect had ensured these houses were never painted and the combination of age, dirt and humidity slowly darkened the wood to give it that special color, that unique texture, so prevalent in the back neighborhoods that as a child I took the blackness to be original (Pamuk, 2006: 37).

The gray color, which is between black and white, is an indicator of the in-betweenness of Istanbul. The city wants to break away from its past, but cannot be hopeful for the future. Although he is physically close to Europe, he is spiritually far from it. Its gaudy days are marred by poverty, and its ancient spaces are on the verge of destruction and transformation. Pamuk (2006: 211) expresses this break with the past as follows; *“Even if the Ottoman Empire had not fallen, the fires that ripped through the city during the early years of the twentieth century – destroying thousands of houses, entire neighborhoods, vast stretches of the city, leaving tens of thousands of people homeless, helpless and penniless – would have sapped its strength and left little to remind us of past glories”*. The wooden structures that represent the old Istanbul are destroyed one by one due to the fires that frequently break out and spread over large areas. Together with the wooden houses and mansions that were destroyed by these fires, the old Istanbul starts to get away from the eyes and minds. The wooden structures of old Istanbul gradually give way to concrete buildings, which are the indicators of modernization; *“Watching the pashas’ mansions burn to the ground, my family maintained a stony equanimity – much as we had done in the face of all those stories about crazy princes, opium addicts in the palace harem, children locked in attics, treacherous sultans’ daughter and exiled or murdered pashas – and ultimately the decline and fall of the empire itself”* (Pamuk, 2006: 28-29). Yücel (1996: 202) also

emphasizes this shift; “*Fields, vineyards and orchards leave their places to mass housing areas, and houses with gardens and mansions to apartments*”. Urbanites leave the mansions and settle in the apartments (see 1996: 203). In this clash of the traditional and the modern, the vertically extending concrete apartments prevail over the horizontally expanding wooden mansions. During the modernization process, Istanbul's silhouette begins to change. With this change, the family structure also changes; “*my family, still living as it had done in the days of the Ottoman mansion, was slowly falling apart*” (Pamuk, 2006: 15). Pamuk touches on the modernization process that accelerated with the Republic and those who wanted to get rid of it through this process.

Still, the melancholy of this dying culture was all around us. Great as the desire to westernize and modernize may have been, the more desperate wish was probably to be rid of all the bitter memories of the fallen empire, rather as a spurned lover throws away his lost beloved's clothes, possessions and photographs. But as nothing, western or local, came to fill the void, the great drive to westernize amounted mostly to the erasure of the past; the effect on culture was reductive and stunting, leading families like mine, otherwise glad of republican progress, to furnish their houses like museums (Pamuk, 2006: 29).

The 1920s was a dull and desolate period for Istanbul, which lost its reputation as a capital city and thus lost its feature of being the place where the bureaucracy's pulse beat. As of 1930, with the effect of the contemporary civilizationist perspective and with the breaking of the ice with Ankara, the city began to become dynamic again. In this revival process, the principle of statism was observed. In this process, it was aimed to reach the level of advanced civilizations and the most concrete indicator of revival was planning and zoning initiatives. With the effect of this revival and regulations, Istanbul became the centre of attention again. With the boulevards opening to the old fire zones and the newly erected apartment blocks, the face of the city began to change (see Yücel, 1996: 197-199). Thus, the city entered a new process.

After the Second World War, which started in 1939 and ended in 1945, with the transition to the multi-party period between 1940 and 1960, and upon the growing urban structure determined by the transportation paradigm, together with the politics that became polyphonic, and as a result of the transition to the global world order in general and the liberal economy in particular between 1960 and 1980, industrial investments gained momentum in Istanbul (see Özeydin, 2010: 71). As a result of these investments, the demand for labor increased. This brought the city to receive thousands

of immigrants from the countryside. In this process, the places that developed in accordance with modernization in the city and the slum zone that formed around the city confronted Istanbul with the problem of having a dual structure (see Tekeli, 2009: 117). This situation shows that the dualism reflected from the literary works in question is intensified.

Turkish female author Sâmiha Ayverdi mentions those who flocked to Istanbul, attracted with its opportunities, in her work *Istanbul Geceleri*:

Enveloping his mind with the imperishable magic of Istanbul, the countryman often sells his fields, plows and cattle for nothing, and runs to be a poor merchant, waiter, butler or apprentice with his love of the cheap and the comfortable. However, when he can't find a job, he crawls hungry and miserable on the pavements of the city, which he so believed to bring him riches. Though if he gets lucky, he places his family in inns, in ruins of mansions that were wasted in the hands of heirs, and in houses in basement floors. Thus, a family life dominated by misery and ignorance continues in an irregular, unpleasant and neglected way, almost completely separate from and deprived of the privileges and blessings of the city (Ayverdi, 2016: 141).

British author Jeremy Seal, who came to Turkey in 1993, also talks about the intense immigration and irregular structure of Istanbul in his work *A Fez of the Heart*:

A thousand people were moving to Istanbul today, just as a thousand people had done so every day for the last ten years, turning the city's outlying villages into sprawling suburbs housing hundreds of thousands. Not long before, I guessed, the day had come when these families had finally realized that there was nothing for it but to leave, the cruel, indifferent processes of economics and history turning the screw tight until it could no longer be borne [...] Today, economic necessity had defeated a thousand more Anatolians and the old life became the past as they shouldered their ironing boards and empty bird cages and took the only chance remaining at the jostling margins of the big city (Seal, 1996: 43-44).

With the acceleration of mechanization in agriculture and the increase in the size and scope of production, the process of dissolving the peasantry begins. Subsequently, the population flow to all cities, especially Istanbul, accelerates. Lefebvre (see 2003: 2) attributes this state of the city to industrialization. This structure, which he calls "urban society", is built by absorbing agricultural production and establishing dominance over it. According to Lefebvre, population growth proceeds in parallel with the increase in the means of production:

Moreover, each mode of production has "produced" (not in the sense of any ordinary thing but as a privileged work) a type of city, which "expresses" it in a way that is immediately visible and legible on the environment, by making the most abstract relationship – legal, political, ideological – tangible [...] A relatively continuous cumulative process is also at work in the city: the accumulation of knowledge, technologies, things, people, wealth, money and capital. The city is

where this accumulation occurs, even though capital may arise from wealth that has been created in the countryside and even though industrial investment may be detrimental to the city (Lefebvre, 2003: 24).

This is not independent of capitalism. Capitalism, which leads to the complexity of production relations, also causes the space to be contradictory (see Lefebvre, 1991: 11-32-57). Contradictory space comes to the fore as capitalism increases and deepens the contradictions of abstract space. As a result of modernist policies, Istanbul evolves into a contradictory space over time. With its central importance in the national economy, Istanbul functions as a model in which new practices are put into practice in every sense (see Kahraman, 2015: 37). In this process of adapting to the conditions imposed by modernization, Istanbul is filled with more obvious and deep contradictions. Thus, the face of Istanbul, which is the epitome of modernization, changes rapidly, and activities such as nomadism and subsistence agriculture, which are the traces of absolute space, are abandoned. Historical buildings, which are indicators of accumulation in historical space, are either destroyed by fires or sacrificed to new structuring. Thus, the abstract space subjected to capital becomes active and with the further strengthening of capitalism, the abstract space evolves into contradictory space. The spread of this change to the people in the city is reflected in Ayverdi's lines as follows:

Istanbul, with its palaces, lords, pashas, imams and scholars, was proud of even laziness, that the blessings of the empire came to him again, even after he had been accustomed to laziness and began to suffer, like a prisoner assigned to reside in his house. The Turks, who once roamed the country and dusted it off, were now too lazy to even go to neighboring towns that were back to back with Istanbul. But didn't every wish come to the feet of Istanbulites who forgot the pleasure of travel? Here is a person, who is putting the tribal lined drape on his cushion. Here is a gentleman washing his hands with a basin with Edirne soap in his belly. How easily they find all kinds of musk-smelling goods in their own market. Were these the only things they could buy in Istanbul? No. From Indian and Chinese fabrics to a variety of hot country fruits, what was Istanbul lacking? (Ayverdi, 2016: 131-132).

This situation is the result of consumption, communication and globalization that became more effective as a result of more liberal, flexible and open policies. Similarly, Ahmet Hamdi Tanpınar talks about the effect of the change of the city on places, people and human relations in his work *Beş Şehir*:

In the Istanbul of old, even in my childhood, every class, rich and poor, enjoyed life together. Moonlight excursions, Kağıthane parties, outings to Çamlıca, picnics by the Bosphorus – almost all ensured the city's communal way of life. They were customs derived from the Middle Ages when enjoyments were few. Until recently, they continued as shared pleasures, but changes in the economic laws, the decline

of taste, the divisions between us, a few more each day, and the influx of new, foreign fashions and desires opposed rightly or wrongly to the old turned Istanbul into a city where its people no longer shared entertainments. There was no longer inherited wealth to finance moonlight trips, and for some time we had begun to find Kağıdhane rather commonplace. Büyükkada replaced Çamlıca, and Sunday picnics added little to the city's diversions (Tanpınar, 2018: 129-130).

Changes in the social structure and human relations are directly reflected in the spaces of the city. With social change, places also change and transform. In the globalization environment brought by the 20th century, the struggle of countries with each other occurs through big world cities. Thanks to its central position in the national economy, Istanbul is on the agenda of the current administration as a city with the potential to become a major world city. Management pioneers the shaping and instrumentalization of urban space as a tool to create value (see Kahraman, 2015: 17). Urban space is subjected to the process of reproduction. Thus, with the growing capital, Istanbul grows and with the articulation of spaces such as mass housing, organized industrial zones, education and service areas, the city rapidly progresses towards becoming a megapolis.

The chaotic state of the city, which grows without borders, confirms Lefebvre's discourse that the production of things in space has shifted to the production of space itself (see Lefebvre, 1991: 352-354). Accordingly, the cities where commodities were produced become commodified cities. The quality of the spaces is damaged by the fragmentation and quantitative manipulation of the spaces of the city, which was once defined as nature, of the rapidly urbanizing, growing, crowded and globalizing city (see Lefebvre, 1991: 352). Tanpınar (2018: 121) describes Istanbul as the city of cool, clear and healing waters. The qualities that enable the realization of activities such as parties, celebrations, excursions, the joys of swimming and picnics, which he mentioned as being held together in Istanbul, end with the sacrifice of natural areas to industrialization, urbanization and migration under the name of modernization. In the 2000s, urbanites tend to resorts and hotels in order to acquire these lost qualities. *“Tourism and leisure become major areas of investment and profitability, adding their weight to the construction sector, to property speculation, to generalized urbanization (not to mention the integration into capitalism of agriculture, food production, etc.)”* (Lefebvre, 1991: 353). In this case, the actions taken by the citizen to reach the qualitative and the activities carried out to present them to him somehow serve capitalism and contradictions develop.

Istanbul, which became a global city in the 2000s under the influence of neo-capitalist processes that affected the world, is filled with new and deeper contradictions. The place where spatial contradictions become visible is everyday life. According to Lefebvre, capitalism, which combines the phenomenon of life and urbanity, has now become specific to the dynamics of daily life rather than economy (see Lefebvre, 1991: 16). Contradictions, which are more limited in the process of industrial capitalism, turn into new contradictions with the penetration of capitalism into all areas of life, spread to all areas of daily life and shape social relations.

The spatial change process of Istanbul can be summarized as follows. Modernity, which was born and developed in Europe, began to influence the whole world as a universal project after the Industrial Revolution. Although the transformation of modernity varies according to the situation and conditions in different parts of the world, it is not possible for societies to remain indifferent to this effect. With this project, which started to transform the Ottoman economy and institutional structure as of the 1840s, the Ottoman economy was opened to capitalist relations and reforms were made in line with modernity through the ruling elites. Thus, the difference between the private sphere and the public sphere occurs in the social structure. The institutionalization of individual rights and property comes to the fore, and a bureaucracy consisting of salaried civil servants replaces the executive cadres coming from the military class. With the signing of a free trade agreement with the British in 1838, the empire's economy was opened to foreign markets (see Tekeli, 2009: 47-107-108-182). Thus, capitalist development begins.

The modernization process in the Ottoman Empire started under the leadership of the sultan and the newly formed state bureaucracy. With the opening of the country to international trade, the process of capitalistization begins in the country. With the Edict of Gülhane in 1839 and the Edict of Reform in 1856, issues such as personal rights, equality before the state, and property rights came to the fore, but the processes of capital accumulation were also secured. At the same time, with the acceleration of the nationalization process, the population increases in both Rumelia and Anatolia with the immigrants coming from the lands lost by the empire. As a result of the modernization process, the population distribution becomes spatially different and transformations occur in the spaces of the city.

While there were bazaars in the centre and markets around the port in Istanbul, modern business centres began to form next to or instead of these old centres, especially after the 1860s. Institutional structures similar to those in Europe become widespread. With the opening of the Ottoman economy to the world economy, banks, insurance companies, office buildings and hotels began to be established in the centre. Railway stations, ports, docks, postal buildings are built in or near the centre. Government offices are established in the city centre. Over time, vehicles such as cars, trams, ferries, suburban trains come into use. In this way, the city centre grows, its functions increase and the modern-traditional distinction comes into question. In addition, along with the new economic relations, there is a class-based differentiation as well as nation-based differentiation in housing areas (see Tekeli, 2009: 108-187). This is an indication that the city has entered the modernization process.

With the establishment of the Republic of Turkey, the process of transforming the country's space into a nation-state space begins. First, Istanbul is excluded and Ankara is chosen as the capital. This decision is an indication of the aim of following a different modernization model than the previous one. A city in the centre of Anatolia, far from cosmopolitan influence and suitable for the development of national sensitivity, becomes the centre of the administration and the capital of the country.

In the period following the Second World War, the economy, which was closed before the war, enters the process of opening up to the outside after the war. While industrialization continues to be carried out by the state, emphasis is placed on the private sector. At the point of ensuring the integrity of the country's internal market, a transition is made from a railway-based strategy to a road-based strategy. With the acceleration of mechanization in agriculture and the expansion of the size and scope of production, the peasantry enters the process of disintegration (see Tekeli, 2009: 195). Population growth occurs in all cities with the effect of liberal mobilization in the economy, industrial investments, and the required workforce.

Even though Istanbul lost its administrative functions and lost its population after Ankara became the capital, after the Second World War, population growth accelerated in Istanbul, as it did in the whole country. The population increase of 3-4 million, which was targeted for 50 years in the 1950s, was exceeded in the 1970s (see Yücel, 1996: 202). As the population of Istanbul increases more than anticipated, there are problems in terms of settlement. From the beginning of the 1950s, the city began

to radically expand the settlement area planned at the end of the 19th century (see Yücel, 1996: 202). While the plans drawn by the French urbanism expert Henri Prost for the city before the war were able to provide control, the rapidly increasing city population after the war began to prevent planned control (see Tekeli, 2009: 198). This shows that city planning in this process is insufficient in the face of rapid urbanization.

As the population of the city increases and the parts of the city that develop in accordance with modernity are separated from the parts that develop spontaneously, slums are formed around the city (see Tekeli, 2009: 117). These slums spread rapidly. In addition, with the increasing population, fields, vineyards and orchards are replaced by mass housing, houses by gardens, and mansions by apartments (see Yücel, 1996: 202-203). By the mid-70s, apart from the apartments that had become widespread in the previous period, large industrial and commercial establishments began to settle towards the north. Thus, the city becomes a metropolis formed by the widespread industrial and unplanned settlement areas around it (see Yücel, 1996: 203). After the 80s, the city enters a more dramatic urban transformation process and becomes a megapolis with its ever-increasing population, new residential areas, new subcultures and new social identities. With the growing capital, the number of business centres, media centres and shopping centres increases. With the private capital's inclination to the cultural field, some historical buildings are repaired and put into use as culture and art spaces. The last mansions of the city that have not been destroyed are used as residences for the elite, and the Bosphorus ridges become the target of the same section. With the increase in air pollution and the shrinking of forest and water areas, the upper-middle class begins to settle in the rural areas of the city. The distinction between upper and lower income groups, upper and lower cultures, upper and lower social structures in the increasingly prosperous city increases and intermediate mechanisms are formed. In addition, due to the city's geopolitical location, the city becomes more cosmopolitan with people coming from abroad (see Yücel, 1996: 205-206). With the 2000s, with the increasing consumption, communication and globalization in parallel with the economic and spatial growth, the differentiation increases and the city continues to grow as a complex combination of domestic, foreign, popular and marginal elements.

This process of Istanbul is reflected both in the books of travelers who wrote about their trips to Istanbul and in the works of Turkish authors who wrote their

memories about Istanbul. Each work touches on a certain period of Istanbul, and when all the works are taken into account, it is seen how Istanbul has changed and transformed in a period of about a century. This century can be considered as the period in which Istanbul changed the fastest in its 2700-year-long history.

Istanbul, described by Grace Ellison in the early 1900s, is like Lefebvre's absolute space that has not lost its naturalness yet. Ellison focuses on the aspect of Istanbul that preserves its naturalness in its unindustrialized and unurbanized state because, as a European author who has lived through modernity and its consequences, Istanbul is a place where she can appease her longing for pre-modernity, unspoiled nature and a sedentary life. On the other hand, it can be said that Ellison, like other Western authors, had a magical and mystical image of the East brought by the orientalist understanding. However, Ellison is aware that the city is on the brink of change.

In this period, Istanbul, in the context of Lefebvre's concept of periodization, also bears the characteristics of the sacred space and historical space. The sacred spatial aspect of the city is that it is perceived as natural even though it has been removed from the natural context with the policies implemented. Its historical spatial aspect is that it is the space of accumulation consisting of information, techniques, money, valuable objects, works of art and symbols. One reason why Istanbul displays the characteristics of several spatial periods mentioned by Lefebvre at the same time is that these periods do not begin as if they were cut with a knife. Another reason is the Eurocentric nature of spatial analysis. It is possible and normal that there are differences in the adaptation of the periodization to the East.

Another Englishman, who was in Istanbul after Ellison, is a male author named Maurice Baring. As a woman, Ellison's attitude towards the people of the country and the city is positive, optimistic and constructive. However, the male author Baring is critical, suggestive and destructive. The period when Maurice Baring was in the city was the war years when the nations within the empire struggled to gain independence and when the Ottoman Empire struggled to preserve its territorial integrity. Since war is in question, Istanbul is reflected as an abstract space from Baring's pen. According to Lefebvre, violence and war give birth to abstract space. What is aimed in the abstract space, which contains violence in its essence, is to obtain a homogeneous space by eliminating everything that resists and threatens, in short, differs. From the Eurocentric

point of view, a different side of the Orient stands out. The Ottoman State does not interfere with the language, religion and culture characteristics of the different nationalities in the lands it owns. However, the European states that seek raw materials and markets as a result of industrialization do not only make the lands they reach a part of technical exploitation but they, by exploiting the people living here, aim to ensure homogeneity by changing and transforming their language, religion, culture, social characteristics, in short, everything that makes them 'them'.

After the Balkan Wars, the First World War breaks out as a result of the capitalist struggle. After this war, in which violence was experienced in its most intense form, the victorious states signed armistices, and peace treaties with the defeated, whose conditions were very severe and threatened the sovereignty. In this process, Istanbul, which experienced the armistice period, was occupied by the British in accordance with the armistice and the ports of the city were filled with warships. Istanbul now becomes a captive city. Turkish female author Halide Edib Adivar writes about this period when the homeland and independence were under threat. Adivar talks about the struggle of the Turks for independence in his work. The efforts of the Turkish people, who resist and struggle against the impositions and exploitation of the dominant system, confirm Lefebvre's statement that freedom can be realized. In the context of Lefebvre's differential space, the Turks defeat the exploitative forces, who try to dominate their space and become free, and then they end the monarchical order and reproduce the order by declaring the Republic.

British female author Clare Sheridan, who came to Istanbul in this process, refers to the city that became isolated and desolate after Ankara was declared the capital city after the Republic. After the enthusiasm of the liberation of Istanbul and the end of the occupation, with the capital and bureaucracy moving to Ankara, a dull period begins for the city and the 20s were quite desolate and quiet years for Istanbul. Sheridan's attitude towards the city is negative and unconstructive, unlike Ellison's but in line with Baring's; *"Turkey's place in the future, whether it be large or small, prosperous or penurious, is important. Whether the legislators of Angora persist in their incompetence and whether the Ghazi remain as a figurehead or fade, are details of small account"* (Sheridan, 1926: 13). The author is critical of both Istanbul and Ankara and has a negative view of both the young Republic and its rulers. The reason

for this negative attitude may be the effect of the West's more critical and discriminating attitude on the author.

The desolate and lonely state of the city in this period is also reflected in the Istanbul-focused work of Turkish author Orhan Pamuk. While describing the Istanbul of his childhood, Pamuk talks about the in-betweenness of the city, the sadness that dominates the city, and how the history of the city was damaged by the frequent fires and how the places belonging to the city's past disappeared one by one. The destruction of the space of accumulations of the city due to these fires means the damage to the historical space.

In the 1930s, when Atatürk came to the city not only for official visits, but also for the purpose of spending time, the ice melted with the administrators of the Republic. Especially with its summer places, Istanbul becomes a frequent destination for the new high-level civil servants. In the environment of politics and liberalization that became polyphonic after the Second World War, the population of Istanbul increased rapidly. As a result, the plans of Henri Prost, who undertook the planning and development of the city, have been deviated from, and as a result of unplanned practices, the planned and spontaneously developing part of the city is separated. Slums are formed around the city. Both Turkish female author Sâmiha Ayverdi and British male author Jeremy Seal refer to the unplanned urbanization that resulted from this unplanned settlement in their Istanbul-focused works. Although Jeremy Seal makes determinations about the places of the city, the author's focus is his visit, and his knowledge of the city's past is limited to the memories of the people he speaks. However, his impressions are remarkable, as he evaluates events and places with an outside eye. On the other hand, Ahmet Hamdi Tanpınar and Sâmiha Ayverdi draw attention to how the city has changed and transformed from the past to the present, and what it has gained and lost, since they are Turkish authors and they also dominate the city's past. In this process, the contradictory space comes into play as capitalism makes the contradictions of the abstract space more evident and deep. With the spread of capitalism in all areas of life, the scope and impact of contradictions increases and these contradictions begin to be effective in all areas of daily life. As a result of this, Istanbul becomes a world city with its complex urban texture, with its differences in the environment of rapid consumption, communication and globalization.

Written by local and foreign, male and female authors, Istanbul has changed over time, most in the last century, in every aspect and in every sense. In this process, the social change experienced by the city also changes and transforms its spaces. The change of Istanbul in the process can be seen in the books of the authors who make Istanbul the subject of their works and make it the protagonist of their works. Grace Ellison, one of the British authors whose works are included in the study, comes to the city more often and stays in the city for longer periods, and she makes more Turkish friends and talks and shares with them more. For this reason, she has a more empathy and understanding-oriented attitude towards the city, its culture, people and places. On the other hand, Maurice Baring and Clare Sheridan, who are also British, display an attitude far from this understanding and constructiveness. Their attitudes display the more diversity-focused, more self-centered and more critical side of the West. On the other hand, Halide Edib Adivar, a Turkish author, writes about the extraordinary war years and the struggle for independence. At this point where the East and the West collide, Adivar tells the story of the Turks' victory in ensuring the continuity of their own space as a result of their struggle against the occupying powers in their effort to spread in a spatial sense. In the next period, the world, which has experienced two world wars, begins to evolve into a different space. Istanbul also gets its share from this evolution. In the works of British author Jeremy Seal and Turkish authors Ahmet Hamdi Tanpınar, Samiha Ayverdi and Orhan Pamuk focusing on Istanbul, the point where the city has reached as a result of the rapid change it has experienced is explained. Since Seal spent limited time in Istanbul as a foreign author and did not experience the city's past, his determinations are limited to his current impressions and what the people he spoke with told him. Seal approaches the city from an outside perspective. On the other hand, as Pamuk, Tanpınar and Ayverdi witnessed the transformation of the city one-on-one, they compare the past with the present and mention how big, extensive and intense the city's change was.

Selim İleri says that travelers who care about Istanbul are afraid that the city will lose its appearance with great changes one day (see İleri, 2015: 14). Tanpınar accepts with a more realistic approach that a city will change from generation to generation (see Tanpınar, 2018: 119-120). Each of the aforementioned authors writes about Istanbul from their own perspective and within the framework of their own culture, views, experiences, observations and expectations, as well as with the

contribution of their origins and genders. For this reason, the city has been handled with the richness provided by these different angles. With each work, another face of Istanbul becomes apparent, and thus, in Tanpınar's words, "*Istanbul is born that opens like a rose, petal by petal*" (Tanpınar, 2018: 119). This emphasizes the constantly "becoming" state of the city, which is reproduced again and again, in line with Lefebvre's "production of space".

3.3. ISTANBUL AS HETEROTOPIC SPACE

In this part of the study, the features that make Istanbul a heterotopia are examined through travel works written by British authors and through memoirs written by Turkish authors. Heterotopic Istanbul, which is reflected by the works, is presented in the context of different perspectives of two different author groups, starting from the principles that Foucault has determined regarding heterotopia and those applicable to the city of Istanbul.

As Lefebvre (see 1991: 285-287) puts it, just as abstract space tries to eliminate the things that are resisting and threatening, in other words, to ensure homogeneity by eliminating differences; moreover, it cannot be evaluated as homogeneous. According to Foucault (see 2008: 16), space is heterogeneous with spaces that cannot be reduced to each other and cannot be superimposed. In this sense, space contains and reveals diversity.

That the Western civilisation tries to destroy the unique features of other nations such as language, religion and culture and make them similar to itself, in order to ensure the sustainability of the economic progress, while making the lands of other countries an object of exploitation in the past, and that the elimination of differences and the imposition of uniformity in the global policies, are explained as the intolerance of the "other" by Said, as the imposition of "homogeneity" by Lefebvre, as the forcing to conform to the "norms" by Foucault.

According to the third principle expressed by Foucault, heterotopia has the power to juxtapose many diverse or incompatible spaces in one real place (see Foucault, 2008: 19). In the context of this third principle, the city of Istanbul is itself a heterotopia. Istanbul is a city that connects two continents, is the cradle of different civilizations and great civilizations, is home to three great empires, is centred on three monotheistic religions, and incorporates different beliefs with sectarian differences. In

Istanbul, this diversity manifests itself both with the structures of different cultures and beliefs rising back to back in the same places, and with people living together even though they are from different races and cultures. In this context, Istanbul is also a heterotopia that can accommodate many artifacts from different times and culture, side by side, in line with the fourth principle that Foucault deals with the museum and library, which accumulates endless time.

During her stay in Istanbul, the English female author Ellison conveys her observations on the coexistence and juxtaposition of East and West, which seem like two extremes from a European perspective, in this city.

Sometimes in the morning when I wake I still wonder where I really am. Am I in Europe or am I in Asia? My room is as large as any of the largest rooms in our country houses at home [...] A solid silver basin and jug of the real Eastern shape are on my washstand, the rest of the toilet service is French and there is a Venetian glass bon-bon service with sweets, liqueurs and other drinks besides my bed and tables – tables of all nations. One table put there specially for my use was a gift from the late Pope Leo XIII. to my friend's father and on it stands a Bible which my friend, though a Moslem, often reads [...] But there are pictures in my room, too, pictures in a Moslem house! A print water-colour of Windsor Castle and copies of two of Reynolds's pictures in the National Gallery and many English books. Is it surprising that when I look round this curious room, I wonder whether I really am in Turkey? (Ellison, 1915: 20-21).

Being the only natural gateway between the continents of Asia and Europe, Istanbul is a cosmopolitan city open to the outside as a port city. For this reason, in addition to its richness from its deep-rooted past, the city becomes even more alive and rich with the influence of different countries and cultures, with its openness to the outside world.

Similar to Ellison, other British authors Sheridan and Baring also talk about the structure of Istanbul that synthesizes these differences without transforming them. While the title of Sheridan's book on post-Republican Istanbul is *Turkish Kaleidoscope*, Baring (1913: 56) talks about the crowd of Istanbul as follows; “*You must think of the crowd not as a London crowd, all drab and grey, but a living kaleidoscope of brilliant colours; the colours of tulips and Turkish carpets and poppy-fields, red, blue and yellow*”. Baring likens the city to a kaleidoscope. Kaleidoscope symbolizes the colorfulness, vitality and diversity of Istanbul that embraces the differences without separating them. Seal, who came to Turkey in the early 90s, also touches upon this feature of Istanbul, which brings together different cultural textures in the same city, and his impressions of the differences in the city.

Suddenly, however, I could picture it as it had been and in my mind [...] To the south was Stamboul and Beyazit, the old imperial city where, with its mosques, harems, the tombs of the Sultans and the barracks of the Janissaries, one nineteenth-century writer said there was nothing European save the ground. And to the north were Pera and Taksim, the original foreigners' mercantile districts where even today the embassies, the luxury hotels and the night clubs can be found (Seal, 1996: 41).

Sheridan talks about this multilingualism of Istanbul, which includes different languages; “*in order to talk with all the people on the road, I should need to speak not only French but Turkish, Greek, Armenian, Russian, Georgian, Laze, Tartar, Afghan, Persian and Arabic*” (Sheridan, 1926: 103). This is an indication that people of different races can communicate by preserving their language in Istanbul.

In addition, Ellison's memory of congratulating a Turkish baby is as follows; “*They called her ‘Melek’ (Angel), the little girl. I made a sign of the Cross on her little forehead. Her mother was pleased. And as I made that sign, I wondered why our Western mothers are not honoured as they are in the East. Christ paid as high a tribute to maternity as Mahomet*” (Ellison, 1915: 103). This indicates the understanding people show towards each other, the respect they have for each other's beliefs, and the tolerance they show to their differences. Mine Soysal mentions the unique integrative structure of Istanbul in her work, *Istanbul Masalı*, which focuses on Istanbul and presents a portrait of the city from the past to the present.

Behind the rich and ostentatious world of Ottoman Istanbul, there was another very different world in which the majority of the people lived. The people lived a simple life away from ostentatiousness in narrow and quiet streets, in inward neighborhoods with similar wooden houses closed to the outside world. Each neighborhood was a separate world with its mosque or masjid, church or synagogue, fountain, bath, small shops and peddlers (Soysal, 2020: 70).¹⁰

Ayverdi, who identifies the neighborhoods of Istanbul with family members and relatives living under the same roof, sharing good days, bad days, joy, sorrow, poverty, wealth and holidays, says that the neighborhoods of Istanbul, which he has experienced, are educational and nurturing like a school, give safety, security, comfort and peace like a mother's embrace, and make various sounds meaningful in harmony, like an orchestra. (see Ayverdi, 2002: 219; 1985: 124). This is an indication of the neighborhood culture in Istanbul, which is made up of harmonious neighborhoods, not marginalizing, but converging. As Soysal and Ayverdi stated, Istanbul holds neighborhoods together like a separate world, each of which is self-sufficient. Istanbul

¹⁰ Quotation from Mine Soysal's *Istanbul Masalı* was translated by the writer.

has a unifying power that enables buildings such as mosques, churches and synagogues to be erected side by side, which are symbols of different cultures and beliefs in each neighborhood.

In this respect, the picture of Windsor Castle that Ellison sees on the wall of the house (see Ellison, 1915: 21), the figure of Jesus that Sheridan sees in the Catholic cemetery (see Sheridan, 1926: 83), the resemblance of the places, which Baring sees, to Devonshire trails, London slums and English castles (see Baring, 1913: 69), and Seal's encounters with countless churches (see Seal, 1996: 147) are indications that each author can find something from their own culture in these lands.

According to the third principle, in which Foucault cites theatre, garden and carpet as an example, Istanbul is a heterotopia that has the power to juxtapose incompatible and diverse spaces. Foucault defines this heterotopia, especially through the Persian garden, both as the smallest part of the world and as the whole, and as universalizing. Foucault states that it is a holy place that brings together the four realms of the world and that there is a more sacred pool or water fountain in its centre (see Foucault, 2008: 19). In this sense, the garden with its pool is a sacred and micro-cosmic space that brings together the four lands of the world in its four corners.

Istanbul is a heterotopia surrounded by water, which is the source of life and considered sacred, and with a fountain in each of its quarters. Tanpınar seems to identify Istanbul with water and its healing power:

When I was a child, my father and I made the acquaintance of an old woman in an Arabian city. She often fell ill, and when the fever began, she would recite the names of Istanbul's springs: Çırcır, Karakulak, Şifa, Hünkâr, Taşdelen, Sirmakeş... As these names squeezed through her taut, dry lips and under her tongue that was heavy as molten lead, her lustreless eyes came to life, her whole face grew attentive as though she was listening to things inaudible to us and her hollow cheeks filled out with concentration. One day, her son-in-law said to my father, 'It's her medicine, it works like a charm... as she tells over the names she begins to recover.' [...] For the woman, Istanbul was the city of the cool, crystal waters of health (Tanpınar, 2018: 115-116).

There is no author who writes about Istanbul and does not talk about the city's water and sea. The aforementioned English authors also contact water in their works, especially over the Bosphorus, like the necklace of Istanbul. Ellison (1915: 176) says, *"Today the Bosphorus is calm [...] Who could imagine that only a week before, this peaceful resigned-looking river had raged and stormed and invaded the peaceful resigned souls who dwell so confidently near its banks?"* Baring (1913: 40) says, *"For*

the life in this city is deceptive as the Bosphorus, whose surface gives no hint of the many conflicting and perilous currents which it conceals". Sheridan (1926: 96) says, "One can tell by the colour of the water exactly where the wind is and one can watch it coming – coming from the Black Sea; one can see the darkened surface of the water spreading its mantle wider and farther". Seal (1996: 26) says, "Far to the east, the water eddied into the Bosphorus and lapped at the fringes of Asia". British authors, especially, talk about the ever-changing state of the Bosphorus, and they associate this with the multidimensional nature of Istanbul and its people, and do not think independently of the diversity in the city.

Baring and Seal, male authors, seem to be a little more critical of diversity in the city. Baring and Seal, who act from the perspective of the West, which is more divisive, which Said also emphasizes, consider the diversity in the city as a weakness rather than a wealth. Seal (1996: 22-23) says, "*Europe observes Turkey's growing pains through suspicious eyes, seeing a country that walks a geographic, ethnic and cultural tightrope, balanced uneasily between two worlds; a bridge between East and West with a foot in both camps but with her heart in neither*". On the other hand, Baring (1913: 33), commenting on the collapse of the Ottoman Empire, says, "*The blend of Turkish administration and Christian population is fatal and hopeless*". As can be seen, the multidimensionality of the city is like a weakness for Baring and Seal.

Similarly, British female author Sheridan (1926: 22-23) says, "*But they have not been able to impose themselves upon the conquered people. The conquered have, on the contrary, taken advantage of Turkish incompetence and naivety to preserve all their traditional Levantinism*". She criticizes the Turks on the ground of not assimilating but being assimilated.

The heterogeneous social order in which people of different origins and beliefs live together in Anatolian lands and in Istanbul without being exposed to change and transformation does not appeal to the Western perspective, which has an attitude of ensuring homogeneity by transforming. For this reason, it is criticized by Westerners. However, after the conquest of Istanbul, the atmosphere of tolerance towards different beliefs, which existed from the beginning, was given a legal dimension by Mehmet II, the Conqueror (see Ortaylı, 2002: 393). In addition, in this process, Mehmet II asks the Greeks to elect a new patriarch for the vacant patriarchal office in order to revive the Orthodox church, which was about to dissolve. Armenians are recognized as a

separate nation and they are allowed to establish their patriarchate. Jews are recognized as a nation and appointed chief rabbis are given the authority to administer their community (see Karataş, 2006: 269-270). Thus, Turks and people of other nationalities live together without any reference to their culture, language and beliefs.

Unlike other British authors, Ellison is aware of the divisive side of the Western perspective. She appreciates the holistic attitude she sees in Istanbul and says, *He prefers the infidel Turk to another member of the Christian Church because the Turk has offered him hospitality and allowed him to have his churches and his missions and has in no way interfered with his religious liberties, whereas from his brother Christian he could not expect such broad-mindedness*” (Ellison, 1915: 156-157). Unlike Ellison's other compatriots, she denounces the segregationist attitude. This is due to the fact that she also suffers from this attitude as a woman and has an awareness as an author who fights for women's rights.

From the perspective of Turkish authors, it can be said that since they were born and brought up in these lands, they do not find these differences strange; moreover, they are fed by this plurality. Especially since Halide Edib Adıvar, who was born in Istanbul in 1884, lived both the multinational empire period and the republic period, and experienced what both brought, it is seen that she was exposed to more differences and reflected this plurality in her works. In *House with Wisteria*, in which she tells her memories from her childhood to her adulthood up to 1918, it is possible to see that the author has had both an Eastern and Western style of education since her childhood.

The environment in which the author was born with these different colors, languages and cultures is a reflection of the multidimensionality of Istanbul. Even the diversity of women who nursed the author, whose mother was sick, in her infancy, is an indication of this multidimensionality; *“My first milk-mother, as we call a foster-mother, was an Albanian, and my sullen moods were put down to her. Granny would say, “Now it is the milk of that cross Albanian which is working in you”. The next was the wife of an onion-seller, a supposed Gipsy [...] Whenever I was docile, gentle or unselfish, it was attributed to my Nevrez Badji, a black slave”* (Edib, 2003: 40). Istanbul's multicultural environment makes it possible for people of different races to meet, such as Albanians, Gypsies and Arabs.

In his short article added to the work, İleri states that Adıvar grows by benefiting from the Eastern and the Western cultures; sometimes she listens to the prayers of her Mevlevi grandmother, sometimes she listens to the professions of British manners from her father (see Adıvar, 2007: 338). At the age of four, the author attends a crèche run by Kiria Eleni which is usually for the Christian children. When she is at the age of five, she begins to study the Qur'an from a Macedonian teacher. At the age of seven, she starts American College. She speaks fondly of Miss Eleni, of her Koran teacher, and of her college teachers Miss Fensham and Miss Dodd. The author has been interested in both Eastern and Western literature since her childhood and improves her knowledge in both. She goes to see Hacivat and Karagöz every Ramadan, while the first theater play that she sees is at the French community. On the one hand, she goes to watch the light comedies at the Abdürrezzak Theatre, and on the other hand, she sees the Western plays at the Minakyan Theatre. Stating that a family member gave negative reaction to her reading the Bible while she was in college, Adıvar makes the following expression that shows her holistic view; “*the Old Testament stories the teacher told us about David and his time sounded to me so like Battal Gazi stories that I did not associate them with anything religious*” (Edib, 2003: 120). This holistic view of Adıvar is also present in the city and its people.

‘O country, O mother, be happy and joyful today’ sang the large and mixed crowd, passing from under the Windows of my house Nouri-Osmanie. No one who heard it sung in the ecstatic tones of the crowds could keep back his tears, so much did it express of sincerity and joy. Masses of people followed the election urns, decked in flowers and flags. In Christians and Moslem maidens, dressed in white, locked in childish embrace, passed on, while the crowd that followed sang enthusiastically, ‘O country, O mother, be happy and joyful today’ (Edib, 2003: 223).

These words show that when it is about the homeland, origin loses its importance and everyone can be of one heart and of one voice. However, this unity is damaged by the internal turmoil and wars caused by the uprising of the Balkan peoples as a result of Western politics (see Altındal, 2019: 107-108). Focusing on producing homogeneous spaces by segregation, the West cannot make sense of this heterotopic structure, which is formed by the unity of differences without transforming them, but acts with the aim of demolishing this structure.

The work of Baring, which focuses on the Balkan Wars, and that of Adıvar, which deals with the war years, including the War of Independence until 1923, deal

with the war process from two different points of view, Western and Eastern. Baring does not consider the struggle of the Balkan peoples, which he sees as justified, independent of the general aims of the West; “*I came back from the war with the feeling that the cause of the Allies was not only the just, but the sensible one*” (Baring, 1913: 36). Baring's words are based on the perception that the East, which is perceived as helpless in the context of the Western discourse on Said's emphasis, needs the West's intervention.

Adivar, on the other hand, criticizes this attitude in her work *The Turkish Ordeal*, which deals with the war years. She says that any disagreement and enmity between people may go away with time but one remains, that is, the one side's claim his own superiority. If the East and the West should attack each other, the biggest reason will always be that the West sees itself as superior (see Edib, 1928: 149). As a matter of fact, the Turks put up a tough fight against the West's attack on their lands with this claim, and Turks win this fight.

In the period following the victory of the independence struggle and the proclamation of the Republic, the process of transforming the space of the country into the space of the nation state begins, in accordance with the nationalist policies followed. Thus, Istanbul, the city most tightly articulated with the outside world, is excluded, and Ankara, which is in the centre of Anatolia, far from cosmopolitan influence and suitable for the development of national sensitivity, is chosen as the capital. In this period when some different nations broke away from the country, the change that Istanbul's heterotopic structure has undergone is reflected in the words of Pamuk, who was born in 1952:

Gustave Flaubert, who visited Istanbul 102 years before my birth, was struck by the variety of life in its teeming streets; in one of his letters he predicted that in a century's time it would be the capital of the World. The reverse came true [...] The city into which I was born was poorer, shabbier and more isolated than it had ever been before in its two-thousand-year history (Pamuk, 2006: 6).

Pamuk (2006: 6), who says “*Istanbul's fate is my fate. I am attached to this city because it has made me who I am*”, feel isolated in the city that lived its isolated days. Parallely, Ayverdi, who was born in 1905 and spent her childhood and youth in wars and witnessed the influence and role of the West in these wars, is also dissatisfied with the new face that became active in the city with the influence of the West; “*Beyoğlu, which puts its best bib and tucker with the efforts of some barefaced persons,*

unfortunately wrecks the spirit of Istanbul, and in this time it is always in cooperation with the ones that shield it" (Ayverdi, 2016: 158). The author criticizes Beyoğlu, the district where this effect is most intense, on the grounds that it spoils the texture and spirit of the city.

At the heart of Ayverdi's critique lies her concern that the integrating texture and spirit of Istanbul, which is a heterotopic space, is in danger of disappearing and that the city is falling into the whirlpool of monotony. All of the Turkish authors mentioned in this study have this concern and they remember the old days of the city with longing. Of the foreign authors, only Ellison (1915: 2) seems to have the concern of Turkish authors; *"I have come back to Stamboul to laugh, for I have never laughed anywhere as I have in this land of extremes and contradictions and surprises"*. Ellison (1915: 138) also says, *"It, too, will have to take on the uncomfortable yoke of civilization and be a plain, matter-of-fact people like the rest of the Europe"*. The author expresses her concern that the heterotopic Istanbul, where diversities come together, will lose this texture.

Tanpınar, one of the Turkish authors who experienced this intense emotion expressed by Ellison, talks about the longing he feels as follows; *"We are moved to momentary longings and flights of escape by the beauty of nature, a work of art, our lifestyles and a host of memories"* (Tanpınar, 2018: 118). When talking about old Istanbul, Tanpınar (2018: 124) refers to it as a composition; *"Istanbul's past was a fusion of great and small, significant and insignificant, old and new, local and foreign, beautiful and ugly, even by today's standards vulgar, the result of a melting pot of innumerable elements"*. Tanpınar's mention of old Istanbul as a composition is an indicator of the heterotopic structure of the city.

Likewise, Ayverdi also talks about the embracing nature of Istanbul. She says, *"Then, was Istanbul a whole entwined with this exceptional family chain, which each generation added a new ring and handed over to another generation?"* (Ayverdi, 2016: 23). Ayverdi expresses her discomfort at the abandonment of the past, which she remembers with longing, to perish.

If the past was not planted in the field of attitude, like a seed aged in a barn, neither reproduction nor benefit could be expected from it. That was our mistake. One group favored living only with the past and preserving it in a dark and musty cellar,

while another group claimed to overthrow this seed altogether and obtain another seed whose flavor we were unfamiliar with. Unfortunately, no one accepts the diagnosis of instilling the past into the state and collecting the fresh crops of this marriage, and thus, a whole history was wasted with the devastation of the two children (Ayverdi, 2016: 82).

Even in the mid-1900s, Turkish authors complain that the current state of Istanbul does not resemble the past. However, Istanbul, which has become a global village by rapidly expanding transportation, communication and information networks with technological developments, becomes a city that is articulated to the world. The uniformity imposed by the policies of this new world order, which started with modernity, imposes globalization by eliminating differences and diversity.

In *History of Madness*, Foucault criticizes the control of differences seen as limitations (see Foucault, 2006). In doing so, he criticizes the methods developed to dominate people and the mechanisms created to keep individuals under surveillance in *Discipline and Punishment* (see Foucault, 1995). And in *The History of Sexuality*, he emphasizes how the methods and tools of domination are internalized by society (see Foucault, 1978). Based on Foucault's critique, it is in question that the world transforms into a space that becomes uniform as it becomes global, and a so-called freer space as it becomes digital. Thus, it is aimed to eliminate social and global differences and to make control easier with this spatial system, which was created to encompass the entire globe. Since the power mechanisms that Foucault has expressed are not independent of the concept of heterotopia, they affect the heterotopic space.

This worldwide transformation affects the heterotopic structure of Istanbul. The city, which has become a giant megapolis in the process, becomes uniform with the effect of globalization, although it differentiates. The heterotopic structure of Istanbul, which puts the old and the new, the past and the future, like a palimpsest, suffers as globalization gains speed.

Tanpınar draws attention to the change in the city, where people from all walks of life had fun together. He says, “*Until recently, they continued as shared pleasures, but changes in the economic laws, the decline of taste, the divisions between us, a few more each day, and the influx of new, foreign fashions and desires opposed rightly or wrongly to the old turned Istanbul into a city where its people no longer shared entertainments*” (Tanpınar, 2018: 129-130). Tanpınar’s lines, in which he talks about the disconnection between people, reveal the structure of modern life, which makes

the world smaller and brings people closer physically, while separating people from each other emotionally. Parallel to the Turkish authors remembering the happy, old days of Istanbul with longing, Soysal (see 2020: 70) reminisces about Istanbul's old neighborhoods, like a microcosmos, symbolizing the city's reconciliation and integrity. However, the peaceful atmosphere of the city is about to change with the rapid urbanization.

In the context of the second principle, in which Foucault refers to the changing function of the cemetery, Istanbul is a heterotopia that has undergone changes with urbanization (see Foucault, 2008: 18-19). As Lefebvre expressed by breaking away from the absolute space lived in harmony with the rhythms of nature (see Lefebvre, 1991: 234-235), in this process of change, social life, which is continued intertwined with nature, is separated from the countryside and moved to concrete buildings. Since man's separation from nature is contrary to his existence, it brings with it the self-alienation of man. This urbanization, which has taken Istanbul under its influence, is a natural result of modernization. As a result, not only exterior effects of modernity such as industrialization, urbanization and institutionalisation but also interior effects of it such as isolation and alienation (see Ekice, 2019: 482) surround the city of Istanbul and its people. Thus, the heterotopic structure of Istanbul, which is a concrete example of heterotopia, changes with modernity.

Capitalism, the foundation of which was laid with modernity, ensures the diversification of control mechanisms. Foucault (see 2010) says that the power that creates the control mechanisms is not the government, and it is not an external coercive force. On the contrary, he says that it is an internal power created by the subject. Foucault criticizes the "panopticon" developed by Samuel and Jeremy Bentham in the late 1700s. The panopticon is an asymmetrical, one-way surveillance system, from the centre of which all the cells are easily visible, but the guards that watch are never visible from any vantage point (see Foucault, 1995: 195-228). In today's increasingly digitalized world, it manifests itself in its modernized form through digital tools. Digitization makes it possible to reach everyone and everything at any time, in any way.

According to Abdullah Çiftçi, digital technology proceeds differently from the past technology with a paradigmatic leap. The first three phases of the Industrial Revolution, which include the developments in the fields of steam, electricity and

computers, respectively, are the continuation of each other. And in these stages, technology is under the control of people. However, in the fourth phase of the developments in the field of autonomy, the robot revolution breaks away from the past technologies, and in the digital world, human beings are at risk for being under the control of technology. The aim here is to interfere with the human body (see Youtube, 2021). This is related to the domination of the control mechanisms that Foucault talks about over the lives, bodies and wills of individuals.

Foucault (2005: 422) mentions that with the change of the modern episteme, “*man would be erased, like a face drawn in sand at the edge of the sea*”. What Foucault emphasizes with the thesis of “the death of man” is that man will evolve with the dominance of artificial intelligence. In this process, in which man is made passive and his freedom is intended to be taken away, Foucault’s power devices continue their activities without slowing down through social media. Foucault (see 2012: 95-96) says that a new technology that will allow the effects of power to infiltrate the entire social body, down to the pores is produced. According to Foucault, the purpose of biopower that imposes this technology is to create a normalized identity and society in which the subject is compelled to conform to the norms, and to reproduce and control the lives of individuals (see Foucault, 2012: 77-78; 1978a: 143-144). Thus, it will be much easier to control this homogeneous society, enchanted by the opportunities and conveniences provided by technology, with the mechanisms offered by technology.

According to Çiftçi, the aim of the new management style, which is desired to be produced by combining technological development and capitalism with communism, is to rule the world completely with an artificial intelligence state that covers the whole world by providing a new socialization, a new psychology, a new economy, a new money, a new registration system (see Youtube, 2021). Thus, the world, which consists of produced standard people and has become a global village, will become suitable for domination.

Foucault says that this control and management is tried to be done through the body of the individual (see Foucault, 1978a: 139-141). According to Nalan Ekice (see 2019: 483), perhaps it declares the rule of androgyny or the new human form evolves into a transhuman or posthuman in which artificial intelligence plays an active role. In this context, according to Çiftçi, the aim of transhumanism is to redefine human by removing his attachment to the land, love, conscience and compassion, and thus to

create a global conscience and consensus in which people will engage in parallel discourses and actions (see Youtube, 2021). This confirms Foucault's claim that control and management is done through the bodies of individuals.

This aim is not independent of the aims of producing the homogeneity mentioned by Lefebvre and normalization expressed by Foucault, but it serves them. Thus, people and thereby spaces are separated from their heterogeneous structures and left in the vortex of homogeneity and uniformity.

The city of Istanbul also gets its share from this transformation and loses its heterogeneous structure and falls into the dilemma of monotony. The works of authors who write about Istanbul are almost a projection to the change process of the city. The heterotopic structure of Istanbul, which is a space of transition both between places and between cultures, beliefs and civilizations, is an indispensable condition for the Turkish authors, who were born in the city and grew up with this diversity, and a main source of nourishment at the point of production. On the other hand, the English authors marvel at this plurality in the city and find it difficult to make sense of it. The English authors, who have been brought up with Western values, are naturally surprised when they encounter a structure that is different from the ones they are familiar with and they do not know, since human nature is based on the known. If they can get rid of the prejudices they bring with them and look at them impartially, everything will become more understandable. However, it cannot be said that the English authors, except for Ellison, show this understanding. Baring, Sheridan and Seal see the multi-coloured, multilingual, multi-religious and multi-cultural structure of Istanbul as a weakness rather than a strength. Since the West's tendency to dissolve differences has settled in the minds of these authors as a cultural code, they have a strong belief that this is what should happen, and that this is the right thing. On the other hand, although Ellison was brought up with the same codes, she tries to evaluate the West and East in an objective way without being influenced by stereotypes. Ellison strives to understand this multidimensionality of Istanbul, which offers a wide spectrum in every aspect. The main reason for Ellison's moderate and positive approach may be that she puts the stereotypes aside and is not content with her current knowledge and strives to learn and understand. Just as the adaptation of Lefebvre's theory to the East differs, Foucault's theory of heterotopia develops in the West and East in line with the characteristics, structure, people and spaces of the region.

This plurality and diversity of Istanbul, which is a heterotopic space, is the defining feature of Istanbul according to the Turkish authors. The richness of Adivar, born in 1884, who is one of the authors who experienced the multidimensionality of Istanbul personally, is reflected in her works. Ayverdi, who was born in 1905, is uncomfortable with the fact that the unique characteristics of Istanbul are about to change with the effect of modernization. Similarly, Tanpınar, born in 1901, is uneasy about the change in the texture of the city he refers to as a composition. The thing that takes Pamuk, who was born in 1952, to the past years of the city, which he did not witness because of his age, in his Istanbul-focused work, is the vibrant and colorful spirit of the city, which he is now struggling to find. The work in which the heterotopic atmosphere of Istanbul is felt most is *House with Wisteria*, in which Adivar, who is the author who experienced the multidimensionality of the city most intensely, tells the stories of her childhood and youth years. In this work of Adivar, although the ruptures in the city are not intense, their signs are present. For example, the proposal of Halide's maternal older sister, Mahmure's uncle of Kurdish origin, to the girl to be the queen of Kurdistan is an indication of the segregation that started in the city and the country. Adivar mentions Mahmure's uncles in this way; "*brothers, who were divided into factions one against the other politically and personally, spent their lives in perpetual warfare; but several that I have known had chivalrous and noble manners and have been patriotic and loyal to the country, while some unfortunately embraced foreign causes in Turkey*" (Edib, 2003: 152). The provocations of external powers play a major role in this separation. This separation is the harbinger of the dissolution of the heterotopic structure of the city, which enables the coexistence of different elements.

In the works of Tanpınar and Ayverdi, who wrote about Istanbul in the period when the dissolution was felt more, the state of change in the city caused by the ruptures manifests itself more. For this reason, both authors express their uneasiness about the change in Istanbul. However, while Ayverdi is more reactive on this issue, Tanpınar is more in a state of sad longing and acceptance: "*While the city of Istanbul is slowly migrating to Beyoğlu, on the back of an invisible, inconceivable, responsible and imprisoned current, we unfortunately do not remember to think about ways to prevent this migration and to dwell on the result of this self-escape*" (Ayverdi, 2016: 158).

Nature is like a stage. Our nostalgic longing makes it possible for us to people it with our own actors and atmosphere. But however delicious the drink, however powerful its effects, we must not forget that Turkish society stands on the threshold of a new age. Istanbul itself waits eagerly for a new age that will create new values. It is best to leave memories to decide for themselves when they want to talk to us. Only in such moments of awareness does the voice of the past become a moment of enlightenment, a discovery – in short, something that enriches our day. What we must do is surrender to the winds of the present, to the lively fertilizing winds of the new. They will carry us off to a world of energy and happiness where beauty and goodness, understanding and dreams, will go hand in hand (Tanpınar, 2018: 212).

Both Tanpınar and Ayverdi are aware that change is inevitable. What makes them uneasy is the loss of values, experiences, qualities and places from the past, caught in the wind of change. Pamuk's *Istanbul* shows that this fear has come to pass:

But the fastest flight from the *hüzün* of the ruins is to ignore all historical monuments and pay no attention to the names of buildings or their architectural particularities. For many Istanbul residents, poverty and ignorance have served them well to do this end. History becomes a word with no meaning; they take stones from the city walls and add them to modern materials to make new buildings or they go about restoring old buildings with concrete. But it catches up with them: By neglecting the past and severing their connection with it, the *hüzün* they feel in their mean and hollow efforts is all the greater. *Hüzün* rises out of the pain they feel for everything that has been lost but it is also what compels them to invent new defeats and new ways to express their impoverishment (Pamuk, 2006: 102-103).

Along with the changing and transforming world, the city of Istanbul also changes and transforms. The heterotopic structure of the city, which is rich, magnificent and multidimensional with the differences it embraces, becomes ordinary and uniform over time with the effect of globalization, which affects everyone, everything and everywhere in the changing world. Thus, the city is caught in the whirlpool of becoming commonplace, the people of the city is becoming standardized, and the spaces of the city is becoming monotonous. This change of the city in the process is reflected in the works of the aforementioned authors that focus on Istanbul. Looking at the works, it is seen that the heterotopic atmosphere of the city has changed over time. Foreign authors other than Ellison find the heterotopic structure of the city different and interesting, but consider it a kind of weakness since they focus on the disadvantages of this structure rather than its benefits. For the Turkish authors, this heterotopic texture of Istanbul is a situation that nourishes them in every sense, prompts them to produce, that they need, but that they watch loss of it with sadness and feel the lack of it.

Istanbul, in the light of all these works, is almost the equivalent of the realized utopia definition of heterotopia with its diversity, colorfulness, plurality and harmony, keeping the differences together. However, it can be said that with the globalization, which is a result of modernity, it has begun to lose these characteristics and it has become a more and more monotonous space. Thus, the structure of Istanbul, which originates from its deep-rooted past and offers historical and cultural accumulation just like a museum or library, begins to evolve over time into a heterotopia dependent on temporary time, which Foucault exemplifies with festivals and fairs. However, in a different and worse way, in line with the consumption habits brought by the current global age, it is exposed to actions such as living fast, consuming immediately, breaking ties with the past, isolation from the environment, individualization, and virtualization, and is shaped in line with these. Thus, as the ancient city of Istanbul gets globalized, it becomes supposedly a free city but restrictive and imposing in reality. And as a space caught in the vortex of the modern world that changes and transforms as quickly as possible, it is produced again and again according to the requirements of the age.

3.4. ISTANBUL AS CHRONOTOPIC SPACE

In this part, the features that make the city of Istanbul a chronotope are determined through both the travel works of British authors and the memoirs of Turkish authors. In the context of the works examined which of Bakhtin's chronotopes reflects Istanbul better is analysed. Afterwards, it focuses on the works of English authors and then the Turkish authors, and reveals how the texture/spirit of the city was perceived and reflected in different ways by these two groups of authors.

Although Bakhtin (1982: 251) explains the chronotope through the genre of novel, he says; "*any or every literary image is chronotopic*". This discourse opens the door to adapting the chronotope theory to other literary genres. In Bakhtin's context, the road is not one through an exotic alien world, but one through familiar territory. Otherwise, the foreignness of the foreign country remains imaginary. At this function of the road, Bakhtin (see 1982: 245) speaks of non-narrative genres other than novels, such as journalistic accounts of travel in the 18th century, and journalistic travel notes of the first half of the 19th century. This explanation of Bakhtin on travel and his evaluation accepting road and encounter as chronotopes pave the way for examining

the travel works included in the study in the context of chronotope theory. Besides, features of the memoirs discussed in the study, such as blending time and space, giving place to space that presents time transition, and revealing emotions and values, overlap with the concept of chronotope; thus, it becomes possible to examine these works according to chronotope theory.

Bakhtin (see 1982: 252) says that chronotopes are mutually inclusive, they can coexist, interpenetrate, replace or contradict each other, conflict with each other, or find themselves in even more complex interactions. In line with this discourse, other chronotopes are paved. Based on Bakhtin's thoughts and discourses that opened the door to new chronotopes, the city of Istanbul, which combines individual and historical time with space, is considered as a chronotope within the scope of the study. It is the emotions and values conveyed by the city, embodied in the expressions of the authors, which lead the study to the argument that Istanbul is a chronotopic place. In this study, Istanbul is considered as a chronotope. In addition, the encounter chronotope and threshold chronotope, which are among the chronotopes of Bakhtin, come to the fore in the evaluation of the city on the grounds that it has a threshold function making contact of the differences possible.

The concept of "self-other", which is mentioned in the study within the framework of the theories of Lefebvre, Foucault and especially Said, is discussed by Bakhtin with the concept of "dialogue". Rather than suggesting a middle ground between oppositions, Bakhtin proposes the concepts of dialogue and interaction to reveal the maximum points of contact where opposites touch, intertwine, form together, seem to transform into each other and yet remain autonomous, without trying to ignore and eliminate the distinction between them (see Bakhtin, 2001: 9-10). Bakhtin, who approaches differences with the concepts of interaction and dialogue, acts in parallel with Said opposing intolerance to the "other", with Lefebvre opposing imposed "homogeneity", and with Foucault opposing compulsion to conform to "mean/norms"

Bakhtin sees the state of "carnival" as the maximum point of contact between literature and non-literature. He puts forward the novel as the genre in which the dialogue, interaction and polyphony among the "self-other" manifests itself most clearly and shows these features especially through Dostoevsky novels (see Bakhtin, 2001: 10). According to Bakhtin (see 2001: 20), good literature is literature that

includes duality and polyphony in life and language, and gives them their due. At this point, Bakhtin emphasizes the role and importance of the dialogue, which provides the dialectic of 'self' and the 'other', in establishing intercultural relations and understanding different cultures:

There exists a very strong, but one-sided and thus untrustworthy, idea that in order better to understand a foreign culture, one must enter into it, forgetting one's own, and view the world through the eyes of this foreign culture. This idea, as I said, is one-sided. Of course, a certain entry as a living being into a foreign culture, the possibility of seeing the world through its eyes, is a necessary part of the process of understanding it; but if this were the only aspect of this understanding, it would merely be duplication and would not entail anything new or enriching. Creative understanding does not renounce itself, its own place in time, its own culture; and it forgets nothing. In order to understand, it is immensely important for the person who understands to be located outside the object of his or her creative understanding—in time, in space, in culture. For one cannot even really see one's own exterior and comprehend it as a whole, and no mirrors or photographs can help; our real exterior can be seen and understood only by other people, because they are located outside us in space and because they are others (Bakhtin, 1986: 6-7).

In this context, Bakhtin states that self-definition is possible by turning to the other but it also stresses the importance of maintaining one's own position in order to understand the foreign. This phenomenological model put forward by Bakhtin allows freedom for the voice of the other by emphasizing that the subject can only exist in the form of an intersubjective relationship (see Bakhtin, 2001: 8-9). This attitude, which focuses on understanding the other without breaking away from one's own roots, aims to recognize, not shape. For this reason, a dialogic environment in which everyone has a say is prioritized. This attitude of Bakhtin, which gives importance to polyphony, shows that his ideas in this context coincide with those of Said, Lefebvre and Foucault, who oppose the imposed homogeneity.

In the context of Bakhtin's carnival-like views that value polychrome, diversity, polyphony, and the interaction of differences, the city of Istanbul, which is a place that reflects this multidimensionality with its geographical location, sociological structure and many other unique features, is evaluated as a threshold where differences meet. Within the framework of chronotope theory, Istanbul is suitable to be considered in the context of encounter chronotope and threshold chronotope. Istanbul is a natural gateway connecting the continents of Asia and Europe, the capital of three great empires, the centre of three monotheistic religions, the host of sectarian differences and different beliefs, and the cradle of various

civilizations. Thus, it is a threshold that has been the meeting and reconciliation point of differences.

The fact that the “city” space, which is at the centre of the literary works examined, is loaded with experiences, emotions and values, is an indication that the city has the characteristic of a chronotope. Moreover, when this city is Istanbul, it is seen that the city of Istanbul meets Bakhtin’s chronotope concept, both as a place that dissolves different times and with the intensity of emotion and value in the interaction environment it provides. The chronotope, where different moments meet in a space, sometimes reveals the historical identity of the space, and sometimes it reflects the change in the space. Reflecting from the works examined within the scope of this study, it is seen that Istanbul, as a chronotopic space, shows both these features. Through the works, both the historical identity and change of Istanbul are revealed.

In this part of this study, which is titled “Istanbul as chronotopic space”, firstly, when the works of English authors are examined, due to the difference in perspective between the East and the West, it is seen that British authors, except Ellison, perceive the diversity in Istanbul, which Bakhtin treats as wealth, as a complexity. The atmosphere of Istanbul, which fuses time and space, sometimes surprises and sometimes attracts British authors who visit Istanbul and write about the city. It can be said that the British female author Ellison was fascinated by this atmosphere. However, it is observed that other British authors Sheridan, Baring and Seal could not make much sense of this atmosphere. In Bakhtin's context (see 1982: 245), the road is not to exotic and artificial lands, but to real places visited, seen, and in this context, the author refers to nonnarrative genres such as journalistic accounts of travel and journalistic travel notes. In addition to this discourse of Bakhtin on travel writings, the fact that the travel works not only contribute to the dialogue between “self-other” and intercultural relations but also contain emotions and values, enables the examination of the travel works focusing on Istanbul within the scope of the study within the framework of chronotope theory.

Eastern and Western societies’ view of time and space and their perception of them differ. Aware of this difference in perception, Ellison, cannot hide her astonishment at the way Istanbul presents time and space together as if they were kneaded together, making it feel that way:

Worn out with what we in the West call pleasures of society, the fatigue of writing against time, the rush and bustle of our big Western capitals, the hideous and continual noise of the traffic, which, like a great roaring wave, seems gradually to deaden one's understanding; how good it is to be here! [...] Now I understand how weeks and months, years even, may pass without receiving news from Turkish friends [...] When I reproached my friend and hostess with not having written one letter, "Why should I write?", she asked; "what have I to say? You know exactly how every moment of my life is being spent. You know my affection for you and when two friends are really sure of one another's sympathy, each can feel the thoughts the other is thinking..." And so we took up the threads of the conversation where we had left them five years ago (Ellison, 1915: 2-4).

Istanbul, experienced by Ellison, is a chronotopic city where time and space move in harmony and mingle. Ellison (1915: 1) also says; "*Here happiness even is expressed in some form of sadness; the people's songs of rejoicing are like funeral hymns; the sweetest poetry is sad beyond our Western comprehension*". This shows that intense emotions and values are revealed in Istanbul as a chronotope.

Pamuk (2006: 92) says; "*Now we begin to understand hüzn not as the melancholy of a solitary person but the black mood shared by millions of people together. What I am trying to explain is the hüzn of an entire city: of Istanbul*". Like Pamuk, Ellison states that the most intense emotion that emerges in the city is sadness. In addition, Ellison (see 1915: 2) perceives Istanbul as a place full of surprises, contrasts and contradictions. This reveals the chronotopic structure of the city that brings together differences.

This chronotopic structure of Istanbul embracing the differences is revealed in Sheridan's *Turkish Kaleidoscope*. Besides, in *Letters from the Near East 1909-1912*, where Baring likens Istanbul to a kaleidoscope, he suggests not comparing Istanbul's crowd to the dead and dull crowd in London as the crowd in Istanbul resembles a vibrant kaleidoscope of red, blue and yellow colors, which are the colors of tulips, Turkish rugs and poppy fields (see Baring, 1913: 56). The title of Sheridan's work on Istanbul and Baring's words about Istanbul and their identification of the city with a kaleidoscope reflect the multi-coloured, multi-dimensional and diverse chronotopic atmosphere of Istanbul and its power to bring these differences into dialogue.

Like Ellison, Baring compares Istanbul with his own country and concludes that they are different. However, while Ellison has achieved objectivity in her view of the other, it is observed that Baring cannot escape from some cultural codes and stereotypes. At this point, Baring (see 1913: 27) criticizes the Turks for not accepting

to be like the people of the conquered lands and to make them look like themselves. Baring (see 1913: 33) also cannot make sense of the Turkish and Christian population being together. Similarly, Sheridan (see 1926: 23) considers the Turks unsuccessful on the grounds that they could not assimilate. In addition, Seal (see 1996: 23) also talks about the inability of Turkey, which acts as a bridge between the two worlds, to keep the balance. Bakhtin (see 2001: 8-9) underlines that the subject can only exist in the form of an intersubjective relationship, says that the best way to reveal himself as a whole is to understand the other, and states that this can be done by sticking to his own position. It is seen that Ellison is the closest to these discourses of Bakhtin, which prepares the ground for a dialogue based on understanding and tolerance, rather than crisis. Contrary to Ellison, who had a holistic point of view, it is seen that Sheridan, Baring and Seal cannot make sense of this chronotopic structure of Istanbul, which has diversity, which enables the dialogue between “self-other”, and which provides polyphony and the dialogue of these voices. This shows that at the point of managing the relationship between “self-other”, the mentioned authors could not get to the point of “knowing and understanding oneself better while trying to recognize and understand the other” that Bakhtin emphasizes as they could not get out of the context of some stereotypes.

The fact that the English authors are not residents of the city, but have little experience with the city, causes the feelings and values revealed about the city in their works to be limited. Ellison’s experience of the city as a foreign author who came to Istanbul more often and stayed there for a longer period of time brings with it a more intense feeling and value towards the city and she reflects this intensity in her work.

When their works are evaluated in general, it is observed that English authors cannot fully internalize the city space, since they were not born and raised in Istanbul, did not live in the city, and therefore did not experience the different times of the city. The city is reflected in a carnival variety from the pen of these authors, each of whom talks about the multidimensionality of Istanbul, but considers it a mess and perceives it as a flaw. In the context of heterotopia, which signifies the transience that Foucault identifies with “festival”, authors who come to Istanbul as visitors experience the city in a striking, impressive but short-term and superficial way, almost as if they participated in a carnival. Therefore, they cannot acquire deep feelings. For this reason,

in the works of these authors who experience the urban space superficially, Istanbul is like a carnival with a diversity that they cannot understand and lacks emotion/value.

When we look at the Istanbul-focused memoirs of Turkish authors, it is seen that these authors' works reflect more experiences, emotions and values, due to the fact that these authors were born and raised in Istanbul. Istanbul reflects the emotional/value intensity of Bakhtin's chronotope in the works of Turkish authors, who lived and knew the different times of the city, in which they conveyed their emotional/value-laden experiences. In addition, the fact that Turkish authors turn to the past in these Istanbul-focused works shows that the city of Istanbul makes it possible to go back in time, which is an indication of the chronotopic nature of the city.

Based on Bakhtin's discourse saying that the structures offering time-space unity in the literary texts open the way for new chronotopes, the works in this study reflecting Istanbul as a city where time and space meet pave the way for Istanbul to be evaluated as a chronotope. It is seen that Turkish authors especially talk about the old times of the city, when they felt the emotion and value intensity of Istanbul, where they were born and raised. Tanpınar conveys his impressions of the materialization of time in Istanbul as follows:

It was impossible to wander even in the remote neighbourhoods of old Istanbul and not experience this feeling of time, not fall into its enchanted well. It was a strange time, like a half-open door that stood between this world and the next, laden with prayer and submission to God, bestowing an air of 'mağfıret' or God's forgiveness, a yearning for the purest simplicity, transporting all it encountered to the frontiers of the divine and enveloped in spiritual colours so opaque that a hand might touch them (Tanpınar, 2018: 125).

Tanpınar's statements show that Istanbul is a city loaded with emotion and value, where time is embodied and felt deeply. The first lines of Adivar's *House with Wisteria* indicate that time is in harmony with space in Istanbul.

Several instances of sudden consciousness of herself flash into her memory as she muses on her first self-acquaintance [...] She is not, however, interested in what the distance held, for the old wisteria-covered house, peeping through the purple flowers, with its many windows flashing in the evening blaze, is dominating her [...] The wonderful smell, the wonderful colour-scheme and the wonderful feeling of stepping into the world for the first time in that garden (Edib, 2003: 3-4).

It is observed that there is emotional intensity in Adivar's memories of her childhood, which she spent in Istanbul, which is still fresh in her memory. In addition, it is seen that time and space mutually evoke each other. In parallel, in Pamuk's childhood memories, the intense emotions that Istanbul evokes in the author are

obvious and these intense emotions aroused by the city (space) are not independent of time:

If I am to convey the intensity of the *hüzün* that Istanbul caused me to feel as a child, I must describe the history of the city following the destruction of the Ottoman Empire and – even more important – the way this history is reflected in the city’s “beautiful” landscapes and its people. The *hüzün* of Istanbul is not just the mood evoked by its music and its poetry, it is a way of looking at life that implicates us all, not only a spiritual state but a state of mind that is ultimately as life-affirming as it is negating (Pamuk, 2006: 91).

Similarly, Ayverdi refers to the intensity of emotion she felt in old Istanbul and the deep feeling of time, day and night, with these words:

Nights... Istanbul nights... I said. Is it a sin if I say it during the day, even if I add a pinch of our inner voice and breath, which are kneaded and shaped in the boat of nights and days? But why not wander around the spiritual space of this city, which has attached every strand to a continent, like an enormous spider web set up in the middle of Asia and Europe, and cross from one side to the other without tearing its hair-thin hands, without disturbing it? (Ayverdi, 2016: 17).

As Ayverdi expressed, the diversity of Istanbul, located between two continents, is its richness. Istanbul, a city where concepts such as dialogue, polyphony, and interaction, which Bakhtin emphasizes, are almost embodied, is a meeting place with social and historical heterogeneity, carnival diversity and color, where different origins, different cultures, different languages and different beliefs intersect.

Tanpınar also says that old Istanbul is a combination of many different elements (see Tanpınar, 2014: 129). Tanpınar draws attention to the very colorful and interactive atmosphere of the city. Tanpınar talks about the diversity of Istanbul bazaars, the place where Bakhtin’s encounter chronotope occurs; “*A colorful crowd of people flowed in these bazaars, whose very different clothes made the sect, language, race and even continent differences between them intelligible at first glance*” (Tanpınar, 2018: 124). Based on the lines of Tanpınar, Istanbul is a chronotope that makes it possible for differences to meet, and that enables the contact, coexistence and dialogue of different cultures, languages and religions.

Adivar was born in 1884 and lived both the multinational empire period and the period of transition to a nation state. Adivar is an author who has personally experienced the chronotopic Istanbul, which compares and brings together the differences in terms of the period in which she lived. The lines in which Adivar (see 2003: 223) talks about imams and priests sitting side by side during the election process and Turkish and Greek children singing the same homeland song together show that

Istanbul, as a chronotope, is a meeting place where different races, religions, languages and cultures meet.

The years that Istanbul kept the differences together without transforming them are the subject of Adivar's *House with Wisteria*, Tanpınar's *Five Cities*, and Ayverdi's *Istanbul Geceleri*. Istanbul, described in these works, is a chronotope of encounters with social and historical heterogeneity, carnival colour, cultural, linguistic and religious diversity, and bringing the differences into dialogue without conflict. In addition, in these works, Istanbul is reflected as a chronotope where time and space are in harmony and emotions/values are intense.

Because Pamuk experienced later times, Istanbul is reflected as an emotionally charged place where time becomes concrete and perceptible so it is noticed that the city's feature of the unity of differences, which is often felt in the works of other Turkish authors, has weakened in Pamuk's work:

Even in my own time, Turks committed to the idea of a westernized republic were wary of making too much of the conquest [...] The Cold War had just begun and Turkey, a member of NATO, did not wish to remind the world about the conquest. It was, however, three years later that the Turkish state deliberately provoked what you might call "conquest fever" by allowing mobs to rampage through the city, plundering the property of Greeks and other minorities [...] In fact, both the Turkish and the Greek states have been guilty of treating their respective minorities as hostages to geopolitics and that is why more Greeks have left Istanbul over the past fifty years than in the fifty years following 1453 (Pamuk, 2006: 172-173).

Pamuk's lines show that the dialogical atmosphere of Istanbul has been damaged in the process. Thus, the harmony of differences gives way to conflict. This shows that the hegemonic powers, who wanted to hold the power by taking the increasing material needs as they industrialized, either by engaging in exploitation activities in other countries or by interfering with the internal dynamics of the countries or by taking action to seize the lands directly as they did in Turkish lands, although they could not achieve their goals in the invasion of Turkey. However, they have managed to damage the harmony and tolerance environment within the country. Globalization is shaped on this hegemonic ground and its main starting point is the economic field since globalization covers all political, social, religious and ideological fields and spreads all over the world. Globalization seems to increase communication by increasing the means and channels of communication in the technological sense.

However, it causes the interaction skills such as understanding each other, negotiation and tolerance to atrophy.

On the other hand, Bakhtin (see 1982: 248) states that the threshold chronotope is heavily loaded with emotion and value and embodies a turning point, a break. As it is understood from the works examined in this context, Istanbul is a threshold where the past, the future and the present meet, and where people from different cultures, origins, religions and languages come together. Although the city of Istanbul faces the danger of standardization imposed by globalization, the resurrection and renewal contained in the threshold chronotope can be a ray of hope for the city. In this period, consumption, virtualization and individualization are at their peak. In this period, ties with the past are about to be severed, meaningful traditions, customs and values have been forgotten, and emotions have become virtual. It is the limiting and imposing atmosphere of the current era, where the perception of time and space is manipulated and devalued, away from the land, nature and the natural, where artificiality and virtuality prevail, real communication is severed and virtualized, even though it seems to be unlimited and free. In such an environment, the potential force that can ignite the resurrection and renewal is literature. Istanbul is a chronotope that carries all these lost or losing values and emotions and keeps them alive. Literature enables new generations to learn about the history of the city through literary works by using its power to connect the past, present and future. When this opportunity meets the sense of longing and curiosity for Istanbul, which is a chronotope with strong emotions and values, embracing past-present-future and bringing differences together, a possibility of resurrection and renewal arises for the city. Considering that space is a production that is reproduced, this possibility is a ray of hope lit by literature in order for Istanbul to be shaken off and reproduced by regaining its lost values.

3.5. ISTANBUL AS POETIC SPACE

In this part of the study, the poetic structure of the city of Istanbul is focused on within the framework of Bachelard's understanding of poetic space and through the works of Turkish and English authors. Istanbul stands out as the protagonist of the works of local and foreign authors. Istanbul is poetic as it evokes memories, stimulates the imagination, and enables dreaming, and this feature of the city is traced through works.

Bachelard, who focuses on space through poetry and poetics through space, emphasizes the unity of space, memory and dream, and refers to the structure of space that creates a basis for poetic dream and keeps imagination alive (see Nane, 2017: 69). The fact that Istanbul is handled by many local and foreign authors is an indication of the city's poetic structure that activates memories, imagination and dreaming. This shows that Istanbul is a suitable city to be examined within the framework of Bachelard's theory focusing on the close relationship among the concepts of space, memory and dream. In *The Poetic of Space*, although Bachelard focuses on the poetic structure of space through poetry and novel, travel works and memoirs can be also accepted as genres suitable to show the poetic features of space as they combine space and memory.

Bachelard states that with *The Poetics of Space*, he aims to examine the images of the space of happiness and to reveal the human value of these spaces (see Bachelard, 1994: xxxv). In the context of Bachelard's words, the city of Istanbul is described as a space of happiness in most of the literary works discussed. In particular, the works of Turkish authors describing the memories and experiences of Istanbul contain intense longing for the previous years that the authors spent in the city. Although the authors wrote their works on different dates, the period in which each of them focused with longing and intense emotions is the "past", which they identify with happiness. This highlights the close relationship between the concepts of space and memory.

Bachelard says that the house, which extends in a vertical direction, creates a ground for imagination with its spaces such as cellar, attic and corridor. Although Bachelard writes in the context of Western society, his discourse also concerns Turkish houses. Even though Turkish houses have unique spaces such as gardens, fountains, courtyards, and halls unlike Western houses, they also have spaces such as corners, subdivisions and corridors parallel to those of the West. In addition, all these spaces contain memories, make humans dream, and protect the dreamer, in line with Bachelard's words.

However, Bachelard, starting from Paris, says that big cities full of houses, which he likens to boxes stacked on top of each other, are devoid of nature, unnatural, rootless and insincere (see Bachelard, 1994: 26-27). The old naturalness, ties and sincerity of the city of Istanbul have been also damaged over time, as revealed by the works examined.

“But in addition to the intimate value of verticality, a house in a big city lacks cosmicity. For here, where houses are no longer set in natural surroundings, the relationship between house and space becomes an artificial one. Everything about it is mechanical and, on every side, intimate living flees” (Bachelard, 1994: 27). In this direction, it is seen that the authors, in parallel with Bachelard’s discourse, suffered from the spread of urbanization, mechanization, disconnection, standardization and alienation in the city and they longed for the old days when they were not yet exposed to these changes. The longing for the past is felt more intensely in the works of Turkish authors, especially since the Turkish authors who wrote about Istanbul in the middle of the 20th century were born and grew up in the city and experienced the differentiation in the city, which experienced a more intense change in the 1950s. However, it is seen that the British author Grace Ellison, with a surprising foresight, talks about the possible change that Istanbul will experience in the early 1900s and the anxiety and reluctance she feels about this inevitable change in her work. The basis of this foresight of Ellison lies in her observations and experiences in her own country, which has experienced this change before.

On the other hand, in *House with Wisteria*, where Halide Edib Adıvar wrote her memoirs until 1918, the city is defined by its houses, which differ from Bachelard's in one aspect and overlap with Bachelard's in another. In this context, the houses of Istanbul do not extend vertically from the cellar to the attic, as Bachelard expresses in *The Poetics of Space*, but horizontally with their garden and pool. On the other hand, the houses of the city coincide with Bachelard's discourse with their different spaces such as gardens, terraces, fountains, harems, halls, with their qualities of making dreams come true, harboring dreams and being a source of dreams. The house, according to Bachelard’s theory, is the space of refuge that a person will return to in every dream throughout his life (see Bachelard, 1994: 8). In this direction, Adıvar reflects the house with wisteria where she was born as a space of refuge where her memory begins to register and she constantly visits in her mind, no matter how time passes and the house burns down. Adıvar (2011: 13) enters the first chapter of her book as follows; *“I carry a house with wisteria inside me, it was near Beşiktaş. My childhood was spent in that house. Later, I went and searched, but I could not find it, it had burned down... I will tell you about it”*. Adıvar (2011: 17-18) talks about her childhood feelings as follows; *“In her memory, life begins in Beşiktaş, in the house*

where she was born, on the ground that she will begin collecting memories that she will never forget [...] The house itself bears the title of 'House with Wisteria' in the child's memory. This house has entered the dreams of this little girl for more than half a century, sometimes every night". These words of Adivar confirm the discourse of Bachelard, who defines the house as a space of interiority, that the house is the shelter of memories and that imagination takes its source from here. In this context, the house is more than a dwelling in which people take shelter. The house is a poetic space surrounded by events, situations and feelings, and thus prompts people to think, imagine and produce. Adivar's desire to write about her childhood home, which she saw destroyed, is a result of her desire to revive this house through her memories and dreams.

For Adivar, the house with wisteria and the other house in Yıldız district are places of happiness, which she associates with spaciousness and light, since they are the ones where her mother is alive even if she is sick and makes her remember her mother, albeit vaguely. She says, "*the big house in Beshiktash, on a hill overlooking the blue Marmora at a distance and near at hand the hills of Yildiz with the majestic white buildings surrounded by the rich dark green of pines and willows [...]*" (Edib, 2003: 3) and "*The new house in Yildiz was large [...]*" (Edib, 2003: 5). As a matter of fact, the author's words that the house they moved in after her mother's death was dark and restless confirms Bachelard's statements that the house allows to go deep into the human soul:

After that, in the memory of the little girl, on the big and wide slope that goes down to Ihlamur Street in front of the Teşvikiye Mosque, there is a little dark, big wooden house opposite a small mosque. Although there is a large garden behind it, it does not resemble the spacious, bright air of the Mor Salkımlı Ev. The signs and feelings left by this house in the little girl's mind are full of restlessness and flow (Adivar, 2011: 31).

For Adivar, who lost her mother when she was three or four years old, the first two houses mentioned are shelters where she can feel her mother's love and protection because they host the memories of her mother. Even though these houses are physically destroyed, they are the places for the author to frequently visit in her inner world and her dreams, and the childhood paradise she longs for. On the other hand, since the author identifies the house on Ihlamur Street, which they moved to after her mother's death, with motherlessness, the main emotion that this house evokes in her is uneasiness. Kubilay Aktulum's (2021: 777) connotation of "*refinding the first*

happiness lost” for the “tree” image is like the explanation of Adivar’s pursuit of happiness in the two houses on “Ihlamur” Street. On the other hand, it is understood from Adivar’s words that with this new house, the author made a transition from the paradise of childhood to the chaos of adulthood. In addition, the houses that the author refers to while describing her childhood are those that have not yet been cut off from the sincere life and nature that Bachelard mentions, that have not yet turned into boxes placed on top of each other, and that have not yet succumbed to noise and mechanization.

The garden is on terraces and there are tall acacias, a low fruit orchard with its spring freshness and glory and a long primitive vine-trellis casting enchanting green light and shade on the narrow pathway beneath it. This is the place where she moves and plays. There is a little fountain too, with a pair of lions spouting water from their mouths in the evening hours – making the only music in the twilight there. In the early mornings, pigeons, ever so many pigeons, walk round her and she quietly watches Granny feeding them with crumbs (Edib,2003: 3).

Animals like “pigeon”, trees like “acacia”, colors like “green”, and also terms such as water, music, morning mentioned by Adivar have connotations for the concepts of peace, joy, love, happiness, hope and purity. This connotation emphasizes the well-being of the house. These detached houses have flowery green gardens and fountains, they house animals in their gardens and they are calm, peaceful and sincere places adorned with colorful flowers. With these features, the old houses of Istanbul, although they are not in a verticality from the cellar to the attic in the direction of Bachelard, who writes in the context of Western society and life, they become the haunt of dreams made throughout life by hosting memories with their shelters. Thus, they do not leave Bachelard’s (1994: 9) questions about home space unanswered. These questions are; “*Was the room a large one? Was the garret cluttered up? Was the nook warm? How was it lighted? How, too, in these fragments of space, did the human being achieve silence? How did he relish the very special silence of the various retreats of solitary day-dreaming?*”.

However, the houses of Istanbul, like the Paris houses that Bachelard mentioned, are on the verge of change. This change makes itself felt even in Adivar's *House with Wisteria*, without moving on to the next Istanbul-oriented works. Adivar says the following about the house they live in Üsküdar:

The new house was in Selimie, an old Turkish quarter looking over to the Marmora across the inky cypress line of the Karadja Ahmed Cemetery on one side, while on the other hand the misty Istamboul Point with its hundreds of minarets rose

softly into the blue dome of sky beyond the Bosphorus. The house belonged to an old minister of war and one half was still occupied by the owners. But our side was even as large as our old house in Beshiktash, while a wild garden, especially full of rose-bushes, stretched toward the cemeteries, giving us an ample sense of space and freedom. The whole quarter had a number of immense wooden houses purpled with age and on the brink of decay, each belonging to some grand vizir of half a century ago [...] The house itself and a great part of the whole quarter is now burned, but I have several times since wandered among its ashes in my visit to the old haunts (Edib, 2003: 91).

Adivar's words indicate that an era and its buildings have come to an end with its architecture and culture. This state of change is felt more intensely in Ahmet Hamdi Tanpınar's *Five Cities*, who wrote about Istanbul in the mid-1900s. It is seen that Tanpınar also included his memoirs and the old times of Istanbul in his work. In his work, he also turns to the memories and places that are the source of his dreams. While talking about old Istanbul and its sellers, he states that he likes lamp sellers the most. He says; *"He was the man who sold light to our neighbourhood. His were the lamps we bought, by whose light I listened to stories and read on winter nights, and on summer nights with moths fluttering round them; by the stairs, in the corridors and courtyards, they watched over the solitude of the whole house and listened to the creaking wooden floors when we were all in bed"* (Tanpınar, 2018: 126-127). With these words of Tanpınar emphasizing the home space, the house illuminated by the light of the lamp is reflected as a space of refuge. The structure of the house, which protects the dream and the dreamer, is revealed, with spaces such as stairs, halls, floors, which are grounds for dreaming. However, the neighborhoods consisting of these houses, which are poetic spaces, are on the eve of change:

It is not only this melody that has disappeared from the old Istanbul. The very character of the neighbourhoods is lost. You can read about the old quarters in Neşet Halil. In his profound and beautiful writings, you will discover the secrets of all the Istanbul neighbourhoods, presented with a bitter regret closely linked to his love for the new way of life. Today, the neighbourhoods are no more. Only scattered here and there throughout the city are some old, poverty-stricken former inhabitants, old inhabitants who endure countless difficulties as they wander from district to district, sometimes emerging from hidden corners to ask news of each other, to drink their coffees and recall the past. For me, they are the real poets of Istanbul (Tanpınar, 2018: 128-129).

In the works of Turkish authors who witnessed the past of Istanbul, experienced the neighborhood culture in the city and grew up with this culture, it is seen that "neighborhoods" consisting of "houses" are remembered with longing. The neighborhoods described in the works are lively spaces in which social life flows. These neighborhoods are places of peace that enable people's interaction, are colored

by the shouts of vendors, and are dominated by intimacy, sharing and family warmth. While Tanpınar is enchanted by the “tunes” of the sellers, Ayverdi identifies the unity of these voices with the harmony of an “orchestra”. However, the old neighborhoods of Istanbul, which Ayverdi says are educational and training like a school and harmonious like an orchestra (see Ayverdi, 2002: 219; 1985: 124), are caught in the whirlpool of alienation as a result of modernization and subsequent urbanization.

Tanpınar is dissatisfied with the fact that the old Istanbul neighborhoods consisting of detached houses are being replaced by apartments. It is understood from Tanpınar's words that the old tissue, which is about to lose its last representatives, can only be remembered with the works produced. Thus, the human value of these old places of experience and happiness is revealed. This situation, expressed by Tanpınar, points to the power of poetic image to reflect the spirit, memories and dreams, which Bachelard emphasizes especially through poetry, but it can also be attributed to other literary genres.

In parallel with Tanpınar, it is seen that Istanbul, where Ayverdi was born and grew up, who also wrote Istanbul in the mid-1900s, remembers the old times with longing. Bachelard’s expression of the house, the fact that the space is surrounded by emotions and values, as well as its hosting feature, explains Ayverdi’s intense longing that is revealed in *Istanbul Geceleri*. Ayverdi has the desire to visit the house of Nanny İkbāl, an important part of her childhood and youth, even in her dreams:

[...] I would like to visit the Gedikpaşa house of a Nanny İkbāl, who added pleasure and flavor to my entire childhood and youth life, in my dreams. For example, right now, with an edict that tripped my will, I feel the desire to take a breath in her small room with a low ceiling, and to rest my head on the chest of the past for a moment (Ayverdi, 2016: 192).

Bachelard (see 1994: 4-8) describes the first universe as the house that he defines as a cosmos, the place where man will come back and forth in every dreaming throughout his life. He states that every place in which a person lives in a real sense carries the essence of the concept of home. In this direction, for Ayverdi, her nanny’s house is a shelter that carries the essence of the concept of home that lives in her memories that allows her to dream and that she frequently visits in her dreams. It is seen that Ayverdi has the same longing when talking about old Istanbul houses in general:

Which of these wooden houses did not have a soap bar on the window waiting to dry? Which one didn't have rose vinegar on the coating that was supposed to be cooked in the sun? Or a bottle of centaury oil, or a pile of peppers? In which house wouldn't the woman of the house roll up her sleeves and start the household work right after she wakes up? What stove wouldn't be smoking with the help of these skillful, ingenious hands to boil the pot? Which house did not have a cat, and which cat did not have an evening meal? (Ayverdi, 2016: 209-210).

In this context, the old houses of Istanbul reflect the naturalness and the love and respect towards nature and all living things. While talking about the old times of Istanbul, Ayverdi criticizes the current state of the city:

It was such a period that neither machines acted as humans nor humans looked like machines. The pulleys and frames had not yet come down from the walls, the dexterous arms of our grandmothers were not tired of working the counter, the medicines cooked in the sun were not missing from the cupboards, the cold water had not been added to friendship, purity and sincerity [...]. It was a time when our houses were always open to the raids of guests who came and stayed as long as they wanted (Ayverdi, 2016: 179-180).

This process, in which more and more machines act as human beings and humans act as machines, is a precursor to a city made up of geometric shapes and houses resembling machines, which Bachelard emphasizes by citing Paris as an example (see Bachelard, 1994: 26-27). Ayverdi expresses her longing for naturalness, friendship, sincerity, peace and love, which are gradually decreasing in Istanbul. She expresses her discomfort with the transformation of the city. With this transformation, the city faces the danger of becoming a crowded, noisy, complex, insincere place as Bachelard mentioned. Since space and people mutually transform each other, in this new space where people become alienated from people and people from themselves, friendship, sincerity and sharing decrease, but insecurity and uncanny arise.

Orhan Pamuk, who was born in 1952, talks about this change of the city in his work titled *Istanbul Memories and the City*, which was published in 2003 and includes the Istanbul of his childhood and youth years. Pamuk, like the other authors mentioned, tells about the old times of the city that he misses. In fact, Pamuk focuses on the earlier periods of the city rather than his childhood years. The work reveals Pamuk's bond with Istanbul and his attachment to the house where he was born:

I've never left Istanbul, never left the houses, streets and neighbourhoods of my childhood. Although I've lived in different districts from time to time, fifty years on I find myself back in the Pamuk Apartments, where my first photographs were taken and where my mother first held me in her arms to show me the world (Pamuk, 2006: 5).

“Was I attached to the house, perhaps? Fifty years later, I am indeed back in the same building. But it’s not the rooms of a house that matter to me or the beauty of the things inside it. Then as now, home served as a center for the world in my mind – as an escape [...]” (Pamuk, 2006: 89). Pamuk’s connection with the city he lived in and the house where he was born coincides with Bachelard’s view, which considers the house as the first universe for human beings rather than being a mere object. According to Bachelard, the house functions as the greatest unifying force that brings people’s thoughts, memories and dreams together (see Bachelard, 1994: 5). Parallel to this, for Pamuk, who sees the house where he was born and raised as the centre of his inner world, his childhood home is the place where his dreams, thoughts and memories originate and which prompts him to production. Pamuk, who was born and grew up in his own family apartments, coincides with the apartment years of Istanbul because he is younger than the other authors discussed, talks about the transformation of the city.

My mother, my father, my older brother, my grandmother, my uncles and my aunts – we all lived on different floors of the same five-storey apartment house. Until the year before I was born, the different branches of the family had (as with so many large Ottoman families) lived together in a stone mansion; in 1951 they rented it out to a private elementary school and built on the empty lot next door the modern structure I would know as home; on the facade, in keeping with the custom of the time, they proudly put up a plaque that said PAMUK APT (Pamuk, 2006: 9).

This shows that the detached houses and mansions of the city of Istanbul with gardens, where crowded families live, have been replaced by apartments where nuclear families live. The analyzed works reflect this change process of the city. The houses of Istanbul with gardens, verandas, stairs and halls begin to disappear over time and give way to apartments consisting of flats that Bachelard likens to superimposed boxes; “*the eerie old streets of Kocamustafapaşa, ruined by hastily constructed and sinister-looking concrete apartment buildings*” (Pamuk, 2006: 345). And this transformation is felt more in Pamuk’s *Istanbul*, who was born in 1952, compared to other works examined. However, a more intense state of change on the eve of Istanbul, which is incomparable with its current state even in Pamuk’s work, can be deduced from Bachelard’s words:

“[...] sky-scrapers have no cellars. From the street to the roof, the rooms pile up one on top of the other, while the tent of a horizonless sky encloses the entire city. But the height of city buildings is a purely exterior one. Elevators do away with the heroism of stair climbing so that there is no longer any virtue in living up near the sky [...] The different rooms that compose living quarters jammed into one

floor all lack one of the fundamental principles for distinguishing and classifying the values of intimacy” (Bachelard, 1994: 27).

In parallel with Bachelard’s determinations based on European cities, it is seen that the predictions of the British female author Ellison about the future of Istanbul, which she visited in the early 1900s, based on the society she lived in, came true in the Istanbul-oriented works written after her. Ellison (see 1915: 137-138) is aware that the change of the city, which she admires for its naturalness, sincerity and calmness, is inevitable, although not pleasant. The transformation that the city will undergo with the change that Ellison worries about is reflected in Bachelard’s lines as follows; to the lack of sincerity related to verticality in big city houses, it is necessary to add the lack of cosmicity. These houses are no longer in nature. The ratios between housing and space have become artificial. Everything in these dwellings is machine and sincere life leaves these dwellings in every possible way (see Bachelard, 1994: 27). This is exactly what worries Ellison. The author, who admires the sincere life and tranquility of the city’s houses, is worried that these values will disappear. Ellison gets the opportunity to reside in Turkish houses as a result of being a woman and her friendship with the young Turkish woman she calls Fatma. Ellison often talks about the Turkish house as a harem, and the original name of her work is accordingly (*An English Woman in a Turkish Harem*). The fact that Ellison gives a significant place to the Turkish house in her work is in parallel with the importance given to the house by Bachelard, who describes the house as “our corner of the world”:

Here there is, except for the honoured guest, the solitude of the multitude and the silence of familiarity, but solitude, as we understand it in the West, i.e. one’s own self within one’s own room and the door locked, never. And I doubt very much as I write these lines whether solitude and its near relative, celibacy, will ever be admitted or even understood in these Eastern homes (Ellison, 1915: 9-10).

Having the chance to experience and observe the home culture by living with the Turks in a Turkish house, Ellison witnesses the crowded family life and hospitality:

But when the Turkish woman opens her door to the foreigner, she opens her big, generous heart [...] In no other land have I met with such lavish hospitality [...] It is the custom, too, for the master of the house to pay all the visitor’s bills [...] When I asked my friend how long she expected me to stay, she was surprised at my question [...] There are guests here who came, as I did, for a few days, but they have never gone away at all; some even came to visit Fatima’s grandfather and still they remain; they have become part of the house itself (Ellison, 1915: 22-23).

As Ellison has stated, and considering that Bachelard's theory accepts the West as its starting point, the house structures and cultures of Turkish society and Western society may differ. However, the fact that the house is sacred and carries values is valid for both communities. On the other hand, Istanbul-oriented works written in the following years clearly answer Ellison's question about whether solitude will be adopted in Turkish society, and the loneliness brought by individualization is felt more and more.

Also, just before the First World War, the poorest and most decrepit times and difficult days of the city brought about a change in the face of Istanbul. The English author Baring, who dealt with this period, could not enter the houses where Turkish families lived as he was a male. Therefore, he could not convey first-hand observations and information about the houses of the city. The only impression Baring shares of the houses of the city in his work is of the houses in the Jewish quarter:

I drove across the old bridge into the straggling Jewish quarter on the other side of the Golden Horn. The houses there are square and wooden, rickety and crooked, top-heavy, bending over the narrow street as though they were going to fall down, inexpressibly squalid, dirty, dusty and rotten; (Baring, 1913: 69-70).

This situation of the city shows that most of the old wooden houses have become worn out over time due to neglect; moreover, the houses are damaged due to the war. War not only damages houses physically, but also injures them morally; “*The requisition of the houses, the throwing out of the inhabitants without allowing them to take their personal belongings*” (Edib, 1928: 5). Adıvar, in her work *The Turkish Ordeal*, which she wrote between 1918 and 1923 and tells about the Turkish independence struggle, mentions that this feature of the houses that provide shelter and peace is damaged. When the independence struggle was won and the war ended, the old days of Istanbul were left behind.

The houses of the city exhibit the disappearance of the traces of the empire in the work of the British female author Sheridan, who came to Istanbul during this period. Sheridan visits the home of an old and sick princess, who sells her belongings to earn a living, and meets with her doctor, who is also her assistant:

As he led the way upstairs, he told me not to hesitate to tell him if I saw anything I would like to have: “Curtains, carpets, furniture, ornaments – you can have any of them”. The carpets had been especially made to order in France and were Occidental and modern in design. The curtains, conventionally striped red and white, were of heavy silk, woven in the days when Broussa’s factories were

famous and flourishing. The porcelain stoves were German importation, the furniture mid-Victorian (Sheridan, 1926: 40-41).

The house Sheridan visited reflects the diversity left over from the empire, but it is an indication that an era has come to an end. Accordingly, in another English author, Seal, in his work called *A Fez of the Heart* written in the early 1990s, Istanbul appears with a different facet, in which high-rise buildings are intensified:

Thin strips of sunlight were falling over Istanbul but did not pierce the low cloud above Eyüp's mosques and cemeteries just as the city itself, engulfing outlying villages on all sides, had advanced to Eyüp's periphery and abruptly stopped. It was as if the predatory maw of development, of shops, tower blocks and advertising boardings had picked at Eyüp and turned away from a taste too rich even for its indiscriminate palate (Seal, 1996: 36).

The city, to a large extent, has become, like a noisy sea, under a horizonless sky that Bachelard speaks of, a heartless pile of houses consisting of pure outer height and four-walled geometric shapes (see Bachelard, 1994: 26-27). The period that Seal observed and wrote when he came to Istanbul coincides with the years of the city witnessed by Pamuk. However, Pamuk, as a resident of Istanbul, takes the city retrospectively and gives a lot of space to his feelings about his childhood home in the centre of the city and how these feelings shaped it, while Seal conveys his impressions by observing the houses of Istanbul from the outside, where he came as a guest.

This difference also applies to other authors. Since Turkish authors were born and raised in Istanbul, they especially remember the past with longing in their works. These authors talk about their home, the shelter of their memories, the source of their dreams, especially their childhood home. It is seen that Turkish authors focus on the feelings and values and that these features arouse in them rather than the physical features of the house and their effects on their spiritual world. It is understood that these houses are the main places that lead them to literary production and lay the groundwork for their dreams and creativity. On the other hand, since foreign authors do not have in-depth experiences in the houses of the city of Istanbul, where they come to visit, it is seen that they deal with houses more in the context of their physical characteristics.

The local and foreign artifacts included in the study, spanning nearly a century, reveal the contrasts the city has experienced with the change it has undergone. First of all, in line with the domestic and foreign perspectives, the most basic point where the

symbols contained in the works of British female authors Ellison and Sheridan come together is that the city and things about the city are “natural”, “impressive” and “exotic”. Both Ellison and Sheridan admire the calm of the city. Ellison (1915: 137) says; “*In my quiet Eastern existence I have not noticed the flight of time*” and she says; ““*When I am back in my country I will see what the distiller can make of this concert*” (1915: 186). Besides, Sheridan (1926: 90) says, “*Dusk and stillness and the faintest lapping of the calm water against the landing-steps. As I dine on the terrace overlooking the sea I am full of thankfulness on account of the blessedness of my isolation*”. As it can be seen, both authors take great pleasure in the natural, calm life that the city offers them and which they are hard to find in their own countries, away from chaos and hustle and bustle. Both Ellison and Sheridan express their admiration for nature and the “garden”, which they probably intimately identify with the city:

[...] I love the garden. In the days that had been, it was planted and cared for and attached in terraces, as it were, to the side of a hill. Now it is left to the freedom of its own sweet will and the roses, jasmin, carnations, lilies and violets which grow all the year round are vying with one another for supremacy [...] it will be to me a souvenir of this beautiful garden of the East where I have dreamt and where I was glad and at the same time sad; where I have longed and hoped and am resigned (Ellison, 1915: 185-186).

Similarly, the fact that there is a chapter titled “my garden” in Sheridan’s work indicates the importance of the garden for the author:

There is another creeper on the wall that is particularly magnificent and equally nameless. It has a flower that looks like a magnified stephanotis but which is of an indescribable exotic orange-red. Strangely enough, in a land of nameless flowers and birds, this colour is called “rouge-saturne”. This “saturn” flower would be more appropriate in an English hothouse [...] there is a flight of stone steps that evolve into a winding, zigzag path through the wooden hillside, which in spring is full of Judas trees in bloom, past a columned row of cypresses and so up on to the hilltop. Here it is inexpressibly wild and tangled but once it was a tended garden (Sheridan, 1926: 99-104).

Obviously, both authors mention that the gardens, in which they admire the diversity and color, are now left to their own devices, even though they were once well-maintained. These neglected gardens evoke the city of Istanbul, which used to live in pompous days, but was later destroyed by wars. In this context, Sheridan’s (see 1926: 17) identification of Istanbul with a queen who was once very young and beautiful, rich and famous but later pushed into loneliness, desolation and lovelessness

confirms this view. Just like these gardens mentioned by the authors, Istanbul, which preserves its differences, carries the burden and fatigue of the years of struggle.

As it can be understood from their discourses, both authors find the city, which has oriental textures, “exotic”. It is natural for these authors, who were born and raised in a different country, to find this land they came from as new and different. However, Sheridan’s orientalist attitude in the sense expressed by Said is evident. Sheridan says that a flower that she finds very special would suit the English greenhouse more. These words of Sheridan coincide with the perspective of the orientalist discourse, which ascribes the positive and the beautiful to the West. On the other hand, when compared to British male authors, it is seen that British female authors pay attention to details such as trees, flowers, decorations and accessories and share their observations and comments on them, thanks to their “female sensibility”.

Although all four British authors made observations, comments and evaluations at the “political” point, female authors included natural places such as gardens, beaches and straits, interior spaces such as houses and baths, and otherworldly places such as tombs and graveyards. It is seen that male authors cannot get out of the political perspective. In this context, the subject that Baring mostly focuses on in the city he came to during the Balkan Wars is “war”. Seal, who came to Istanbul long after these authors, focuses on the political history of the country, starting from the “hat” he sees as a political object.

However, the years that Seal came to Istanbul were the early 1990s. This is a period in which the old face of the city is changing rapidly with urbanization. This change is a rapid and inevitable process that has worried Turkish authors and foreign author Ellison long ago and they are uneasy even from its symptoms. When looking at Istanbul, which is reflected in these works spanning nearly a century, contrasts are striking in the “before and after” mediation of the city.

So the depictions of the city have gone from old houses with wisteria (Ellison, 1915: 7), glasses shining like a fire sign among wisteria under the setting sun (Edib, 2003: 3), white-walled, green painted, wooden shuttered houses covered with magnolia trees as tall as a wall, (Sheridan, 1926: 95), uncountable vineyards, gardens and promenades at the disposal of Istanbulites... wooded throughout, vineyards orchards (Ayverdi, 2016: 117), the variety of roses, nightingales and carnations with more than six hundred (Ayverdi, 2016: 155), and the neighborhoods that have fresh air every spring because of the wisteria that grows on them (Tanpınar, 2018: 116) to

the Golden Horn, which has turned into a colorful palette of filthy colors (Seal, 1996: 26), towards huge apartments, predation of advertising signs (Seal, 1996: 36), and the superficiality surrounding the city (Pamuk, 2006: 321) and buried between concrete piles (Pamuk, 2006: 101). Among these authors dealing with Istanbul, the works of Seal and Pamuk, who wrote in the period when the 20th century left its place to the millennium, provide data on the change of the city and its spaces as a result of urbanization. About Loti, who is known for his intense love for Istanbul, Seal (1996: 27) says; “*Where once he had sat and conjured up quixotic visions, the modern world had wreaked vulgar revenge until all that remained of him was now swathed in trinketry*” These phrases show that the city renounced its unique values as it rapidly urbanized. This change that the city goes through with its spaces is revealed when we look at the works of all authors. Thus, it is seen that Istanbul, which once had a happy, calm, peaceful and natural atmosphere, moved away from happiness, calmness, peace and naturalness and faced concretization, mechanization and urbanization.

In the works of both Turkish and English authors, the change of the houses of the city over time is reflected in parallel with Bachelard's words. With this change, the city enters the process of transforming into a noisy sea of houses, which Bachelard identifies with machinery, holes, and geometric shapes, far from nature and unnaturalness, lacking in sincerity, devoid of cosmic, and horizonless.

As reflected in the works written in different years focusing on Istanbul, the houses that Bachelard refers to as the first universe, protecting their inhabitants and their dreams, have changed over time and moved away from nature and its naturalness. This change in spaces is discussed by all theorists discussed in the study. In this direction, the unique spaces of the city of Istanbul are in danger of losing their distinctive features by changing with the increasing speed and effect of globalization. However, Bachelard's desire to return home is not independent of the desire to turn to nature. For this reason, the human spirit, tired of the chaos and artificiality of modern life, tends to turn to its essence and nature. This longing to return home brings with it many dreams and thoughts, enabling people to develop a poetic perspective and turn to the literary production process. In addition, in the context of Bachelard's views emphasizing the experiences, memories and dreams in the space and focusing on the poetic aspect of the space, the interiority of spaces, their human value, their emotions and values come to the fore. The home space, on which Bachelard elaborates, is a poetic space that envelops people with feelings, prompts them to imagine and produce,

beyond providing physical shelter. As a matter of fact, all the works discussed within the scope of the study emphasize the importance of the house, which the authors were born into or lived in. In the study, which focuses on the city of Istanbul, it is seen how Turkish authors were inspired by the houses they lived in, how they were nurtured by the houses, and how they returned to these houses again and again during their production processes. It is understood that the city of Istanbul, which includes these houses, is a peaceful place that inspires both local and foreign authors to the literary production by activating their imagination.

For space, Bachelard (1994: 8) says; “*In its countless alveoli, space contains compressed time*”. In the context of Bachelard's discourse, which emphasizes the intertwining of space, time and memory, Istanbul, as a "memory city" with a deep-rooted past, is a poetic space that can be grasped with memories and imagination beyond its physical location and characteristics. This feature gives it the power to resist time. In line with Bachelard's definition of the house as a dream rather than a building, the city of Istanbul is also composed of dreams rather than buildings. Istanbul has the capacity to resist time with its people and places, each of which has a story, experience, past, memories, feelings, dreams. Although in today's modern and global world, historicity has been damaged, the sense of belonging has weakened, nature has been dominated, and the consciousness of fast consumption has developed. Literature is the power that will revive the memories of societies and people, strengthen their ties with their past and each other, remind their memories and revive their dreams. Based on this path opened by Bachelard, who shows the space-time-memory bond through literary works in *The Poetics of Space*, it is seen in this study that local and foreign authors who put Istanbul at the centre of their works, keep the city alive and its past alive with their works. This is a critical point that shows the power of literature to reflect the space-time-memory relationship, to preserve memories, and to feed dreams. This power and potential of literature keeps the past, identity and values of the city of Istanbul, which is undergoing a rapid change and transformation process, alive and prevents them from being erased. In this direction, regardless of the period and time, when the works describing the city are read, memories about the city come alive and dreams are riveted. This poetic structure of the city, which is revealed through literary works, is a beacon of hope for it to be transformed into the space of happiness that Bachelard emphasizes. As long as the happy times of the city are read, noticed and known through literary works, the city will have the power and potential to turn into a

space of happiness due to its reproduction potential. This is a beacon of hope that literary works have lit for the city of Istanbul.



CONCLUSION

In this study titled “Istanbul in the East-West Spiral by British and Turkish Writers”, the city of Istanbul is discussed in terms of space and within the context of spatial theories, based on the travel writings of English writers that focused on Istanbul and the memoirs of Turkish writers about Istanbul throughout the 20th century. In this direction, the theories of Edward Said, Henri Lefebvre, Michel Foucault, Mikhail Bakhtin and Gaston Bachelard were handled in the context of their dimensions focusing on space, they were applied to the literary works within the scope of the study, and the lively and dynamic structure of space was revealed with reference to the city of Istanbul. In this sense, the structure of space, which has political, social, cultural, historical and social dimensions beyond its physical/geographical dimension, intertwined with people and life, and its power to change and transform thanks to this structure have been revealed. In this direction, it has been revealed that, thanks to the “literary dimension” of space reflected in the works within the scope of this study, peacefulness of spaces being remembered as these works are read is a hope stemming from the power of literature in terms of making space even more peaceful.

In the first chapter of the study in order to reveal the theoretical background of the study, firstly the concept of space is generally emphasized, and then the theories that form the basis of the study are included with their spatial dimensions. In this context, firstly, Edward Said’s view on space, who focuses on why and how the West-East dichotomy caused, is discussed under the title of “Edward Said and Imaginative Geography”. Accordingly, the emphasis is on trying to reproduce space by establishing domination, based on the concept of “imaginative geographies” that Said bases on imperialism, colonialism and orientalism. Secondly, the space-oriented view of Henri Lefebvre, who sees space as a “social product”, is included under the title “Henri Lefebvre and Production of Space”. In this direction, the spatial periods and spatial triad revealed by Lefebvre, who focuses on the social aspect of space and who draws attention to the effect of power relations in the production of space, are explained and the space-society interaction is emphasized. Thirdly, Foucault’s view on space is included under the title of “Michel Foucault and Heterotopia”. Accordingly, it is aimed to better understand the socio-spatial processes by explaining the concept of “heterotopia”, which Foucault puts forward to emphasize the heterogeneous space. Fourthly, with the title of “Mikhail Bakhtin and Chronotope”, the concept of

“chronotope”, which Bakhtin uses to display the unity of time and space, focus is on the transformation in space through the historical identity of the space. Fifthly and lastly, in line with Gaston Bachelard’s theory, which focuses on the poetic aspect of space based on the space-time-memory relationship, and under the title of “Gaston Bachelard and Poetics of Space”, the poetic structure of space embellished with memories and experiences is emphasized.

With each theory discussed, the geographical, historical, political, cultural and social dimensions of the space have been revealed and all these dimensions in the study have come together through the literary aspect reflected by the works. Although the theorists included in the study approach the space from different angles, there are points where they meet. It has been determined that, in the context of their approaches towards space, Said, who sees imaginative geographies as a result of intolerance to the “other”; Lefebvre, who criticizes the hegemony’s approach to rasping the differences that he sees as a threat; Foucault, who talks about the surveillance on the subject that creates his own power and the control over the differences seen as limitation; Bakhtin, who emphasizes the importance of being understanding-oriented rather than dominating; and Bachelard, who prioritizes the emotional and rational structure of the space, show parallelism. In this direction, it has been revealed that each theorist focuses on space based on the dynamic structure of the space. However, when we look at the change that space has undergone, based on the theories of Said, Lefebvre and Foucault, it is observed that the domination, homogenization, surveillance-control processes and their effects such as banality and standardization negatively affect space, and therefore the life and people in it. On the other hand, it has been stated that the message given by the theories of Bakhtin and Bachelard, who approach space in the context of its historicity, through the values, emotions, memories and experiences it contains, at the point of “born from the ashes”, based on the light of hope reflected by the literary works (emphasizing the happiness and peacefulness in space), points to the potential for liberation of the place and therefore of the human being. On the other hand, it has been stated that it is possible to see the emancipation potential of space when we take a look at Said, who argues that the self-other relationship should be approached with a focus on recognition rather than definition; Lefebvre, who says that “differential space” will emerge at the point where the impositions rest on the bone; or Foucault, who talks about heterotopia existing as a “counter-topos” in the standardized space. In short, it has been shown that all these theories included in the study point to

the inclusive, multidimensional, deep and dynamic structure of space, and it has been concluded that these features of space will pave the way for it to evolve into a space of happiness and well-being with the help of remembering and dreaming, provided by literary works.

In the second chapter of the study, information is given about the authors and their works. In this direction, first of all, travel works and memoirs are emphasized and the contribution of these two genres to the study is mentioned. In this context, since the works written in the genre of travel and memoirs take their source from the place and experiences and are more relevant to life, they have made it possible to show the practical reflection/concrete state of the conceptual/theoretical space in this study, which accepts space as the focus.

Afterwards, information is given about four Turkish writers, two women and two men, whose works in form of memoirs are used in the study. Accordingly, first of all, Halide Edib Adivar, a woman writer born in Istanbul in 1882, and her two works titled *House with Wisteria* and *The Turkish Ordeal*, in which she wrote her memoirs until 1918, are mentioned. Secondly, the focus is on the male writer Ahmet Hamdi Tanpınar, who was born in Istanbul in 1901, and his work *Five Cities*, in which he also includes his memories about the city of Istanbul. Thirdly, information is given about Sâmîha Ayverdi, a woman writer born in Istanbul in 1905, and her work titled *Istanbul Geceleri*. Lastly, male writer Orhan Pamuk, born in Istanbul in 1952, and his work called *Istanbul Memories and the City* is discussed.

It has been stated that the basis of the works of these four writers, who were born and raised in Istanbul, is their feelings and memories about the city of Istanbul. In addition, it has been stated that the common point in the works of all four of them is the longing for the past times of the city, even though each of them wrote about Istanbul during different periods. It has been determined that the past of the city they yearn for, also includes the personal history of each author and the memories they longed for.

Then, information is given regarding the works of four English authors -two females and two males- in the form of travel literature used in the study. In this regard, firstly, the work of female writer Grace Ellison published with the title *An Englishwoman in a Turkish Harem* is mentioned. In this work, she writes about her memories, thoughts and impressions between the years of 1913 and 1914, when she was in Istanbul. Secondly, the male writer Maurice Baring and his work titled *Letters*

from the Near East 1909-1912 consisting of the letters he sent to *Times* and *Morning Post* newspapers during his travels to the Ottoman lands between 1909 and 1912 is mentioned. Thirdly, information is given about the female writer Clare Sheridan and her work *Turkish Kaleidoscope* in which she describes her impressions, thoughts and memories of the period she was in Istanbul in 1924-1925. Finally, the male writer Jeremy Seal and his work *A Fez of the Heart*, published in 1996, in which he conveyed his memories, observations and thoughts about Turkey, which he came to in 1993, are mentioned.

It is stated that the common point for these four English writers is that they came to Istanbul and included the city in their works. It is mentioned that it is important to see that these foreign authors evaluate spaces, people, daily life, cultural-social and political structure of the city by putting everything through the sieve of criticism. It is also mentioned that they would remain limited to subjectivity unless these foreign writers cannot step outside of the context of stereotyped judgements coded in their minds. However, the importance and value of the data presented by these travel works, which look at the city from a different perspective and distance, has also been mentioned.

In short, in this study, which examines the city of Istanbul within the framework of different space-oriented theories, the importance of literary works written by Turkish and English writers by focusing on the city in showing the concrete version of the theoretical information obtained from the theories has been mentioned.

Moreover, it has been determined that the city of Istanbul, which is the common point of the works within the scope of the study, is reflected in the works as a city that has a soul and rhythm, changing and transforming, and in this context, has the potential to evolve into a place of happiness. It is mentioned that the works such as travel and memoirs that constitute the source of the study reflect these features of the city that both inspire and direct the study. Within this context, the transformation into a place of happiness can take place at a point where peaceful spaces reflected in works in form of travel writings and memoirs become known and are remembered, so this triggers the potential of reproduction of space.

In the first subchapter of the third chapter of the study, in which the works are examined in line with spatial theories, the city of Istanbul is first discussed under the title of “Istanbul as Other Space” within the framework of Said’s theory, based on literary works. In this direction, travel writings of British writers, based on the city of

Istanbul and in the context of the West-East dichotomy, which takes its source from the self-other conflict and which is fueled by imperialist/orientalist policies, are examined. In this part, the starting point of which is orientalism, since the sources that can provide data are the works of English writers, these travel writings are emphasized. In addition, French writers and travelers François-René de Chateaubriand and Pierre Loti, are mentioned in this chapter of the study -in the context of their discourses on Istanbul-, within Said's works who included travelogues in his book *Orientalism* and mentioned that some works in this form serve orientalism. Accordingly, English writer Lady Mary Wortley Montagu, who was not among the writers examined within the scope of the study, such as François-René de Chateaubriand and Pierre Loti, is included only in this chapter.

In this part, Ellison's *An English Woman in a Turkish Harem*, Baring's *Letters from the Near East 1909-1912*, Sheridan's *Turkish Kaleidoscope* and Seal's *A Fez of the Heart* are analyzed in line with the West-East duality stemming from the self-other dichotomy sharpened by modernity, the conflicting relationship of which is revealed by Said, and the imaginary geography notion caused by this duality. In this respect, it is stated that the concept of imaginary geography pointing not only to geographic borders but also imaginary borders based on political and economic causes explains the occupation of Turkish lands including Istanbul in particular on the basis of works.

When we look at the works of English writers focusing on the city of Istanbul, it has been determined that the writers cannot get rid of the influence of some judgments they have learned and adopted in the society they live in, coded and stereotyped in their minds, regarding the Eastern people, life and space. The most important reflection of this effect, which overshadowed the objective view and empathic approach, is that they see divergence as natural and necessary.

At this point, Baring, Seal and Sheridan have a more uncompromising attitude towards Turkish society, while Ellison is seen to be more constructive and understanding. Although Sheridan is also a woman, it has been stated that the basis of Ellison's empathic approach is based on the sensitivity stemming from being a woman. In this context, it has been revealed that while Ellison, one of the women who are exposed to the reductionist attitude of the patriarchal society, rejects this attitude, Sheridan reflects this attitude. In short, it has been determined that Baring and Seal, who were brought up in a system based on conflict and adopted the way of thinking of

this order (as well as Sheridan, who got used to the impositions of this system), were far from constructive in their criticisms, were more one-dimensional in their observations and more one-sided in their thoughts.

In the second subchapter of the third chapter, titled “Istanbul as Produced Space”, how the city of Istanbul has changed and transformed by being reproduced again and again within a century has been revealed through the works of Turkish and English writers covering the 20th century. In this direction, the change that Istanbul has undergone has been explained by examining the works of different writers, which were written by taking the city as the center, in the light of the spatial periods of Lefebvre (adapted to the city).

Writing about Istanbul in the early 1900s, Ellison reflected the city as Lefebvre’s absolute space that preserves its naturalness. In this time period, the city did not lose its naturalness as it was not yet industrialized. In this process, Istanbul also carries the characteristics of the sacred space and historical space from the spatial periods of Lefebvre. It is identified with the sacred space in terms of the continuation of the natural perception of Istanbul and the separation of the centre and the periphery. However, since it is a space of accumulation of the richness of works of art and symbols, it also evokes a historical place. In addition, the period when Baring, who came to Istanbul almost at the same time as Ellison, was in the city covers the war years when the nations within the empire struggled for independence and the Ottoman Empire for its territorial integrity. Istanbul, experiencing war, is mentioned by Baring as the abstract space that Lefebvre identifies with violence and war. After the Balkan Wars, the First World War broke out and Istanbul was occupied after the war. Adıvar described this period when the homeland and independence were under threat in his work titled *The Turkish Ordeal*, in which he dealt with the years 1918-1923. The Turkish people, who resisted and struggled against impositions and exploitation, produced the differential space, which Lefebvre explained as the space produced by the resistance to hegemony and the liberation effort, as a result of their efforts. In this direction, the order was reproduced with the proclamation of the Republic by ending the monarchical system. In the work of Clare Sheridan, who came to Istanbul during this period (1924-1925), Istanbul, which is no longer the capital of the country, is reflected as a lonely and desolate city. On the other hand, in the mid-1900s, when Ahmet Hamdi Tanpınar and Sâmîha Ayverdi were writing about Istanbul, it is

mentioned that the wooden structures that represent the city were destroyed by fires frequently and the places of the city, along with its people and lives, began to change. This change and transformation manifested itself more intensely in the works of Seal, who first arrived at the city in 1984, based his works on his visit to Istanbul in 1993, and published in 1995, and Pamuk, who wrote about the city ten years later. As reflected by these works, the city began to turn into a pile of tall buildings. In this direction, it has been stated that Istanbul has turned into a contradictory space as capitalism makes the contradictions of the abstract space more prominent and intense.

While Istanbul was discussed in the context of Lefebvre's spatial periods through literary works, it was taken into account that Lefebvre determined these periods from the perspective of the West. These periods are discussed in the context of Turkish society with its life, people and places.

In addition, the difference in the reception of the city by local and foreign authors is mentioned. In this context, Turkish writers approach the city more through their feelings and experiences, as they were born and raised in the city and witnessed the past years of the city. On the other hand, English writers have limited experiences with the city and the intensity of emotion in their thoughts and impressions is not as high as Turkish writers. In addition, it has been mentioned that the works of Turkish and English writers spanning a century, in which they looked at Istanbul from the perspective of their origins, gender and age, made an important contribution to seeing and understanding the change that the city went through.

In short, in this part, it has been emphasized that each domestic and foreign work discussed reflects the change of the city of Istanbul over a century and how this change can be explained in the context of Lefebvre's spatial periods. In line with Lefebvre's "production of space", the potential and possibility of the city to evolve into positive as a result of its reproduction with its spaces and people is emphasized.

In the third subchapter of the third chapter, titled "Istanbul as Heterotopic Space", the works of local and foreign writers are discussed through the concept of heterotopia, which Foucault defines as a space of otherness that does not fit into categories, contains oppositions and contradictions. The works were examined through the six basic principles that Foucault stated about heterotopia, which will serve the study. In this context, Istanbul, which is reflected in the works, is handled in line with

the third principle, which states that heterotopia has the power to juxtapose many diverse or incompatible spaces in one real place. In addition, the fourth principle, which talks about the museum and library, which accumulates endless time, and the second principle, which talks about changing functions, are also mentioned. In this direction, it is seen that the city, which is reflected in the works written in the years when Istanbul was not yet exposed to the standardization caused by globalization, is a concrete indicator of Foucault's concept of heterotopia. In this sense, the structure of Istanbul that embraces geographical, cultural, linguistic, religious, racial, etc. differences is emphasized.

This diversity of Istanbul has been found to be a source of inspiration for Turkish writers, taking them to the free, happy and colorful world of their children, nurturing them in their literary production processes. On the other hand, it has been determined that English writers other than Ellison perceive the diversity in Istanbul as a weakness rather than a richness, as if confirming that people who, by their temperament, are surprised by something they do not know, and usually act in line with their current judgments. It has been stated that this attitude may be due to the tendency to dissolve differences, which can be said to be coded into the minds of these authors.

Istanbul's ability to hold differences together without transforming them and its unique atmosphere have faced globalization. This change has become increasingly evident in these works that spanned the 20th century. This process, which accelerated and intensified afterwards, affected the heterotopic structure of Istanbul. In this context, although the structure of the city, which takes its source from its deep-rooted past and offers historical and cultural accumulation such as a museum and a library, begins to turn into a heterotopia, which Foucault explains with festivities and fairs. However, this process becomes more and more serious. It has been revealed that spaces, people, lives and relations are standardized and rapidly consumed.

In short, the change of "heterotopic Istanbul", reflected in the works, has been focused on through the influence of the heterotopia, which Foucault refers to as realized utopia, which can relate to subjects, lives and other spaces and is not the object of domination, by the standardization and control processes that Foucault draws attention to. In this context, besides revealing the changing structure of Istanbul,

attention is also drawn to the potential of the city to transform as a place that is reproduced again and again.

In the fourth subchapter of the third chapter, titled Istanbul as “Chronotopic Space”, the features that make the city of Istanbul a chronotope have been determined through works, based on Bakhtin’s chronotope concept. The concept of chronotope, which Bakhtin put forward in line with the harmony and integrity between time and space and which is discussed in the context of the intensity of emotion/value it carries, provided a better understanding of the texture/spirit of the city of Istanbul.

Based on Bakhtin’s view that enables the discovery of new chronotopes, the city of Istanbul, which combines individual and historical time with space, is considered as a chronotope. In addition, since the city has a threshold function that enables the differences to meet, it has been evaluated within the framework of Bakhtin’s chronotope, the encounter chronotope and the threshold chronotope.

Looking at Istanbul, which is described in the works of English writers, it has been determined that these writers could not fully internalize the city space as they were not born and raised there. Therefore, in the context of the concept of chronotope, it is stated that the city is reflected in the consistency of a carnival from the works of foreign writers who perceive the diversity in Istanbul as a mess (with the exception of Ellison). In this direction, it has been determined that the British writers who came to Istanbul as visitors experienced the city in a striking and impressive but also short-term and superficial way, as if they had participated in a carnival. For this reason, in the works of these writers, who experience the urban space superficially and temporarily, Istanbul is like a carnival with a diversity they cannot make sense of and does not contain intense emotions/values.

On the other hand, since Turkish writers were born and raised in Istanbul, it has been seen that their works contain a lot of experience and intense emotions. In this case, Istanbul is reflected from these works as a chronotope that fuses time and space and has emotional intensity.

Nevertheless, the effect of modern life on Istanbul is also reflected in the works. In this context, it has been concluded that although Istanbul is in danger of losing its virtues, the renewal of the threshold chronotope gives hope for the positive transformation of the city.

In short, it has been concluded that it is possible for Istanbul, in general, to become a well-being by regaining the lost values of all spaces, as the space is a formation that is produced again and again, and as emotionally charged and lively spaces are brought to the present day through literary works.

In the fifth subchapter of the third chapter titled “Istanbul as Poetic Space”, Bachelard’s view on place as a poetic space is discussed. Bachelard focuses on the unity of the concepts of space, memory and dream, and deals with the structure of space that makes poetic dream possible and enables remembering and dreaming. In this direction, it has been emphasized that Istanbul, the protagonist of the works of local and foreign writers, is a “poetic” place with its structure that activates memories and imagination.

Based on this aim of Bachelard, who traces the images of the space of happiness by revealing the human value of places, it has been determined that the city of Istanbul is a space of happiness in most of the works. Especially in the works of Turkish writers, in which they include their memories and experiences about the city, it has been seen that they reflect the intense longing they felt for the previous years of the city. It has been revealed that these years of yearning include not only the city’s past (spatial history) but also the personal history of each author. This is explained by the close relationship between the concepts of space, time, human and memory.

While Turkish writers focused on places in terms of the feelings they evoke in their inner world, rather than their physical features, British writers focused more on their physical characteristics and political qualities, since they did not have in-depth experiences in the places of Istanbul they came to visit.

On the other hand, in the direction of Bachelard’s attention, the change of the city’s spaces over time is reflected in the works of both Turkish and English writers. Along with this change, the chaotic state of the city was revealed through Bachelard’s descriptions of modern space and through works.

However, it has been concluded that when the “desire to turn towards nature”, which will emerge in line with the "desire to return to home" mentioned by Bachelard, comes together with the aspect of literary works that activate the memory and enable dreaming, the possibility of the space to evolve into a space of happiness will arise.

In this study, which focuses on space, while making use of spatial theories, these theories, which take their source from Western society, are discussed with their dimensions that will serve the study. Through these theories and literary works in the form of memoirs and travels, the transformation of space has been emphasized in the city of Istanbul. In this context, the fact that space is not an empty, isolated, abstract, lifeless, rootless structure; on the contrary, it is a deep and integrated structure and cannot be considered independently of social life, and this conclusion has been reached again.

Since each local and foreign writer included in the study wrote about Istanbul through their own roots, perspectives, experiences, expectations, and also with the contribution of their gender and origins, a different aspect of the city was revealed with each work. However, the point that the works take the readers to is that the change of space is at a dizzying speed even in a period of only one hundred years.

In the world, where homogeneity, control, individualization and virtualization increase with the developing technology and modernity, people, spaces and relations also change rapidly. It is seen that each theorist included in the study criticizes this corruption in some way. In this context, Said stands against domination, Lefebvre against homogenization, Foucault against control and standardization, Bakhtin against separation by severing dialogue and interaction, Bachelard against depersonalization by detaching from dreams and memories. In fact, they meet for the same purpose. These theorists and their (space-oriented) theories, in addition to being the basis of this study, whose starting point is space, also drew the way to the conclusion of the study in the context of the common purpose they met. In this direction, Said emphasizes not defining the “other” but recognizing it. Lefebvre states that the abstract space that imposes homogeneity will be shaken by the differential space. Foucault prioritizes heterotopia as a counter-topos in the standardized space. Bakhtin focuses on the emotions/values of space, approaching differences with the concepts of interaction and dialogue. Bachelard draws attention to the poetic aspect of the space keeping the memories alive and enabling the imagination. In the path opened by these thinkers, the potential of “space” (with human and life) to be liberated by transforming it is revealed. This possibility and potential, grasped through the studied theories, are adapted to the literary works in the form of memories and travel works, thus more in touch with life. It has been concluded that when this adaptation is made and on the

basis of dreaming and remembering offered by these literary works, and also thanks to the evolving living structure of the space, the place can turn into a space of happiness.

Unlike spatial literary studies, which are generally done within the framework of a single spatial theory and at the theoretical level, this study, which focuses on space, has determined the points where they converge, starting from different theories. This study presented the conceptual dimension of the space and the praxis dimension together. This study also made these through literary works such as travel works and memoirs that have more real-life themes, thus showing the concrete form of conceptual space. In this sense, it is thought that this study will contribute significantly to the literature.



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