

## An Urban-Scale Reading of Space in the Context of Social Values and Norms: The Novel of Çamlıca'daki Eniştemiz<sup>1</sup>

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### Abstract

Architecture and literature, two different disciplines that share a common approach to understanding the environment in which humans live, have important points of intersection, particularly in the representation of space. Literary texts not only present fictional narratives; they also reveal the socio-cultural structure of space, its historical layers, and the relationships that individuals establish with this space. This study aims to reveal the contribution of literary texts to architectural research by examining the function of novels in analysing the social background of space at the urban level. In the study, Abdülhak Şinasi Hisar's the novel of Çamlıca'daki Eniştemiz was analysed using qualitative content analysis; a multi-layered and original analysis method developed by the researcher based on Mazumdar & Mazumdar's (1994) model was used. This method aims to analyse space not only in terms of its physical characteristics but also at a conceptual and thematic level that reveals the social structure. As a result, the relationship between the physical fabric and social memory of the Çamlıca urban has been revealed, and an example has been provided of how literature can function as an interdisciplinary research method in architecture.

### Keywords

architecture and literature, social background of space, district scale, content analysis, interdisciplinary approach

### 1. Introduction

Although architecture and literature may appear to be different disciplines at first glance, they share important commonalities in the processes of perceiving and interpreting the relationship between humans and their environment. Especially when it comes to the representation of space, literary texts do not merely present fictional narratives; they also reveal the historical, cultural, and emotional connections that individuals establish with space. The central problem of this study is to what extent literary texts, particularly at the urban level, can contribute to the analysis of the social background of space. The research is positioned at the intersection of literature and architecture and aims to contribute to architectural theories through spatial narratives. The study analyses the reflection of urban memory, social identity, and architectural representation in literary texts at the urban scale.

Studies examining the relationship between literature and architecture have been increasing in recent years. In particular, research on the representation of space in fictional texts establishes an interdisciplinary link between architectural theory and literary analysis. In this context, the works of Erdoğan and Akarsu [7], published by Bentham Books, which address the subject from different angles, are important resources. In particular, *Architecture in Contemporary Literature* [6] and *Architecture in Fictional Literature: Essays on Selected Works* [7] offer comprehensive analyses of architectural elements in literary texts and contribute to the spatial analysis of literary narratives. Many studies that reveal the contribution of literature to urban and spatial research reflect the spatial structure of the period as cultural documents [5]. Şengül [14] emphasises that novels offer alternative spatial readings at the urban or local level. These studies reveal that literature is not only an aesthetic field but also a functional tool in social and spatial analyses. In this context, the study aims to analyse the relationship

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between the physical structure and social memory of the Çamlıca urban by examining Abdülhak Şinasi Hisar's the novel of Çamlıcadaki Eniştemiz set in Çamlıca. The spatial narratives in the novel have been analysed in detail, and the identity, cultural codes and social structure of the urban have been examined at a thematic level. The study combines qualitative content analysis with Mazumdar & Mazumdar's socio-physical model [16]. The model explains the relationship between individuals and space within the framework of social values and norms, making it possible to analyse how these abstract elements are transformed into concrete architectural structures. Building on this model, the researcher developed a unique, interdisciplinary analysis method based on multi-layered, thematic analysis. The method aims to reveal not only the physical space but also its conceptual and symbolic dimensions.

The Mazumdar model suggests that individuals' relationship with space is shaped not only by physical factors, but also by social, cultural and psychological dimensions. The flexible structure of this model makes it possible to produce thematic headings that can be adapted to different contexts and allows for a multi-layered analysis of spatial identity. The assumption that social values determine architectural values through social norms, and that architectural values determine the physical environment, is the fundamental starting point of this study. The findings show that the novel of Çamlıcadaki Eniştemiz, set in Çamlıca, presents a strong spatial identity belonging to the Çamlıca urban and that this identity is constructed in an integrated manner with social memory. It has been determined that themes such as cultural belonging, social norms, and spatial representation are deeply embedded in the narrative structure of the novel. The originality of this study lies in its thematic analysis approach, which combines architecture and literature on an interdisciplinary level. Developed based on the Mazumdar model, this method transforms the novel into an architectural reading object and converts literary narratives into an alternative data source for architectural research. This method can be applied to different periods, novels, or urbans in a similar manner, enabling comparative spatial readings. Thus, the role of literary texts in urban memory and architectural identity can be revealed in a multidimensional way.

## **2. The Relationship Between Architecture and Literature**

Architecture and literature are two disciplines that intersect around the concept of space, despite having different forms of expression [15, 17]. Architecture produces physical space, while literature produces textual space. The novel genre has the power to reflect the social structure, urban culture, and urban memory of an era [1]. Representations of cities and urbans in novels are not only physical but also cultural, social, and ideological [13]. There has been an increase in studies on this relationship in the literature, with particular emphasis on the concepts of space, city, and architectural identity [11]. In this context, urban-scale novel analyses offer an important qualitative method for understanding urban sociology and spatial transformation. Some of the pioneering studies in Türkiye that address the relationship between literature and architecture in an interdisciplinary context have made important contributions to the field through comprehensive compilations published in recent years. In particular, the works titled *Architecture in Literature* (2016), *Architecture in Contemporary Turkish Literature* (2021) and *Architecture in Contemporary World Literature* (2021) contain in-depth analyses examining the reflection of architectural concepts, spatial construction and forms of representation in literary texts. One of the important works on the relationship between architecture and literature, the section titled *Architecture in Contemporary Literature / Architecture in the Novel "Austerlitz"* by W.G. Sebald, stands out as a recent contribution focusing on the representation of architectural memory in literary narratives [9]. These studies discuss the role of architecture in narrative within the context of both Turkish and world literature, enabling literary texts to be re-evaluated through architectural readings.

## **3. An Analysis of the Novel Çamlıca'daki Eniştemiz**

In this study, the novel *Çamlıca'daki Eniştemiz* by Abdülhak Şinasi Hisar is analyzed. Hisar (1887–1963) is one of the prominent authors of Turkish literature, and his works often explore the conflict between traditional Turkish culture and Western influences. *Çamlıca'daki Eniştemiz* (1944) tells the story set in a mansion located in Üsküdar and Çamlıca during the period between the final years of the Ottoman Empire and World War I. The protagonist of the novel is Hacı Vamık Bey, referred to by the

narrator as the “crazy uncle-in-law.” Based on memories from childhood and youth, the author presents a richly detailed narrative, portraying the uncle-in-law figure and the spaces he inhabits. The novel employs an observational and descriptive style that emphasizes the relationship between the character’s inner world and his surroundings, and it effectively reflects the socio-cultural structure of the period.

### 3.1. Findings and Analysis

This section presents an urban-scale spatial analysis of the novel *Çamlıca’daki Eniştemiz*. The study explores the spatial identity of *Çamlıca*, its relationship with social norms, and the spatial reflections of the social structure. The novel’s settings are examined within the framework of the author’s narrative construction, and the emerging themes are analyzed under thematic headings based on the model proposed by Mazumdar & Mazumdar [16].

#### 3.1.1. Content analysis process and coding stages

This research was conducted to evaluate the relationship between architecture and literature in an urban context; descriptive analysis and content analysis techniques based on the Mazumdar & Mazumdar model [16] were used together. The analysis process was based on the four-stage content analysis proposed by Eysenbach & Köhler [10]. In this regard, an ‘open approach’ was adopted, and new concepts were derived from the text without adhering to predefined codes [4, 12]. In the first stage, the novel *Eniştemiz in Çamlıca* was read from a designer's perspective, and spatial narratives involving the city and architecture were identified; meaningful sentences or groups of expressions were selected as recording units. In the second stage, four basic conceptual codes were used based on the Mazumdar model: social values, social norms, architectural values, and architectural products. In the third stage, the data was systematically classified under these codes and an analysis table was created. In the final stage, the data was interpreted at both the conceptual and thematic levels. In this process, the spatial representations presented in the novel were evaluated not only in terms of their physical qualities but also in terms of their social, cultural, and symbolic contexts. In particular, through themes such as belonging, privacy, gender, and representation, each spatial narrative in the text was treated as a meaningful social structure element. Thus, the social dynamics that shape architecture were revealed in a layered manner through their representation in literary texts.

Table 1. An Urban-Scale Analysis of the Novel *Çamlıca’daki Eniştemiz* (prepared by the authors)

UNITS OF MEANING (SENTENCES & PHRASES)	SOCIAL		ARCHITECTURE		THEME
	CODE 1: Social Values	CODE 2: Social Norms	CODE 3: Architectural Values	CODE 4: Scale of Architectural Products	
1. Title: Urban-Scale Impacts					
Now, you would always come across the grand vizier mansions built in the old times of abundance. Then, in the middle of the road, there was an old cemetery with yellow walls, the mansion of the Sheriffs in a garden, the Sarıkaya slope, the Mustafa Fazıl Pasha mansion, whose very name brought to mind a velvety wealth and magnificence, and across from it, strangely enough, the National “Miller” Garden, which even in those days was called, bravely, by that name. A place a little further away was called, with a delicious abbreviation, the vineyard of Tunis. Almost all of these grand mansions each were as if they are of private nature within their gardens and among their trees. Almost all of them, even in those days, had returned to the old nests of unrealized dreams and had fallen into silence, like birds that fold their wings and bow their necks	Wealth, splendor, and social status	The transience and volatility of social wealth and status	Historical and cultural features	Settlement-Neighborhood: Architectural structures such as the grand vizier’s mansions, the old cemetery, the Sherif’s mansion, Sarıkaya Hill, the Mustafa Fazıl Pasha mansion, Millet Garden, and Tunus’s vineyard are mansions belonging to wealthy and powerful people that represent the luxury and splendor of the period	Social structure, values, and changes
Across was the long Alemdağı street, on the right was the large grove of Suphi Pasha, famous for the smell of field violets and the sounds of nightingales, further ahead, Libade, on Bulgurlu street, which passed behind the grove, on the left, there was a place called Hanım (Lady) dam, in fact, the ladies in the mansions in that area would come here in the evenings and sit on wool rugs spread out. Then came the Bulgurlu and Sogutlu meadows, where the village weddings that Sir Hüseyin Cahit narated about would take place	Relationships Among Neighbors	Socialization	Outdoor Life	Garden-forest-meadow: Uzun Alemdağı Street, Suphi Pasha’s large forest, Libade, Bulgurlu Street, Bulgurlu and Söğütlu meadow	The socio-cultural life of the period
Çamlıca had still meant the last glories of the entire Ottoman period. Çamlıca meant the horses, carriages, hunts, mansions, pomp and fanfare of the Sultan Aziz era. Çamlıca also meant the crowded mansion which resembled a lodge of the old Sami Pasha who resembled a saint, the meanings given to this district by the Namik Kemal-Sezai generation whose voices were still heard like the humming winds with their praises, the rock of the poet of freedom Abdülhak Hamid in the Suphi Pasha grove, many memories of elegance, places which were traveled by horses and wagons, Çamlıca meant a beautiful and a little vertiginous district that was still full of love memories and poetry. All these were weaving and weaving the unforgettable past of Çamlıca	The palace and its elite	Elite Living	Architectural richness and aesthetic values	Neighborhood and surroundings: The splendor of the Sultan Aziz era, with its horses, carriages, pavilions, and pomp, Çamlıca is portrayed as a place from the late Ottoman period	Socio-Cultural Life
As soon as we entered this actual perimeter of Çamlıca, we would start to taste the magical feelings of our brother-in-law’s mansion. Everything, even the wagoner and the horses, would now revive with the harmony of our joy. The dusty wagon just mentioned would now become a winged instrument of our joy, and the elderly wagoner would be freed from his sullenness and become an old and familiar man of ours, and the tired horses would enthuse as if they were contagened by our joy, when they hop, the sounds coming from their hooves and the wheels of the wagon would now become a triumphant chant. The wagoner, swishing a whip in the autumn air, would also add another joyful sound. The foreignness of distant Uskudar would be erased and everything would shine with the polish	Street life	Social bond	Elements that make up the neighborhood	Çamlıca and its surroundings	Lifestyle
Unfortunately, even then it was said that Çamlıca was in its decline, and the old ladies would tell us: “Çamlıca’s real heyday was during the Sultan Aziz era! You should have seen Çamlıca then!” We had only just made it to the untying of its bonds. In fact, it was in the open that all the old mansions have now collapsed into old age. Even then, Çamlıca was turning into an old beauty whose hair was beginning to turn gray under her pink caps, who no longer attracted the envy of middle-aged women	The aging of the family	Changes in the family’s lifestyle	The historical and cultural value of Çamlıca	Çamlıca	Change in Lifestyle

and whose fame at the time was astonishing to the young					
According to the tradition of Istanbul at that time, which has a thousand and one special features, during Ramadan, which is considered a season of abundance and sweetness, the most reputable place to stroll, as it was ascetic grace, from the afternoon hours until close to iftar time was the Ramadan exhibition set up in the courtyard of the Beyazıt Mosque and in the square in front of it. Here, in the small, elegant shops with benches covering all the edges of the courtyard and some in the middle, some local industrial products, mostly Arabian and almost religious goods, as well as edible and drinkable items, and especially spices, were sold as their smells during the Ramadan fasting season were found more appetizing	Faith	Social Life	Historical and cultural features	Beyazıt Mosque Courtyard	Traditions and Customs
The beautiful seasons of Çamlıca are the spring that comes like music which keeps getting closer and closer, and the autumn that passes like a musical instrument which keeps getting further and further away. Spring begins in Çamlıca one morning, in a less cool and thinner air, with a youth that the soul senses more and with a few drops of sound from a bird that has taken up singing, and just as the waters, slowly flowing, cover a shore that they had previously retreated from, from all sides, the spring that overflows with a confident force covers the ground, trees, eyes and hearts in the same way	Natural life	The effects of nature on the human spirit and behavior	The impact of nature and seasons on the neighborhood	Çamlıca	The Cycle of Nature in the Neighborhood
In the mornings, with my head still on the pillow, in the last seconds of sleep, when I began to hear the chirping of the birds in the garden, I would not only feel the joy of my childhood blooming like a flower inside me, but also the mansion around my bed, the garden around it, and Çamlıca around it, with all the clusters of delights they would give that day	Daily life	The individual's relationship with nature	The impact of nature and seasons on the neighborhood	Çamlıca, Köşk2, and surrounding areas	The Cycle of Nature in the Neighborhood
The delights that filled these blue skies would fill our hearts: flowers with their beautiful scents; birds and insects with their sparkling sounds that seemed to come from the fusion of life; lights with their colors that overflowed from all sides; wide winds with their waves or calm breezes with their silences; and the eternal landscapes we know, would all just present their poems, inviting us to the Çamlıca day. When we went out into the garden, or even leaned out of the open window, this sensuous air would be so filled with the scents of Çamlıca, the chirping of birds and the sounds of insects, the light of the sun and the silence of nature that I would feel a separate pleasure with each of my five senses while savoring this poem	Daily life	The individual's relationship with nature	The impact of nature on the neighborhood	Çamlıca	The Cycle of Nature in the Neighborhood
Ladies love to walk around in these morning hours, and after breakfast, they would immediately put on their veils or mashlaks (long one piece type of robes worn by Turkish ladies in the old times), cover themselves with tulle headscarves, and we would go for a walk in the countryside. The places we walked around resembled the materialized forms of spiritual pleasures. Morning is like a fresh cup of milk. It plays like a child and starts like a feast. The air is cool because it has just come out of the night and rested because it has just come out of sleep. The surroundings are a little wet and bright with the dew of the night. Towards noon, the heat that becomes metallic and shines like gold is a soft blue intermittent with the light winds. The faces of those who pass by, which have a purity not worn out by experience, do not feel tired any more, and if there is weariness in their hearts, it is not obvious. The sweet but somewhat solemn hours of the evening are still far away. We, the children, could not get enough of the pleasure of walking in the countryside with the ladies before the midday heat hit, and we would not consent to return easily	Daily life	Women's morning routines	The beauty of nature, the freshness of the morning, the air, and the atmosphere's effect on the neighborhood	Köşk <sup>3</sup> and its surroundings	The Cycle of Nature in the Neighborhood
So much so that even in the clearest, sunniest or windiest weather, a unique and delicious Çamlıca scent resulting from many subtle scents can be felt	Feelings	People's relationship with nature and the environment	Çevresel etki	Environmental impact	The Cycle of Nature in the Neighborhood
The calm hours of Çamlıca were filled with these sounds. Cicadas, with their sparkling golden sounds, as if they were weaving and stitching these passing delicate hours, would weave them into our memories and souls. So much so that we would think these were endless times we were living in. In the dazzling sunlight, these sounds would open and shine the endless, inexhaustible succession of their small domes. Çamlıca, on these days heavy with pleasure, undoubtedly expressed the whole nature with the unceasing sounds of these invisible insects and birds	Feelings	People's emotional connection to the environment	The sounds and atmosphere of nature in the neighborhood	Çamlıca	Nature and Everyday Life
But, many other birds had a share in all these various sounds that weave the hours of Çamlıca as well. The sparrows and goldfinches chirping in the mornings; the blackbirds heard from the bushes; the meadowlarks singing, landing, taking off and singing again; the bee-eaters; the orioles; the greenfinches, many other small birds whose names we do not know; and the nightingales with their clear, clear and crystal voices that resemble the enthusiastic singers of nature at night; And again, at night, a person whose voice is heard like a drop of sob that gathers in the heart of a deeply sorrowful nature and drips into the night: Isaac	Daily life	People's intrinsic connection with nature	Environmental impact	Çamlıca	Nature and Everyday Life
In Çamlıca, where all the colors were spread out in front of it, where the colorful spots of the city and flowers from near and far were watched and where it was felt that everything spoke its own color as if it were the poem of its heart, two of these colors were more striking to the eye: The blueness of the sky and the sea that attracted the eyes and the soul as far as they could see, and the greenery of nature that overflowed from all sides like a swelling emerald sea!	Natural life	The aesthetic aspect of people's relationship with nature	Harmony between nature and the city	Çamlıca	Natural Beauty
The light winds passing through the air seemed to come only to caress the trees, houses and people. Çamlıca has a high and perhaps never disturbed silence, within the hum of the vast air, unique to itself	Feelings	The emotional connection between nature, the environment, and humans	The atmosphere between nature and the city	Çamlıca	The atmosphere and feeling of Çamlıca
We would go wandering in the countryside again. We would pass in front of the garden walls of the mansions whose cultures and habits we knew. Sometimes in the middle of these old-time walls, wooden, rustic doors would open. Ah! what good-hearted doors, colored green, maroon, or ochre, and showing how much tenderness they were open to! Behind these old-time walls were beautiful, polite, well-groomed trees. Ah! what sensitive trees that trembled with all their leaves at once, just as our hearts, which quickly feel touched, shiver with all their feelings, with the slightest breeze!	Daily life	The emotional connection between nature, the environment, and humans	The historical and emotional dimensions of architecture	The gardens, walls, gates, and surrounding trees of the pavilions	Nature and Everyday Life
At these hours, a great poem would crystallize and then melt over the mansions, gardens and distant landscapes. In the eyes and faces of the ladies, a beauty that was compatible and satisfied with these eternal occurrences, shone like humane happiness. Because all these beauties were gathered in such a way that eternal happiness was promised to the hearts and everything was waiting in silence for that great promise to be fulfilled	Feelings	The emotional connection between nature, the environment, and humans	Aesthetic Beauties	Neighborhood, Köşk, and garden	Neighborhood atmosphere and feeling
When viewed from Çamlıca, the view of Istanbul lying in a transparent air, under the blue sky and on the edge of the blue sea is truly magnificent. Only when Istanbul is viewed from this height does its entire body suddenly appear before our eyes. Such a view tells us how the first human eyes brought the universe to life and how they deified it. From here, the reasons for the value history has given to the beauty of Istanbul can be seen with the naked eye. At the same time, from a distance, with a city that is full of dreams, with the sparkle of the blue and calm waters, it is heard how a certain nature has a special effect on the human soul and instills it in its own way	Feelings	Effects on the human mind	The relationship between nature and the city, the context that people establish with their surroundings	View of Istanbul from Çamlıca	Neighborhood atmosphere and feeling
While the neighborhoods on the hills of Istanbul that we view from the sea compose a horizon for us, from here, we also see how the city emerges from far away by choosing the flat and empty fields behind the landscapes we know	Aesthetic Values	Impact on Social Life	The urban fabric of Istanbul	The hills and neighborhoods of Istanbul	Geographical features and landscape of Istanbul
From here, first of all, the houses of Üsküdar appear among the calm trees, then, further down, in the middle, the Bosphorus, with its dark blue waters, shines with a metallic glow like a turquoise. And, far ahead, in the seemingly flattened expanses of distance, Istanbul is no longer the city that can only be seen from the shores and ends in the surrounding hills. We suddenly see the entirety of this magnificent landscape, which we are used to seeing in detail, in all its magnificence. The whole city lies before us, with its mosques that have shrunk one by one, its thinned-out minarets, its great buildings that have become small	Aesthetic Values	Impact on Social Life	The integrity of Istanbul's landscape	Üsküdar houses, Bosphorus, mosques, and minarets	The History of the City
At the point where the Marmara widens, Sarayburnu, one of the most beautiful places in the world, gathers at the edge of the water, under its trees, domes, tower and roofs. On the right, its shores are covered with dense houses, and areas behind them are almost empty, a part of the Bosphorus, with the green groves of Yıldız and Kuruceme, flows upwards, and further on, appears as separate lakes. On the left, Istanbul, narrowing and thinning, extends towards Flırya and turns into blueness far away	Feelings	Impact on Social Life	The urban fabric of Istanbul	Description of the beauty of Sarayburnu and the surrounding scenery. Yıldız, Kuruceme, and the Bosphorus	The Natural Beauty of the City
On one side of the empty and deep blue Marmara, dark islands are seen like bodies lying down comfortably, and again on the left, closer, the tall cypress trees of the Karacaahmet cemetery, which form the border of the land of death, are seen as if they have stopped to rest while walking. At times, the cypress trees looked like bronze statues, at other times, they trembled as if grief had seeped deep within them. Lined up side by side, they resembled a procession of tall Sufi dervishes with their long caps and Sufi cardigans, sitting silently as if attending a funeral. Other trees, a little further away, scattered around them, resembled dervishes who had broken away from the group and gone their own way, devoted to personal contemplation	Traditions and emotional responses of society	Emotional atmosphere	Geographical and Natural Features	The Sea of Marmara, the islands, and Karacaahmet Cemetery	The Natural Beauty of the City
Thus, when we looked at it from the top of Çamlıca, Istanbul, with the blue sea resting on its skirts and silence permeating above, lays before us with its legendary, dazzling, heart-stirring beauty, as if it had retreated into a historical grandeur that seemed unchanged for centuries, and we got a majestic feeling from it	Feelings	Istanbul's historical value for society	Description of the view of Istanbul	Çamlıca Hill	Aesthetic Values

<sup>2</sup> Köşk is a Persian-derived term used to describe an ornate structure built within a garden

<sup>3</sup> idem

In this bright weather, all these landscapes shone with their precious and polished colors like paintings carved on enamel. This landscape, as if it were not seen materially but as if it were being looked at as a spiritual form reflected in the air, was floating in an ethereal, transparent and volatile light. Thus, Istanbul took on the distance of the places we watched through the back of the binoculars, and moreover, the spirituality of the times we recalled with our memories, and stretched out with the flavor of a city of happiness, built with our aspirations and dreams, promised to us throughout our lives. We would choose for it the beauties of a face we loved, one which we blessed with our souls	Society's values and perceptions	Commitment to the history, heritage, and cultural values of society	Description of the view of Istanbul	Istanbul	The Natural Beauty of the City
In the evening hours, Istanbul, seen from afar to be covered in an increasingly thin and spiritual blue, would fade like roses and be immersed in the intertwined gilded colors on the necks of pigeons. The foggy colors wrapped in these blue veils and the silence they were immersed in, both turned into the same thing, resembling music. The piece of sky that fell right over Istanbul, with great sensitivity and as if with special purposeness and relevance, would darken its blue colors, drawing it to itself as if to embrace it; thus, for a while, the sky would lift the city from the ground and take it in, and for a moment, Istanbul, whose roots seemed to be cut off from the ground, would appear to be in the sky rather than above the ground, and there, in the air, it would slowly begin to melt. When these blue colors, which gradually turn silvery and purple, turn into a whole language of poetry and reverie, first a powder pink, then red, mauve and finally a purple line would be drawn with such force along the horizon with the last light of the sunset that hearts would be filled and overflowed with the feelings expressed by these colors. And we would be as if we were painted with these feelings. Then we would feel Istanbul, which is closing and fading like a beloved eye, from afar, like a big flower we are smelling, and this beauty would seem too much to us, just as the smell of autumn roses is too much for our hearts, and it would burn our souls a little from the intensity of its taste	The interaction between the city, nature, and human emotions	Society's understanding of beauty and aesthetics	Description of the view of Istanbul	Istanbul: The impact of modernization and urbanization on nature	The Natural Beauty of the City
In Çamlıca, at night, during meal times, there would be no one on the streets. Everyone would gather around the lit lamps and all sounds would be silent. All streets would turn into left alone streets of an abandoned city, and the silence that lingered in them would permeate hearts. Lamps would be lit in front of many inner doors, food would be carried from the kitchens in separate buildings of the mansions, through the gardens, through the lower doors, to the mansions, and to sleep, like docile animals, everything would be covered and buried in darkness	Social rituals	Nighttime activities at home, living together, social togetherness	Aesthetic and emotional values of the city and its natural environment	Çamlıca: The mansion, kitchens in a separate building, food being carried from the garden to the mansion through lower doors. Interior door lights	The Natural Beauty of the City
Especially on moonlit nights, the opposite shore, the open sea and the recumbent islands, most of Karacaahmet, most of the cypress trees gathered with only some on its edges, one by one, they slightly separated from the herd; Sarayburnu, which stands out delicately at the edge of the water, would shine with a sincere, emotional and mysterious light, would become enchanting and would so captivate the soul that we would feel as if we had fallen into an eternal dream of the night and the magical light of the moon pouring over us would have permeated us	Peace	The connection between nature, the environment, and humans	Nature and environmental impact	Karacaahmed, Sarayburnu	Neighborhood atmosphere and feeling
Then, we were living in a Paradise-like nature again, and life had not yet reached its present documented difficulties. Almost every house was something like half palace and half Sufi lodge	Lifestyle	Social diversity and different beliefs	The shape of the house	Home	The social structure of the period
How cities change, just like people! Our memories cannot see the truths and recognize them, the palaces of my memories cannot fit into the places I see now, their domes are still filled with old noises they are carrying, and the city around me seems foreign to me	Memories	City Life	Physical changes in buildings	City, Neighborhood, palace, dome	Changes in the City
At that time, Beyoğlu nights were lively and fun from the Tunnel to the Aleppo Bazaar. There was no electricity, only gas. There were no bars, no cinemas, only restaurants and musical casinos	Social Relationships	Inter-community social vitality	Beyoğlu planning and architecture of spaces	Beyoğlu, Tünel, Halep Çarşısı: No electricity (gas available), restaurants and casinos available.	Changes in the city and its interaction with socio-cultural life
There were no cars, only cheap horse-drawn carriages and coupés. On the floor above the Alhambra cinema was the Palais de Cristian café with its shape-shifting and funny mirrors at the top of the stairs, and opposite to it, where the red Saint-Antoine church now stands, was the Concordia theatre	City Life	Social interaction within society	The architectural and urban characteristics of Beyoğlu in the past, its cultural and historical values	Saint-Antoine Church and Elhamra Cinema, Konkordia Theater	The Transformation of Urban Life
From Aleppo Bazaar to Taksim, a relatively more desolate and dark area begins, and after passing the tiny Taksim Square with its large tree in the middle and the Hamidiye fountain next to it, a dark and plaine road, half-shown by very few and dim lights, extends all the way to Şişli	Social dynamics and urban life of the period	Nightlife in the City	Urban architecture and planning	Taksim, Şişli, Hamidiye Fountain	City Life in the Past
On these evenings, we would enter Tokatlıyan through the revolving door in the middle, which had a pastry shop with small round dark green marble tables in the front and a restaurant with white-covered dining tables in the back. It was so popular that, especially on Sunday evenings, it was almost impossible to find a place to sit. The special accent of such places would strike us as soon as we entered. The coffeehouses and restaurants we were accustomed to were like enchanted corners where drinks seemed more potent, people we talked to more intelligent, gossip more important and life more joyful. We tolerated here with a strange docility many things we would not tolerate at home	Social Life	Social interaction within society	The impact of Tokatlıyan's architectural and interior design on the social life and culture of the period	Tokatlıyan (restaurant), dining table - green marble	The Atmosphere of Social Spaces
In those days, those of our fathers' generation would have found a bit of the Europe they loved so much in such well-known teahouses and casinos. These places were considered places where, on one hand, a polite ceremony they liked to practice reigned, on the other hand, Western elegance was fashionable; where some important news were heard, in short, where the history of the city came to life a little more	Cultural Interaction	The influence of European customs on society	The impact of architectural and interior design on the social life and culture of the period	Tea house and casino	The Role of Spaces in Society
For example, they invite you to a restaurant where you eat every day. Although it is natural for you that this place has nothing special that day, they are so convinced that, for the sake of their goodness, that place has become a more exquisite place for you all of a sudden, the food has become more exquisite than the usual, and the event of eating that is repeated day and night in your life has taken on a special value and importance of an unforgettable feast just because of the honor that they made this invitation	Daily Life	Hospitality	The Atmosphere of the Venue	Restaurant	The Role of Spaces in Society
Because it was not customary for us to go to restaurants, he always found the restaurants he rarely went to strange and often frowned upon them, even though he was so happy at mealtimes at home. Because he was used to always being served by those who were only busy with their own tables at home, he could not get used to the slow and queuing systems of a restaurant that looked after the public and the economic service of waiters who looked after several tables at once	Traditional Lifestyle	Criticizing the restaurant because of traditional and cultural customs	The influence of the food and drink culture and social habits of the period on architectural design and use of space	Restaurant ve Köşk <sup>4</sup>	Changes in Eating and Drinking
For the relaxed Istanbulites of that time, even crossing to the other side and taking the tunnel to Beyoğlu and back was a considerable journey; and even going to Büyükdada and back was considered an overseas trip	Social interaction	The community's difficulty in traveling, transportation needs	Urban architecture and planning	İstanbul, Beyoğlu, Büyükdada	Travel of the Period
At that time, the news that aroused everyone's curiosity was the blowing northerly and southerly winds, and the health and romance news of lovers, relatives and friends whose neighborhoods were scattered throughout Istanbul	Daily Life	Social ties within society	The atmosphere of the period	Neighborhood of Istanbul	Social Relations
But when one saw our crazy brother-in-law, this mystery seemed to be solved by itself. In fact, it was as if he endured all these long roads, waterless sahara, dizzying mountains and troubled seas, with the same anxiety and excitement of the primitive and lowly tasks of his usual home and kitchen, all these troubles and journeys almost as if there was no difference, and, he passed all these distances without measuring them, with the same homely air as when he passed from the kitchen door to the living room, with his swank at home, with his white nightshirt and skullcap, with his pots and pans, being busy with these and perhaps giving importance to the dangers only enough to tell us their stories, and perhaps for this reason, without breaking down and without his health completely collapsing, with a promiscuity that half-preserved him, he set off for the waterless deserts of Arabia, passing from one end to the other with the same agile, diligent eyes and outsider attitude!	Daily Life	Social Relations	Cultural background	The long roads, arid deserts, mountains, and seas that the mad uncle traveled. Kitchen and living room	Individuals' attitudes toward challenges in society
Yıldız, hiding within its high walls, operating all the wheels of the vast Empire; exploding or extinguishing the fortunes of every citizen, instilling its fear in all these places the size of a continent; Yıldız was not a palace, or even a neighborhood, but a series of neighborhoods within each other. Its outer borders began all the way in Beşiktaş, next to the Ketenciler bathhouse, the Serencebey hill, and perhaps on the other side, from the Yeni Mahalle neighborhood in İhlamur. After these came the actual Yıldız Mahallesi neighborhood. But this huge neighborhood, extending to the Şale Kiosk in Ortakoy and the Cırragan grove, also had an actual inner neighborhood. Here, at all these gates and passages, passing in front of the flocks of Arabs, Circassians, Albanians, doorkeepers, riflemen, musketeers, soldiers, aides, watchmen, guards and spies, whose eyes were fixed on you like bayonets or looked at you sideways as if they wanted not to show it, walking past them would make my brother-in-law's knees weak and would strike a tormenting fear into him. Because all these palace eyes, with their majestic, know-it-all or snake-like treacherous gazes, always eyed those coming from outside like experts with suspicion	Interaction between communities, various communities	Security requirement	The social fabric of places	Yıldız (a place or neighborhood): A large area stretching from Beşiktaş to Ketenciler Hamam, and from Serencebey Yokuşu to İhlamur Yeni Mahalle. A neighborhood extending from Ortaköy to Şale Köşkü and Cırragan Korusu. Yıldız neighborhood and its inner neighborhood, which is not mentioned by name	Political and Social Role
Passing by, scattered small buildings and other hut-like spaces appear. These are the offices of the chief clerk and his followers, the chief servant and his followers—some separate, some shared—in addition to the rooms of the assistants. Anyone who passes by knows only too well how a deadly silence reigns among them, indicating an atmosphere of cunning conspiracies, and how the spears of envy and the knives of spite, greed, self-interest, and jealousy penetrate amidst the manifestations of submission, pleas for supplication, and cloaks of prayer	Strong individuals	Being isolated from each other due to power	Creating an atmosphere based on character, establishing a social environment	Çamlıca and its surroundings, administrative center or palace. The expression "buildings and barracks" indicates that the structures are simple and modest. Shared apartment and servants' quarters	Political Actors Within the Palace

<sup>4</sup> Köşk is a Persian-derived term used to describe an ornate structure built within a garden

#### 4. Conclusions and Evaluation

This study aims to evaluate Abdülhak Şinasi Hisar's novel *Eniştemiz* (Our Brother-in-Law) set in Çamlıca within the framework of Mazumdar & Mazumdar's socio-physical model [16], revealing the relationship between the individual, space and society from a multi-layered perspective. The content analysis conducted within the scope of the study reveals that the themes grouped under four main categories (social values, social norms, architectural values, and architectural products) demonstrate that space in the novel is not merely a physical element but also a carrier of social order, cultural norms, and historical transformation. The data obtained reveal that the social structure of the period had a decisive influence on architectural preferences and spatial uses. Social values such as social status, family structure, belief systems, and concepts of privacy, as well as the norms associated with these values, are directly linked to the architectural arrangements in the novel. For example, the division of interior spaces, the ostentatious structure of mansions, and the representation of women and men in public spaces reflect how the values of society are shaped in the physical environment. At the same time, the emphasis on the Çamlıca neighbourhood reveals that a neighbourhood is not merely a geographical area but also a symbolic space where social belonging and emotional bonds are formed.

The analytical structure of the Mazumdar & Mazumdar model [16], which progresses from the abstract to the concrete, provides an effective framework for analysing the social meaning layers of the spatial narratives in the novel. Through this model, it is possible to clearly trace how values are transformed into norms, norms into architectural preferences, and architectural preferences into concrete spatial products. In particular, the tension between traditional lifestyles and the effects of modernisation is revealed in the novel through reciprocal spatial expressions. Themes such as the impact of hospitality norms on spatial order, the visibility of women in public spaces, the use of religious spaces, and the traditional approach to spaces representing Western lifestyles bear traces of this transformation. In this context, the novel *Eniştemiz* in Çamlıca is not merely a literary work narrating individual memories; it also serves as a social document reflecting the spatial mindset of a specific historical period. The thematic analysis conducted through the novel's detailed spatial descriptions demonstrates that literary texts can be used as an alternative source in architectural and social analyses. Although the study is limited in that it focuses on a single novel, it is anticipated that the methodological framework developed through this example can be expanded and applied to different periods and novels. In conclusion, this study addresses the relationship between literature and architecture through an interdisciplinary approach, revealing the spatial counterparts of socio-cultural values and presenting an original analytical model that contributes to historical urban readings.

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