

Textual representation of space: Evliya Çelebi's Book of Travels

Ozan ÖZTEPE¹, Tan Kamil GÜRER²

¹ oztepe18@itu.edu.tr • Department of Architecture, Faculty of Architecture,
Istanbul Technical University, Istanbul, Turkey

² tgurer@itu.edu.tr • Department of Architecture, Faculty of Architecture,
Istanbul Technical University, Istanbul, Turkey

**Corresponding author*

Received: January 2024 • Final Acceptance: July 2024

Abstract

The definition and representation of space is always debated in architectural epistemology. Drawing and drawing-based interfaces are considered the primary tool for representing space in today's architecture. The fact that the space has subjective characteristics belonging to the world of perception calls into question the adequacy of the means of representation. This article discusses how space is represented as a text in Evliya Çelebi's Book of Travels with the belief that textual representation is a possibility for making sense of space. The methodology of the study is based on the grounded theory approach. Considering the textual volume of Evliya Çelebi's Book of Travels, the subject to be analyzed was limited and focused on spatial descriptions in order to create the opportunity for an in-depth discussion. As a result of the data obtained, the textual representation of space was discussed with quotations from Evliya Çelebi's Book of Travels by revealing the themes and relationships between concepts. Four themes regarding the textual representation of space in Evliya Çelebi's Book of Travels become evident: the experience of space, the depiction of space, the representation of space through human beings and the imagination of space. The spatial information conveyed in Evliya Çelebi's Book of Travels is an extremely valuable representational interface that defines the architectural and socio-cultural texture of the 17th century Ottoman Empire and reveals the relationship between people and space of the period.

Keywords

Evliya Çelebi's Book of Travels, Literary space, Representation of space, Site writing, Urban literacy.

1. Introduction

The literary world is an extremely valuable interface for transmitting the socio-cultural accumulation of the past, experiences, events of civil and official history to future generations. Written documents and literary texts are sources that transfer and preserve subjective and objective information about the past to the present. In the context of language, literature is a field that encompasses all sciences (Barthes, 2015). The spatial experiences of people who lived even centuries ago can be revealed through the preservation of information in texts. The memories we have over time are related to space. Literature conveys the space that is perceived through the senses and has the potential to represent space.

Although developments in the fields of technology and information offer new areas of representation, the primary tools considered for the representation of space in architectural epistemology today are drawings and visual materials. The inclusion of subjective features in addition to the objective features of space raises concerns about the adequacy of its representation. Considering that human beings perceive the space through their senses, visual architectural representations are sometimes insufficient in representing the space. The connections between architecture and different disciplines

such as philosophy, literature and history help to define the built environment and human relations. The textual interface offered by literature shows how human beings define both the physical world and the world of perception. This paper argues that text can be used as a representational interface when drawing-based representational interfaces are insufficient.

In the article, Evliya Çelebi's Book of Travels, which is considered to be an extremely important source in terms of the method it provides for the representation of space, was examined and the themes through which space was represented were revealed. The focus of the study is; Evliya Çelebi's Book of Travels, whose original name was *Târih-i Seyyâh*, is approximately 4100 pages (Figure 1). Evliya Çelebi's Book of Travels covers the physical and political geography of the 17th century. It represents the urban, architectural, historical, ethnographic, folkloric and philological features of 46 countries. The spatial narratives conveyed in the travelogue are the places of Evliya Çelebi. The reader shares Evliya Çelebi's spatial experience and journey every time the text is read.

2. Textual representation of space

The basic element of architecture is space, while the basic element of literature is text. The text's ability to



Figure 1. Cover of the 1st volume of Evliya Çelebi's Book of Travels in the Topkapı Palace Library (left), Index of the same volume (right) (Source: Akalın, 2019).

represent emotion and conception has an important potential in representation of space. The space represented through the text changes context and frees from its physical boundaries; it moves from the objective world to the world of perception. Space encoded by language gains a state of representation in the textual interface. Each time the text is read by the reader, it is decoded and perceived. There are many interfaces where architecture and literature intersect and complement each other.

2.1. Representational potential of the text

A text is a literary tool that enables communication between the reader and the author. Roland Barthes (1993) interprets text as an act that conveys meaning beyond its structural and literary qualities. Maurice Blanchot (1993) defines text as a silent mass of words. Mikail Bakhtin (2001) considers text as the first data for any discipline in the human sciences. The text is the place where meaning is produced and becomes productive (Eco, 1986). Every reading moment is also a moment of representation. Georges Perec (2020) identifies the text with space. According to Perec, space begins with words and graphic marks drawn on a blank page. The author who writes the text transfers the space to the plane of the page, similar to the way a cartographer represents the geographies he experiences on the paper plane through lines (Perec, 2020). The act of writing and the act of drawing are tools in the representation of spatial data.

The text preserves spatial data and thus enables the development of new ideas and discourses. The text becomes a form of forgetting, separated from the meaning and communication once concretely experienced (Assman, 2015). The text contains information that has been forgotten, or that will be forgotten over time. The author, who is the transmitter, disappears after creating the text and the text continues to exist as a reflection of the past (Crysler, 2003). Literary works transform and present objective reality. Through the textual interface, reality is transformed

and aestheticized. In this way, places, people and relationships from centuries ago continue to be appeared as images of memory; they continue to exist through the text and the reader.

Human beings' spatial experiences and perceptions are transformed through language and discourse (Markus & Cameron, 2001). The person who experiences space also creates narratives. These narratives, which become evident as a result of spatial practices, gain verbal or written areas of representation via language. Considering the city as a discourse, Barthes (1993) associates it with language. The narratives of the city's inhabitants over time constitute the discourse of the city. The discursive nature of the city allows it to be read and interpreted as a text. Those who live in the city are also the ones who construct the space they inhabit through their bodily experiences and create their own short narratives. The discourse about the city constantly offers new alternatives through the displacement and reconstruction of these short narratives.

2.2. Spatial practices that create narratives

Henri Lefebvre (2015) emphasizes that everyday life is decisive in the organization and reproduction of urban space. In his book *La production de l'espace*, he considers everyday life as a field of investigation in defining the relations between society, production and space. According to Lefebvre, all physical and mental activities of everyday life reveal the relationship between consciousness and action and show the value judgments through which space is interpreted by society. Michel de Certeau (2008), on the other hand, emphasizes the space-making characteristic of the practices of daily life and brings the act of walking to the forefront. The person who experiences the space by walking reveals new possibilities with each choice and has new narratives based on them. The practice of walking both intensifies sensory experiences and generates information to make sense of the built environment.

From personal experiences to collective myths, narratives emerge sponta-

neously in the process of experiencing the world (Coates, 2012). Narratives of urban dwellers reveal interpretations of urban space and how urban dwellers perceive the spaces they inhabit (Fischer-Nebmaier et al., 2015). Narratives shape events in sequences that can stimulate the imagination. With successive sequences, the possibility of verbal, imaginary or spatial re-representation of narratives emerges (Coates, 2012). Narratives about space reveal the dialog between the objective world and the perceptual world. Narratives allow the space to be conveyed through subjective definitions, to create a personal geography and to make sense of experiences (Haeren & Havik, 2016).

2.3. Imaginative geographies

Textual representation is the reflection of the author's perception in language. The author expresses the space and geography that exists or that he believes to exist within the framework of his identity, beliefs and prejudices. Beyond defining a physical space, geographies are discourses imagined according to the author's point of view. Edward W. Said (2017) has defined the concept of imaginary geographies within the framework of issues such as making sense of the other, representation of space and formation of discourse. Said's concept of imagined geographies identifies with Henri Lefebvre's concept of imagined space. The imagined space is produced through socio-cultural codes. Each imaginary offers alternative proposals for space or geography. In a general sense, imagined geography characterizes the state of space beyond its objective characteristics, described by prejudices. Specific to Edward W. Said's orientalist approach, imagined geographies describe the reconstruction of the East through a prejudiced discourse. The proposition about the imagined geography is the making of geography rather than the making of history (Soja, 2017). Imagined geographies create narratives that ascribe meaning to the world and marginalize it. Each narrative represents a particular view and makes the cultural structure legible.

3. Methodology

The article aims to show how space can be represented as text. Considering that literary texts reflect human feelings and thoughts, it is assumed that the text is a suitable tool for this purpose. Evliya Çelebi's Book of Travels, which is considered to be an extremely important source in terms of the method it offers for representing space, is placed at the center of the article.

3.1. *Târih-i Seyyâh*: Evliya Çelebi's Book of Travels

In Ottoman Literature, there are various works focused on space and people. Şehrengiz describes the people living in the city. *Sergüzeştname* expresses important events experienced by poets around the settlement. *Gurbetname* conveys the memories of those who stay away from their birthplace. *Sefâretname*; conveys the observations of officials who resided abroad for a certain period of time on diplomatic missions about the city they were in. *Menzilname* reports the urban and geographical places to be visited on a route and the distances between these places. *Seyahatname*'s, on the other hand, are works that convey the geographical and urban spaces experienced through the residents living in those settlements and include topics such as clothing, beliefs, city government, crafts, arts, economy, mythology, language, ethnicity, social structure, neighborhood relations, daily life practices, literature, music and population. *Seyahatname*'s are autobiographical; they are works in which the traveler conveys his/her impressions of the architectural, urban and geographical space he/she has experienced.

Born in Istanbul, the capital of the Ottoman Empire, in 1611, Evliya Çelebi described himself as *seyyâh-ı âlem* (Çelebi, 2002). Evliya Çelebi's Book of Travels, originally titled *Târih-i Seyyâh*, consists of approximately 4100 pages in 10 volumes (Figure 2). The journey started in 1630 in Istanbul and ended when Evliya Çelebi settled in Cairo in 1673. The last narrative of Evliya Çelebi, who compiled his notes written during his travels after he settled in Cairo, dates back to 1683. The man-

uscripts, which was kept in the family of Emir Özbek Bey in Egypt for a long time, was sent as a gift to Hacı Beşir Ağa in 1742, about 60 years after it was written (Tezcan, 2019). Copies of the manuscripts were made and placed in the Topkapı Palace Library. For many years, only people close to the Palace were able to read the them.

The printing process of the manuscripts begins in 1841. After 2 years of preparation, it was published in 1843 as a 143-page summary under the title *Müntehabât-ı Evliyâ Çelebi*. The book, which consists of excerpts from the first volume of Evliya Çelebi's Book of Travels, is about the miracles of Istanbul and Hagia Sophia (Tezcan, 2019). The first book on Evliya Çelebi's Book of Travels, which was printed, caused doubts among the public about the authenticity of Evliya Çelebi's narratives and travels due to its fairy tales and extraordinary stories (İz, 1989). Between 1896-1901, the first 6 volumes of Evliya Çelebi's Book of Travels were published by Ahmed Cevdet and Necip Asım, but the book was censored. Some chapters on Ottoman pashas and rebels were removed and the original text was changed (Tezcan, 2011). The full text of the all volumes in contemporary Turkish was only published in 2011, nearly 330 years after it was written.

3.2. Research method

A human-centered research is naturally based on interpretation. The determination of human interpretation

and thought about space as the subject of research coincides with the definition of a qualitative research rather than a quantitative research. Grounded theory, one of the types of qualitative research methodology is based on inductive logic for theory exploration against deductive understanding in human-centered research (Arik & Arik, 2016). The goal of grounded theory is the simultaneous analysis of systematically collected data. Thus, unlike classical research, it is not based on the verification of theories, but on the discovery of the theory based on the data. The way to understand social reality is to uncover the meaning that people attribute to this reality. The researcher tries to see reality through the eyes of another person (Kümbetoğlu, 2019).

How space is represented as text in Evliya Çelebi's Book of Travels is investigated using the methodology of grounded theory. As a first step within the framework of grounded theory, a literature review on the textual representation of space was conducted. A general conceptual framework on the relationship between space and text was established. With Evliya Çelebi's Book of Travels as a data set, systematic readings on the relationship between space and text were started. In the first reading process, all narratives regarding the textual representation of space were marked. In the second reading process, the marked narratives were coded and categories began to emerge. In subsequent readings, the most frequently used categories of textual representation of space were highlighted and themes were clarified. All these research steps were carried out simultaneously and the themes were constantly compared throughout the research (Figure 3).

4. Textual representation of space in Evliya Çelebi's Book of Travels

Evliya Çelebi's Book of Travels takes the place of Evliya Çelebi's travels, which took place over a period of 40 years. All these years of traveling and spatial experience are transformed into a large text of thousands of pages through Evliya Çelebi's literary fiction. Considering that Evliya Çelebi's Book

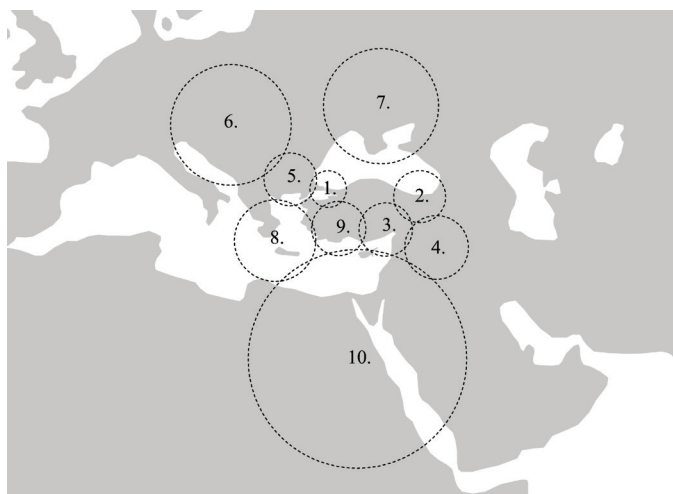


Figure 2. In the 10-volume Evliya Çelebi's Book of Travels, the approximate boundaries of the geographies covered in each volume.

of Travels has a wide range of themes, in order to create an in-depth discussion, the theme to be analyzed has been limited and the focus has been on the spatial descriptions in the work. In uncovering the themes and analyzing the data, on the one hand, quotations from Evliya Çelebi's Book of Travels were made and on the other hand, the relationships between the themes were determined by adding comments to the analysis process. In Evliya Çelebi's Book of Travels, four themes emerge regarding the textual representation of space: the experience of space, the depiction of space, the representation of space through human beings and the imagination of space (Table 1).

4.1. *Şeniden key buved mânend-i dîde*: The experience of space

According to the Islamic perspective, a witness is considered a person to be trusted because he is the one who sees (Touati, 2016). The narration of the witnessed reality is related to the experience of the space. Spatial descriptions written in travelogues are expected to be experienced firsthand by the author rather than being transmitted from secondary sources (Touati, 2016). Evliya Çelebi's leitmotiv in his Book of Travels, "*Şeniden key buved mânend-i dîde*" (How hearing becomes like seeing) (Çelebi, 2002), coincides with the general ideas of Islamic travelers. The experience of space is the initial act of the spatial narratives in Evliya Çelebi's Book of

Travels. In order to perceive the space, it is necessary to be in motion in the space for a certain period of time. Act of walking creates a new discourse (Breton, 2019). When considered on an urban scale, the walker is in direct relationship with the inhabitants of the city and their living spaces. The public and private spaces of the city, such as streets, squares, places of worship, commerce, entertainment, recreation, etc., are experienced through the act of walking. This allows the walker to explore, perceive and analyze the space (Scheerlinck et al., 2017).

The act of walking is a narrative spatial practice for Evliya Çelebi. In spatial narratives, the story begins with steps. Steps create textures between the spaces (de Certeau, 2008). As the textures integrate, space becomes perceptible and comes into existence. Although walking and stepping overlap as actions, stepping defines a different perception. While walking, a person moves freely; while stepping, he/she serves the purpose his/her aims for and counts his/her steps as a criterion. In his Book of Travels, Evliya Çelebi defines the act of walking as "*adım-lamak*" (stepping) (Çelebi, 2003b) or "*ayaklamak*" (footing) (Çelebi, 1999b). Evliya Çelebi, who traveled between urban settlements with animals such as horses, donkeys and camels, writes that he experienced the cities he visited by stepping. For Evliya Çelebi, stepping is a tool to have an experience of space and to define the distance be-

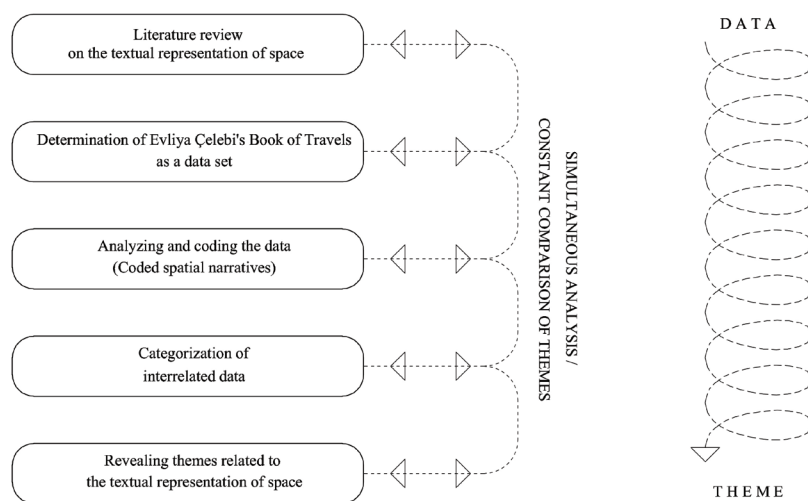


Figure 3. Research methodology diagram.

Table 1. Analysis of spatial narratives in Evliya Çelebi's Book of Travels.

THEME	CATEGORY	CODED SPATIAL NARRATIVES	Volume No	Page No
<i>Şeniden key buved mænend-i dide:</i> The experience of space	Walking and stepping	Stepping the city walls of Istanbul	1/1	28
		Narration of the environment of Silistre Castle: <i>Germe adim</i> (stretching steps)	3/2	434
		Stepping the Akkirman Fortress from inner city walls and outer city walls	5/1	161
		Narration of Ortahisar Castle	5/2	542
		Narration of the height of the Hungarian Fortress by scaling it with the human body	7/1	144
		The Beg (Vienna) Castle narrative: Counting steps with a rosary	7/1	217
	Experience	Narration of Siroz: <i>Levendâne adim</i> (fleshy steps)	8/1	133
		Stepping of the Lower Egyptian Fortress	10/1	207
		Narration of Tophane (Tophane-i Amire Building)	1/2	396
		Narration of the Çoban Mustafa Pasha Mosque in Gebze	2/1	197
		Description of the Great Danube River fish ponds	3/2	444
		Narration of Baghdad city	4/2	533
	Poetics of space	Transferring the information obtained from the city dwellers in the narration of <i>İlvov</i> (Ilfov) city	5/1	209
		View of <i>Kefe</i> (Feodosia) from Yapraklı Tower	7/2	576
		Narration of the public space in front of the Old Mosque in the city of <i>Dırama</i> (Drama)	8/1	120
		Narration of Rhodes: <i>Temaşa etmek</i> (Contemplation)	9/1	262
		Narration of the Harem-i Has in Istanbul through sound, sight and smell	1/1	291
		Narration of the Gelincik Bazaar in Bursa through smell	2/1	27
<i>Evsaf:</i> The depiction of space	Miniaturized space	Depiction of the Sipahi Pazarı Bedesten in Diyarbakır through sounds heard in space	4/1	48
		The depiction of <i>Timsıyar</i> (Timişoara) Castle through the turtle metaphor	5/2	530
		Depiction of bazaars, markets and bedestens in Skopje through smell in space	5/2	771
		Depiction of Thessaloniki Bedesten through smell and sound in space	8/1	158
		Narration of Yıldız Mountain with metaphors	5/1	84
		Abstract depiction of the interior of the Church of <i>Kaşa</i> (Cathedral of St. Elizabeth)	6/1	53
	Spatial shorthand	"Transfiguration" of the Valpova suburb	6/2	652
		Narration of Belgrade as if depicting a miniature	7/1	53
		Abstraction of the city of Bodurine	9/1	158
		"Transfiguring" the spaces experienced on the Nile voyage	10/2	907
		Depictions of houses in Koçu Baba Village	2/2	503
		Depiction of Ibrahim Pasha Caravanserai	3/2	505
	Word patterns and clichés	Depiction of the Gelincik Bazaar in Bursa through smell	5/1	70
		Interior depictions of the Kaşa Ban Muğâni Church	6/1	48
		Depiction of Süleiman Khan's Pavilion (Neugebäude Palace)	7/1	200
		Depiction of the wheat granaries in Kandıye (Heraklion)	8/2	501
		Depiction of Sultan Gavri Divanhâne (Divankhana)	10/1	197
		Karabağ (Karabakh) city narration: " <i>Hadika-i ravza-i ndvân-i cinân</i> " Rûdvan vineyard cliché	2/1	276
	Depiction of urban space	Praso city narration: " <i>Bükalemün nûmdân</i> " Chameleon embroidered cliché	6/1	101
		Sudak Castle narration: " <i>Küh-i Bîsûnun</i> " Mountain without pillars cliché	7/2	554
		Thessaloniki Castle narration: " <i>Ka'î-i Kahkahâ</i> " Kahkahâ Castle cliché	8/1	145
		Rhodes Castle narration: " <i>Sedd-i Iskender</i> " The great wall of Alexander cliché	9/1	259
		Narration of Istanbul	1/2	465
		Narration of Antakya	3/1	73
	Depiction of geography	Narration of Malatya	4/1	22
		Depiction of Budapest as an Ottoman bateau	6/1	299
		Depiction of the Sultaniye Tower and its immediate surroundings in comparison with the Galata Tower	7/2	769
		Narration of Siroz	8/1	127
		Narration of <i>Aya Mavra</i> (Lefkada)	8/2	611
		Narration of the geography of Istanbul	1/1	12
<i>Mahbûb u mahbûbeler:</i> The representation of space through human beings	Human geography	Depiction of Lake İznik through human beings	3/1	7
		Depiction of Demâvend Mountain	4/2	525
		Depiction of Lake Kaz	5/1	67
		Depiction of Black sea	6/1	188
		Depiction of <i>Ağrıboz</i> (Euboea) Island through human beings	8/1	240
		Depiction of the mountainous area near the Wadi al-Qura fortress	9/2	644
	Perception of the Other	Narration of the Fatih Sultan Mehmed Asylum in Istanbul	1/1	276
		Narration of the hammams in Istanbul through their users	1/1	287
		Narration of Tahtakale coffee house in Tokat through human beings	5/1	97
		Narration of caravanserais in Belgrade through human beings	5/2	513
		Depiction of Varat Fortress through the people living in it	7/1	337
		Narration of Fukara Square through the relationship between people and space	8/2	742
		Depiction of coffee houses in the city of Feyyum	10/2	1068
		The claim that Ottoman city names are more beautiful than other city names	2/1	274
		Depiction of the interior ornamentation of the <i>Lipul Bey</i> monastery (Mănăstirea Sfîntii Trei Ierarhi) in the city of Yay (Iaş) with Islamic judgments	5/2	477
		Depiction of the Kızılelma Mosque in <i>Üstergom</i> (Esztergom) Fortress	6/1	362
<i>Tasavvur:</i> The imagination of space	Tayy-i mekân (Space crossing)	Depiction of <i>Beşkelek</i> (Zrenjanin) castle	7/1	323
		Short description of non-Muslim urban settlements in the city of <i>Tırnovi</i> (Veliko Tarnovo)	8/1	189
		Description of urban spaces in Chios	9/1	137
		Narratives of people living close to <i>Şibeyke</i> (Nagaa Ash Shibaykah)	10/2	888
		Narration of Zagreb Castle	5/2	704
		Narration of Kallevine Castle (Sweden)	6/2	482
	Mythological space	Narration of Amsterdam	6/2	487
		Narration of Prandaporosk (Brandenburg)	6/2	489
		Narration of Orfani	8/1	93
		Exaggerated description of the Zeyrek Mosque and cistern in Istanbul	1/1	19
		Mythological description of Tokat	5/1	102
		The mythological narrative of the Kızılelma Palace	6/1	276
	Logospheric space	The mythological narrative of Santorini Island	8/2	553
		Description of <i>Ebühevl</i> (Sphinx) and its immediate surroundings	10/1	546
		Mythologizing the Old Mosque near Tangusi Castle	10/2	940
		Fatih Complex narration: <i>İmaristân</i> (construction-land)	1/1	103
		Description of Bakacak and its immediate surroundings: <i>Reyhanistân</i> (basil-land)	2/1	34
		Narration of dervish lodges in Harput: <i>Tekkegâh</i> (Dervish lodge-place)	3/2	302
		Narrative about the naming of <i>Gelibolu</i> (Gallipolis)	5/2	422
		Narrative about the naming of <i>Gümülçine</i> (Komotini)	8/1	81
		Narrative about the naming of Marmaris	9/1	252
		Description of the Yusuf Nebi warehouse and its immediate surroundings: <i>Temaşagâh</i> (Viewing-place)	10/1	524

tween structures. The number of steps he uses as a criterion is not only a fixed mathematical value but also varies from place to place as a result of human factors. Evliya Çelebi describes three different stepping rhythms in different parts of his Book of Travels. In determining these pacing rhythms, factors such as the time spent in the city, the topographical, architectonic and socio-cultural qualities of the place are decisive. Evliya Çelebi describes his walking rhythm at a slow pace as “ehl-i

keyf adım” (self-indulgent step) (Çelebi, 1999b), or “Batiyyü'l-hareke tiryâki adım” (lazy-addicted step) (Çelebi, 2002). He calculates the distance to the castle of Silistre in Bulgaria in self-indulgent steps:

“And the height of the walls of this castle is eighty cubits, strong but small. It is 1,000 self-indulgent steps tall, it is a lovely castle.” (Çelebi, 1999b)

Evliya Çelebi describes his walking rhythm at a normal pace when he does not use any adjective before the word

step. He describes his fast-paced walking as the stride of a fit person. Evliya Çelebi uses the metaphors “germe adım” (stretching steps) (Çelebi, 2002), “levendâne adım” (flashy steps) (Çelebi, 2002), “âdem adımı” (man steps) (Çelebi, 2002) for fast-paced walking. From his descriptions of the Syros Castle in Greece, it is understood that the flashy step is 2.5 times wider than the lazy-addicted step:

“The length of this vast city is 4000 stretching steps from the Ahmed Pasha neighborhood in the west to the Mustafa Pasha Tekke, which would be 10000 thousand steps if walked with the steps of the lazy and walking dead.” (Çelebi, 2003b).

In addition to their physical conditions, Evliya Çelebi expresses the places he describes in his Book of Travels through the emotions they evoke in him. This emphasizes the poetic quality of the represented space. In his descriptions of places, Evliya Çelebi describes the poetic character of the place through the senses of seeing, hearing, touching, tasting and smelling. The textual transmission that Evliya Çelebi defines through his senses is a subjective representation of the place. In the section of his Book of Travels describing the baths of Istanbul, Evliya Çelebi describes the *Harem-i Hâs* bath in detail. He states that although he has traveled through eighteen sultanates, he has never experienced such a bathhouse in the world in terms of its water, air and atmosphere and describes the place through the acts of *smelling, hearing and seeing*:

“The walls smell of wood, rosewater and amber. When the servants light the Sönbeki amber, the scent is intoxicating. The light reflected from the crystal, najaf and moran glass in the domes of the bath shines everywhere. Not a drop of water falls from the domes and walls. The air is so nice that the heat does not bother people. All of the kurnas are white colored raw marble. There are gold, silver and embroidered chairs in every niche.” (Çelebi, 1996).

In representing spatial experience, text, unlike drawing-based representational tools, has the potential to convey the affect of place. Memory, which is the relationship that people establish with a different period of their lives, depends on space (Kefeli, 2019).

Senses such as smell, sound, touch, and sight help to remember the space experienced. The atmosphere of the place is related to the instant sense of affiliation acquired as a result of bodily experience (Zumthor, 2006). The poetics of space gains meaning through the relationship established with space through the senses. Atmosphere is experienced personally; spatial dimensions, light, sound and scent play a role in the representation of atmosphere (Havik, 2012). Evliya Çelebi considers sound as a space-forming element in spatial descriptions. In Kazancılar Bazaar, which he experienced during his visit to Belgrade, he conveys the atmosphere of the place through sounds. The sounds of anvils and hammers emanating from the coppersmiths working in the bazaar represent the characteristic quality of the place for Evliya Çelebi. The textual transmission of the sounds of the place reflects the atmosphere experienced in the place:

“Hammers and anvils are heard in the Kazancılar Bazaar: “taka tır taka taka taka tak”. These sounds coming from the copper masters create harmony. The bazaar has ornate and shady shops.” (Çelebi, 2003b).

4.2. *Evsaf*: The depiction of space

The Arabic word *evsaf* means qualification, feature, quality. Through definitions such as “Evsâf-ı şehir-i” (City description) (Çelebi, 2007), “Evsâf-ı kasaba-i” (Village description) (Çelebi, 2007), “Evsâf-ı binâ-yı” (Building description) (Çelebi, 2007), Evliya

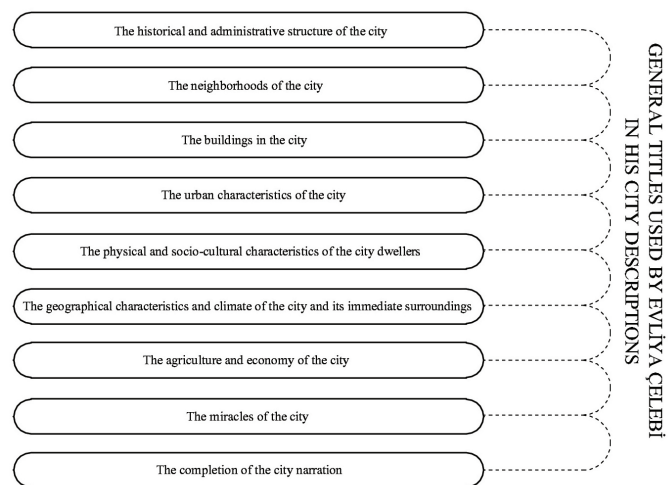


Figure 4. General titles used by Evliya Çelebi in his city descriptions.

Çelebi describes urban space. Evliya Çelebi defines the characteristics of a city under the following headings: the historical and administrative structure of the city, the neighborhoods of the city, the buildings in the city, the urban characteristics of the city, the physical and socio-cultural characteristics of the city dwellers, the geographical characteristics and climate of the city and its immediate surroundings, the agriculture and economy of the city, the miracles of the city and the completion of the city narration (Figure 4).

Evliya Çelebi's descriptions of space are compatible with the epistemology of the period. As a 17th century Sunni Muslim and Ottoman Turk, Evliya Çelebi's approach to the physical world crystallizes the distinction between cultural reality and objective reality. Cultural reality is related to the Eastern view, while objective reality is related to the Western view. The main difference between the Ottoman mindset and Western culture regarding the perception of the object is the focus on the cultural reality of the object without examining its worldly reality (Kuban, 1984). According to the Ottoman perspective, the symbolic meaning of the object is emphasized. Quantitative data belonging to the physical world are generally excluded from the representation. According to Doğan Kuban (1984), the physical characteristics expressed by Evliya Çelebi in his description of space are symbolic and far from empirical reality. The dominance of subjective thinking clarifies the act of abstraction. In Western cultures, the process of abstraction, which starts from the material qualities of the object, turns into a representation abstracted from the object in Eastern cultures (Kuban, 1984).

Evliya Çelebi states that he analyzed various written sources while writing his Book of Travels and made use of them in his spatial descriptions. These written sources include texts containing geographical information about the era, *menzîlnâme*'s and miniatures. Interfaces such as maps and miniatures, which are based on the figure-ground relationship, are similar to the textual representation of space in Evliya Çelebi's Book of Travels. In many parts of

the text, Evliya Çelebi describes the space he experiences as a shape and associates space with shapes as in miniatures. Evliya Çelebi depicts the space by miniaturizing it, just as a nakkash creates a miniature and 'writes its shapes' in his own terminology (Çelebi, 2007).

Evliya Çelebi's reduction of the physical qualities of space to the relationship between shape and ground is an act of abstraction. Stenography, a kind of communication interface, is the general name given to the writing system that suggests using symbols and abbreviations instead of letters, punctuation marks and words. Stenography can also be defined as obtaining the transcription of the ideas and information to be conveyed in a shorter time than the possibilities offered by writing. The intended meaning is represented through simplified, symbolized signs. Doğan Kuban (1984) states that the Ottoman miniature tradition is a kind of stenography. In Ottoman miniature art, the characteristic elements that the painter wants to show to the viewer are emphasized and the world is presented in a summarized form. The summarized world reflects the socio-cultural characteristics and value judgments of the time in which the nakkash lived. The state of summarization is realized through acts of subtraction, elimination and selection. Rather than reflecting what is completely real, the nakkash depicts the ideal according to his own worldview. In this context, he describes what appears in his mind rather than what he sees. Details in miniatures are removed and characteristic forms remain (Tükel, 1990). This relationship between Ottoman miniature art and stenography is similarly seen in the depictions of space in Evliya Çelebi's Book of Travels. The difference between objective reality and cultural reality, as defined by Doğan Kuban, becomes evident in Evliya Çelebi's narratives as symbolized, generalized depictions of space that can be considered as spatial shorthand.

The use of spatial shorthand can be examined through a comparative analysis of Evliya Çelebi's Book of Travels and Matrakçı Nasuh's *Mecmû-ı Menâzil*. In Matrakçı Nasuh's descriptions of Kayseri, monumental buildings are

characterized and highlighted, while the rest of the urban fabric is stylized. While the characteristic styles of mosques from the Seljuk or Ottoman periods are carefully depicted, the other structures that make up the urban fabric do not show distinctive features (Kafesçioğlu, 2011). The Kayseri houses depicted in *Mecmû-ı Menâzil* are reduced to prototypes (Figure 5). Structures that cannot be easily distinguished from each other and have an anonymous character are observed (Tükel, 1990).

The city of Kayseri described in Evliya Çelebi's Book of Travels is narrated according to the headings he used in his descriptions of the city. Evliya Çelebi begins his narration by describing the founders and rulers of Kayseri and how the city was named. He expresses his appreciation for the castle, which he describes as having a quadrangular form, topographically to Mount Erciyes. Like Matrakçı Nasuh, he typifies the houses in the city, describing them as single and two-storey buildings with tiled or earth-covered roofs. The 16 mosques in the city, which are not mentioned in Nasuh's description except for the Great Mosque, are mentioned by name in his Book of Travels and are differentiated according to whether they have more or less congregation, the light of the interior and the form

of the roof. The adjectives Evliya Çelebi uses to describe the architectural structures in the city with their names create nuance and describe spatial differences. The 4 madrasahs are characterized according to the spatial quality of the building. *Darülkurra's* and *darülhadis's* are described in general terms as if describing a typical Ottoman settlement, without giving the name or number of buildings. Evliya Çelebi's anonymized descriptions of buildings reveal the pattern that forms the urban fabric on a larger scale.

In addition to visual representation tools such as miniatures and maps, oral culture products also provide an understanding of how space is represented as a text in Evliya Çelebi's Book of Travels. Ottoman literature has the characteristics of an oral culture. In oral cultures, the main source of information transmission from generation to generation is human memory. Various word patterns, clichés and repetitions are used to prevent the information from being erased from memory over time. Since there is no printed text in oral cultures, information transfer is carried out through ready-made phrases. The primary aim is to keep the information in memory without forgetting it. In Ottoman literature, the first written literary products were transformed into texts after a certain period of time. Evliya



Figure 5. Matrakçı Nasuh's depiction of Kayseri in *Mecmû-ı Menâzil* (Yurdaydın, 2014).

Çelebi's Book of Travels is an interface between oral culture and written culture.

Evliya Çelebi describes the height of a place with the phrase "kehkeşân-âsâ semâya serçeküp" (reaching towards the sky like the milky way) (Çelebi, 1996). He describes a high castle as "Kal'a-i Kahkahâ" (Kahkahâ Castle) (Çelebi, 2001a) and a high mountain as "Kûh-ı Bîsütun" (mountain without pillars) (Çelebi, 2003a). Evliya Çelebi describes the promenades, agricultural fields and gardens he likes with the phrase "hadîka-i ravza-i rîd-vân-ı cinân" (rîdvan vineyard) (Çelebi, 1999a). He anonymizes mosques as "câmi'-i rûşen" (full of light) (Çelebi, 2002) and churches as "puhâne" (temple-house) (Çelebi, 2005). Evliya Çelebi uses the adjective "bûkalemûn nûmâyân" (chameleon embroidered) (Çelebi, 2003a) for the interior decorations he likes. He describes building elements or geographical spaces that he thinks are physically large with the cliché "pil-i mengerûsî size" (mengerus elephant size) (Çelebi, 2001a). He emphasizes the solidity of the structure he experiences by comparing it to "sedd-i İskender" (the great wall of Alexander) (Çelebi, 2005). He uses the cliché "fasıl-ı Hüseyin Baykara" (Hüseyin Baykara chat) (Çelebi, 2007) for the coffeehouses he describes.

4.3. *Mahbûb u mahbûbeler:* The representation of space through human beings

Sense of place varies from person to person and from time to time. Through text, it can be revealed how buildings and urban spaces are used by different people at different times. In the relationship between space and people, text is a tool that represents meaning. In Evliya Çelebi's Book of Travels the term "mahbûb u mahbûbeler" (chatted men and women) is used for the people chatted with in the city. In the context of the title *Mahbûb u mahbûbeler*, each person living in the city is complementary to the image of the city as a whole. In his Book of Travels, Evliya Çelebi describes the lived space. The movements of the people he observes characterize the space. In his descriptions of

the Thessaloniki *Bedesten*, the relationship between space and people complements the physical features of the building. Through the senses of *seeing*, *smelling* and *hearing*, the atmosphere experienced in the place at that moment is described. The smell of spices surrounding the *Bedesten* and the sound of the merchants counting gold and coins are complementary elements of the space. It is people's lives of the moment that create the space:

"This city has a castle-like bedesten with a lead dome and iron doors. Those who enter the place are bewildered by the various odors inside. It is such a bazaar that the sound of the merchants counting the gold and coins like Egyptian treasures is terrifying." (Çelebi, 2003b).

The spatial narratives in Evliya Çelebi's Book of Travels reveal the daily life of people. Evliya Çelebi interprets physical structures such as castles, bridges, squares, mosques, bazaars and streets with socio-cultural features such as legends, folk songs, *mani*'s, beliefs, traditions, entertainment, music, dance and clothing. Thus, he transforms the physical space he experiences into socio-cultural spaces (Özdemir, 2012). Evliya Çelebi describes Tahtakale Bazaar, which he visited during his trip to Tokat, with scenes from daily life. Transforming his spatial practice into a narrative, Evliya Çelebi emphasizes the space-making feature of conversation:

"The bazaar named Tahtakale is quite crowded and intact. There are (--) decorated coffee houses in it. If a sorrowful person enters a coffeehouse, his pleasure will be lifted. All kinds of Hussein Baykara conversations took place in every coffeehouse with the singers, instrumentalists, ghazal poets and other wise people." (Çelebi, 2001b).

Evliya Çelebi visits different geographies and experiences different cultures during his travels in and around the Ottoman Empire. As a member of Ottoman culture, Evliya Çelebi defines the other. In the society of which Evliya Çelebi was a part, religious discourse dominates empirical discourse (Yavuz, 2012). Religious discourse also characterizes the metaphysical perception. Evliya Çelebi aims to legitimize the Sunni Muslim faith in the places he experiences. As Evliya Çelebi defines his

own identity, he clarifies the other. This attitude is similar to Edward W. Said's concept of imaginative geographies based on intercultural diversity. Evliya Çelebi interprets the space according to his beliefs and prejudices. The orientalist attitude defined by Said emerges as an occidentalist attitude in Evliya Çelebi's travels in European lands. In his travels in the Balkans and Central Europe, Evliya Çelebi makes sense of the West from an Eastern perspective and interprets the objective reality of space in a socio-cultural context. While describing the city of Tarnovi, which today is located within the borders of Bulgaria, Evliya Çelebi emphasizes the religious character of the space he experiences and conveys the living spaces of non-Muslims, whom he positions as the other, through superficial descriptions. Evliya Çelebi states that there is no need for a detailed description since there are no Islamic buildings in the city:

"Due to the large number of non-Muslims living in the city, many scribes who came to the city with the sultan's edict did not take many notes on the city. It is more developed than Yenisehir. There are 37 thousand vineyards in the qibla direction up to Yenisehir. There are 16 churches and around 2000 clergymen in the city. In short, it is a dirty and sinister non-Muslim settlement that does not need to be written at length." (Çelebi, 2003b).

4.4. Tasavvur: The imagination of space

The text created by the author is a part of the literary reality. The space described by the text is an alternative representational interface. The Arabic word *tasavvur* means to imagine, to visualize in the mind. Evliya Çelebi preferred to use imaginary descriptions in some of his narratives in his Book of Travels for various reasons. Evliya Çelebi's attribution of additional meanings to space can be explained by the concepts of *tayy-i mekân* (space crossing), mythological space and logospheric space.

Evliya Çelebi's description of places he has never been to as if he had experienced them can be explained by the concept of *tayy-i mekân*. The Arabic word *tayy* means traveling a long

distance in a short time. In Sufism, it is used for extraordinary situations such as traveling to a distant place at once or being in more than one place at the same time. Evliya Çelebi considers the route of his travels between cities as a spatial connection motif. In some of his narratives, there are spatial and temporal deviations on the route. Inconsistent distance information, errors in dates and numerical data raise doubts as to whether some of the places described in his Book of Travels were actually experienced by him. Evliya Çelebi's journey through Western Europe, including the Netherlands and Denmark, is presumed to have been fictitious (Dankoff, 2010).

Evliya Çelebi's attribution of additional meanings to the physical reality of space can be explained by the concept of mythological space. The knowledge enriched from generation to generation through legends constitutes mythology. In traditional societies, rationality and mythology overlap and mythological content becomes the sole reality of society (And, 2010). Evliya Çelebi acquires mythological knowledge through rumors in the settlements he visits. In the Ottoman mentality, objective reality and cultural reality are interpreted without separating them. Evliya Çelebi's occasional use of mythology in his descriptions of space is in line with the epistemology of 17th century Ottoman society, where history, myths, tales and rumors are not easily separated from each other (Yavuz, 2012). Legends, talismans and miracles are used in his Book of Travels to catch the reader's attention. Evliya Çelebi narrates the foundation of many cities he visited with mythological stories. Mythological narratives are constantly present in everyday life. Evliya Çelebi relates the history and etymology of Hilevne Castle, which he visited during his Balkan journey, by relating it to mythology. The mythological information presented by text is extremely valuable in conveying the socio-cultural characteristics of Hilevne Castle apart from its physical features:

"According to Latin historians, a famous giant named Rivne lived on the mountain where this castle is located during the time of Solomon. This giant

fled from Solomon and dug a cave-like place in this high mountain and started to live here. A great river came out of this cave. This river is still flowing. When that giant died in the cave, the people in this neighborhood were relieved. According to the history of Alexander the Great, the castle of Hilevne was built in the year (---) by a non-Muslim named Istircan, one of the dukes of Dubrovnik. The castle was named Istircam at that time. Some time later, the Croats invaded this castle and gave it the Latin name Hilevne.” (Çelebi, 2001b).

Evliya Çelebi's fictionalization of the objective reality and cultural reality of space in his descriptions, despite having experienced it, can be explained by the concept of logospheric space. Logosphere, derived from the Greek words *logos* (mind, word) and *sphere* (universe), means the world of language. Logosphere is the literary space that belongs to language, becomes real in language and establishes its own context. Human beings define their existence in the world through space and realize their mental existence through language. Language has the potential to represent space in literary space. According to David le Breton (2019), the first step in personalizing geography is naming space. As human beings name the place they are in, they internalize it. In Evliya Çelebi's Book of Travels, language is used as a tool both in the description of an existing space and in the fictionalization of an imaginary space. With a subjective approach, he makes unique spatial designations in the world of language. Evliya Çelebi adds the space-defining suffixes *-gâh* and *-istân* to the endings of words to describe the space as he perceives or wishes it to be. In his Book of Travels, the Persian-origin suffixes *-gâh* and *-istân* are combined with Turkish and Arabic word roots and new names of the linguistic world are presented: *Tekkegâh* (Dervish lodge-place), *Temaşagâh* (Viewing-place), *Ziyaretgâh* (visiting-place), *Yaylagâh* (plateau-place), *Avgâh* (hunting ground-place), *Mesiregâh* (sightseeing-place), *Seyrangâh* (travel area-place), *Deyristân* (clergy-land), *Gömistân* (dead-land), *Kumistân* (sand-land), *Mezbelistân* (garbage-land), *Yörükistân*

(nomads-land), *Hiyâbânistân* (park-way-land), *Koyağistân* (creek-land), *Dağistân* (mountain-land), *Ormanistân* (forest-land), *Bezeyistân* (lazy people's-land), *Çölîstân* (desert-land), *Sengistân* (stone-land), *Azabistân* (trouble-land), *Çayırîstân* (meadow-land), *Zillistân* (shadow-land), *Koruyistân* (grove-land), *Mezaristân* (grave-land), *Pirincistân* (rice-land), *Dehlizistân* (vestibule-land), *İmaristân* (construction-land), *Reyhanistân* (basil-land), *Maymunistân* (ape-land).

Concepts such as *tayy-i mekân*, mythological space and logospheric space can be used to describe the fictionalized, imagined space. In this way, layers of meaning are added to the physically existing space in the literary world. Variations on spatial interpretations are revealed. The meanings that are added to the space by the imagination are interpretations of the perceived space rather than inaccurate representations.

5. Conclusion

The space represented by text is freed from its physical boundaries by changing context; it is transferred from the objective world to the world of meaning. The experience gained as a result of the movements in space offers a spatial temporality. The representation of space as a text is also the representation of the perception of space. When space is considered as a concept, it can be represented as an idea that is outside of its physical boundaries and geographical coordinates. Literature is an essential source for finding different ways of seeing, understanding and defining space. Literature textually transforms the meaning attributed to space by the author. The text, which conveys the author's ideas, proposes a new reality with unlimited possibilities of meaning. As the act of producing space, architecture shapes the world through a mental act based on imagination. Literature, on the other hand, gives symbolic meaning to the same world. The space fictionalized through the text is not a reflection of objective reality, but an alternative reality proposed by the narrator via language.

Evliya Çelebi's Book of Travels reflects the perspective of an Ottoman intellectual who lived in the 17th century on the physical and socio-cultural qualities of space. For Evliya Çelebi, the relationship between space and society is important and has a high representational value. Some of Evliya Çelebi's descriptions of urban spaces resemble the spatial representations seen in Ottoman miniatures and *menzilhâne's*. The difference between objective reality and cultural reality becomes apparent through the use of spatial shorthand in the urban descriptions in his Book of Travels. Evliya Çelebi stylizes the urban and architectural spaces he experiences and transfers them through language into the text. Rather than presenting a literal objective image of the described space, the imaginary form of the space that has taken place in memory is represented. The relationships between the physical characteristics of the built environment and the daily life of the local people in the settlements characterize a kind of human geography. Evliya Çelebi's Book of Travels presents a text in which existing space and fictional space are sometimes described together. When considered as a cultural reality, the boundary between the imaginary world and the real world becomes blurred. In many parts of his Book of Travels, Evliya Çelebi manipulates the language as he wishes and makes original semantic and syntactic suggestions. The names he suggests for settlements as a result of subjective interpretations create etymological variations. The transformations and changes suggested by Evliya Çelebi are intellectual acts performed in the context of language that enrich urban memory and offer new possibilities of meaning.

Space, which has no relationship with people and society, contains an abstract reality and exists with objective data. The human experience of space through the senses can be represented in the textual interface. The atmosphere that creates the space becomes evident through the daily lives of those who live in that space. The spatial descriptions in Evliya Çelebi's Book of Travels depict the space lived at that time. In his travels, Evliya Çelebi shows both how the people living in

that geography used the space and how an Ottoman intellectual perceived and envisioned it. Textual representation is a valuable representational interface in revealing how space is made sense of by people at different times. Drawings and visual representation tools are the preferred interfaces for representing space in today's architecture. Text offers alternative interfaces to drawing-based representation tools in representing space and revealing the socio-cultural characteristics of space. Subjective evaluations are involved in the representation of space as text. These subjective data reveal the relational network of space in time, people and society. As a result, textual representation of space has an extremely important potential among architectural representation interfaces.

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