

TOBB UNIVERSITY OF ECONOMICS AND TECHNOLOGY
GRADUATE SCHOOL OF NATURAL AND APPLIED SCIENCES

A READING OF REŞAD EKREM KOÇU'S *ISTANBUL ENCYCLOPAEDIA*



MASTER THESIS

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Department of Architecture

Thesis Supervisor: Asst. Prof. Dr. Selda BANCI

AUGUST 2023

DECLARATION OF THE THESIS

I hereby declare that all the information presented in this thesis has been obtained and presented in accordance with ethical conduct and academic rules. Proper citations have been provided for the sources referenced sources, and the references have been accurately stated. Furthermore, I confirm that this thesis has been prepared in compliance with the thesis writing guidelines of the TOBB ETU Graduate School of Natural and Applied Sciences.

Büşra ÖNCÜL

TEZ BİLDİRİMİ

Tez içindeki bütün bilgilerin etik davranış ve akademik kurallar çerçevesinde elde edilerek sunulduğunu, alıntı yapılan kaynaklara eksiksiz atıf yapıldığını, referansların tam olarak belirtildiğini ve ayrıca bu tezin TOBB ETÜ Fen Bilimleri Enstitüsü tez yazım kurallarına uygun olarak hazırlandığını bildiririm.



Büşra ÖNCÜL

ABSTRACT

Master of Science

A READING OF REŞAD EKREM KOÇU'S *ISTANBUL ENCYCLOPAEDIA*

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Institute of Natural and Applied Sciences

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This study aims to analyse the significance of city encyclopaedias within the context of media studies and urban history, by examining the concept of the “encyclopaedic narrative” as it relates to these reference works. Specifically, the analysis will be framed within the context of Reşad Ekrem Koçu's *Istanbul Encyclopaedia*, which is not only the first city encyclopaedia in Turkey, but also an multi/inter-disciplinary work with a range of potential connections and articles.

Cross-referencing is a fundamental principle of encyclopaedic narrative, and it is utilized to link articles together within the framework of the narrative. The system that results from this principle is a complex structure, comprised of nodes and connections that form a database. In essence, the narrative elements that make up the organization of the encyclopaedia function as a type of database, and the structure created by the encyclopaedic narrative at this point is referred to as the "topology of the encyclopaedia." Encyclopaedic topology is a productive structure that is open to new discourses thanks to the nodes and connections it contains. City encyclopaedias are not solely a reference source, but also a potential research tool for urban historiography and media studies. However, city encyclopaedias were treated only as reference sources, rather than being an object of research in themselves. Koçu's *Istanbul Encyclopaedia* is multi-layered in content and structure, yet a comprehensive examination of its topology from a holistic perspective has not been conducted.

The narrative transforms from a subjective field to an objective one while providing a basis for reading experiments using computational methods. Through this reading utilization of digital tools in digital transformation enables the resolution and analysis of the topology of the *Istanbul Encyclopaedia*, offering new insights and holistic approaches to the discovery of historical traces.

The primary objective of this research is to provide a basis for further reading experiments that investigate the transition of Koçu's unique narrative structure to an objective perspective and its impact on urban history writing and media studies through micro/macro, private/public, subjective/objective dualities. To achieve this, the distant reading method, an alternative reading technique, will be employed. A comprehensive analysis of Koçu's *Istanbul Encyclopaedia* will be conducted through multiple reading attempts, and the potential and limitations of these readings will be discussed. The ultimate goal of the study is to uncover the impact of the city on urban discourses regarding change and transformation and to offer suggestions and analyses on how city encyclopaedias can be read with a holistic approach.

Keywords: Encyclopaedic narrative, Encyclopaedic topology, Istanbul Encyclopaedia, Reşad Ekrem Koçu, Distant-reading

ÖZET

Yüksek Lisans

REŞAD EKREM KOÇU’NUN *İSTANBUL ANSİKLOPEDİSİ’Nİ* OKUMAK

Büşra ÖNCÜL

TOBB Ekonomi ve Teknoloji Üniversitesi

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Tarih: Ağustos 2023

Bu çalışma, bir başvuru kaynağı olarak kullanılan ansiklopedinin oluşturduğu "ansiklopedik anlatı" çerçevesinde, kent ansiklopedilerinin medya çalışmaları ve kent tarihindeki yerini sorgulamaktadır. Bu analiz Türkiye'nin ilk kent ansiklopedisi olan Reşad Ekrem Koçu'nun *İstanbul Ansiklopedisi* çerçevesinde şekillenecektir. *İstanbul Ansiklopedisi*, ilk şehir ansiklopedisi olmasının yanı sıra, içeriğindeki maddeler ve maddeler arasındaki bağlantılarıyla çok özgün bir yapıdadır. Bu ansiklopediden içerdiği ve ürettiği bilgiyi anlamak multi/inter-disipliner çalışmalar gerektirmektedir.

"Ansiklopedik anlatı"nın ilkelerinden biri olan çapraz referanslama ile maddeler birbirine bağlanmaktadır. Bu ilke çerçevesinde geliştirilen sitem, karmaşık bir yapıya dönüşmektedir. Bu yapı, tıpkı bir veri tabanını oluşturan düğümler ve bağlantılardan oluşmaktadır. Bir başka deyişle, ansiklopedinin organizasyonunu oluşturan anlatı unsurları bir nevi veri tabanı görevi görmektedir. Ansiklopedik anlatının bu noktada oluşturduğu yapı "ansiklopedinin topolojisidir". Ansiklopedik topoloji, içerdiği düğümler ve bağlantılar sayesinde yeni söylemlere açık ve üretken bir yapıdır. Bu noktada, şehir ansiklopedilerinin sadece birer başvuru kaynağı olarak kalmadığı kent tarih yazımı ve kent çalışmaları için potansiyel bir araştırma aracı olduğu söylenebilir. Bu noktada şehir ansiklopedileri kendileri bir bütün olarak araştırma nesnesi olmaktadır.

Çok az sayıda örneği olan şehir ansiklopedilerinden, Koçu'nun *İstanbul Ansiklopedisi* çok katmanlı bir yapıya ve içeriğe sahiptir. Fakat ansiklopedinin genel yapısı hakkında bugüne dek bütüncül bir yaklaşımın ve disiplinler arası bir tartışmanın yapılmadığı söylenebilir. *İstanbul Ansiklopedisinin* topolojisine, bütünsel bir açıdan bakabilmek ve çözümleyebilmek adına sayısal araçlar kullanabilmektedir. Dijital dönüşümdeki sayısal araçlar sayesinde, bu topoloji çözümlenebilir, analiz edilebilmektedir. Tam karşılığı olmasa da dijital beşeri bilimler bu noktada geçmişe ait izlerin keşfinde yeni iç görüler yaratıp, bütünsel yaklaşımlar sunabilmektedir.

Bu araştırmanın temel amacı, Koçu'nun kendine özgü anlatı yapısının, nesnel bir bakış açısına geçişini araştıran ileri okuma denemelerine bir temel oluşturmak ve bunun kent tarihi yazımına ve medya çalışmalarına etkisini mikro/makro, öznel/kamusal, subjektif/objektif gibi ikilikler üzerinden değerlendirmektir. Bu, bir alternatif okuma yolu olan “uzak okuma” metodu ile sağlanacaktır. Koçu'nun *İstanbul Ansiklopedisi*'ne dair çoklu okuma denemeleri ile kapsamlı bir analizi yapılacak ve bu okumaların potansiyelleri ve sınırları tartışılacaktır. Sonuç olarak bu çalışma, kentin değişim ve dönüşüme ilişkin kentsel söylemler üzerindeki etkisini ortaya çıkarmayı hedeflerken kent ansiklopedilerinin bütünsel bir yaklaşımla nasıl okunabileceğine dair öneri ve analizler yapmayı amaçlamaktadır.

Anahtar Kelimeler: Ansiklopedik anlatı, Ansiklopedik topoloji, İstanbul Ansiklopedisi, Reşad Ekrem Koçu, Uzak okuma

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1. INTRODUCTION

1.1 Subject and Scope

This thesis presents an alternative reading using computational methods to the traditional reading methods of Reşad Ekrem Koçu's *Istanbul Ansiklopedisi* (hereinafter *Istanbul Encyclopaedia*) (Koçu, 1944, 1951, 1958, 1973). The documentary value of *the Istanbul Encyclopaedia* with the narratives of the data produced in digital form in addition to Koçu's encyclopaedic narrative and the dialectical relations resulted in dualities in the multi-layered structure of the city.

As one of the first city encyclopaedias, *Istanbul Encyclopaedia*, was written by a literary scholar and historian Reşad Ekrem Koçu (1905-1975). The *Istanbul Encyclopaedia* is similar to a registry of the city of Istanbul¹ (“*İstanbul’un kütüğü*”) (Figure 1.1). Appeared in 11 volumes, 173 fascicles, 7076 pages², and nearly 20,000 articles, it could not be completed due to Koçu's death in 1975. The characteristics of the period that cannot be found elsewhere regarding history, literature, architecture, art, daily life, idioms, events, and so on have documentary value. In his work, Koçu tried to mirror Istanbul and described the physical features of the city street by street. At the same time, he shared much information about the popular beliefs and culture of the period.

¹ There are 4 different studies about Istanbul in the Republican period. After Reşad Ekrem Koçu's *Istanbul Encyclopaedia*, the "*Resimli Büyük İstanbul Ansiklopedisi (Great Istanbul Encyclopaedia with Pictures)*" was first written by Mithat Sertoğlu in the *Yeni İstanbul* newspaper in 1968. Then there is the "*İstanbul Kültür ve Sanat Ansiklopedisi (Istanbul Culture and Art Encyclopaedia)*", which Tercüman newspaper started to offer to its readers in 1982. Later, T.C. The "*Dünden Bugüne İstanbul Ansiklopedisi (Istanbul Encyclopaedia from Past to Present)*", prepared by the Ministry of Culture and the Turkish Economic and Social History Foundation, was published in 8 volumes. The aim of this encyclopaedia is to cover the features of Istanbul in a comprehensive way and to present a comprehensive compilation. Finally, the features of the *Istanbul Encyclopaedia* published by NTV Publications in 2010 are explained. In this encyclopaedia, there are content such as books and essays instead of objective information about Istanbul.

² Although the work ends on page 7076, after page 6099 in the 11th volume, the work jumped to page 7000; in other words, it is seen that it skipped 900 pages. Considering this printing error, it is stated that there are 6176 pages.

Today, it can be said that almost all encyclopaedias are prepared in a framework where alphabetical order is determined. However, in addition to this method, encyclopaedia studies have been carried out with the classification-based editing method in the literature. The *Istanbul Encyclopaedia* organizes its content in alphabetical order without a hierarchical structure and lists articles written in letter order. As seen in the first volume, the encyclopaedia, consisting of articles such as “*Aile Gazinosu*”, “*Açık hava Tiyatrosu*”, “*Abbasğa (Sekbanbaşı)*”, “*Afife Kadın*”, “*Agopyan (Dr.Isteyan)*”, etc. touched on different fields (Koçu, 1944). At this point, the encyclopaedia has a depth of different layers. When looking specifically at articles, an encyclopaedia gains depth with the references used and reinforces this with the relationships between the articles. Koçu divided these articles into different layers based on the expression methods used.

Reşad Ekrem Koçu, in addition to being a historian, describes Istanbul in his own style and reflects his literary identity in his works. He wrote about the changing structure of Istanbul from, and with this work, he left an important resource not to forget the hidden characteristics of the city (Url-1, Url-2, Url-3).



Figure 1.1: The printed version of *Istanbul Encyclopaedia* / Volume I. (Taken by author)

The *Istanbul Encyclopaedia* has a printing process of 30 years with two editions. It was planned to be completed in 1953 on the 500th anniversary of the Conquest of Istanbul (Ulucutsoy, 2015). The first stage began in 1944. It is seen that there is a

difference between the physical appearance of the *Istanbul Encyclopaedia* in the first and second editions (Url-3). In the first period, the partner and sponsor of the encyclopaedia was a timber merchant named Cemal Çaltı. The work, which came out as a fascicle of 32 pages in this period, is large and is printed on 25 × 34 cm paper. The work, which is collected in fascicles, then becomes a hard cover, as it is known by removing the fascicle covers and binding the fascicles (Ulucutsoy, 2015). The *Istanbul Encyclopaedia* has a team of writers and illustrators, although Koçu used the pen. Photo printing was at that time; however, illustrations were used in the encyclopaedia because they were thought to be less costly and better reflect the context. In 1951, due to financial difficulties, the first publication period ended with the article as "*Bahadır Sokağı*" in the 4th volume left unfinished.

Koçu agreed with Mehmet Ali Akbay, who is a businessman and sponsor of the work, and began to publish again in 1958, creating the continuation of the unfinished encyclopaedia in a more regular way. The fascicles were published in smaller size and 16 pages, and the size of the paper has decreased to 21x30 cm (Url-3). The encyclopaedia, which was published with a larger staff of writers and illustrators, stopped publication in the "*Gökçınar (Mehmed)*" article of the 173rd chapter in 1973, shortly after the partnership ended. Although Koçu's work was not finished, it was prepared until the letter "Z," which is recorded as an article, and unpublished documents are available in the archives (Figure 1.2).

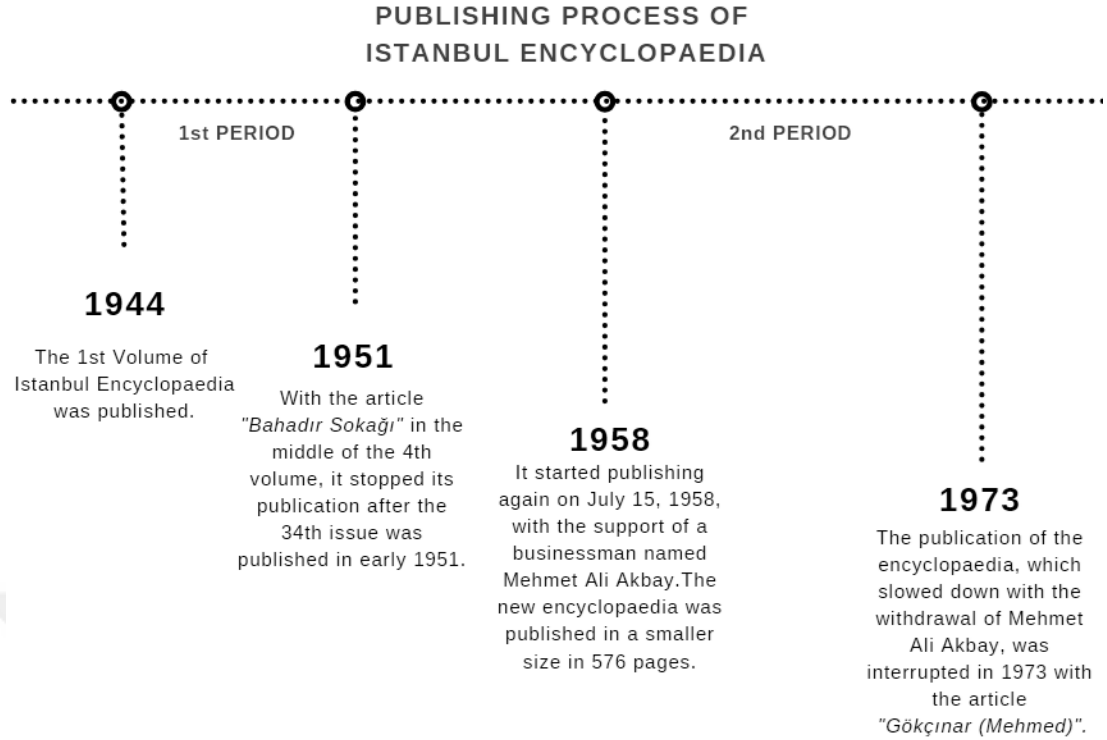


Figure 1.2: The publishing process of *Istanbul Encyclopaedia*. (prepared by author)

Koçu also mentions his pen colleagues from many disciplines. The editorial staff of the encyclopaedia comprises many authors among which prolific names of the period draw attention such as Mahmut Yesari, Osman Nuri Ergin, and Semavi Eyice³ (Figure 1.3).

³ These names are; Saim Turgut Aktansel, Sermet Muhtar Alus, Muzaffer Esen, İhsan Hamamioğlu, Vâsıf Ever, Mahmut Yesari, Halûk Akbay, Mehmet Ali Akbay, Münir Süleyman Çapanoğlu, Osman Nuri Ergin, Enver Esenkova, Semavi Eyice, Ali Genceli, Ali Nüzhet Göksel, İbrahim Hakkı Konyalı, Burhanettin Olker, MK Özerengin, Kevork Pamukciyan, Ali Rıza Sağman, Eftim Lamboğlu, Reşad Mimarzoğlu, Ali Orta, Ekrem Hakkı Ayverdi, Hakkı Raif Ayyıldız, Şükrü Nail Bayraktar, Fahri Döngelen, İsmail Ersevîm, Celalettin Germiyanzoğlu, Hakkı Göktürk, Nuri Kavaf, Hüsnü Kınaylı, Eşref Mutlu , T. Yılmaz Öztuna, Neoklis Sarris, Cahide Tamer, Halûk Cemil Tanju, Şakir Tokmen, Süheyl Ünver, Ali Veren, M. Naci Ecer, Aziz Ogan, Nahit Sırrı Örik, B. Alacalı, Rebiî Baraz, Naşit Baylav, Pertev Naili Boratav , Rüştü Dağlarzoğlu, Feridun Dirimtekin, Behçet Evler, Reşit Halit Gönç, M. Baha Kâhyaoğlu, Hasan Kocaman, Neşat Halil Özkan, Mahmut Özlü, Mithat Sertoğlu, Haluk Şehsuvaroğlu, Hadi Tamer, İbrahim Hilmi Tanışık, Osman Tolga, Tacettin Topaç, A. Cabir Vada, Zekai Hakvar, Mehmet Koçu, Sadi Nazım Nirven, Şakir Tunççapa, Nihat Sami Banarlı, Salamon J. Becerano, Reşad Beyatlı, Ali Çamiç, Mehmet Çarıklı, Fahri Döngelen, H. Basri Erk, İhsan Hınçer, Tevfik Karkan, Muhittin Nalbantoğlu , Aysel Oz, Refi Cevat Ulunay, Kerim Yund, Ahmet Agin, Özay Aslan, Mehmet Bakir, Niyazi Ahmet Banoğlu, Sadi Borak, Ahmet Refik Gamsızoğlu, Ayşe Göknaırlı, Ergin Kanlıcaozğlu, Hikmet Şinasi Önoł, Mehmet Şükrü Silan, Ahmet Baha Gokoğlu, Ferdi Öner, Nurettin Yatman , A. Ziyet Abdullah , Şinasi Akbatu, Mustafa Cihanbeyli, Behçet Elver, Halit Eraktan, Ahmet Güreli, Tahsin Kaya, Salim Rıza Kırkpınar, Nuriye Nirven, Hasan Toper, Ahmet Derviş Ateşçi, İbrahim Baytekin, İhsan First, Salim Erdem, Mehmet Ali Göktuna, Sahak Güllü, Zeki Karagülle, Aykut Karpat, Doğan Kenigut, Ali Payanda, N. Sağmalcılı, Bediî Şehsuvaroğlu, Mümtaz Zeki Taşkın, Erdem Yücel, Osman Cemal Kaygılı, Vladimir Mirmiroğlu, Bedros Nişanyan.

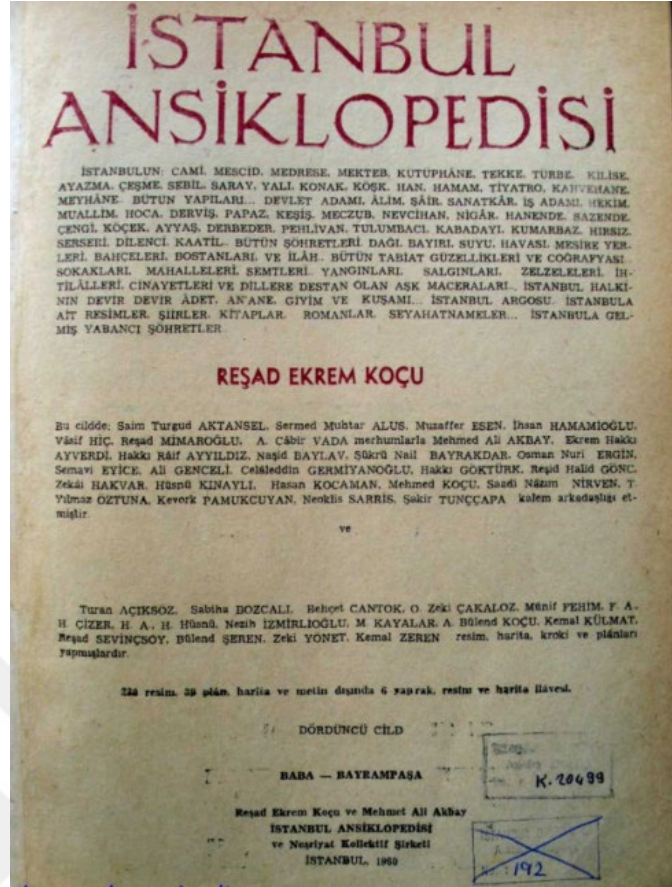


Figure 1.3: Cover of the IV. Volume. (Koçu, 1951) (Taken by author)

The *Istanbul Encyclopaedia* is a comprehensive work that contains information gathered from both written and oral sources about Istanbul in many aspects, as well as illustrations of materials, such as photographs, plans, and maps. These photographs were not used in the encyclopaedia for economic reasons (Url-3). The visual materials consist of illustrations in the "hopen (tire)" technique, which were made by the best newspaper illustrators of its time, such as Münif Fehim, Sabiha Bozcalı, and Nezih İzmirlioğulları (Kızıлтаş, 2020) (Figure 1.4, 1.5).⁴ Koçu has also been an illustrator and writer of his work. These drawings also contribute to the documentary quality of encyclopaedias (Ulucutsoy, 2015).

⁴ Although those who work on the encyclopaedia differ from period to period, names such as Ferzan Baydar Sabiha Bozcalı, Aydın Burteçene, Behçet Cantok, H. Çizer, H. Hüsni, Nezih İzmirlioğlu, A. Bülend Koçu (Reşad Ekrem Koçu), Reşad Sevinçsoy, Abdullah Tomruk, Salih Sinan, O. Zeki Çakaloğlu, Hashim, Kemal Zeren, Turan Açıksoz, Münif Fehim, M. Kayalar, Kemal Külmat, Bülent Şeren, Zeki Yönet, Özey Aslan, Nuriye Nirven, Ömer Tel, Agop Arad, Sabih Büyükerbil, Salim Erdem, Turan Açıksoz, Yaşar Ekinci, Tekin Gökçen, H. Kutay, Serpil Büyükerbil, Halit Eraktan seem to draw attention.



Figure 1.4: One of example for hypen-technique at IV. Volume. (Koçu, 1951) (Taken by author)



Figure 1.5: Covers of *Istanbul Encyclopaedia*, all volumes (Taken by author)

Writers such as Ahmed Bülent Koçu and Hüsnü Kınaylı, who appear at work, are Reşad Ekrem Koçu himself. Reşad Ekrem Koçu (1905-1975) who is a prominent writer with his works in various fields (Figure 1.6), is a poet, as well as a historian and literary scholar (Url-3; Ulucutsoy, 2015). He is a historian and writer who has succeeded in transforming history from an ordinary narrative into one that is read with

pleasure, revealing the unknown aspects of the past and its hidden details. This narrative is perhaps most shaped by the neighborhood life he witnessed. However, the contribution of Ahmet Refik, one of Koçu's professors in university education, is enormous. After living in cities such as Konya and Bursa, he graduated from the History Department of Istanbul University in 1931 when his family settled in Istanbul. At that time, Ahmet Refik (Altınay) was the chair of Ottoman History. Realizing Koçu's love for and interest in history, Ahmet Refik took Koçu as his assistant. In the words of Reşad Ekrem, Ahmet Refik had a great share of and support in his growth as a historian. Refik's writings on Istanbul influenced Reşad Ekrem. Istanbul, where Koçu spent almost all of his life, became the starting point for almost all of his works. In particular, Koçu worked in the Ottoman period, and Istanbul was the capital of the Ottoman Empire gave him special importance. Therefore, while focusing on his life in Istanbul, according to him, Istanbul is an important place in all its aspects. The *Istanbul Encyclopaedia*, which was written with the aim of explaining all the features of a city, has an important place for Koçu (Gülgen, 2010).

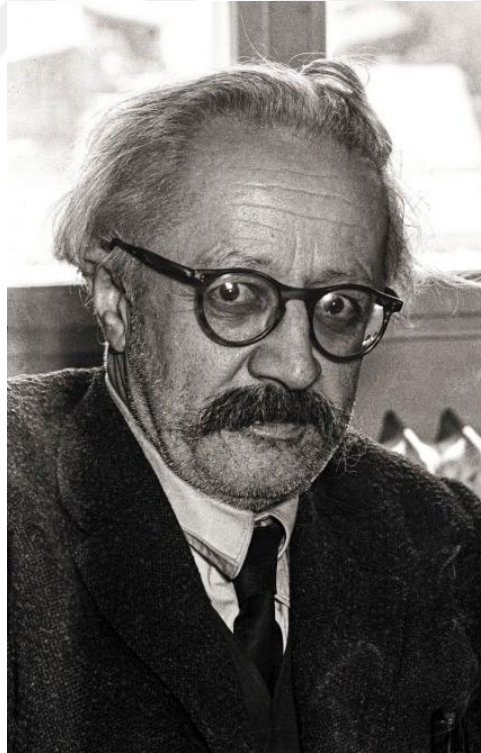


Figure 1.6: Reşad Ekrem Koçu (Url-4)

It can be said that The *Istanbul Encyclopaedia* is a comprehensive reference work on the history, culture, and society of Istanbul. It is a significant resource for anyone interested in the city as it provides detailed information on a wide range of Istanbul-

related topics, including geography, architecture, art, literature, and politics. One of the main strengths of the *Istanbul Encyclopaedia* is its breadth and depth of coverage. It covers a wide range of historical periods and topics and includes information on both well-known and lesser-known aspects of Istanbul's history and culture. In addition to its value as a reference, the *Istanbul Encyclopaedia* is also significant because it represents an effort to document and preserve Istanbul's rich and diverse history. It is an important resource for scholars and researchers studying the city and helps promote a greater understanding and appreciation of Istanbul's cultural heritage among the general public.

The *Istanbul Encyclopaedia* represents a synthesis of history in different layers of the city. As a form of architectural/urban/cultural narrative, the city encyclopaedia reorganizes the city with the stories it tells and adds a new dimension to the city. The structure of the encyclopaedia consists of articles, each of equal importance and without any thematic progression, and networks of inter-articles or references to sources. It tells stories related to places, institutions, people, events, and experiences. While “experience” is at the centre of the encyclopaedia, it creates a discourse with the connections it establishes with time, place and people. It can be said that the differences in the links, directory, classes, content of the articles, and timeline (i.e., the structure of the encyclopaedia) show the layers and irregularity of the city. It can be said that encyclopaedias can be lively and structured as a city and its structure. The elements of the narrative that shape this structure form an organization of the encyclopaedia, which creates its topology.

Many studies and applications are being developed to reveal the value of these traces of the past and ensure access to humanity. Although not exactly equivalent, digital humanities can be defined at this point as the application of computer technologies to the humanities. Digital humanities is creating new insights into the discovery of these traces. Alternative reading methods can offer holistic approaches for reading and analysing city encyclopaedias.

Therefore, this study focuses on Reşad Ekrem Koçu's *Istanbul Encyclopaedia* and proposes a conceptual framework and alternative reading to understand and analyse the topologies created by the narrative. In doing so, it is also discussed the place of city encyclopaedias in city history, historiography, and media research. Its role in the

discovery of past traces that constitute urban memory will be explored. With these reading attempts, the *Istanbul Encyclopaedia*, which is similar to the complex and multi-layered structure of the city, will be examined specifically, and its unique character will be revealed.

In other words, it aims to examine the city through the existing dichotomies of public/private, subjective/objective, and macro/micro scales by presenting an alternative reading through data constructed based on the *Istanbul Encyclopaedia* which is traditionally a printed document.

1.2 Background and Significance

While the *Istanbul Encyclopaedia* describes places, people, relationships, and events in such a detailed way with its own unique style, it has become the study area of academic and general writing. Although Koçu is a significant character and his works have feature interdisciplinary aspects, only a limited number of theses have been made about the encyclopaedia. Researchers have conducted academic studies on Reşad Ekram Koçu and his works in the field of literature, particularly since the 2000s⁵. While these studies generally focus on Koçu's life and work, they also focus on his relationship with Istanbul. As the attention to *Istanbul Encyclopaedia* increased to make it *Istanbul Encyclopaedia* a city encyclopaedia, whose value was understood in the 2010s, Koçu's extensive archive was collected from different places as a result of various studies. In 2018, a project on Koçu and his archive was initiated in partnership with the Kadir Has University and SALT Research.

⁵ Pembe Gürgenci Gözidik's master's thesis titled "*Reşad Ekrem Koçu, Hayatı ve Eserleri*" published the field of Turkish literature in 2003 (Gözidik, 2003). In 2006, Jale Gülgen wrote her doctoral thesis titled "*Reşad Ekrem Koçu'nun tarihi romanları*", which explores the life and historical novels of Koçu (Gülgen, 2006). Later, in 2007, Emre Ayvaz's thesis titled "*Reşad Ekrem Koçu's İstanbul Ansiklopedisi; or an obsessive collector's attempt to make his private narrative public*" in the field of sociology (Ayvaz, 2007). In 2009, Sezin Oktay published the thesis "*Reşad Ekrem Koçu'nun eserlerinde İstanbul folkloru*" (Oktay, 2009). Jale Gülgen, also published the article "*Bir İstanbul Tutkunu: Reşad Ekrem Koçu*" and examined the creations to reveal relationship between Koçu and Istanbul (Gülgen, 2010). The thesis titled "*Reşad Ekrem Koçu'nun çocuklar için yazdığı eserlerde değer eğitimi ve Türkçe*" was written by Hülya Sönmez in 2011 in the field of Turkish literature and educational sciences (Sönmez, 2011). Furthermore, Aktan Müge Yılmaz examine the place, structure, event, belief and people related to Üsküdar in the *Istanbul Encyclopaedia* (Yılmaz, 2011). In 2014, Hasan Ulucutsoy studied on "*Reşad Ekrem Koçu'nun İstanbul Ansiklopedisi'nde yeni Türk edebiyatı içeriği*" and directly or indirectly determined, classified and analysed the articles of the encyclopaedia related to New Turkish literature (Ulucutsoy, 2014). In addition, Ulucutsoy worked on the article which is titled as "*Reşad Ekrem Koçu'nun İstanbul Ansiklopedisi*" and gives information about other city encyclopaedias (Ulucutsoy, 2015).

With the project starting on the *Istanbul Encyclopaedia*, studies on Koçu and his works have increased. Studies on social structure, history, daily life, folk beliefs, folk poets, and structures in encyclopaedia were examined⁶. It can be said that almost all studies in the literature have been conducted in the field of Turkish Literature, and no studies have been found in the fields of architecture/architecture history/urban history.

As mentioned before, Kadir Has University took over the *Istanbul Encyclopaedia* Archive, which consists of approximately 20,000 documents in 2018. It includes comprehensive material compiled and edited by Koçu for future volumes, some of which he wrote, and 1460 publications from his personal library. SALT was involved in developing the project, and the project team⁷ aimed to make it available online and open the archive for evaluation from the perspectives of various research disciplines. The archive contains a variety of documents such as drafts of the articles that are planned to be included in volumes G-Z and that have a list in the archive, early versions of some articles in the published volumes, Koçu's texts and photographs, drawings, and quotations (G. Hiz, personal communication, 2021) (Url-5).

The project was enriched by various panels, workshops, and seminars from February to June 2019 with a program called “İstasyon”. While providing information to the general audience about Koçu and the encyclopaedia, short-term productions emerged. In the seminars, Meriç Öner gave information about the project. Erdem Yücel, Ethem Eldem, Uğur Tanyeli, and Suraiya Faroqhi took place as speakers and conveyed their thoughts on the place, writing, and potential of the encyclopaedia in the discipline of

⁶ Yeliz Okyay worked on the article which is titled as “*Traveling to Istanbul's Social Memory with regard to Lost Daily life with İstanbul's Epics Reşad Ekrem Koçu and İstanbul Encyclopedia*” in 2019 and examined the the epics of İstanbul in terms of social structure, history, daily life at the end of the 19th century, in the first half of the 20th century (Okay, 2019). In 2020, Burcu Topal investigated the determination of folk beliefs in the encyclopaedia (Topal, 2020). Mehmet Saylan published his thesis on the use of water in architecture, the place of water in folk medicine and folk culture, by analysing the articles related to water folklore (Saylan, 2020). Maşallah Kızıldaş also researched the divan and folk poets in the encyclopaedia and revealed that İstanbul Encyclopaedia is an important reference source for divan and folk literature researchers (Kızıldaş, 2020). The thesis titled “*Arzunun siyasi potansiyeli: Reşad Ekrem Koçu'da queer özneliğin takibi*” was written by İpek Bozkaya and examined how norms and others are handled by the author in Turkish Literature (Bozkaya, 2021). In addition, Emine Eda Ayık worked on the folk culture in Koçu’s novel in 2021 (Ayık, 2021).

⁷ The project team consists of Arzu Erdem, Firuzan Melike Sümertaş, Gürbey Hiz, Aybike Batuk, Ezgi Tuncer, Sait Ali Köknar, Mehmet Manyas, Serap Özyurt from Kadir Has University. Meriç Öner, Lorans Tanatar, Cansu Yapıcı, Innocent Yıldız, Sinan Çetin, Esra Nalbant, Tuba Silahdar, Derya Dertli, Dilay Dik from SALT Research. In addition, Bülent Tanju and Emre Ayvaz are consulting the project (G. Hiz, personal communication, 2021).

history. The "Atölye"⁸ was first made by Meriç Öner and Cansu Yapıcı on Feb 19, 2019 (Url-6). The other workshops were held on May 25, 2019, in three sessions, and the potential and production of the encyclopaedia were researched (Url-7). In the light of the information obtained from the workshop program published on SALT's website and the interview with Gürbey Hiz, the interdisciplinary discourses that the encyclopaedia produced⁹ and could produce were studied with experts in the discipline of "architecture", but the results were not published except for two workshops¹⁰ (G. Hiz, personal communication, 2021) (Url-8).

Moreover, three seminars belonging to the program "New Expressions of Data" developed by Digilogue and SALT, were held at various times between years of 2019-2021. SALT has also worked with the Geniş Project Office on the reinterpretation of some selected articles with photography (Url-9). In addition, the Architecture Department of Kadir Has University presented "Istanbul Talks|Istanbul Ansiklopedisi: Writing on People and their Place" and discussed the historical context, possible meanings, and importance of *Istanbul Encyclopaedia* in the conversation moderated by Firuzan Melike Sümertaş, with Shirine Hamadeh, Cemal Kafadar, and Çiğdem Kafescioğlu as speakers (Url-10). While the Istanbul encyclopaedia is mainly studied in the field of literature and folklore, it has been brought together from different disciplines and has become the subject of study thanks to the projects of SALT and Kadir Has University. It can be said that the projects, workshops, and conversations

⁸ In this workshop, points regarding the cataloguing works of the archive will be interpreted, and tags have been prepared in order to both define the articles and determine the relationships between them, based on the people Koçu works with, the subjects he focuses on and the sources he uses (SALT, İstasyon: İstanbul Ansiklopedisi 2019)

⁹ Moderated by Ezgi Tuncer and conducted by Aslıhan Şenel, the state of being a woman on the street in Istanbul was investigated and mapped. Atıl Aggündüz and Oğul Öztunç were looking for present-day answers to stories such as murders of past events. Aslıhan Demirtaş and Ali Cindoruk have tried to exhibit triptychs that visualize these extraordinary and coincidental relationships arising from the alphabetical order of the encyclopaedia, as well as the series. In other session moderated by Gürbey Hiz, Ali Paşaoğlu researched the human landscape in the encyclopaedia, while Asya Ece Uzman and Murat Tülek wanted to present a research interface by transforming the selected space-oriented articles into a map in an interactive environment. In the last panel led by Esra Kahveci, while aiming to solve the context in the alphabetical setup of the encyclopaedia and to produce a new urban narrative between people, events and objects; Sinem Serap Duran worked on how to view these documents through the video environment.

¹⁰ The study titled "Koçu's Surnamesi", carried out by Ali Paşaoğlu and his team, produced in the digital environment called Graph Commons, about the conversion of biographies into data. The collage and text productions of the work titled "*İndekten Anlatıya İstanbullular*" carried out by Esra Kahveci were published in Journal of XXI.

made are generally short-term productions with a piecemeal approach to reach different aspects of the encyclopaedia, reach the general audience, and raise awareness.

Additionally, in May 2023, the SALT institution organized an exhibition titled “No Other Records: Reşad Ekrem Koçu ve İstanbul Ansiklopedisi Archive (Başka Kayda Rastlanmadı: Reşad Ekrem Koçu ve İstanbul Ansiklopedisi Arşivi)” based on Reşad Ekrem Koçu's personal archive related to the *Istanbul Encyclopaedia*, focusing on the Galata neighborhood. The exhibition includes documents from Koçu's archive that reveal the content of articles related to Galata and its history, the individuals involved, and archival evidence shaping the narrative of events. It has been reported that approximately 40,000 articles, including the printed volumes of the *Istanbul Encyclopaedia*, has been digitized and made available for online access alongside the exhibition¹¹ (Url-11) (Figure 1.7).



¹¹ The exhibition focuses on Koçu's unpublished chapters of the encyclopaedia. It is divided into sections constructed around Galata and its surroundings. One section is about an article in the encyclopaedia called "rabble", and consists of photographs and newspaper clippings about it. Another section consists of large newspaper pages that Koçu uses while talking about the murder news. Afterwards, a transition is made to a section called "Imagination Desk" about the way the illustrations used in the encyclopaedia are made. Afterwards, focusing on Galata and the Golden Horn surroundings, the archive of the interventions made in that period was presented.



Figure 1.7: Photos from different parts of exhibition by SALT “*Başka Kayda Rastlanmadı: Reşad Ekrem Koçu ve İstanbul Ansiklopedisi Arşivi*” (Taken by author)

Parallel to the exhibition, sessions planned by Bülent Tanju, Ferda Keskin, Neslihan Şık, and Umut Tümay Arslan explored the relationship between melancholy, different perspectives, and *Istanbul Encyclopaedia*. Additionally, a workshop led by Gürbey Hiz was conducted to incorporate the unique language usage employed by Reşad Ekrem Koçu while preparing the *Istanbul Encyclopaedia*.

The archive of relation to the rest of the contents of the encyclopaedia and was not made public during the process of this thesis¹²; it is said that the digital archive and the entire project can be accessed in July 2023. Therefore, this study examined existing documents. Until 2018, the focus was primarily on Turkish literary studies within the encyclopaedia, indicating a gap in the fields of other disciplines such as urban history and media studies. Although there are studies on encyclopaedism in the field of literature, there is a lack of studies on the encyclopaedia and the topology it creates in the literature. At this point, it is seen that the studies on the *Istanbul Encyclopaedia* are considered from one point of perspective. While academic studies focused on the literature, projects and productions on encyclopaedias from different disciplines were conducted with the project. However, at this point, it can be said that a holistic approach and an interdisciplinary discussion about the general structure of encyclopaedias have not been made. This study focuses on the topology of the *Istanbul Encyclopaedia* and addresses this gap in the literature. The aim is to enable *the Istanbul Encyclopaedia* to tell its stories in a digital and interactive environment, and to create, tell, and explore the historical layers of urban spaces by going back in time and presenting data on their current situation to the public. This study positions itself at the intersection of the emerging field of "digital humanities" and the realms of urban history and heritage, which contributes to the advancement of the new era of media. In fact, thanks to this study, how the city encyclopaedia presents a space with its digital reflexive form and also the "links", patterns and narratives that will arise from its own structure will be examined.

1.3 Methodology and Organization

This study consists of two chapters, together with an introduction and conclusion. Following the introduction, Chapter 2, titled as "Encyclopaedic Topologies: A Building Conceptual Framework" deals with the encyclopaedic narrative and topology of the encyclopaedia that occurs in narratives. In other words, a conceptual framework is presented on how knowledge is constructed and what its characteristics are according to the forms it is in. In this framework, the first part of the chapter focuses on the encyclopaedic narrative and its features. The chapter continues with

¹² For example, there are lists of the remaining encyclopaedia volumes of Koçu, and some of these documents are exhibited in the exhibition as examples. However, there is no access to the lists and their contents yet.

"City as a Text: The *Istanbul Encyclopaedia*" where the characteristics of the *Istanbul Encyclopaedia* and the encyclopaedic narrative of Reşad Ekrem Koçu are examined. In the final section of the chapter, "From Text to Database: *Istanbul Encyclopaedia* in Digital Turn" surveys concepts such as data, hypertext, and databases, which are the equivalents of the narrative and its characteristics in the digital turn.

Understanding Koçu's *Istanbul Encyclopaedia* requires engaging in complex and rhizomatic experiments, because of its non-hierarchical structure. Chapter 3, "Reading the *Istanbul Encyclopaedia*: Proposing a Model", examines alternative methods of reading, and presents a model based on these attempts. In the first section, Moretti's concept of "distant reading" is introduced, which explores the application of computational methods in literary and linguistic studies. This method involves analysing and visualizing texts, as well as qualitative studies to uncover the potential offered by the text. While performing these analyses in the second part, a network model was created that corresponds to the topology of the encyclopaedia in digital transformation, with nodes and networks corresponding to articles and references. These writings and networks were categorized, alternative reading attempts were made, and the equivalents of the dichotomies related to the city were sought. Koçu's Istanbul was examined through a comparative analysis of three volumes: starting (I), breaking (IV), and ending (XI). This study aimed to provide a more comprehensive assessment of the subject matter. By employing distant reading and computational text analysis techniques, this study aimed to determine the structure and specific characteristics of encyclopaedias. It also aimed to reflect on the potential and limitations of alternative reading methods and computational techniques.

Chapter 4 concludes the study and presents the final remarks. These analyses generate insights into how the discourses of Koçu's Istanbul in the past compared with today's Istanbul. It will introduce how the city of Istanbul is shaped from Koçu's subjective field to objective as well as the private and public sphere of the city within the narrative. In addition, the patterns of cities in micro and macro scales were also determined.



2. ENCYCLOPAEDIAC TOPOLOGIES: BUILDING A CONCEPTUAL FRAMEWORK

Architecture is a discipline that includes physical, social, and experimental approaches based on abstract/concrete, conceptual/idealised, and emotional/physical dualities. Apart from the urban projects presented or produced in the city or professional media produced by the profession, representational discourses are created with written and/or visual media tools. City guides, magazines, city encyclopaedias, and/or other publications are media tools that reach society and play an active role in the formation and interpretation of urban discourse. Representation and reproduction in written/visual/printed media in the formation of urban discourses contribute to the city, as well as those that produce it structurally (Moehring, 1998). The literature is an approach to architectural design and research. In this approach, the instruments of the literature play an important role, and their effects cannot be estimated. The reproduction of spaces through texts and images brings new depth to the understanding of architecture and experience while revealing their social aspects. It carries the relationship between time and space into a new dimension between the reader and the writer. Urban literature offers the ability to read and understand cities.

At this stage, city encyclopaedias provide different perspectives to read the city and develop an understanding of history (Moehring, 1998). The structure of the preferred encyclopaedias as it is a reference source creates a structure suitable for the concept of "topology". The structure of the encyclopaedias, which is preferred because it is a reference source, constitutes a suitable base for the concept of "topology". The elements that make up the encyclopaedic narrative are articles and references. This is also supported by the images. Although this structural fiction can be generalized to encyclopaedias, some encyclopaedias can create their own order based on visuals or themes. It can be said that there is an order in the city encyclopaedias with articles and references.

This structure can be defined as “the way the parts of something are organized or connected” (Url-12). In addition, the concept of topology has also been defined as the branch of mathematics concerned with the generalization of the concepts of continuity, limit, etc.(Url-13). In this context, the concept of topology is examined through the pattern created by the narrative in an encyclopaedia. In this study, encyclopaedic topology is thought of as a pattern shaped according to how it is organized and connected will be discussed. Also, in the context of encyclopaedic knowledge or "world knowledge", topological models refer to forms of logical organization that go beyond the linguistic definitions found in dictionaries, encompassing cultural and non-linguistic information semantically necessary for understanding. In the study of topological models, it is believed that the patterns formed are related to semiotics using an interdisciplinary approach. In the historical dimension of the encyclopaedia in semiotics, Umberto Eco introduced the semiotic "network" through concept of Deleuze’s "rhizome" as a valid model for encyclopaedic knowledge (Eco, 1984). The concept of topology is the arrangement or interlinking of computers in a network (Url-13). Network topology diagrams are shown in Figure 2.1. There are different types of topologies according to the way the nodes come together. For instance, *rhizomatic* structure of the encyclopaedia is similar to the *mesh* topology. In simple terms, the "network topology" or massive “network model” is, in the last step, a final form of knowledge that can be compared to an encyclopaedia. At this point, rather than hierarchical structures to organize information without the need for centralized information systems, network models validate information and reality (Kuusisto, 2001).

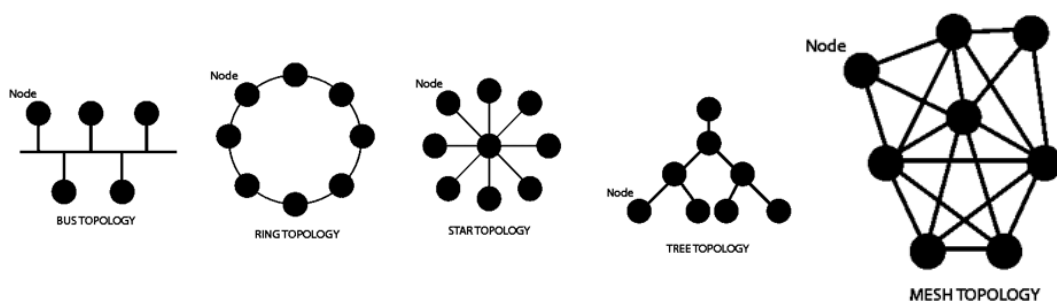


Figure 2.1: Types of Network Topologies (from left to right; bus topology, ring topology, star topology, tree topology, mesh topology). (prepared by author)

In light of the above, questions such as "What is a city encyclopaedia?", "How can all information about the city and its surroundings be presented in an order?", “How city encyclopaedia can create topology?”, “What is the equivalent in digital turn?” arise.

In this part of the thesis, the encyclopaedic narrative, which is the starting point of the study, will be emphasized along with the encyclopaedia, which is as valuable a source of information and reference as the narrative, and the encyclopaedic topology that emerged as a result of articles and connections between articles and references will be emphasized. Koçu's *Istanbul Encyclopaedia* and its narrative are examined, and its topology is revealed.

2.1 Encyclopaedic Narrative

Throughout history, every era has had its own set of tools and technologies designed to aid in the acquisition, arrangement, categorization, and retrieval of knowledge. Understanding the organization of knowledge has made it a research topic that has begun to bring different disciplines. Furthermore, encyclopaedias are characterized by the gradual development of editorial practices over the years. Classifications are broad parts of a system that the authors use to organize information. In the classification of knowledge, encyclopaedias are an interesting genre, especially for understanding how classification has changed (Brenon et al., 2022)¹³. What is encyclopaedia? How can these be used to organize knowledge? It can be said that encyclopaedias emerged as the predominant form of media for gathering, organizing, and accessing information (Zimmer, 2009). While the history of encyclopaedias dates back to 384-322 BC, they have developed into different formats, contents, and themes.

Encyclopaedias are information for people, and encyclopaedic narratives shape and interpret the knowledge of the culture in which they are located. Although the encyclopaedia is based on experiment, observation, and sense data, it is an empirical view. Encyclopaedias, which are a type of publication, are defined as a reference source that contains information about all branches of science or deals with a branch of knowledge in detail and comprehensively (Hürriyet, 1994). In fact, it attempts to

¹³ Foucault focuses on the "episteme", a concept underlying classification and knowledge creation. Foucault explains this concept with inspiration from Borges' work and discusses how human knowledge is structured, organized and classified. Foucault argues that classification and information systems are based on a basic order and has a common ground that he calls the "episteme". This episteme is a structure that makes human knowledge possible, organizes objects, events and facts and ensures their comparability. Referring to Borges's "*Encyclopaedia of China*" story, Foucault explains that it ridiculed the 17th-century philosopher John Wilkins' attempt at a "universal classification system." This story presents an example of classification based on absurd and illogical categories and contains humour that, according to Foucault, these classes have no basis on which to stand. Foucault states that, thanks to the episteme, the disorder is controlled and the similarities and differences between objects, events and phenomena can be examined. However, this process often leads to ignoring the unique qualities of the objects themselves (Foucault, 1970).

reveal all the knowledge and beliefs of the nation's culture. Because these encyclopaedias are products of an era in which 'knowledge of the world is far greater than anyone can grasp,' they necessarily make extensive use of synchronicity. Encyclopaedists tend to criticize all accepted beliefs, knowledge, values, traditions, and social institutions. In addition, this information was not provided in pieces and randomly; on the contrary, it is based on a certain system (Avşar et al., 2014). When organizing and categorizing, third parties, which means "readers" are involved. This situation leads to new organizational charts where it is important for people to organize information (Brenon et al., 2022). It can be said that encyclopaedias should not be regarded as inherently fair and unbiased tools for finding and acquiring information, as they may contain specific and privileged knowledge within their content.

Therefore, it is significant not to consider encyclopaedias as neutral or perhaps outdated resources for information. Encyclopaedias are a possible source of authority in regulating and controlling knowledge (Burke, 2000). It is mentioned that encyclopaedias not only organize and give information, but also shape it according to social and political contexts, exerting control over knowledge discourses. The structure of encyclopaedias establishes a framework for acquiring knowledge, reflecting a specific perspective on knowledge and the world (Burke, 2000). Furthermore, the editing function is considered the strongest epistemological aspect of encyclopaedias (North, 1997). These encyclopaedias employ systematic and alphabetical arrangement methods, often incorporating general categories and subheadings (Stockwell, 2000). Graphic illustrations and metaphors have been utilized by many encyclopaedia compilers to classify information, giving the encyclopaedia structure a sense of solidity. This systematic organization not only encourages thorough reading but also reveals connections across various fields.

From this perspective, a systematically organized encyclopaedia represents a network of discourse that defines the boundaries of knowledge presentation and the accessibility of knowledge itself. However, the "organization of knowledge" has gradually shifted away from rigid structures and hierarchies, favouring an alphabetical order instead. Thus, alphabetization was seen as an egalitarian management of regulation, while avoiding systemization and hierarchies. This selection provided ease and flexibility in fitting or removing the existing classification systems. In addition,

because of the structure of the encyclopaedia, it has become a more user-friendly layout for the reader and a quick reference source (Yeo, 2001). It is an even fragmentation of knowledge of systematic organizations without an alphabetical ordering hierarchy. At this point, it can be said that the alphabet creates the discourse network itself. New discourse networks were introduced with cross-references¹⁴ to sequential discourse formed in the alphabetical order. Considering the articles as many parts of a larger whole, as well as dealing with them in themselves, has begun to increase the potential of encyclopaedic discourse. This reading model offers traditional knowledge models a new perspective by interpreting the differences or contradictions that the reader encounters while following the relationships between articles. The reader has taken an active role, from being a spectator to all given indications. Thus, the limitations of a strictly reading model and systematic organization have been overcome (Werner, 2002).

With Diderot and d'Alembert's "Encyclopédie", which represents the enlightenment thought in the 18th century, they aimed to classify information and present even the most complex in a language that everyone can understand. In addition to resolving optional alphabetical order in the encyclopaedia, cross-references not only reveal important connections between topics, but also turn opposing concepts into opposing principles. This situation not only leads to new and speculative realities, but also turns the continuity of knowledge, which is constantly developing, expanding, and dynamic, into links spreading in every direction (Van Ewijk, 2011). With cross-referencing, the reader aims to reorganize, correct, compare, and refer to other paragraphs while constructing their arguments. Thus, the reader seeks answers to her/his questions (Anderson, 1986). According to Umberto Eco, this network can be said to represent knowledge and reality because the situation allows for diversity and results from a sense of curiosity. Eco also mentioned that while defining the encyclopaedia, it tells discourses about the world rather than what actually exists and has knowledge. Thanks to the flexible organization chart of the encyclopaedia, it presented the information as

¹⁴ Chambers, the author of the encyclopaedia, put significant effort into organizing the topics within it in a logical and interconnected manner. In the Preface, he expressed the intention to address various subjects not only individually but also in relation to one another. Chambers aimed to present these topics as both an integrated whole and as distinct components of a larger interconnected structure. This approach ensured that readers could understand the topics in context and grasp their interdependencies (Stockwell, 2000).

a network of relationships, so that the reader can search for an endless number of new connections (Eco, 2014). Eco (1984) also states that encyclopaedias contain interpretations of various cultures and can record false and fictitious information (Eco, 1984). Furthermore, he describes the encyclopaedia as a form of "collective memory" and the culmination of collective history. Humans create systems based on their choices and organizations. At this point, there may be limitations to the entire project. It is referred to as an encyclopaedic narrative, which goes beyond containing vast amounts of information and spanning across different sections. They also generate new speculations through the concepts of time and change, in addition to the presence of definitions within the encyclopaedic text (H. Clark, 1992). Topological forms and images offer the most comprehensive, deepest, and economical perspective for studying literary encyclopaedism, a field that otherwise threatens to drag its students through an infinite number of sideways. In critical language, general concepts such as "encyclopaedic narrative" are often vague and contain the excuse that "some texts are more or less encyclopaedic than others" (H. Clark, 2018). There is a vague border between encyclopaedias and dictionaries. While a dictionary is linked to the semantic definition of words, an encyclopaedia looks at it from a bibliographical point of view.

The creation of the macro-genre of the encyclopaedia involves the use of topological methods, such as trees, labyrinths, and world maps, to depict the organization and components of knowledge. From Eco's view, the dictionary can be likened to a large tree with branching categories, forming a hierarchical structure that rigidly anchors the hierarchy. This structure can lead to a closed system, which limits the possibilities of exploration and expansion. The tree metaphor reflects the hierarchical nature of the dictionary, with different sections resembling sub branches. The roots of the tree represent the sources and fundamental ideas of the study (Eco, 2014). However, the metaphor of the labyrinth signifies the complexity and contradictions inherent in literary works. According to Eco, meanings within works are interconnected, offering various paths and interpretations. Navigating the labyrinth of a work can lead to the discovery of various perspectives and meanings. This metaphor also highlights the subjectivity of interpretation, emphasizing that the reader's understanding and interpretation can significantly influence the meaning of the work. When considering the paradigmatic forms of the encyclopaedia, the net and tree emerge as contrasting poles within the realm of tree topology. Eco's typology offers a relative perspective of

this matter. Furthermore, there is a continuous exploration of the encyclopaedic circle and its origins. Within this circle, the map form holds a particular interest for D'Alembert, symbolizing the remarkable era of discovery and rationality. However, Deleuze, Guattari, and Eco did not share the same perception of the significance of the map. The concept of a map is closely associated with the idea of a rhizome, and it is evident that the map topology can exhibit both hierarchical and non-hierarchical characteristics. According to Eco, the Deleuzian concept of the rhizome can be seen as the culmination of the historical typology of the encyclopaedia and represents the ultimate form of the labyrinth. In Eco's writings in the 1980s, the term "rhizome" served as an alternate designation for the notion of semiotic encyclopaedia (Eco, 1979). While literary intertextuality often manipulates other texts freely and without acknowledgment, scholarly texts typically demonstrate the responsibility to acknowledge their intertextual sources. According to Clark, an encyclopaedic article exists in the space between these two approaches. Although it shares similarities with literary intertextuality in terms of anonymity, it often provides readers with reference lists and markers that establish their place within textual lineage (H. Clark, 2018).

The introduction of alphabetical order in the modern era brought a significant change to the intertextuality of encyclopaedic articles. Unlike earlier systematic arrangements that reflected a logical and natural order of concepts and words, alphabetic order does not assume a closed system of knowledge. The encyclopaedic topology of the alphabetic order functions as an open network of keywords and cross-references, creating a semiotic net. Encyclopaedic narratives cannot fully encompass the entirety of knowledge, but rather offer a representation of it. These central encyclopaedic narratives are often accompanied by a tradition of commentary, which serves as an institution of canonization and an integral component of the encyclopaedic narrative. The realization of encyclopaedic vision within the narrative occurs gradually through the accumulation of commentary. Narrative and commentary are interconnected within the same encyclopaedic vision, constantly evolving through historical augmentation and relying on each other in a symbiotic relationship. Critical discussions and analyses surrounding significant encyclopaedic narratives aim to actualize the virtual completeness of encyclopaedic knowledge projected within the narrative.

Furthermore, Foucault's work has a significant influence on the field of historiography, and his approach to understanding the past has been described as encyclopaedic in nature. Foucault argued that the traditional linear narrative approach to history, which is often used in encyclopaedias, is inadequate for understanding the complexities of the past. Instead, he argued for a multidimensional and context-specific approach to understanding history. Foucault's encyclopaedic approach to understanding the past involves examining a wide range of sources and perspectives and looking at how different knowledge systems intersect and influence one another. It also involves questioning traditional narratives and assumptions about the past and seeking to understand the underlying power dynamics that shape the way history is written and understood (Foucault, 1970). According to this perception, rather than discovering the truth in the past, it has become more important to analyse the text and understand how it works. Even if a text or narrative seems clear and understandable today, after a sufficient period of time, it will remain as something waiting for its reader to be translated. For example, linguistic analysis showing the weaknesses or potentials of the discourse has shown how effective the construction of the text can be for historians. At this point, the use of language reveals or hides. While encyclopaedias fulfil the requirements of a reference guide, they serve a greater purpose by positioning narrative as an important and central area for interdisciplinary study (Tammi, 2007).

It can be said that the concept of encyclopaedic topologies offers a simultaneous perspective on various knowledge structures from different cultural periods. However, this perspective does not fully consider the evolution of knowledge over time. Encyclopaedic narratives, instead of attempting to encompass all information, provide a representation or portrayal of it, often accompanied by a tradition of interpretation. In this context, interpretation is not separate from the narrative itself but rather an integral part of the encyclopaedic vision. The relationship between narrative and interpretation is interdependent, relying on mutual trust and benefits from each other. Engaging in critical discussions and analyses surrounding significant encyclopaedic narratives targets the actualization of the virtual coherence of the information contained within them (Kuusisto, 2001). Furthermore, genre of encyclopaedic narrative has not received much attention from historical formalist criticism, partly due to the fact that it can only be identified when it possesses both historical and formal characteristics. Encyclopaedic narratives hold a distinct and definable position within

their respective national cultures, meeting a set of unique formal and thematic requirements (Mendelson, 1976). In addition, the interdisciplinary nature of the encyclopaedic narrative is highlighted, emphasizing the integration of scientific discourses and components.

2.2 City as a Text: *The Istanbul Encyclopaedia*

City encyclopaedias, which are a type of encyclopaedias, are not a common type of media. This is mentioned in the introduction to the first volume of the “*Dünden Bugüne İstanbul Ansiklopedisi (Istanbul Encyclopaedia from Past to Today)*” as a “Despite the prevalence of city histories, monographs and touristic city guides, the city encyclopaedia is not a common concept, not a common product”¹⁵(Akbayar & Bakanlıđı, 1994). While the history of a city includes its architecture, people, historical subjects, and culture, it can be defined as media tools and reference sources that contribute to urban historiography and literature. The encyclopaedias that provide information about the city and its history represent a combination of public history and historical projects. It can be said that it serves the needs of the academic community because it systematically compiles information about places (Seligman, 2013). In addition, since personal achievements and institutional distinctions are often concentrated in urban areas, encyclopaedias focusing on cities hold great significance for urban historians (Daniels, 1984).

Istanbul Encyclopaedia one of the first city encyclopaedias, represented Reşad Ekrem Koçu's literary interpretation of the city's history as a whole in parts. Koçu wants to produce a cultural encyclopaedia that consists of all aspects of city (Url-1) Koçu's *Istanbul Encyclopaedia* offers a different approach from the traditional definition of an encyclopaedia. The fact that it contains topics that would not fit traditional encyclopaedia and that it contains details based on anecdotes as well as original information shows that the encyclopaedia has a unique and complex structure. This situation reflects the fact that Istanbul was designed in accordance with its complexity and diversity. In Orhan Pamuk's words, “*Istanbul Encyclopaedia* is actually a reflection of Istanbul and carries the identity of a work that reflects the originality of

¹⁵ This opinion was almost reached in the 1990s, and apart from the *Istanbul Encyclopaedia*, there is a one-volume *an Encyclopaedia of London* prepared for the city of London. In the following period, examples on city encyclopaedia increased and studies on the cities of Chicago and New York were published (Ulucutsoy, 2015).

the city by breaking away from traditional encyclopaedias patterns” (Pamuk, 2011). According to Eco, the author, the reader, and the text itself have different intentions and dialogues, similar to *Istanbul Encyclopaedia* (Eco, 1992). As Eco said, since *Istanbul Encyclopaedia*, Reşad Ekrem Koçu and the reader have different intentions and dialogues. In terms of features such as language usage, scope, and process, an encyclopaedia can be said to have many unique qualities. *Istanbul Encyclopaedia* occupies an interdisciplinary position. It has strong potential in urban studies and media studies.

Firstly, it can be started with the fact that reading the city encyclopaedia and its articles is actually reading the city itself in a broad perspective. According to Barthes¹⁶, there is an approach to *reading the city* as a *text*. Habitants construct different city narratives. The author is actually reading the city when writing about it. He transforms text into written text in a natural language. Authors who work in cities, while reading the city, produce different texts because their perceptions and understandings are different. However, their translation methods can differ. The authors can choose to highlight urban cultural history and different parts of geography. They can focus on different views of the city and emphasize different features. This situation is a reflection of the entire city and is constructed in a symbolic order. These preferences are naturally based on literal, cultural, and choice of period (Ertürk, 2011.). These preferences naturally depend on the literary and cultural preferences of the period. This is immediately apparent when we look at Koçu's *Istanbul Encyclopaedia*. Although *the Istanbul Encyclopaedia* is a reference source for the city, traces of life in Istanbul and its streets can be seen through Koçu's eyes. In other words, there are traces of the geography, boundaries, and actors that the author travels (Ertürk, 2011). This shows that it is clear that the text cannot be considered text; it must be evaluated using non-textual elements. In other words, analysis of the text and its context should be discussed and evaluated. In other words, textual analysis and its context should be debated and considered

¹⁶ It can be said that Barthes, by treating the city of Paris as a language, transformed his own observations into a visual text and put it into writing. While Barthes makes sense of the city with its scents and textures, he expresses himself as an individual in daily life, experiencing the layers of the city, and also a resident of the city. As a person living in Paris, he sees the Eiffel Tower not only as an architectural structure, but also as an object and the subject of sentences about himself.

together. In other words, it should be examined at the micro- and macro-scales¹⁷ (Tymoczko, 1999).

In addition, a third party is added to the dialogue between the author and her/his text: the *reader*. It can be said that while bringing new discourses with the "experiences" of the reader, it reveals new perspectives for the discipline. As a result, products and their producers cannot be considered separately. Furthermore, the meaning of works is thought to exist only depending on the consciousness that perceives them. According to Havik, who investigated the role of literary thought in experiencing and conceptualizing the place and developed the concept of urban literacy, the roles of time, memory and imagination in the experience of place revealed new potentials through "writing" (Havik, 2022). Thanks to urban reading, urban historians and readers, that is, users, contribute to the understanding of the historical development of cities, while helping people to understand the experiences of the people living in them and the cultural, economic, and political life of societies in a holistic way. It can be said that urban literacy works as an instrument, is not limited to literature and architecture, and is based on many disciplines and different times. In addition, literature can be seen as responding to space like a place of dwelling and belonging and serving different optional forms of modelling. It can also serve as a symbolic key when presenting readers with different stories and potentials in author's fiction (Buchenau & Gurr, 2016). Koçu and his work contain all these inputs for city readings in a unique manner. In texts written about Istanbul and its history, the lack of actors is mentioned (Kuban, 2020; Tanyeli, 2010). Koçu and his archive shed light on actors, places, and daily life in the city that are invisible but seen by those on the street. While doing this, it retains its own experiences and research as a reference. The fact that it only has its own pen and that it has staff from different disciplines besides the literary, architectural, and historical features of the work has passed into an interdisciplinary dimension. For instance, the SALT exhibition consists of many actors who have not been mentioned in different historical documents. These are actors are mentioned in the article with named "*Bekar Uşakları*". In addition, it reveals events, occupations, and habits that provide information about people's daily lives. In other words, in addition to the encyclopaedic narrative, Koçu's own narrative has brought the work to

¹⁷ Maria Tymoczko, a scholar of comparative literature and an academic who has studied the works of James Joyce, recommends this approach, micro and macro analysis, to text analysis (Tymoczko, 1999).

an important and different point. The articles he chose, his style, and the sources he used show traces of Koçu's own narrative. Drawing on the original portraits of everyday life in the *Istanbul Encyclopaedia*, Koçu exhibits an "obsessive" attitude towards his work. According to Ayvaz, the centre of the *Istanbul Encyclopaedia* is a collection carefully prepared according to Koçu's interests, tendencies, and obsessions (Ayvaz, 2007).

Second, when the objectivity of the writings and style in the encyclopaedia is critically examined, the claim that a historical narrative can convey past events in the same way as a record is interrupted. A perspective that attempts to understand history from the eyes of the author or figures emerges in this approach. Thus, the duality of objectivity and subjectivity can also be thought of as the duality of reality and projection¹⁸ (Doğar, 2020). It can be said that there are messages that need to be given and shown while constructing a historical text. In addition, messages may be hidden between the text lines. This situation cannot be considered independent of the author and his personality, style, that is, his/her self; therefore, it is subjective¹⁹. In this case, it can be seen as the art of storytelling, which is one of the basic disciplines. Here, the story has a beginning, middle, and end, while it is based on events that take place in a sequence-like narrative. Koçu is a storyteller. According to Benjamin, storytellers are fed by society and become a part of society, together with traces of the narrators. The listeners who listen to the stories actually reproduce the stories, and thus, the community memory becomes dynamic. While memory is a chain of traditions that connects generations, the narrator's and the listener's own experiences are added to it. In light of this, it can be said that there is an ambiguous distinction between the author who writes history and the person who narrates it (Figure 2.2) (Benjamin, 1993).

¹⁸ Cultural historian, Robert Darnton, in one of his articles, emphasized that it is important to mention how Montpellier is in the eyes of his hero, rather than how it looks in its history regarding Montpellier, a city in France (Darnton, 1999).

¹⁹ Saussure, Barthes, and Derrida were linguists who examined the complex nature of texts in early history. They employed semiology to differentiate between the intended message of a text and what it concealed. Saussure emphasized the intimate connection between language and society, highlighting how society uses language. As a result, semiology has been applied to analyse historical texts (Doğar, 2020).

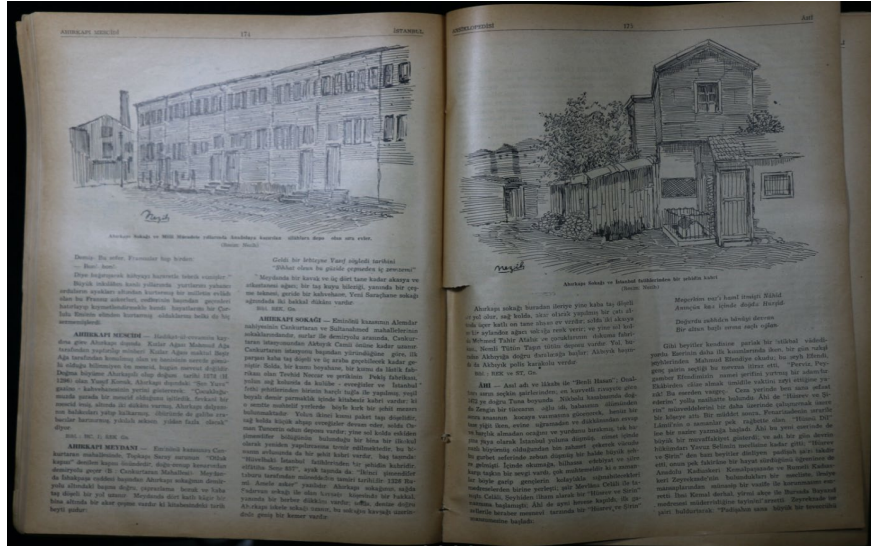


Figure 2.2: One of the article written by Reşad Ekrem Koçu. (Koçu, 1958)

Furthermore, Barthes argues that historical discourse can only point to the truth, and there is no difference between it and fiction, showing that historians cannot fully represent the truth. Hayden White, on the other hand, states that historical narratives are verbal constructs, and that their contents are partially invented. History must be self-aware and criticize the assumptions it uses to make sense of the past. Therefore, historical research has both political and ideological implications. Narrative has an important place in shaping historical knowledge, as historians decide how to tell facts instead of explaining them (Spiegel, 2005).

While the narrative becomes a dialogue between the past and the present, it also sheds light on the author and his archives. Koçu's work has undergone long-term development. In the encyclopaedia, which spans approximately fifteen years, traces of changes in its scope, city, and Koçu's perspective towards the city and documentation can easily be observed. In historical studies, it is important to underline the concept of subjectivity to avoid misconceptions. It has been touched upon as a point where subjectivities are emphasized from a different point of view rather than the explanations of society. In Koçu's narrative, all of his impressions of the city are clearly seen in the articles. In response to the transformation of the city over 15 years, Koçu has also undergone a transformation. While the work that he started in 1948 describes the Istanbul of that period, the Istanbul of the 1970s came to a different point. It can be said that Koçu's impression of the city has naturally changed in this framework. In addition to the change in volume content, it would not be wrong to say

that the change in style is actually a reflection of the traces of change in the city. At this point, he sometimes openly and implicitly highlights these changes. Although a subjective point of view has developed, it can be said that an urban discourse emerged from the eyes of him (Url-3).

There is a close connection between speech/narrative, fact/fiction, and power/knowledge in historical text analysis. Considering these dualities, the past is examined more carefully and the concept of "reality" is also questioned. Early judgment of truth was avoided. The question here is, what is the reality of this era? It has been concluded that the concept of reality in historical studies depends on the period to which it belongs and should not be considered separately from time. According to Burke, thinking about the construction or production of reality may be easier way (Burke, 2019). According to Collingwood, text should not be considered separately from time and space, and it should be viewed as a meta-feature of fictional parts. In other words, texts should be constructed within the historical context and process (Collingwood, 1993). Koçu's narrative, along with its subjective aspects, should be evaluated in his design in terms of type, authenticity of information, etc., in articles and content. Although there were subjective entries from different aspects, it can be said that they had strong statements about the reality of these periods. Koçu's narrative is supported not only by the materials and their strong literary style but also by visuals. These images are enriched with names, such as Sabiha Bozcalı, Nezih İzmirlioğlu, and Münih Fehim. Sometimes, images from magazines, photographs, newspapers, and maps were directly illustrated, and sometimes, visuals in which Koçu's fictional side was prominent were used. In light of the documents in his archive, there are drawings that he brought together from different photographs, especially when describing people, with a method like making a collage. In addition, his drawings have been added under the name Bülend Koçu. This situation can be critical in terms of fiction and reality. However, these criticisms can be re-evaluated to determine whether the main purpose is to reflect the truth, as mentioned above. Considering the work as a whole, it can be thought that Koçu tries to shed light on the culture, people, events, places, and hidden points of the city rather than provide real information (Url-3).

At this point, historiography practices deepen their impact on other disciplines, such as architectural historiography and urban historiography. In writings on the history of

the city, the power of the narrative actually emerges. In the construction of the narrative, it can be said that historiography tends to be an interdisciplinary and multi-disciplinary study. Historians construct narratives using written/visual documents as well as the built environment. Generally, the articles are written according to the expertise of the authors, and Koçu then corrects them in his own style. For instance, he asked Erdem Yücel, who wrote articles on art history and archaeology, to write articles on mosques and masjids. Each article was written by experts in the field in which it was related at that time. However, he filtered each article after it was written. Along with this situation, it can be said that differences in style are prevented in the genre of study. Along with the descriptive and quantitative explanations in the articles, Koçu's own interpretations and styles were also shaped. The important point here is that the document is not seen as text but as a material object or a sociocultural commodity. Because reading documents is not instrumental, it is an application that also initiates history writing and reading activities. According to Enginsoy Ekinici, textual evidence can be shifted from the "objective" field of knowledge to the historical and historian's psychic field (Ekinici, 2006). At this point, literary narrative has a significant place in urban historiography. According to Barthes, instead of merely conducting functional studies within the city, it should engage in extensive reading. He believed that the meaning of signs within the city was never fixed or complete but rather constantly contributed to a continuous chain of meaning (Barthes, 1967).

When it comes to the points where the "structure" of the narrative needs to be discovered, after the dualities of the content and narrative of the encyclopaedia such as subjectivity/objectivity, micro/macro scale, reality/fiction, the encyclopaedia articles were first written in an orderless, non-hierarchical structure in alphabetical order. Although Koçu has long lists of articles to be included in the volumes, only an alphabetical order has been followed. At this point, it can be said that articles do not establish a hierarchy, such as being more important or unimportant than each other (Ulucutsoy, 2015). First, the entries of the *Istanbul Encyclopaedia* can be classified into three types: long, intermediate, and short entries. While broad essay entries provide a framework for a larger subject, they can also be seen as a starting point, especially in classifications such as place/neighbourhood, it is more possible to encounter such entries. However, it was not possible to generalize these entries to other themes. They often include "blind entries" which lead to other articles within broad

entries. Blind entries are articles that appear in the index in alphabetical order, but direct the reader to other entries. While the lengths and details of the entries were greater in the first volumes, they decreased towards the last volumes. An encyclopaedia generally consists of short entries (Figure 2.3).

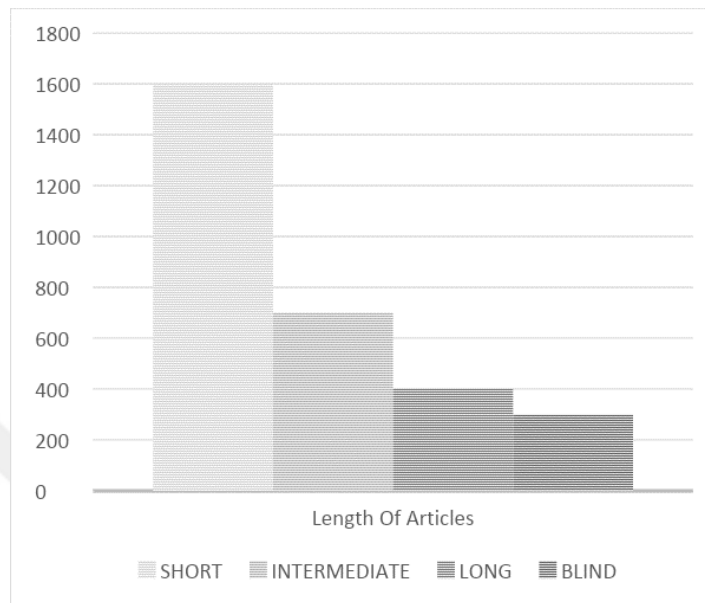


Figure 2.3: Number of articles according to the length rate of articles.(prepared by author)

There are inherently “links” requirements between articles. These links are “see also” which can be named as “cross-references” and it works like “hyper-texts”. It is seen that there are links that are sometimes historical relations, sometimes spatial relations, and sometimes familial relations, which nudge each other. Links create pathways throughout the encyclopaedias while suggesting various ways for readers to put the pieces together. The sheer number of these links creates an almost endless array of paths; therefore, readers who spend a significant amount of time using the encyclopaedias will solve the puzzle in a variety of ways, each of which creates a different discourse. It can be said that these discourses are the result of walking on new paths (Anderson, 1986). Furthermore, the articles were written based on certain references. Articles, newspaper clippings, encyclopaedias, journals, notes, interviews, recordings, etc. used. The narrative of Koçu is supported by these archives as well as the experiences of itself and the authors. In a sense, Koçu’s archive underscores the significance of archives as a crucial source for historical research. It has been

emphasized that archives²⁰ play a vital role not only in preserving one's legacy but also in providing foundational materials for historians. Records, including visual and written materials, are pivotal for shaping historical narratives. They offer a comprehensive approach to historical writing and provide insights into the context on which they reflect for a given period. Serving as a bridge between the past and the future, they facilitate interdisciplinary research and foster connections between different fields of study (Bancı, 2020b). As Bancı mentioned her work “An institution, a building, an architect and his archive are in our lives as tools of remembrance that save us from being lost, that preserve the vitality of the past by "keeping" time” (Bancı, 2020a). Therefore, Koçu's archive holds significant esteem and provides valuable insights into the historical sources of that period, as well as offering a deeper understanding of the encyclopaedic narrative and its underlying system.

In light of these discussions, it is imperative to explore the possibility of considering the encyclopaedic narrative as a form of data. What is the nature of the association between the articles, references, connections, and organization that constitute the narrative, and how do they collectively contribute to the preservation of their integrity?

2.3 From Text to Database: *Istanbul Encyclopaedia* in Digital Turn

Technological advancements and the extensive use of digital tools have heightened clarity across all facets of our existence, reshaping our societal, political, and economic frameworks. Computers facilitate the acquisition, interpretation, and utilization of intricate data. The ongoing inflow of data from diverse origins, along with heightened intensity and saturated processes, has disrupted and redefined conventional cartographic practices (Uçar & Arslan, 2022). At this point, texts, data, and the limits of knowledge have begun to be reassessed with the rapid development of technology, which has a significant impact on the relevance of encyclopaedias. For instance, Nelson introduced the concept of *hypertext*. This concept is actually a representation of the networks of discourse that encyclopaedias transform, with references and cross-

²⁰ Selda Bancı worked on architect Nejat Ersin and his archives and emphasised the role of architectural archives in historical research. While she argued that the building itself, which is considered the primary archive of architectural history, should be seen as the end product of a process, she also mentioned that architectural records enable a holistic approach to the history of architecture by providing insight into the entire process involving various actors, from design to construction (Bancı, 2020b). At this point, although Koçu could not be architect did not build a physical structure, there is a similar relationship was established between the encyclopaedia and its archives.

references freeing readers from a fixed organization of knowledge. Hypertexts mean the abandonment of “systems built on the ideas of centre, edge, hierarchy and linearity”, and these concepts are replaced by the concepts of “multi-linearity, nodes, links and networks”(White & White, 1996). In other words, hypertexts process the semantic data of the text and adapt it to computational source materials. In this way, information that is connected in many ways in a continuous and incomplete textuality is re-conceptualized. Since the reader can choose interactively, the border between the reader and writer begins to blur, and hypertext fiction emerges (Van Ewijk, 2011). The field of hypertext plays a pivotal role in exploring synthesis within digital, non-linear, and online reading contexts (Figure 2.4). Hypertext is characterized as an information medium that connects textual and non-textual information, forming a foundation for understanding and navigating these interactive environments (Deschryver, 2014). Naturally, the structure, organization, and guiding system of the encyclopaedia affect the reader, and the information is given. The presentation of information was shaped through cross-references, that is, hyperlinks (Zimmer, 2009). In this way, the reader becomes an active and integral participant in a passive viewer with these links.

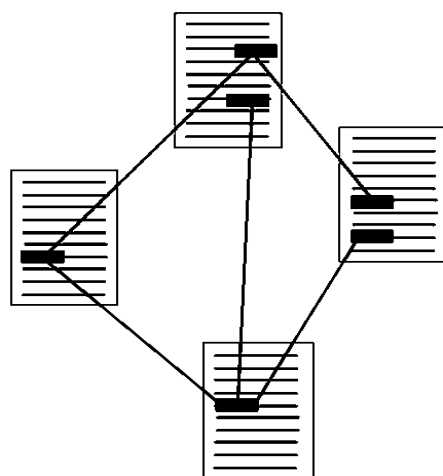


Figure 2.4: The mechanism of Hyper-Text. (prepared by author)

The database is more complex than a hypertext. According to Lev Manovich, hypertexts are the sum of multiple trajectories in a database (Manovich, 2002). The database represents a structure in which linear and interactive narratives are potentially endless in the new media brought by the digital age. A database is a collection of data that remains malleable and open to new input. It is believed that it will replace narrative as a key form of cultural expression in the modern age (Figure 2.5). In databases, potential connections are almost limitless, which underscores the constant expansion

of knowledge and undermines the idea of confinement. The information society has raised awareness of the information overload behind texts, but the user must acknowledge that narrative is still necessary to create meaning. During the modern era, narrative took centre stage as the primary means of cultural expression through mediums such as novels and cinema. However, the computer age has introduced a new paradigm known as the database. In contrast to traditional media, numerous forms of modern media deviate from storytelling. They lack a distinct narrative structure devoid of predetermined beginnings, endings, or thematic progressions. Instead, these entities are collections of individual elements, where each element holds equal significance without a prescribed sequential arrangement (Manovich, 2002).

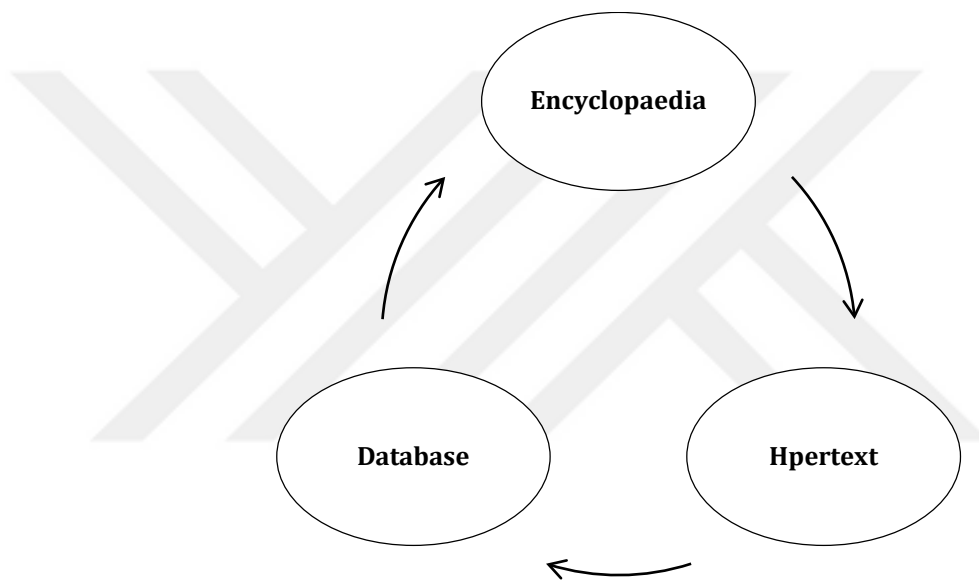


Figure 2.5: The relation between concepts of Encyclopaedia-Hypertext-Database. (prepared by author)

Databases are useful tools for sorting, cataloguing, and querying information. According to Manovich, a database offers a way to view the world by collecting and managing vast amounts of data. Especially during the late 20th and early 21st centuries, this perspective involves understanding the world in a manner that can be processed by computers. Relational databases have become the most widespread type of database, replacing older hierarchical, tree, and network models, and they continue to dominate over newer object-oriented models. In a relational database, data are organized into tables with rows and columns. Each column represents a specific attribute or characteristic related to the subject in the table. Ideally, each table focuses on a single central concept or theme and contains directly related data (Hayles, 2007).

The form of information produced from the book is not limited to what it provides. If a book-based database is created as an open set of possibilities as “shapeless”, each mapping gives a new form to the information to be produced ²¹(Arslan, 2019). In this database, the narrative tells a series and consists of numerous unordered narratives (Van Ewijk, 2011). While encyclopaedias are based on the connection between integrity and obscurity and can be shaped by digital processes such as hypertext and databases, they also depend on literary tradition. The explanation of the encyclopaedias includes the possibility of going out of the given data as if it is limited and seeing the unseen. In fact, at this point, the encyclopaedia has many similarities to hypertext, which is near the infinity of the Internet with its endless links. Information invoked by activating a link is revealed by the links in the written text. The participation of the reader contributes to revealing the potential of the text. People can distribute and edit hypertext endlessly from their centre and experience it (Bolter, 1991). Eco defined the encyclopaedia and reader’s experience as a map of different and uncertain regions, which gives the reader the feeling of moving in a labyrinth and not leaving him stationary in one direction, providing the reader with the opportunity to choose new paths (Eco, 2014). Moreover, the encyclopaedia lists the milestones of computer knowledge. Because of this feature, the connection between the encyclopaedia, which is the relationship Eco mentioned, and artificial intelligence comes to the fore. Deleuze’s concept of rhizomes serves as an underground stem expanding in various directions, symbolizing the diverse and wandering nature of identity. Rather than having a singular central root, it forms a complex and interconnected root system (Folsom, 2007).

*

²¹ Pelin Yoncacı Arslan focused on the rooted in the understanding that the seemingly fixed and immutable nature of the printed book, one of the fundamental sources of knowledge, can be questioned through mapping, argues that the book's performative potential can be highlighted using this method. The study commences by analysing two unconventional texts written in 1970, contending that the form of knowledge generated here possesses a structure that can evolve and transform in ways that can yield new possibilities in every kind of reading, making it repeatedly producible. Encountering this ever-moving structure, the reader is prompted to become active and actively contribute to the knowledge to be generated from the book. This reading, which encourages thinking that whatever is considered to be presented by a printed book can be further expanded, is discussed through two example projects produced in the author's master's elective course in the final section (Arslan, 2019).

Reşad Ekrem Koçu's *Istanbul Encyclopaedia* is not only *rhizomatic* but also acts as a database. Considering extensive archive, it can be said that it is a massive database that has been partially reconstructed within the scope of this thesis. First, the logic behind the building database started creating a data table in Excel. It is efficient to view, sort, and edit the data. A data table was used to model the graph. There should be two different sheets that create edges between nodes, and the other sheet indicates the nodes. Nodes were created according to their type and name. To create edges, there should be two different nodes and given weight to this edge (See Figure 2.6).

The figure shows two Excel spreadsheets side-by-side. The top spreadsheet is titled 'Edges' and has columns A through G. Row 1 contains headers: 'From Type' (A), 'From Name' (B), 'Edge Type' (C), 'To Type' (D), 'To Name' (E), and 'Weight' (F). Rows 2 through 10 are empty. The bottom spreadsheet is titled 'Node' and has columns A through G. Row 1 contains headers: 'Node Type' (A) and 'Name' (B). Rows 2 through 10 are empty. Both spreadsheets have a tab bar at the bottom with 'Edges' and 'Node' tabs.

Figure 2.6: Data sheet of building system. (prepared by author)

To understand this database, different categorization attempts were made. First, it is built using letters, articles, references, and authors. The trial of the building database and the system behind it will be provided step by step. The system consisted of edges and nodes. The nodes correspond to articles, references, authors, and letters. The edges correspond to the links between the nodes.

First, when building the *Istanbul Encyclopaedia*, articles and letters were placed as a node type to determine the outweighed part of the encyclopaedia in a non-hierarchical and random manner. The building system is illustrated in Fig. 2.7. First, the articles in the printed encyclopaedia (shown on the left side of the figure) are entered as a data table (shown on the right side of the figure) (Figure 2.7). Then, network model is constructed with data sheet with articles (Figure 2.8).

A

Aba, Abacılar-

ba ve kalın bir haştan yapılan küçük esnaf ve ayak takımı ile dervişler, hai ve vakti icahı oha giyinmesi lazım gelirken, yaradılışının dervişâne tevazuumu feda edemiyen kimseler tarafından kullanılırdı. On yedinci asır ortalarında İstanbulluları kendine mahsus zarif kıyafetlerine hayran bırakmakla meşhur Abaza Mehmed Paşa, bir seferinde, kendisini taklid eden devrin hükümdarı Dördüncü Murad ile beraber birer kat aba cebken yaptırmaslardı ki, bu Abaza kesimi aba cebken büyük şehirde derhal moda olmuştu. Alendar Mustafa Paşa sadaretinde sekban ocağı kurulduğunda, neferlere aynı biçimde aba dizlik ve tozluk yaptırılıp giydirilmisti. Abadan şalvar, cebken, yelek, cübbe, yağmuruk, salta, potur, mest, terlik yapılırdı. Kalın kumaş olan aba, İstanbul halkının sırtında bilhassa kışın görülürdü; ortaklık so-

ğumağa başlayınca; "Abaları sandıktan çıkarmalı" denilirdi. Enderunlu Fazlî: Bülâir kadri aba mevâsimi bârân olsun diyor. Servet sahibi, kibar kimseler nazarında da aba giymek yoksulluk alâmeti bilinirdi; Sümblüzade Vehbî "Lûtfiye" sinde gençlere şöyle nasihat ediyor: *Mali mevcedü idüb mahvü helâ Yakışır mı gıyesin sonra aba* Abacılık, İstanbul küçük el sanayii arasında büyük şehre has bir şöret yapamamıştı. Eski narh defterlerinde ve esnaf nizamnamelerinde abacıların, abanın sıklığı ve iyisini işleyip satmağa mecbur oldukları yazılıdır. Evliya Çelebi abacıları, Kapalıçarşı esnafının en namlılarından ve Eski Bedestenin dış esnafından gösteriyor; yine onun kaydına göre, on yedinci asır ortalarında İstanbulda 300 dükkânda 700 abacı işlemiş; esnaf alaylarında da eski bedestenlerle beraber geçerlermiş.

	A	B
1	Node Type	Name
2	Letter	A
3	ARTICLE	Aba, Abacılar
4	ARTICLE	Abacı Aralığı
5	ARTICLE	Abacıçeşmesi Sokağı
6	ARTICLE	Abacı Dede
7	ARTICLE	Abacihalim Sokağı
8	ARTICLE	Abacılar Sokağı
9	ARTICLE	Abacilatif Sokağı
10	ARTICLE	Abacamahmud Sokağı
11	ARTICLE	Abacıoğlu

Figure 2.7 : Step I, The structure of *Istanbul Encyclopaedia* at printed version (left side) and the structure of *Istanbul Encyclopaedia*'s database (right side). (Koçu, 1944)



Figure 2.8: Articles at network model from I / IV /XI. Volumes of *Istanbul Encyclopaedia*. (prepared by author)

The other node types correspond to the authors and references of the articles. These node types were determined according to how and with which types the articles were related. In other words, the system was created based on the components of the articles (Figure 2.9). A network model was created in the structure of the articles according to who wrote them after them or based on the sources and references (Figure 2.10).

The left side of Figure 2.9 shows two pages from the Istanbul Encyclopaedia. The top page is titled 'Bibl: K.Deveciyan, Balık ve Balıkçılık' and the bottom page is titled 'Semavi Evce'. The right side shows a data table with the following content:

	A	B
1	Node Type	Name
2	REFERENCE	Balık ve Balıkçılık
3	REFERENCE	İsak Hazan, Not
4	REFERENCE	Türkler ve Kraliçe Elizabet
5	Author	Münir Süleyman Çapanoğlu
6	Author	M. K. Özerengin
7	Author	Semavi Evce

Figure 2.9 : Step II, References and authors at *Istanbul Encyclopaedia* (left side) and adding them as node type to data table (right side). (Koçu, 1944)

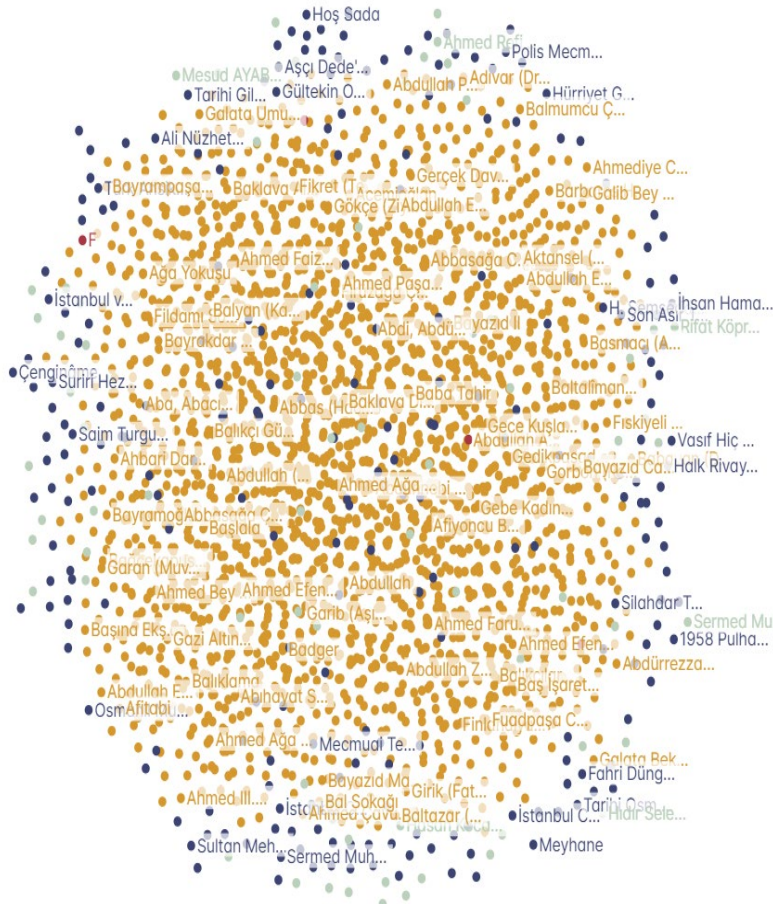


Figure 2.10 : Articles, references, authors at network model from I / IV / XI. Volumes of *Istanbul Encyclopaedia*. (prepared by author)

When building the database, due to cross-references, there will occur “missing articles”. These missing articles are cross-referenced from existing articles and cannot be accessed because the encyclopaedia could not be completed (Figure 2.11). After entered existing articles, references, authors, missing articles were placed to network model (Figure 2.12).

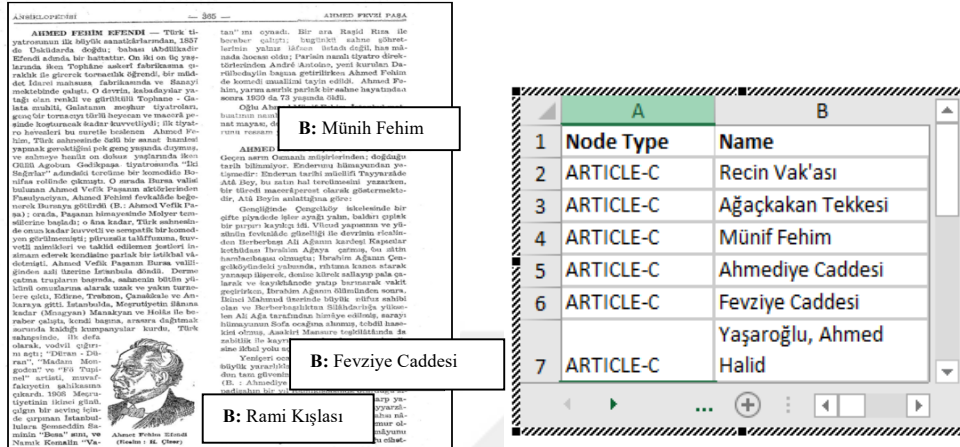


Figure 2.11: Step III, Missing articles at *Istanbul Encyclopaedia* (left side) and adding them as node type to data table (right side). (Koçu, 1944)

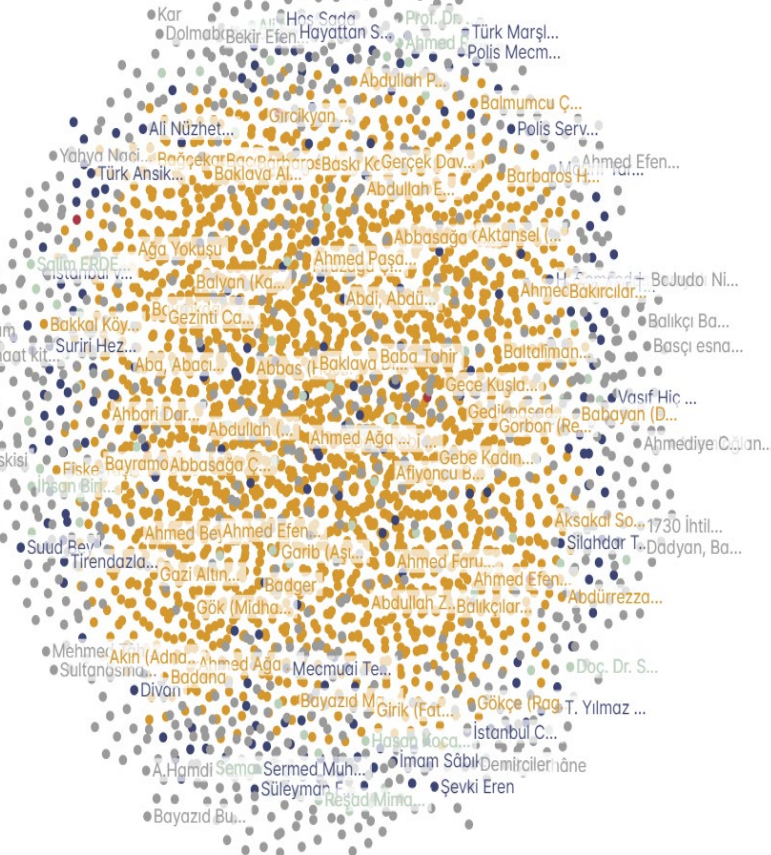


Figure 2.12: Third step of building database / Added “articles missing” that cross-referenced from existing articles at I / IV / XI. Volumes of *Istanbul Encyclopaedia*. (prepared by author)

Letters are at the centre of the system, and articles are connected to letters. The encyclopaedia structure begins with the alphabet. Therefore, letters from A-G become the central nodes of the system. The nodes of the articles were connected alphabetically with edges according to their connection style (Figure 2.13). When building the database and understanding its structure, the microscale system behind the model is shown in Figure 2.14. The edges of “recorded as” indicate the interconnections between the article and letter. The edge of “mentioned by” corresponds to the connection between an article and its reference. The edge of “cited in” refers to cross-references. Finally, the edge of “written by” corresponds to the links between the article and its author.

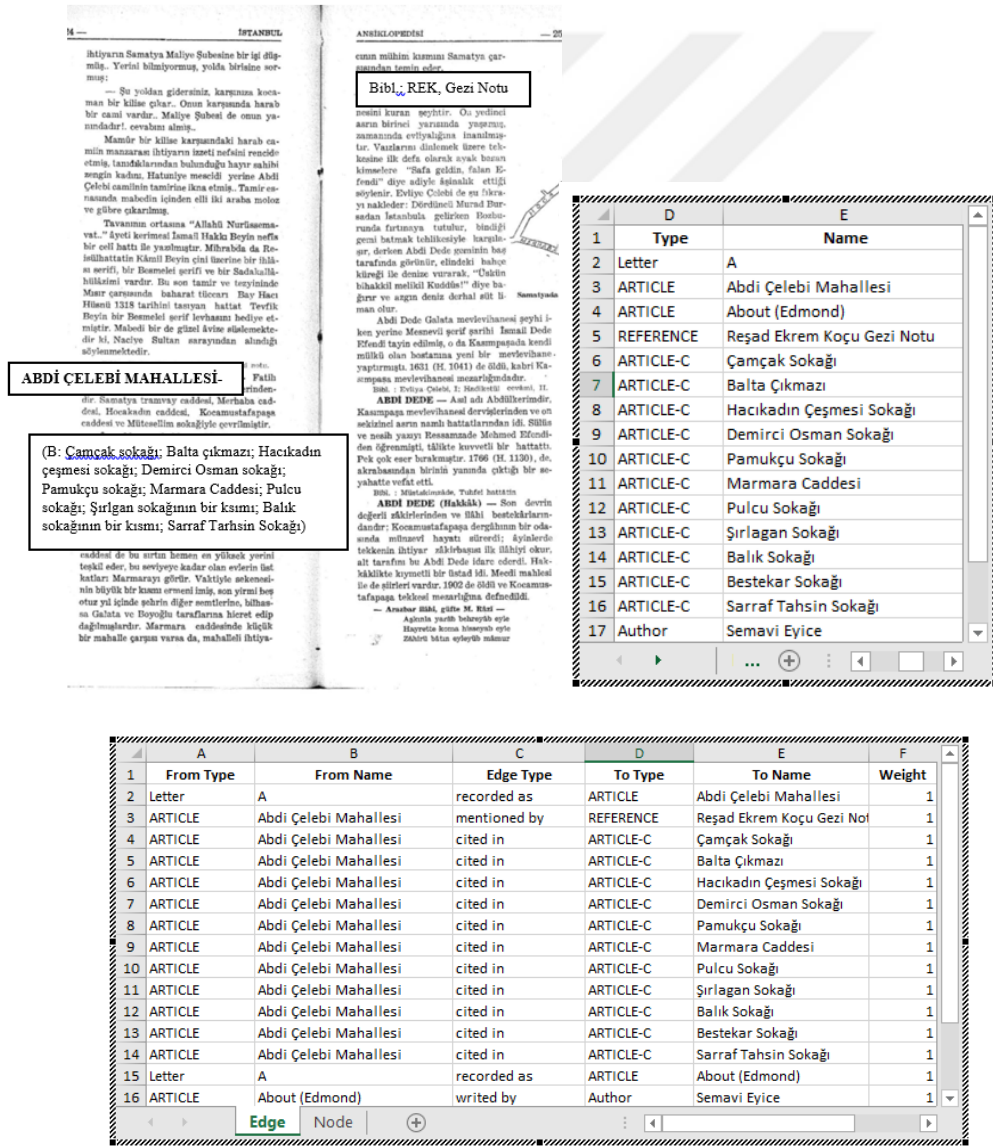


Figure 2.13: One example shows building network model. (Koçu, 1944 and prepared by author)

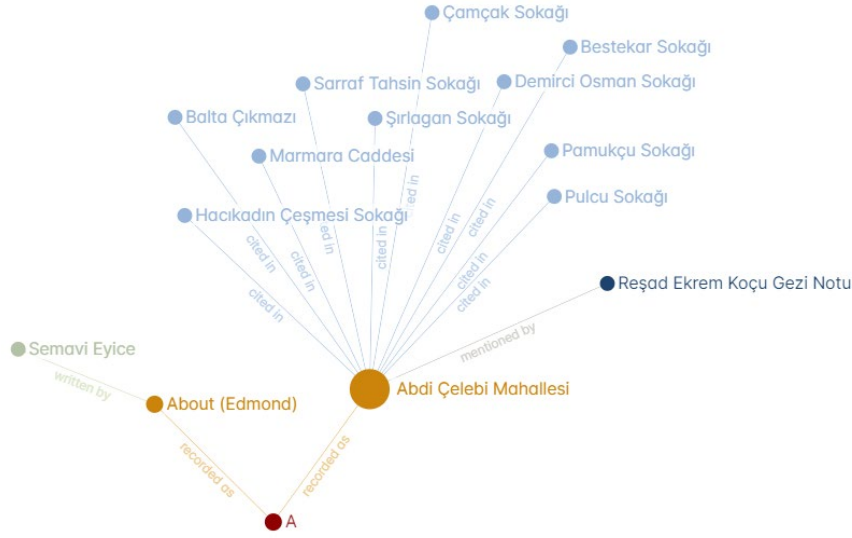


Figure 2.14: Digital form of article from network model. (prepared by author)

According to Koçu's design, the model developed within this principle, a non-hierarchical and random structure, was considered. All articles were linked with their first letters. This situation also provides brings to flexibility to the model. When all node types are combined, the edges are built between them. With a large number of unique data types, the encyclopaedia has created a unique structure with connections. The system has a complex structure (Figure 2.15).



Figure 2.15: Final step, Making connections between whole articles, references, authors and missing articles at I / IV /XI. Volumes of *Istanbul Encyclopaedia*. (prepared by author)

The narrative unique to Koçu has become objective and researchable at this point. The articles and relations in Koçu's encyclopaedic narrative are the database itself. The structure of this database reveals the topology of the *Istanbul Encyclopaedia*. Digital tools can be used to understand and analyse the topology or structure of the *Istanbul Encyclopaedia*. As a database, *Istanbul Encyclopaedia* has a vast amount of data, and to analyse and comprehend them, computational methods are needed. How can this data be interpreted? How can be read the *Istanbul Encyclopaedia*?



3. READING THE *ISTANBUL ENCYCLOPAEDIA*: PROPOSING A MODEL

“Digital humanities” is a field that combines human science studies such as literature, history, and cultural studies with the tools and methods of digital technology, and opens up new opportunities for processing information in different ways, asking questions, and previously invisible networks of relationships (Dougherty & Nawrotzki, 2013; Presner, 2010; Presner et al., 2014). It enables non-linear forms in the reinterpretation and production of information, as well as by making it interactive.

Ultimately, the goal is a fundamental change in priorities: learning the hierarchy of disciplines, embracing the richness and tangibility of human culture, and influencing society as a whole. In this way, an "encyclopaedia" is arranged to convey and communicate knowledge effectively.

Overall, the intersection of digital humanities and the *Istanbul Encyclopaedia* has the potential to enhance our understanding and appreciation of the city's rich and diverse history and culture. Owing to the power of digital technology, we can gain new insights into Istanbul and make this important resource more widely available and accessible.

In this chapter, the *Istanbul Encyclopaedia* as a database is analysed based on Franco Moretti's "distant reading" methodology, taking into account its position in the digital humanities and its suitability for data analysis.

3.1 As an Alternative Way of Reading: “Distant Reading”

Humanities scholars who are interested in texts and text passages analyse research on specific literary works (Smith, 2016). It has been argued that, especially in recent years, many people have been confused by the vast amount of information from different contexts (Saito et al., 2010). Therefore, methods should be considered to easily understand and comprehend information.

First, close reading is an indispensable part of literary criticism, because it comes to mind as the first methodology (Hawthorn, 2000). Close reading is an act of reading to reveal the different layers that serve to understand in detail while being comprehensively interpreted by identifying the main themes and progression. At this point, there are also points about events and idea development as well as the analysis of the reader. According to Smith, close reading is more than just a method or approach; it also refers to "the type of text itself" because it is a detailed analysis of a large piece of writing (Smith, 2016). These are not only parts of close reading, but also consist of word usage, structure of text, and patterns of the argument (Jasinski, 2001). It consists of thoughts, emphases, and underlined styles that are added to the existing text without changing its structure while reading closely (Correll et al., 2011). When doing close reading, keywords and phrases may be underlined or emphasized at points that are important first, or, for some texts, repetitive points. This emphasis or underlining can be achieved by colouring. Alternatively, it can be emphasized with certain notations or signs. In addition, confusing points, repetitions, similarities, and contradictions were sought. Later on, questions can be asked about the patterns that are noticed about how or why. At this point, the reader can jot down his thoughts and connections (Figure 3.1).

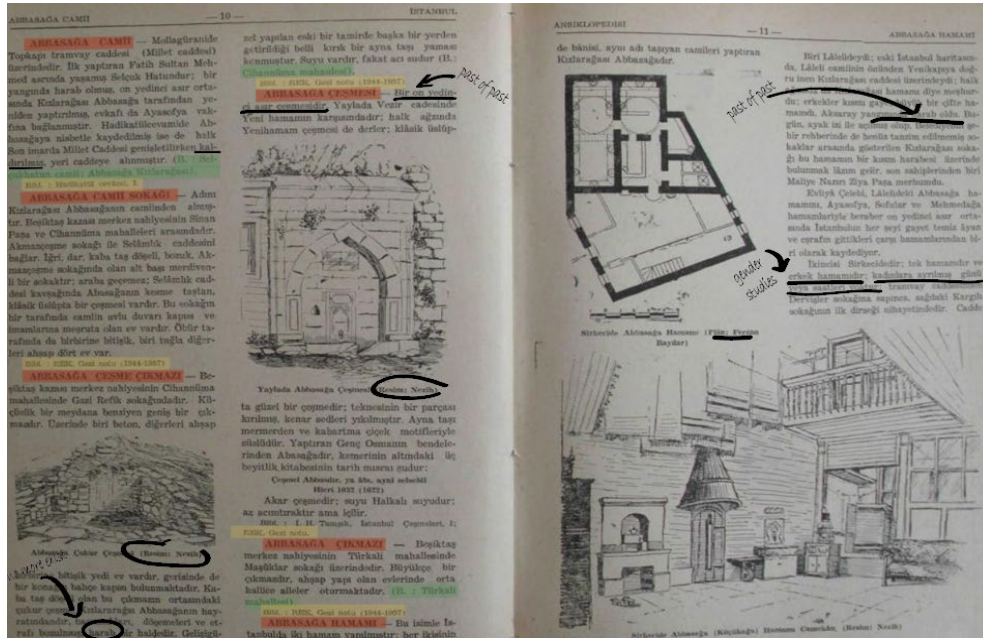


Figure 3.1: The close reading attempt of *Istanbul Encyclopaedia* (made by author)

In addition to these close reading methods, a different reading approach can be applied through the indexes of encyclopaedias. When encyclopaedias are examined structurally, there is usually an index at the end. These directories show the articles containing the information the reader is looking for, that is, they provide convenience to the reader by acting as a type of filtering (Avşar et al., 2014). The logic of the index is based on a filtering system. However, this way of reading is not valid for the *Istanbul Encyclopaedia* since it does not have an index.

On the contrary, the "distant reading" method has been suggested as a method that does not observe and abstracts the content of individual texts rather than their linguistic and rhetorical properties. Franco Moretti recently made a remarkable point in literary criticism. Innovative text analysis techniques offer a new quest for classical methods. In particular, because of its shifting focus towards digital humanities, it has presented approaches that point to a new direction that is completely different from traditional literary approaches (Jänicke et al., 2015). According to him, it is known how to read texts, yet how to read texts should be learned. Based on this idea, he developed a distant reading method using counting, graphing, and mapping. For example, maps have been used to show the geographical features of novels. In addition, graphs were used to analyse the genre of novels. Although close reading played a significant role in literary criticism, especially in the 20th century, Moretti took this position at 21st century (Hawthorn, 2000).²²

It can be said that distance plays an important role in acquiring information, especially when considered in the context of "reading". At this point, distance is considered a feature that allows us to focus on elements that go beyond the boundaries of the text. These elements include aspects such as literary devices, themes, metaphors, and broader categories such as genres and claims. It aims to obtain a more inclusive understanding by seeing both small and larger parts of the text together on a larger scale (Trujillo, 2016).

At this point, network theory assumes its position. Network theory examines the connections in large groups of objects, which consist of a wide range of things. These

²² Jockers studied quantitative literary text analysis with statistical methods inspired by economics, using the terms micro and macro analysis instead of close and distant reading. This approach aims to examine literary texts from micro and macro perspectives and adapts statistical analysis tools to literary analysis (Hawthorn, 2000).

are generally referred to as *nodes* or *edges*. The *links* between these nodes are typically known as *edges*. Many surprising features of large systems have been revealed by the analysis of the connections between nodes and edges, the most popular of which is the "small world" feature, also known as "six degrees of separation" (Moretti, 2013).

Moretti uses Shakespeare's hamlet as an example of a distant reading experiment. While he transforms the characters in Hamlet into nodes or tiny circuits in network theory, he also transforms the conversations between characters into relations. By opening up an experimental space, Moretti experimented with the characters and their dialogues, regardless of the context. In this way, Hamlet's inner journey, monologue, and indeed the subject of the story, including the content of the conversations in question, were changed. Moretti's aim was to discover the hidden aspects of the story. In his analysis, Moretti attempts to explore alternative readings by removing of the character of Horatio (Moretti, 2013). The network has nodes and edges, whereas a plot, has characters and actions. The characters in the plot represent the nodes of the network and the interactions between them are represented by edges. The representation of time as an invisible concept is achieved by centring the narrative around the characters and their interactions. While the past may remain in the background, it remains an essential aspect of the story's perception. Networks play a crucial role in altering this dynamic by making the past as visible as the present. Throughout the narrative, they expose certain "regions," which are subsystems that share distinct features.

Another consequence of adopting this approach is that, once a play is transformed into a network, the focus shifts from working directly on the play itself to working on a model. The text is condensed into characters and their interactions abstracted from everything else. This process of reduction and abstraction results in the model being significantly less than that in the original work. In Moretti's work, he discussed Hamlet without mentioning Shakespeare's words. However, in another sense, the model becomes much more accurate than the original because it enables us to perceive the underlying structures of a complex object (Moretti, 2013).

Network theory includes a technical concept called clustering. Mark Newman provides a helpful explanation of this concept: if vertex A is connected to vertex B and vertex B is connected to vertex C, then it is highly probable that vertex A is also connected to vertex C. In simpler terms, in the language of social networks, if your friend has a

friend, it is highly likely that you are friends with that person, too. This is the essence of the clustering. They can even produce visible microstructures that emerge from larger mesh shapes (Moretti, 2013).

With the distant reading method, it can be said that it is to create a notebook that consists of parts of various texts by removing paragraphs, sentences or words from their original context (Gelfgren & Drakman, 2022).

3.2 Distant Reading Through Reşad Ekrem Koçu's *Istanbul Encyclopaedia*

Considering the text itself and the reading approaches, this part of the study is a trial of “a reading” for the *Istanbul Encyclopaedia*. In this section, there will be a discussion on the potential and limitations of the *Istanbul Encyclopaedia*, especially when attempting distant reading. As stated in the previous sections, the narrative of encyclopaedias is constructed by the articles and connections that they establish. The narrative of the *Istanbul Encyclopaedia* also supports this building. The encyclopaedic narrative and hypertexts based on these principles constitute the database when there are many. The *Istanbul Encyclopaedia* is a database with many entries and connections. By combining the data as a node and its references as edges, this database illustrates the topology of an encyclopaedia. At this point, these reading attempts are made to understand the rhizomatic or mesh structure of the *Istanbul Encyclopaedia* built at this point. This seems to overlap with Moretti's network model. At this point, methods such as clustering and centralization are used to analyse the network model and explore different possibilities. These methods currently use the distant reading method. First, the database was constructed by categorizing articles from three volumes of the encyclopaedia. To discuss the potential of distant reading within the scope of this thesis in the context of *Istanbul Encyclopaedia*, I, IV, and XI volumes were selected and the analysis was conducted in this direction. The selection is based on the shape of the encyclopaedia topology from beginning to end. First, understanding the topology of the *Istanbul Encyclopaedia* begins by looking at the general perspective of articles.

Categorization I– The Duality of Subjectivity and Objectivity

When building the database of *Istanbul Encyclopaedia*, the first step is revealed at previous chapters (Figure 2.10) Although the use of cross-references plays an active

role in Koçu's narrative, some cross-referenced articles are missing because the encyclopaedia cannot be completed, as mentioned before. These missing articles contribute to how the encyclopaedia is a dynamic structure and is connected with different characteristics. (Figure 2.15). As can be seen in the diagram given according to the node types and their rates, although there are approximately 3800 node types, 5400 relationships have been established with cross-reference and referencing networks (Figure 3.2). However, it also leads to criticism of the objectivity of the study because of the uncertainty of the articles (Figure 3.3). There was no certain information about the missing articles. There is no definitive information regarding missing articles. There are lists of articles to be written in Koçu's archive, but since the archive is not open to the public, access is not allowed. In addition, Koçu renovated the missing points in the first volume of the second edition of the encyclopaedia.

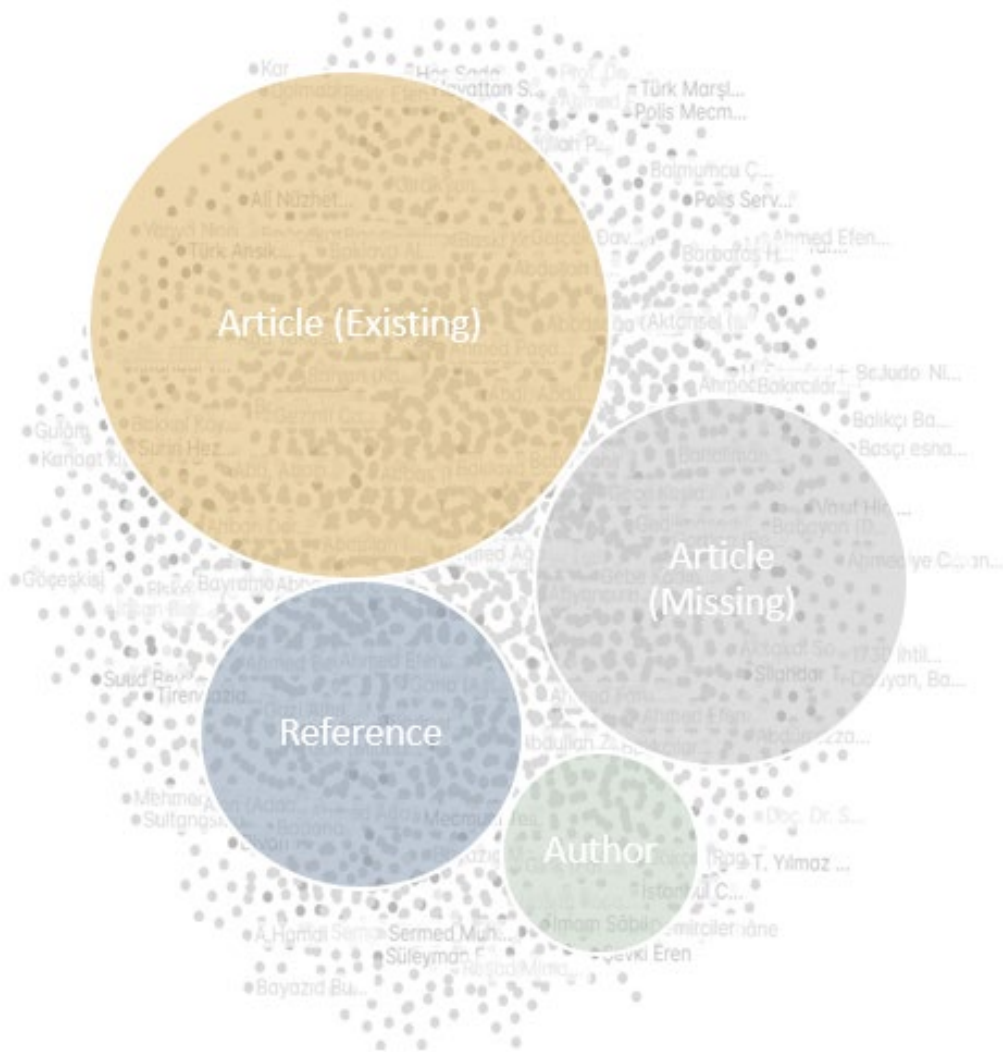


Figure 3.2: Distribution rates of node types. (prepared by author)

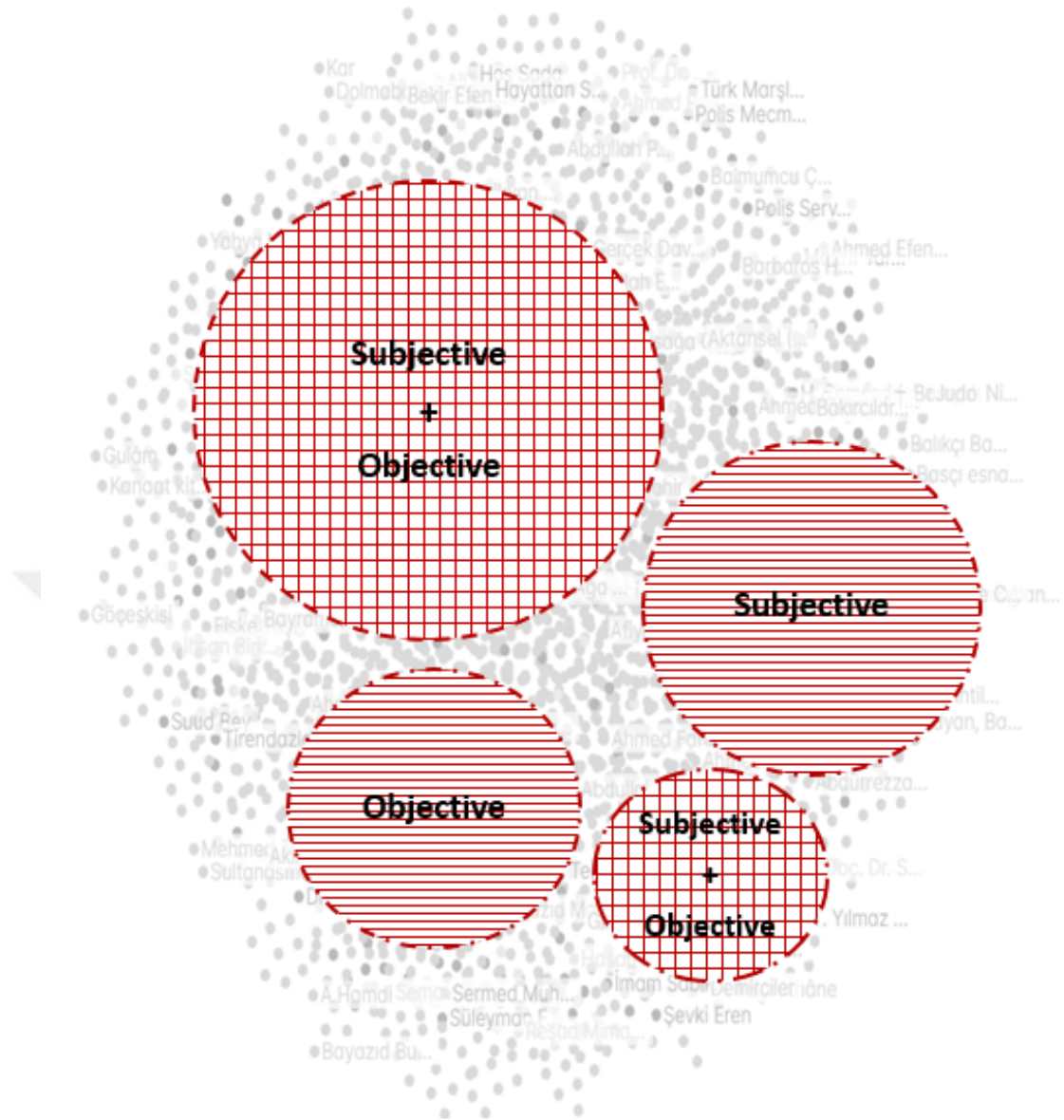


Figure 3.3: The subjectivity and objectivity diagram of *Istanbul Encyclopaedia*. (prepared by author)

This distribution provides important detail to the narrative of Koçu and the characteristics of the *Istanbul Encyclopaedia*. Although there are doubts about the objectivity of the encyclopaedia questioning Koçu's style, attitude, or the way in which the articles are formed, the references and contributions of different authors to Koçu's work are not negligible. These references were based on an extensive archive and collection (Table Appendix.1.) Aside from the style and the way the articles are composed, the incomplete and open-ended cross-linked articles also put ambiguity on the objective side of the work.

As mentioned before in Chapter II, “*City as a Text: The Istanbul Encyclopaedia*”, when science is depicted as itself and is divided into disciplines and identifying the distinction between subjectivity/objectivity plays a significant role. According to Foucault, identities can be changed to create new forms of subjectivity (Foucault, 1970). Koçu created his subjectivities in different ways in terms of genre, uncertainty, and fiction. As a storyteller, his fiction can be considered a method. The author can choose what he or she wants, systematize them, and evaluate them as elements of fiction. Here, narrative is based on the personal experience of the place and subjective language that also appeals to possibilities of literature, and these are shaped by memory in a subjective way.

When looking at the closer level of the model, within the using centrality, clustering, and similarity analysis, it should be given detail and further information about the most emphasized aspect of *Istanbul Encyclopaedia* in terms of articles, references, and authors.

The Structure of Categorization I

In this step, as mentioned before, the network model indicates general view of encyclopaedia’s topology. Nodes and edges categorized in Fig.3.4. When looking at the topology of the *Istanbul Encyclopaedia*, dense and non-dense regions have attracted attention. When the 3 volumes are compared, it can be said that the first volume has a tighter form, while the last volume has a looser structure. Articles were more frequent around letter nodes, and references and authors were concentrated in less dense regions (Figure 3.5).

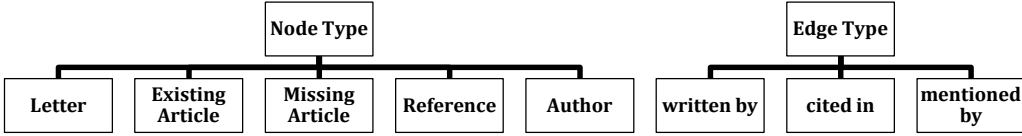


Figure 3.4: How node types and edge types are categorized. (prepared by author)

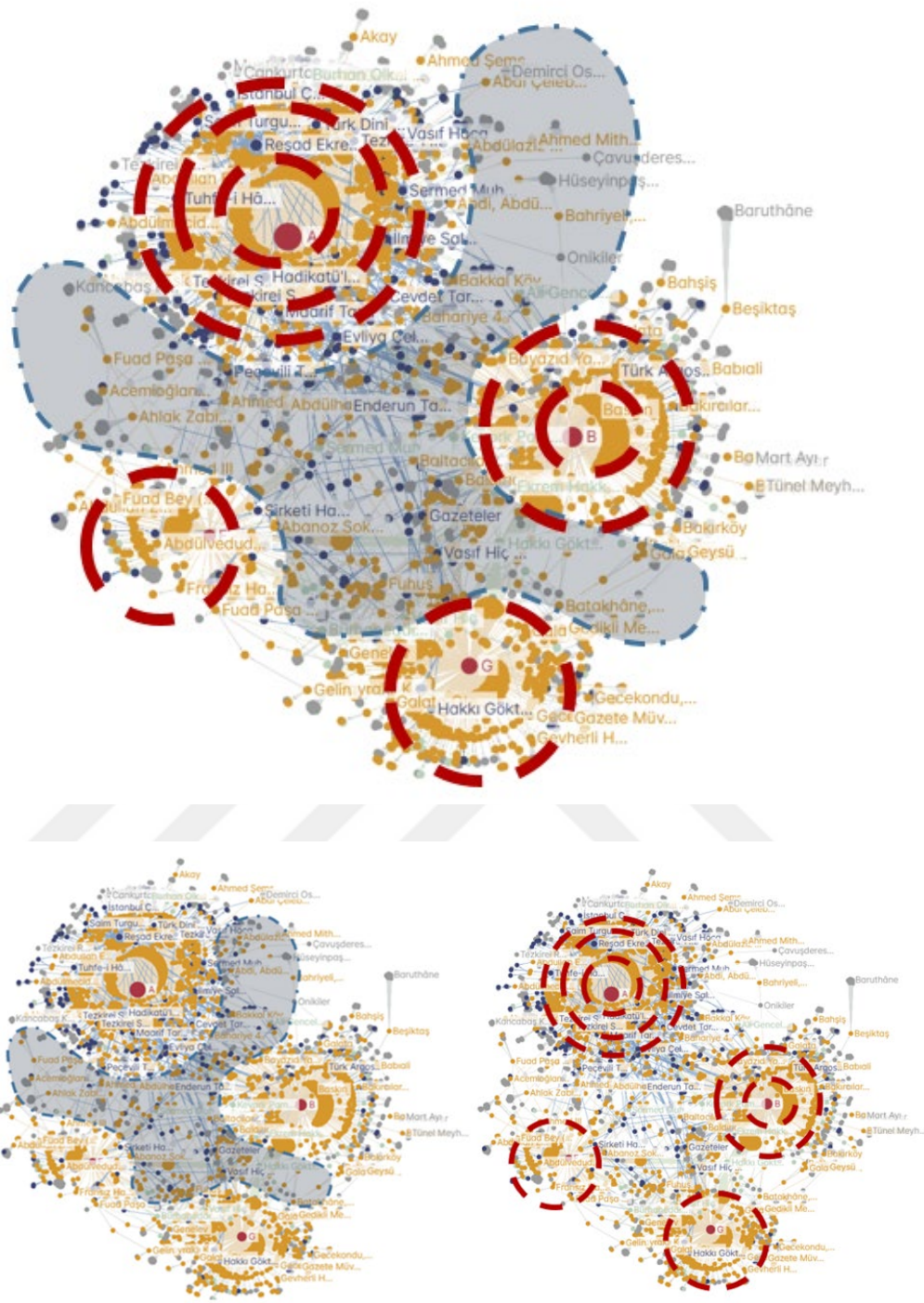


Figure 3.5: Dense and non-dense areas of *Istanbul Encyclopaedia* at volume I / IV / XI. (prepared by author)

This model shows the centralities and clusters of nodes. In addition, it emphasizes the strength of node types and their features, which can create discourses on the *Istanbul Encyclopaedia* and its characteristics. First, when it is analysed according to “centrality”, it is revealed that most central nodes correspond mainly to references and

authors (Table 3.1). The centre of the mesh minimizes the sum of the distances to all edges.

Table 3.1: Most Central Nodes and Their Types

Type of Nodes	Most Central Nodes (degree >15) ²³
Reference	Reşad Ekrem Koçu Gezi Notu
Author	Hakkı Göktürk
Reference	Tuhfe-i Hattatin
Reference	Hadikatül Cevami
Author	Kevork Pamukciyan
Reference	Evliya Çelebi, Seyahatname
Author	Vasıf Hiç
Reference	Tezkire-i Şukecifiyan
Article	Fuhuş
Author	Bürhannedin Ölker
Article	Abdülvedud Mahallesi
Reference	Türk Dini Musikisi
Reference	Cevdet Tarihi
Article	Galata
Reference	Sermed Muhtar Alus
Reference	Gazeteler
Reference	İlmiye Salnamesi
Article	Abdullah Zühdi
Article	Genelev
Article	Bahariye 4
Article	Bayazıd Yangın Kulesi

The most central node is “*Reşad Ekrem Koçu Gezi Notu*” (Figure 3.6) It shows that when Koçu writes articles, he mainly used his own travel notes. However, this reference is used mostly in the first volume of the encyclopaedia. At IV. Regarding the volume of the work, only ten articles used this reference, and the last volume of the work was seen in a few numbers. As mentioned, while writing his articles, Koçu not only used the corpus as an archive but also referenced articles from his own experiences and observations. His travel notes prove this. It can be said that he walked around the city, like a flâneur,²⁴ and conveyed his observations. This is important for

²³ Degree shows a node’s number of connections.

²⁴ The flâneur describes an individual, often depicted as an observer or walker, open to random experiences, slowly wandering the city streets and observing the life around them. The term is shaped around observing people and objects by walking through city streets as part of modern urban life and modern society. According to Benjamin, the flâneur, as one of the figures of modern city life, is a person who observes the disconnected and anonymized crowd of people in complex and rapidly changing metropolises. The flâneur is considered to have an observant and critical perspective. This concept has had a wide impact in both literature and social thought over time. The flâneur is a symbolic figure used to understand and discuss issues such as the alienation of modern life, the anonymity of urban life, and the effects of consumer culture. Walter Benjamin further analyzed the concept of flâneur in his "Passagen-Werk" (Lauster, 2007).

the collective memory of a city. His experiences and observations also played a significant role in the encyclopaedia. However, it can be said that this reference shows that it is based on objective determinations. Since the articles were written based on these travel notes, one by one went, and the articles were written in this direction. By creating this categorization, different dimensions could be created despite the dualities of the encyclopaedia in terms of objectivity or subjectivity. In addition, considering the structure of *Step I*, the node of “*Reşad Ekrem Koçu Gezi Notu*” appears in the dense area. It can provide information about nearly one volume of study by using this reference (Figure 3.6).

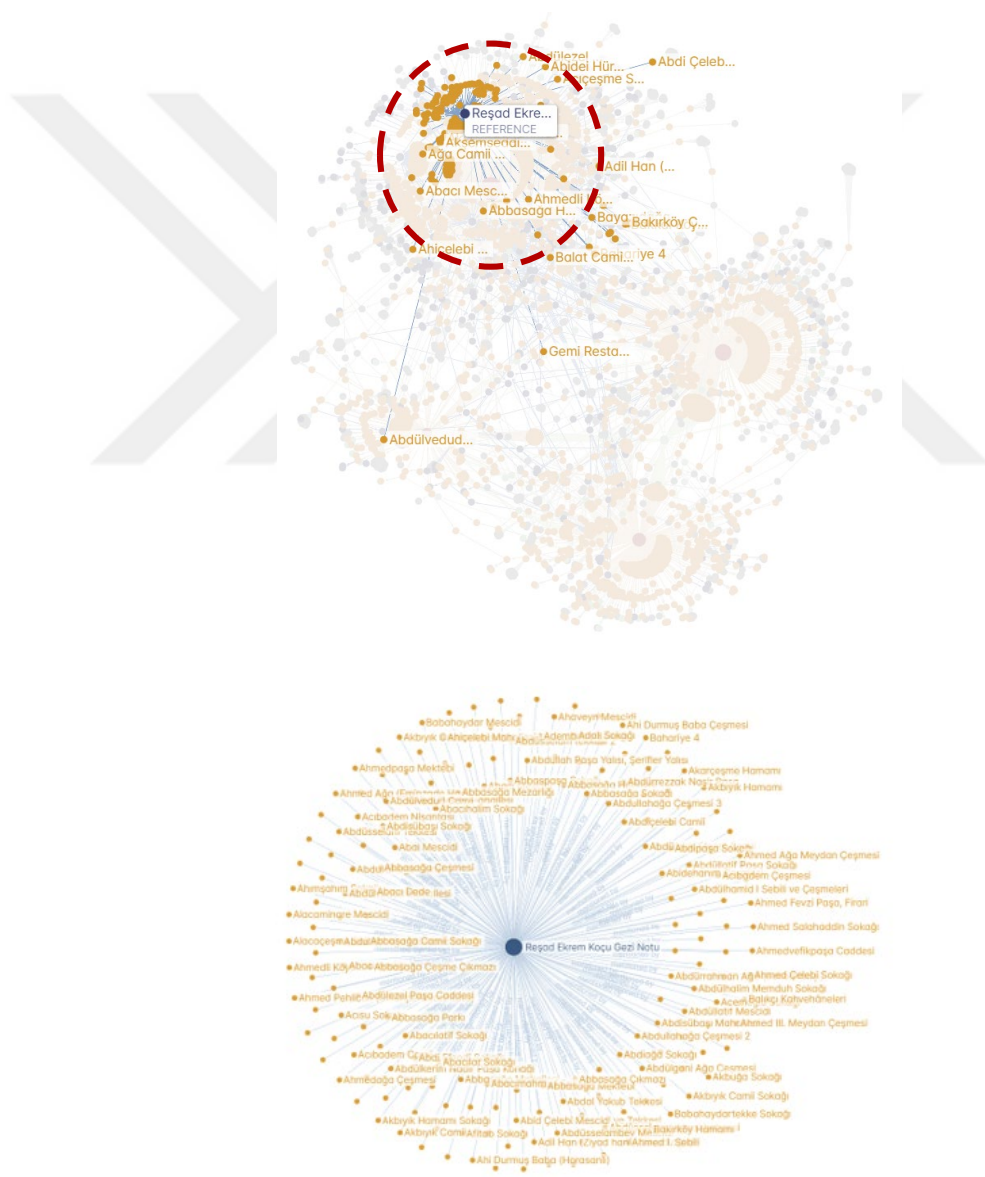


Figure 3.6: The most central node “*Reşad Ekrem Koçu Gezi Notu*” at I. / IV./XI. Volumes of *Istanbul Encyclopaedia* in a macro / micro scale. (prepared by author)

Second, Hakkı Gökürk²⁵ is the second central node as an “author”. *Istanbul Encyclopaedia* as a multidisciplinary work, Hakkı Gökürk, is an author of many articles. A distinct feature is that the patient was involved after the first volume. It can be said that the encyclopaedia’s *fleaneur* became Hakkı Gökürk. Kevork Pamukciyan²⁶ is another author, most mentioned in the encyclopaedia. It is obvious that he plays a role from the beginning to the end of work. Vasif Hiç, Burhannedin Ölker, and Sermed Muhtar Alus are the main characters in writing articles. In addition to being authors, it has been observed that their notes are used even if they do not write articles. Sermed Muhtar Alus and Vasif Hiç are two of these names. The important point here is that these people are experts in their fields and the articles they write are shaped according to their interests. This also contributes to the objective structure of the encyclopaedia. Although the entries go through Koçu's pen again, the encyclopaedia is in a production in which different authors come together from the beginning and write them through their own filters. This situation was observed from the first to the last volumes. However, as can be seen from the structure of the model, while Koçu himself played a greater role in the first volume, the final volumes became more multidisciplinary, where dominance took a more common form. Although the transformation of an encyclopaedia is subject to specific articles, when the encyclopaedia is considered from a holistic perspective, the general attitude supports objectivity. Considering the model structure of these nodes, it can be said that these central nodes are located in a non-dense region. This shows that such nodes form many edges between the volumes. When examining these nodes in the structure of the model, it can be said that these central nodes are placed in a non-dense region. This situation shows that these types of nodes create many edges between volumes. These nodes have taken their place in areas that have written more nodes in the volume. In addition, the fact that the authors are more central nodes once again emphasizes that this study is a multidisciplinary study. In the figures below, the locations, frequencies, and

²⁵ Hakkı Gökürk is fleaneur character after Reşad Ekrem Koçu. He wrote the street, avenue and building materials by going to their place and observing. His contribution to the encyclopedia is enormous.

²⁶ Kevork Pamukciyan is a Turkish Armenian writer, historian and biographer. He contributed a lot to the work. While the number of Armenians who contributed to the Ottoman History in the 60s-70s was low, this situation is remarkable (Url-2).

microscale relationships of these central nodes and types support this duality of objectivity and subjectivity (Figure 3.7, 3.8, and 3.9).

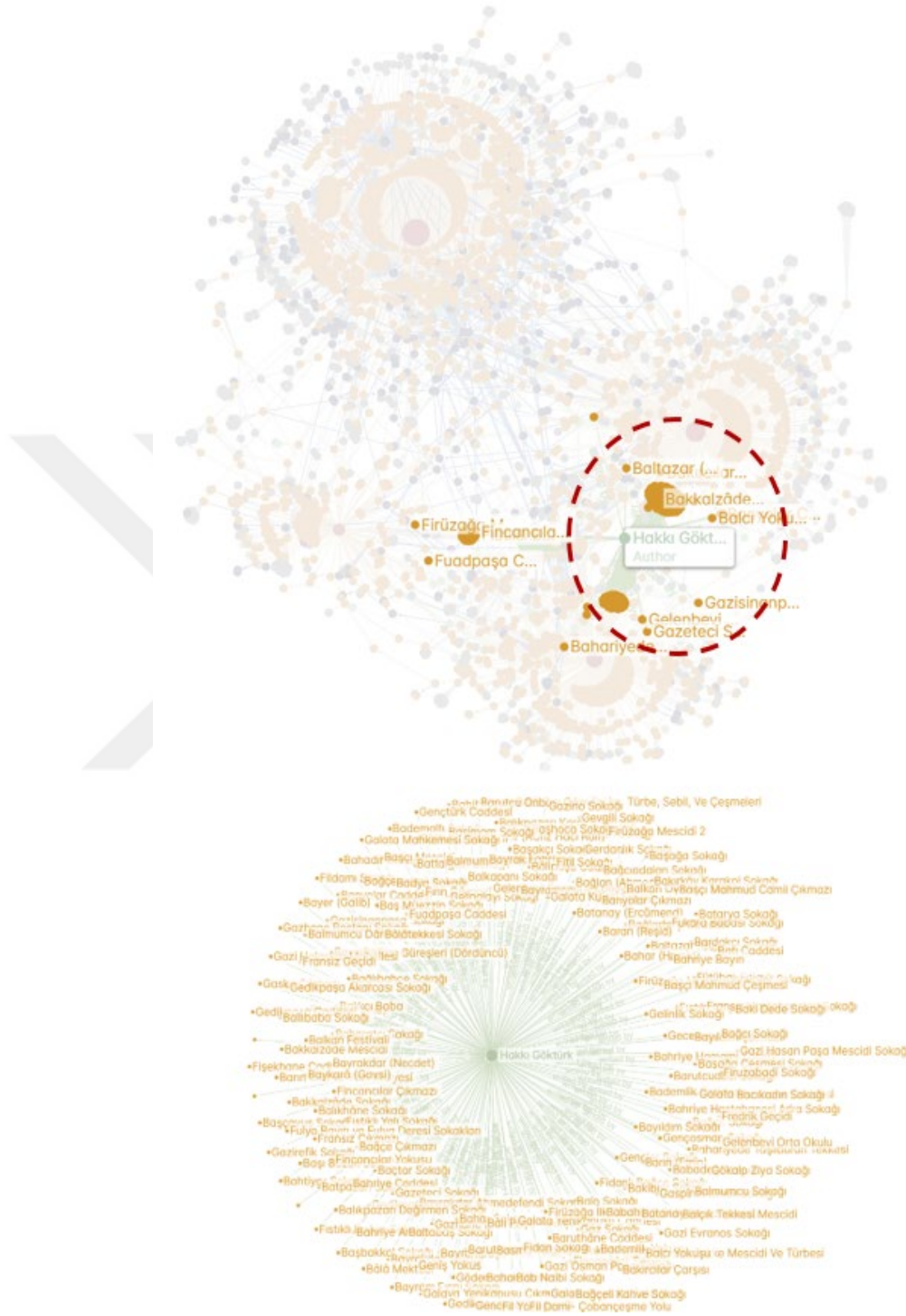


Figure 3.7: Another central node “*Hakkı Gökürk*” at I. / IV./XI. Volumes of *Istanbul Encyclopaedia* in a macro / micro scale. (prepared by author)

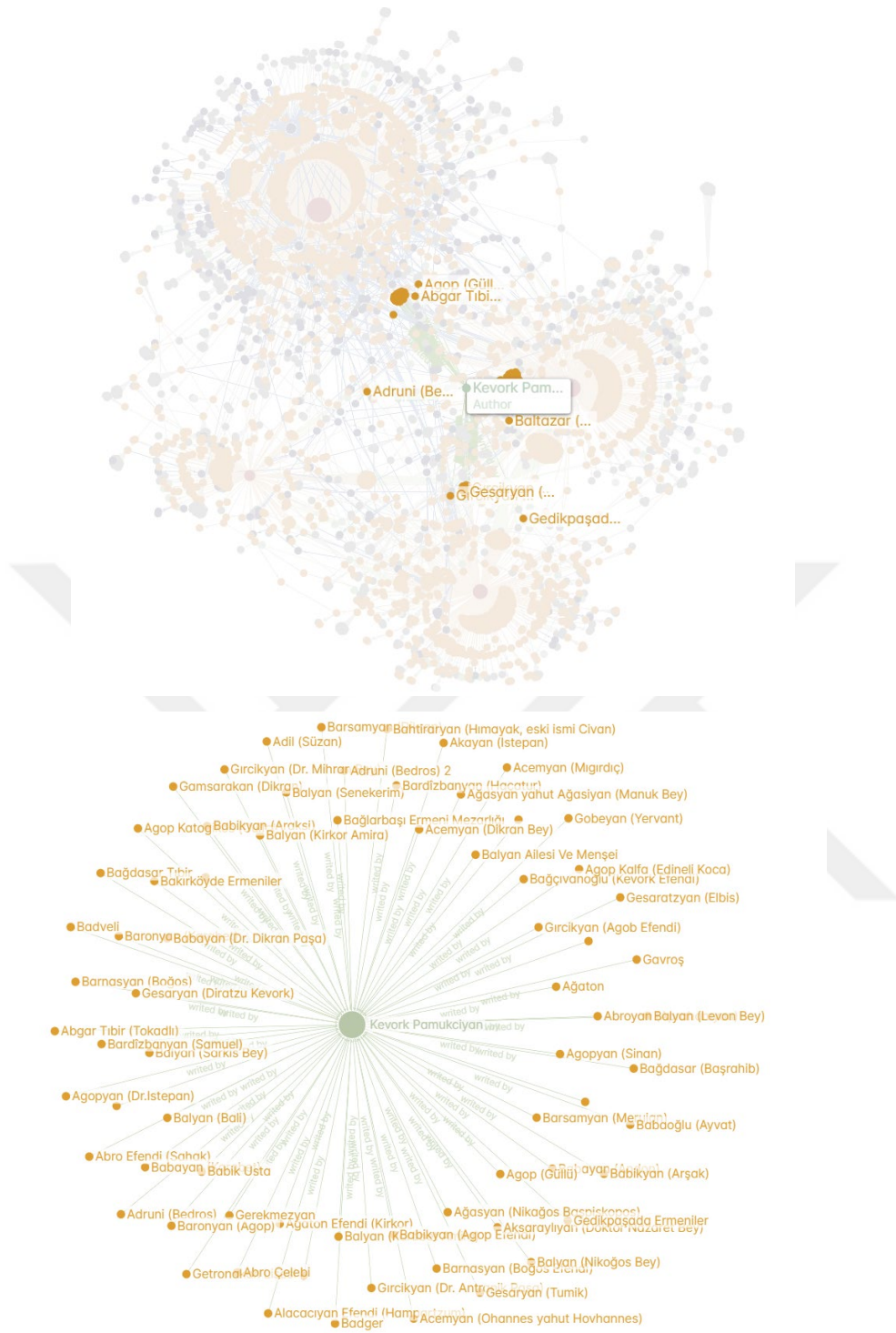


Figure 3.8: Another central node “Kevork Pamukciyan” at I. / IV. / XI. Volumes of *Istanbul Encyclopaedia* in a macro / micro scale. (prepared by author)

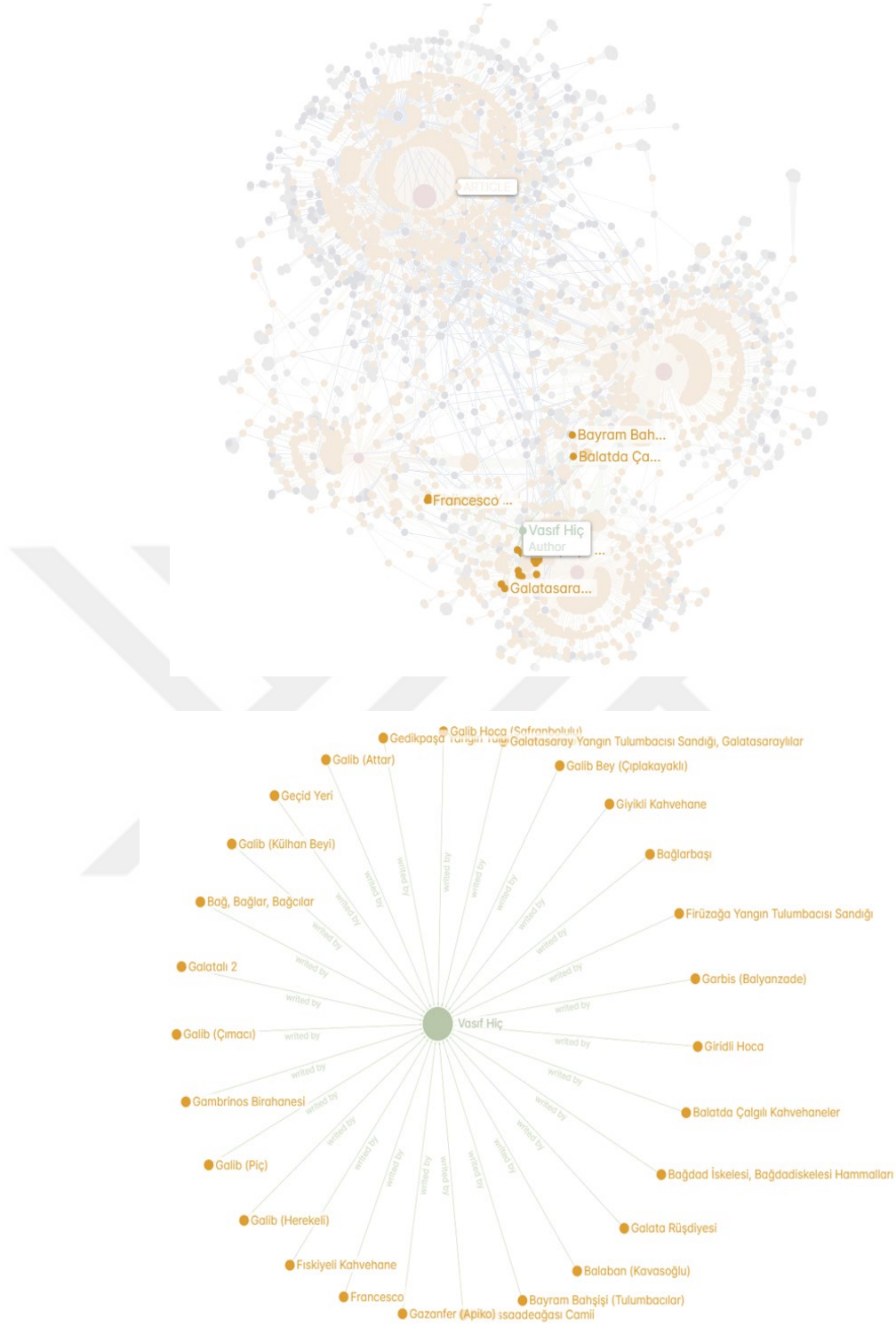


Figure 3.9: Another central node “*Vasif Hiç*” at I. / IV./XI. Volumes of *Istanbul Encyclopaedia* in a macro / micro scale. (prepared by author)

Tuhfe-i Hattatin and *Hadikatül Cevami* are other central nodes of encyclopaedia. This shows that the articles written use these books as references. However, they typically appear in the first volume. They were almost unused in the fourth and last volume. This indicates that, with the change in content, the use of resources has also changed. At the same time, it can be said that Koçu constructs the encyclopaedia based on references and perhaps in an objective approach at the starting point, while the books and travel notes are at the centre, concentrating on the first volume (Figure 3.10).



Figure 3.10: The most central reference nodes “*Hadikatül Cevami*” and “*Tuhfe-i Hattatin*”. (prepared by author)

According to this figure, it is evident that the central nodes correspond to the referenced edges. This situation shows that Koçu’s own narrative included a wide range of references and expert writers in different fields, despite the subjective narratives. However, Volume I of *Istanbul Encyclopaedia* has a more introverted and self-referential structure. Although the most central nodes are concentrated in this region, different authors are at the forefront rather than using references in other volumes.

In addition, while Turkish History is being written, it mainly focuses on Ottoman archives, and the use of other sources is limited. This situation began to transform towards the final volume. In addition to the travel notes, newspapers and magazines of the period started to take up space (Kuban, 2020).

The articles of “*Fuhuş*”, “*Abdülvedud Mahallesi*”, “*Galata*”, “*Abdullah Zühdi*”, “*Genelev*”, “*Bahariye IV*”, “*Bayazid Yangın Kuleleri*” are most central nodes as a type

of “article”. Different edge types appeared in the articles. That is, those whose node types are "article" are linked to other node types by references and cross-references. As can be seen, these centripetal articles were heavily cross-referenced with other articles and became open to new relationships and experiences. That is, those whose node types are "article" are linked to other node types by references and cross-references. As it can be seen, these centripetal articles were heavily cross-referenced to other articles and became open to new relationships and experiences. Some substances from each volume form central nodes in the non-dense area of this structure. These nodes contain many connections and provide perspective on the traces of that period.

In the network model, another analysis method is used to discover which clusters are formed according to the connections. Clustering occurs when individuals with similar characteristics form a group. In large network maps, the clustering method detects tight groups knitted with bond density and characterized nodes. It can be said that it shows the sub-groups of *Istanbul Encyclopaedia* (Figure 3.11). Here, nodes and their relations and clusters formed by centering those nodes have emerged. In fact, this situation offers partnerships with nodes in the microstructure, which have properties similar to those of direct connections. Although they do not directly refer to each other, commonalities among these articles emerged in the three volumes of the encyclopaedia. This analysis method has become evident in the macro forms of encyclopaedia. When looking at the clusters in the encyclopaedia, it can be said that each volume has its own characteristics. When looking at the common clusters between the volumes, clusters formed from the central points were encountered. Looking at these clusters more closely, each emerging path offers an experience. In addition, it has been observed how possibilities that cannot come together come together (Figure 3.12, 3.13, 3.14). These possibilities, which the encyclopaedia establishes with references and cross-references, are similar to the possibilities in a city that cannot be matched.

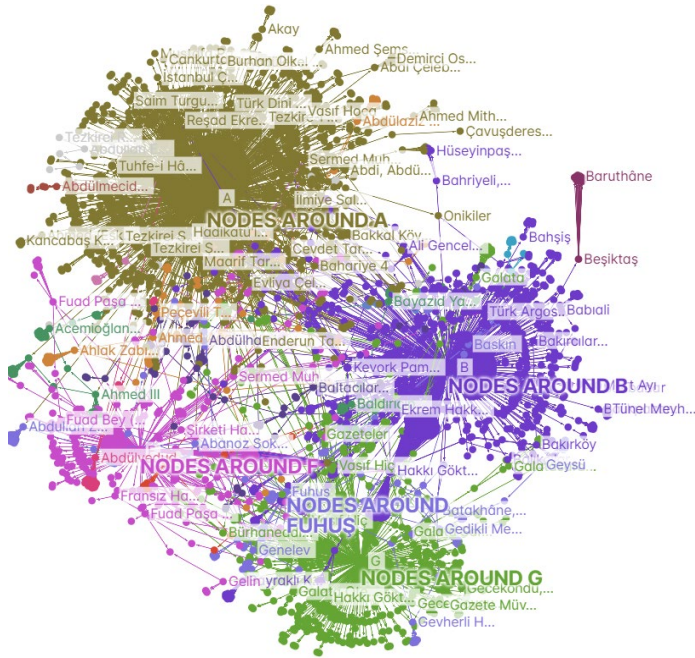


Figure 3.11: The clusters of *the Istanbul Encyclopaedia* at I./IV./XI. Volumes. (prepared by author)



Figure 3.12: Show one of the largest cluster and how different nodes become together and cluster. "*Fuhuş*" is one of the cluster. (prepared by author)



Figure 3.13: Show one of the largest cluster and how different nodes become together and cluster. “*Abdülhamid I*” is one of the cluster. (prepared by author)

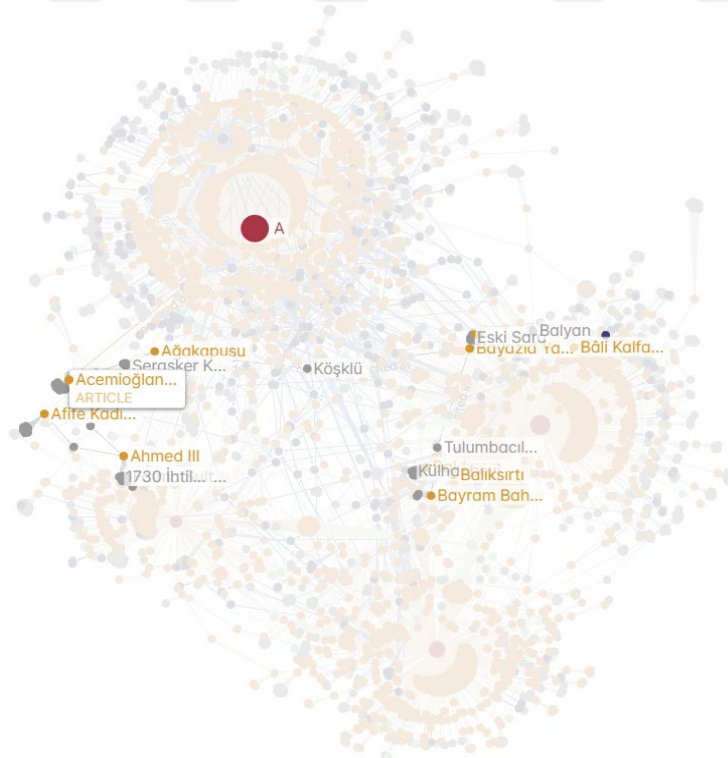


Figure 3.14: Show one of the largest cluster and how different nodes become together and cluster. “*Acemioğlanlar*” is one of the cluster. (prepared by author)

Categorization II- Micro and Macro Dualities

Macro-and microscale offer an approach to historiography in urban studies. As long as micro histories exist, macro histories occur and are completely interrelated. The experience of breaking up microscale worlds into fragments where lives are embedded is an interesting point (Galtung, 1990). It has come to our attention that micro-worlds are now considered to be of significant importance. Consequently, dual representations can now be observed at both the micro and macro levels. Through categorizing nodes, dualities between actors, locations, and daily life have been revealed. This analysis is based on the node types and the way in which they are mentioned.

At Categorization II, networks and nodes were protected, while articles were categorized by type. The letters are connected with main titles such as “place, actor, event, daily life, communities, living things and other things”. This categorization system was applied in the second step. Likewise, reference nodes are categorized as encyclopaedias, magazines, maps, newspapers, and take their place at this step. Networks are separated by article which is linked to letter, “cross-reference”, and “reference”. It shows how different categories are connected to each other. Because the relationship between edges and nodes has not changed in a structural sense, the structure is preserved in the same way. However, when making a specific categorization, it provides a perspective on how the references are shaped, the relationships between nodes, and the relationships between the volumes of the encyclopaedia (Figure 3.15).

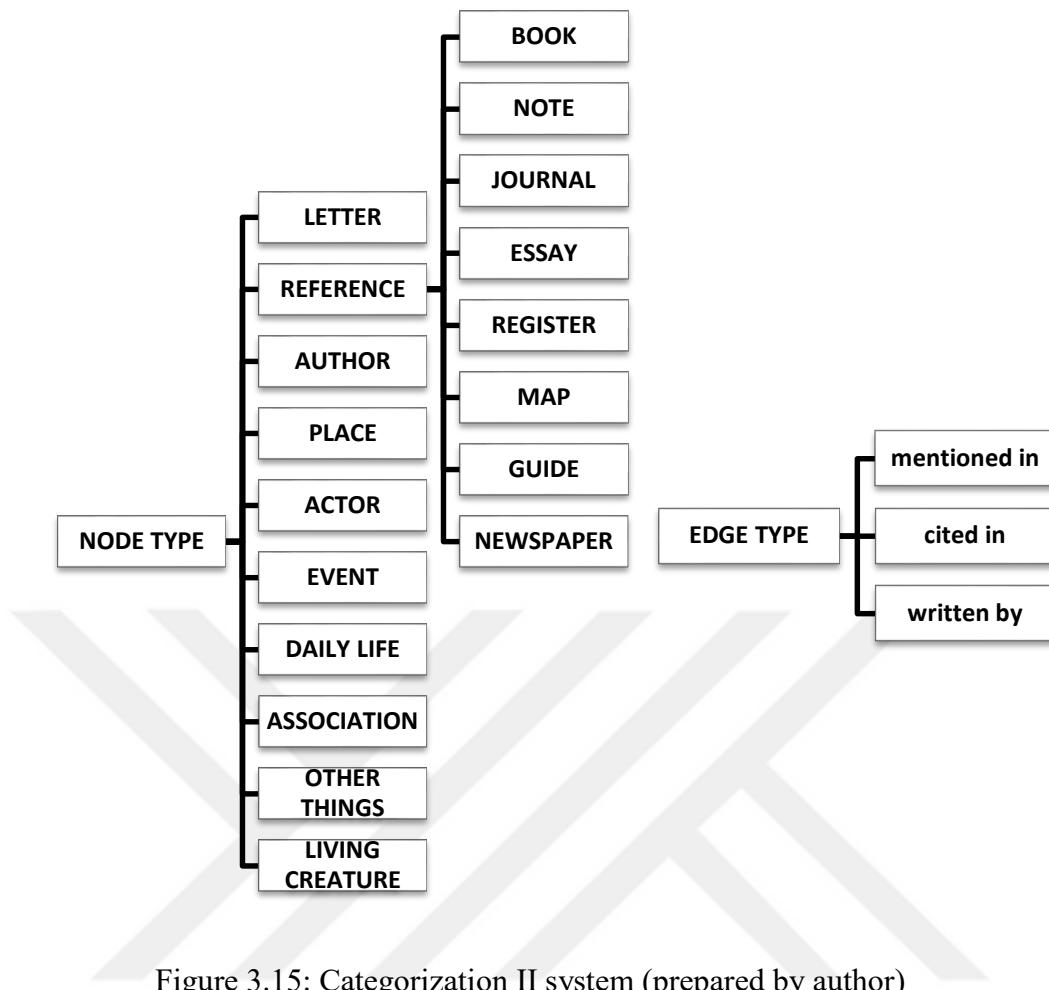


Figure 3.15: Categorization II system (prepared by author)

However, when making a specific categorization, it provides a perspective on how the references are shaped, the relationships between nodes, and the relationships between the volumes of the encyclopaedia. While the node types categorized in this way can provide readings from a closer scale to which authors were written using which references, it also reveals the relationship between the types of articles (Figure 3.16).

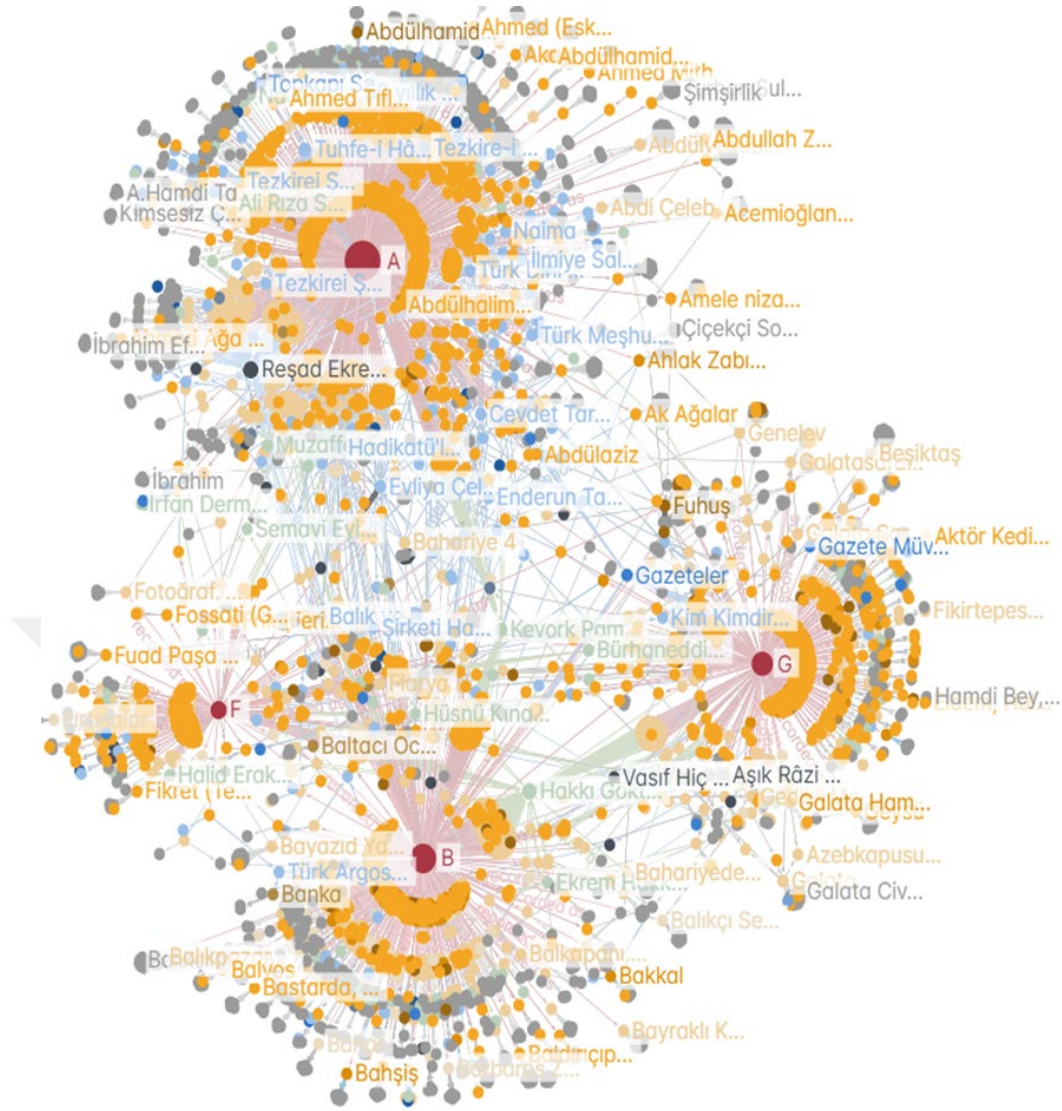


Figure 3.16: Topology of *Istanbul Encyclopaedia* at *Categorization II*. (prepared by author)

Although the city of Istanbul and its history possess multi-layered and cosmopolitan structure, the transformation of the city and its layers experienced in his writing has remained unclear. While writing about Istanbul, it is mentioned that beyond the places that are the subject of urban landscapes, the life of the people on the street, what the ordinary urban life zone is, or the points related to daily life remain as deficiencies. It follows in the footsteps of Ahmet Refik, who nurtured Koçu's historical direction and interests (Tanyeli, 2010). Kuban also mentioned that the physical structure of a city is a component of its sociality (Kuban, 2020). Thinking about this web of relationships, how it works, and what it does can be thought of as creating history. Therefore, in a relational way, this step will examine the actor, daily life, and built environment headings.

To be able to read this mesh network model, the colouring method was applied to differentiate the categories. It is revealed that the three volumes of *Istanbul Encyclopaedia* mainly consist of *actors*. Apart from the missing articles type, numerical nearly “1490 actors” are mentioned. Considering that the three volumes consist of 3800 nodes, they correspond to nearly half of these volumes. Subsequently, the missing articles can be placed. Missing articles were not categorized because of uncertainty. The category of *place* often mentioned after *actors* and reaches nearly 880 nodes. The category of *daily life* follows this order: Books are generally used as a reference to write articles (See Figure 3.17).



Figure 3.17: Distribution of node types of articles at Step II. (prepared by author)

Firstly, when looking at these networks, the changes in Koçu's narrative from the first to the last volume began to be noticed. However, this topology has paved the way for

different readings and analyses. The central nodes are the same as in *Categorization I*. When categorizing the node types, it begins to show micro-scale equivalents of the city and determined macro-form elements of city. This reading aims to provide insight into the patterns of transformation about Istanbul during that period.

Actors

First, the articles in the encyclopaedia consist mostly of *actors* according to this distribution of nodes. This situation is important for urban history and historiography studies (See Figure 3.17). The significance of these events and the human influence behind them should not be underestimated. Sometimes, it is necessary to understand how human passions, desires, or religious beliefs have shaped the history of dynasties, states, communities, and, of course, cities, and led to what transformations. Such examples appear frequently throughout history. In this context, it should not be forgotten that the details of human life can shape the history of a city; even if it is seemingly insignificant, they can add a unique character to the city and the lives add colour to the city. When writing the history of states, nations, classes, culture, and environment, different sources, reading methods, skills, emphases, and sensitivities may be needed; however, it is clear that it is not possible to write them without the human factor (Kafadar, 2009). Actors and values have emerged from different lenses, from houses to streets and districts. As Koçu, the *fleaneur*, is concerned with the feeling of the city happening at the eye level. This is similar to Hakkı Gökürk. They are processed according to their positions and order in the structure. According to Kuban, historians' efforts to define Istanbul and its history have always been one-dimensional. While what is produced always describes what exists, the masses in the background and events such as wars, fires, and epidemics are not considered important. The founders, who are in the spotlight, are mentioned (Kuban, 2020).

In fact, to interpret this topology in terms of actors, references and authors provide some clues and directions. For instance, actors in the first volume were predominantly written with references from books. The actors in the first volume are composed of those who lived in the Ottoman Period, considering the references they used. Although the first volume of *Istanbul Encyclopaedia* was written in 1947, the Ottoman Period's influence was felt specifically on the actors of the city. This situation began to change gradually in the fourth and last volume.

Another point to note is that *actors* living in Istanbul have different nationalities and religions. Moreover, according to Tanyeli, Istanbul has always been a missing point in the historiography. The multi-layered structure of Istanbul and the discourses about non-Muslims and foreign actors are either missing or mentioned in a judgment (Tanyeli, 2010). This is realized from the first volume of the work to the last volume. However, the frequency of actors who are non-Muslim or non-Turkish is increasing towards the last volume of the work. This situation has come to light from the articles, the references used, and the authors who wrote those articles. For instance, Kevork Pamukciyan originated from Armenian and wrote many articles on actors that were not Muslim or Turkish. It can be said that it is another specific feature of the encyclopaedia. Because of the lack of actors in urban studies, especially in historical studies on Istanbul, it is criticized in terms of the lack of narratives that deal with these *actors* in a holistic way.

Another important point is that while the female actors in the city were almost not included in the first volume, later volumes started to be mentioned, albeit rarely. However, these gender studies can be revealed by creating another categorization system. There are no distinct references or authors for writing them. Despite this situation, it is realized that a network model has been constructed. Except for Sabiha Bozcalı, this structure shows a male-dominated structure, form, and content.

Daily Life –Event-Job-Tradition

Another perspective of study is to reveal clues to the *daily life* of *actors*. While the first volume was mainly composed of places and actors, this balance was diversified towards the other volumes with more mention of daily life practices, events, and traditions. Daily life practices are also rapidly changing, with their social structure, not only dual, but also much more dimensional, and have a dynamism that cannot fit into clear definitions (Kuban, 2020). When *professions* in daily life are examined, especially in the first volume, as the *actors* are mostly people from the Ottoman period, professions and groups belonging to the Ottoman period are encountered more than once. In addition to these, when talking about actors, an impression can be obtained about *actors* and their professions from the past with markers such as "*Bostancıbaşı*", "*Kapuağası*", "*Tulumbacılar*", "*Doktor*", "*Imamzade*", "*Fotoğrafçı*", etc. For example, although there are often articles about “fish and fishing”, specific references are used

in this regard. It can be said that the encyclopaedia, which has many specific networks and references, had an important place for that period. According to these markers, a portrait of the city was drawn by mentioning the *actors* in their *professions*.

Events constitute *daily life* practices. These events and their content began to differ in terms of volume. Looking at the first volume, fires and sensors were mentioned. Although these sensors belong to the Ottoman Period, they mostly consist of festivals and play in the fourth volume. While these events were accompanied by incidents of fire and murder, crime events in particular gained weight in the last volume. While less space is given to *actors* related to women, the articles of censorship and bans specifically written about women, "*Açık Saçık Gezme Yasağı (Kadınlara)*" or "*Bayramda Kadınlara Sokağa Çıkma Yasağı*" can also point to a point for gender studies.

In addition, in each volume, patterns related to the folk dialect or idioms are mentioned, as are articles about the traditions of the period in daily life.

Built Environment

The most common nodes after the actors are places. Sometimes, buildings correspond to places, and sometimes open places correspond to them. In the encyclopaedia, especially when looking around the building, large-scale, even predominantly historical places, such as mosques, masjids, mansions, and palaces, correspond to knots. While these places were cited as references to the "*Reşad Ekrem Koçu Travel Notes*", especially in the first volume, references were made to books or the notes of some authors later on. Koçu and his friends not only stayed on the scale of buildings but also talked about villages, neighbourhoods, and streets. As mentioned before, the references to the travel notes, in which his observations and experiences are mentioned by visiting the city, are the original points of Koçu's narrative. In other volumes, the built environment has been addressed, especially by Hakkı Göktürk.

In addition, although places such as schools, parks, shops, taverns, coffee houses, hospitals, and pharmacies also form nodes, their traces in the city have emerged as places where daily life practices continue. According to Kuban, an urban space consists of institutions and structures that respond to the needs of ideology, social assistance, production, trade, education, leisure, entertainment, and security have been created. The old streets are a physical phenomenon that goes together with the people

and reflects the will the most. After the Ottoman period, traces of daily life practices are clearly evident in the neighbourhoods and streets that carry traces of small parts of daily life, descending from city life, which was dominated by intense palace life, to its neighbourhoods and streets (Kuban, 2020). In the first volume, the city where Koçu was observed in Istanbul, which remained from the Ottoman Empire, was depicted mostly as its fountains, mansions, and palaces; in the last volume, in a period of about 15 years, the nodes where the streets and daily life practices were continued were observed more frequently. It cannot be ignored that ethnic structures affect the physical environment. There is a need for physical environments created by people called subcultures. This is sometimes seen in "dükkan", "kahvehane", "meyhane", "pazar", "parks".

It can be said that the structure of the encyclopaedia, whose data network consists of many nodes, will begin to offer different experiences and paths when the correct, more centralized nodes are started to be extracted from these experiences. However, these may be nodes on a microscale that will not immediately affect the whole.

Categorization III- Micro Scale

In this step, nodes and references remain the same and are divided into more specific categories based on their type. Namely categories are further condensed, and an experiment is conducted to determine the topology of encyclopaedia (Figure 3.18).

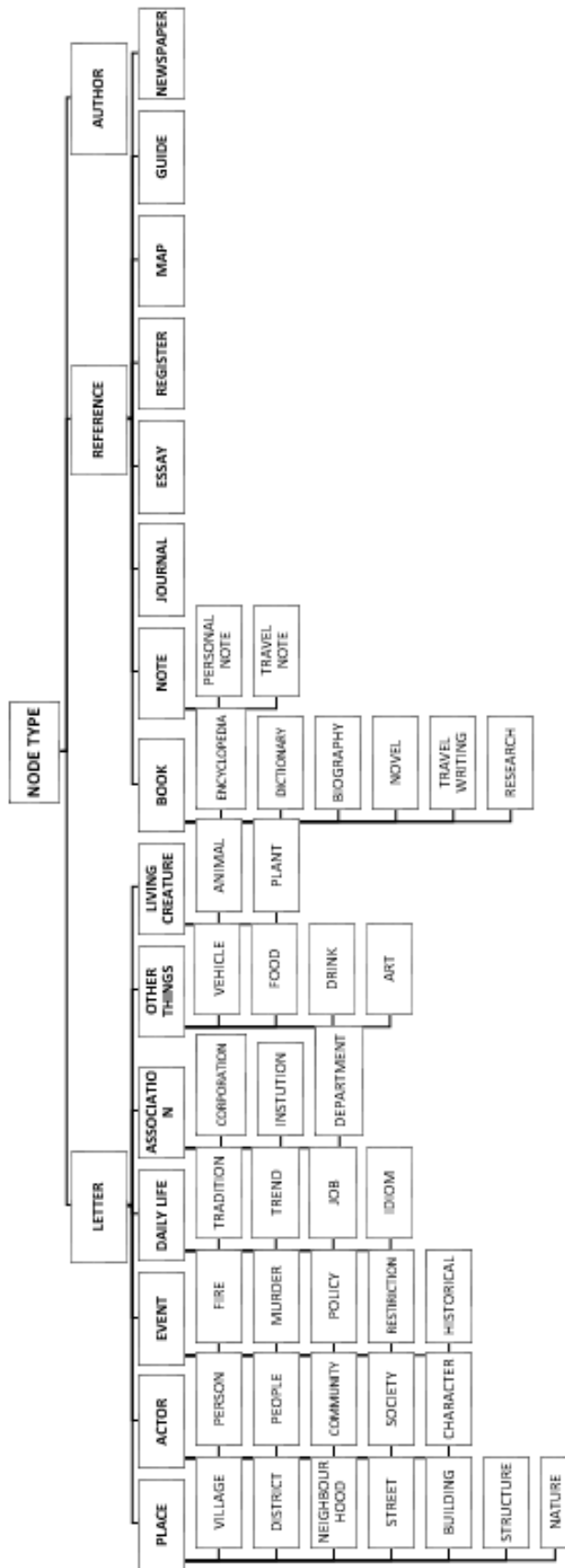


Figure 3.18: *Categorization III of Istanbul Encyclopaedia.* (prepared by author)

It is tried to specify insights in terms of places, actors, events and daily activities on a smaller scale. In this context, the analyses made at both the micro and macro levels in the previous stage have started to come to a more micro scale. However, the distortion, which started with a closer look at the lens, created limitations in reading attempts. The reading of the network map at this stage has become increasingly intricate and challenging. As a reason for this, it can be thought that there may be an effect of the subjective point of view (Figure 3.19).

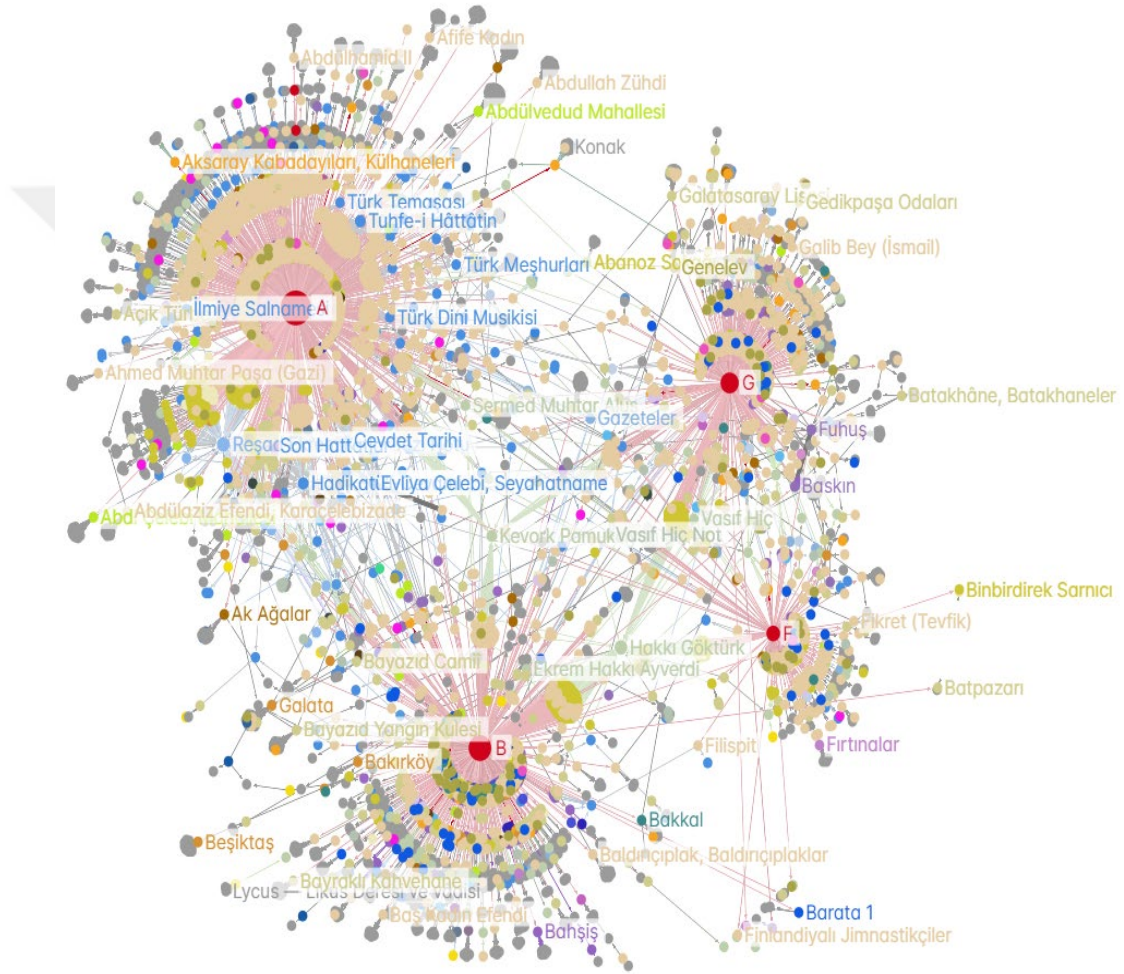


Figure 3.19: *Categorization III of Istanbul Encyclopaedia.* (prepared by author)

As the references and node types remain the same, the paths they create are the same as in the other steps. When examining the node types and relationships, it can be said that certain filters are needed specifically to describe that city. As the node types increased, the relationships among them diversified and increased. This situation has decreased the urban composition of the macro form with an increase in micro-scale

forms. For this reason, reading the encyclopaedia offers a micro-form perspective on relationships rather than a general description.

Discussion

Thanks to this study, we tried to analyse the limited relations brought about by the traditional order and pressure of the encyclopaedia using data analysis methods. We attempted to analyse the relationships between the structures in the micro order by examining the macro scale. This is provided by reading different categories of the encyclopaedic topology. With non-linear representations of information, a study of the potentials of switching between nodes at distant levels and near levels that are more specific in detail, revealing major patterns. With these macro- or large-scale approaches, besides looking at *the Istanbul Encyclopaedia* from a holistic perspective, it also raises new questions.

First, the structure of the neural network model resonated with the encyclopaedic narrative preferred by Koçu. Despite the clutter and randomness caused by alphabetical order, this classification of knowledge shows that there are limitless ways of thinking. In these reading experiments, by altering the node types, the potential for changes in the structure of the encyclopaedia and how they can contribute to urban studies emerged. Of course, the contingencies brought about by the use of language must be mentioned in these studies; however, the three different volumes that Koçu has worked on over the years, as part of a process, contain insights into how the city is depicted and deductions about its components.

The node and edge types and how they are connected depend on the reader's classification method. The encyclopaedia, which is not composed of text alone, offers the opportunity to conduct different studies based on the illustrations it uses, shedding light on various areas of study related to the layers and silhouettes of city components. However, this study focuses on the three volumes, their non-sequential nature, and their coverage of a specific period, highlighting the unique characteristics of the structure. To understand these elements and their transformation, articles and connections were kept the same, and categories related to node types were altered.

The dense areas of the structure had few relationship connections. These articles were only found in the encyclopaedia arrangement, without references from Koçu or any relationships with other articles. It can be said that there are still very microscale

elements from that period without generalizing them. In addition, articles placed in less dense areas were those that were highly related and covered all three volumes. The emergence of this structure actually indicates elements that may not have been understood in Koçu's printed encyclopaedia, but have influenced or did not influence the entire process from his perspective. This allows us to draw inferences about Istanbul's change and transformation through this structure, and demonstrate our ability to make comparisons with the present day.

When examining the central nodes within this context, it can be said that the predominance of references and authors is a distinctive feature when reading the encyclopaedia. In this regard, clustering in the structure of the topology can offer insights that traditional reading methods might overlook or fail to detect when it comes to a city's structure. As is evident from this topology, Koçu's referencing system serves as a significant input shaping his narrative, and this system provides opportunities for pluralistic and democratic approaches in historical writing. The exploration and interpretation of this system offer valuable contributions to the understanding of the past, present, and future.

Furthermore, when looking at a distant scale, it can be argued that each of the three volumes of the encyclopaedia provides a different depiction of Istanbul. Each volume has its own set of similarities, reference systems, and relationships among entries. This situation not only results from the randomness and sequence of the alphabetical order, but also from the differentiation of authors who contributed entries based on their expertise or the reference system they employed, emphasizing various aspects of the city. Furthermore, it is evident that there are entries that do not reference each other, but share similarities in their references or authors. In essence, this reveals that entries that may not seem related in their content are connected on a larger scale, and upon closer examination, it becomes clear that they are not entirely independent entries but pieces of a larger puzzle. This structure plays a significant role in uncovering hidden relationships behind entries that are not adjacent and in revealing serendipitous connections.

Moreover, when a more detailed examination is undertaken, it becomes apparent that the most central entries, namely “*Reşad Ekrem Koçu's Gezi Notu*” and “*Hakkı Göktürk*”, bring the concept of the flâneur to the forefront. Public spaces formed by

boulevards and passages played a significant role in Koçu and Göktürk's practices. The act of traversing the city has become an indispensable part of modern urban life by sustaining the vitality of public spaces. Although they may not be central characters in the texts, Koçu and Göktürk can be considered figures who contributed to the construction of public life in Istanbul. This encompasses efforts to create a public and literary sphere in Istanbul. Koçu's transition from his subjective sphere to the public sphere also provides insights into actors in the city, the place of gender representation in public spaces, daily life, and the physical elements that make up the city.

In addition, in the city's historiography, Koçu's significant influence on actors and his continuous role throughout the work from start to finish are distinctive features. It can be deduced that actors, although microstructures themselves, are the most significant elements of the city of Istanbul. However, actors also provide information on aspects, such as ethnic background and gender. In terms of gender studies, the almost complete absence of women figures in the first volume, with mentions appearing only in the later volumes, indicates that the public sphere was male-dominated, and the differentiation of women's roles in public life was overlooked. Despite efforts to improve women's roles and social positions during the modernization and Westernization processes, it can be argued that the content and structure of the encyclopaedia suggest that this issue remained unaddressed during that period. The absence of women as a category among the central nodes despite having a diverse group of authors serves as an indicator of this. Women remained confined to private spaces and were excluded from the public sphere. This situation is partly attributed to the transitional period in Istanbul during the 1940s, as seen from Koçu's perspective, marked by a shift from the Ottoman period to the republic era. The predominantly male-dominated structure in the public sphere of Ottoman society also shaped Koçu's narrative. This is not only reflected in Koçu and Göktürk as the central nodes, but also in references that focus on the Ottoman era and male actors, such as "*Tuhfe-i Hattatin*". Furthermore, most illustrations in the male-dominated *Istanbul Encyclopaedia* were created by Sabiha Bozcalı. Although female actors are absent from the content of entries related to public spaces, within this male-centric structure, Bozcalı represents a reversal of this situation. However, it should be noted that in these reading experiments, even though illustrators do not play a significant role as node types, their contributions should be acknowledged.

Furthermore, the fact that “*Kevork Pamukciyan*” is a central node, as well as an emphasis on non-Muslim history, is significant for Istanbul and urban studies. In addition, the positioning of this node in the less dense area of the network across all volumes indicated its impact. The latter volume contains more references to non-Muslim actors in Istanbul, which is essential for the historiography of Istanbul and urban studies. Moreover, the active involvement of Armenian authors reinforces this point. In addition, in the encyclopaedia, different methods such as social history, city history, individual history, and non-Muslim history are presented together. It can be seen that the micro and macro histories are considered together.

Daily life practices have also become evident through references to and entry into public spaces. They provided clues regarding the period's professional practices, events, traditions, clothing, and attire. The shaping of public spaces and their compliance with societal norms are often determined by surveillance strategies that focus on the body and attire. In particular, articles that are mentioned in the analysis part, such as “*Açık Saçık Gezme Yasağı (Kadınlara)*” and “*Bayramda Kadınlara Sokağa Çıkma Yasağı*” raise questions about the role of women in public spaces. Although there are glimpses of professional practices from the Ottoman period, such as practices within certain organizations, modern-day professional practices have also found their place in this structure. Additionally, news articles covering events such as robberies, fires, and murders are types of entries that shed light on everyday occurrences. Along with celebrations and events in the city, the encyclopaedia also includes references to interesting cases of the period. Furthermore, entries like “*Fuhuş*” and “*Genelev*” not only have the highest number of connections, as previously mentioned, but also include some actors. Essentially, they offer perspectives on events, groups, and street lives in the city.

Finally, in addition to the monumental features of the city, such as historical elements and specific locations, the encyclopaedia's structure also reveals intersections with everyday life. It uncovers the classifications of these node types in the structure, emphasizing the relationships among actors, events, places, and their physical environment. The addition of details from daily life to the construction of monumental elements once again highlights the unique structure of encyclopaedia. The built environment is derived from its physical structures and intertwines with relationships between actors, events, and places. Encyclopaedic topology, including entries on the

topography of Istanbul, their types, and their relationships, lead to urban discourses. Furthermore, these networks never end up being experimental. Thus, they can evolve and translate. This can lead to new possibilities of different ways of thinking and kinds of reading. With the involvement of the reader, there may be new paths in different ways. In other words, fiction constructed from the author's perspective is reconstructed by the reader. This study contributes to innovative urban studies.

Through such an attempt to read an encyclopaedia, the classification of node types in a more specific manner has reduced the influence on macro forms, making it difficult to interpret the emphasis on the city. In other words, disturbances have emerged, making it challenging to interpret the focus of a city in a nuanced manner.

Besides the potential of distant reading and its trials, it should be emphasized that the difficulty of labelling classes that are qualitatively close using network analysis and there may also be misclassifications to understand the relationship between content and different ways of ordering information.

Furthermore, it can be said that the potential offered by distant reading, which is the focus of this study, should not be ignored and forms a basis for future studies. Distant reading has the potential to read holistically and bring different paths within the experience, yet *Istanbul Encyclopaedia* about the necessity of reading closely in the significant to reveal different features of encyclopaedia. This situation has been felt in some places, especially in works that integrate Koçu's literary personality. The attitudes of Koçu while explaining the articles were significant, and he drew about that period of the city. In addition to the articles he presents, the way he narrates them offers an unusual "subjective" area. Along with this situation, which creates a contradiction in the nature of distant reading, it should be emphasized that distant and close reading should also be considered together, in particular, by not ignoring Koçu's narrative. Using the author's own style, he sheds light on many things about the city of that period. For instance, when using some filters such as phrases of "Not detected" or "No other records found" indicates that offers a perspective on those who disappeared in the city at that time. This was based on Koçu's own experiences. Furthermore, as "Apartmancıklar", "Apartman yavrusu beton yapılar" "Asalet güzelliğinden mahrum beton yapılar" "İleri şehircilik tekniği" etc. as phrases significant role to depiction of city at that period. As he discovered the linear connection he established over time, the

need for close reading began to emerge. Although there has been no attempt to do a thorough reading, there are people, places, and events that are about to disappear in the city by filtering certain phrases.

His dialogue with the past and the present is particularly striking. This dialogue shows the discourse in four tenses: the past of past, past, present, and future. In the past, while there were past discourses of that period given in the encyclopaedia, the entries shaped according to the discourses of that day remain in the past today. While today it can produce discourses different from the encyclopaedia, the new discourses of the unfinished encyclopaedia about the future can also create different dialogues. Filtering phrases of “17th, 18th, 19th century”, it gives the past of the past. For instance, the filter of “*Not detected*” also supports the determination of the time period. Filtering is done using the 20th century which is a reflection of the past. The "present" in the timeline can also be located using other mapping methods, for example by detecting whether places exist in the present. This shows that *Istanbul Encyclopaedia* is a very productive and multidisciplinary work. In addition, its characteristic feature, namely, the desire and form of telling many streets/persons/events belonging to that period, may be the only document for some places and subjects. It shows what disappeared in the city between the times that daily life activities continued. This documentation is also significant from the perspective of city conservation. It has the value of not only a conservation approach at the building scale but also a crucial record for culture, actors, and daily life practices.

Taking into consideration these potential and limitations, these distant reading experiments demonstrate how the dynamics of change in the public life of *the Istanbul Encyclopaedia* and the distinction between public and private have been affected. It has been noted that there is a noticeable difference in terms of gender roles and the presence of women in the public sphere. Readings can be made regarding the positions of non-Muslims within the city. Understanding the mental map of everyday urban life through the symbolic representation of spaces offers a method for comprehending the contrasting relationships between subjective/objective, private/public, and micro/macro structures for urban studies.



4. CONCLUSION

In this study, a reading was made within the framework of Reşad Ekrem Koçu's *Istanbul Encyclopaedia*, and this study revealed the characteristics of Koçu's narrative on the data produced with digital transformation. From this narrative, while the encyclopaedic narrative offers a comprehensive view of the historiography of the city and architecture, the content of Koçu's encyclopaedic narrative reveals the structure defined as "how something comes together", also referred to as an expanding encyclopaedic topology, which is shaped within the framework of an alphabetical order. The main motivation for this study was not to collect structured data or create a database. Research has been conducted on how these data, which have a unique structure, can be conveyed to readers.

Interdisciplinary approaches have been attempted to understand this topology, and different reading attempts have been made. It provides new insights into discovering the traces of the document itself while examining the *Istanbul Encyclopaedia* with digital humanities. In this discovery, computational methods have been used to solve complex structures and reveal their hidden or understanding to understand their structure. The content, articles, and references in Koçu's *Istanbul Encyclopaedia*, which have their own characteristics, form a complex structure. In order to be able to read this complex structure, an attempt has been made on the "distant reading" method, which is the alternative reading method suggested by Franco Moretti in the analysis and discovery of literary texts. Koçu's contributions to urban historiography and media studies have been revealed by analysing these alternative readings on a micro- and macro-scale, in private and public spaces, through subjective and objective dualities. This work presents a description of the change and transformation of the city in the publication of the first volume of the encyclopaedia. While this change and transformation was felt even during the encyclopaedia's printing process, a different picture of Istanbul was drawn. In addition, based on Koçu's narrative, the structure of the topology of the *Istanbul Encyclopaedia* is revealed through volumes 1, 4, and 11. The dualities of the city in Reşad Ekrem Koçu's narrative were discovered through distant reading experiments. The change in the structure of the volumes indicates changes in the city and its perspective. In the first volume, the Ottoman period and its

effects are felt strongly in Istanbul. In the last volume, the actors, events, and places of that period are on the threshold. An attempt has been made to look at the potentials brought together by Koçu, who emphasizes urban culture and subcultures, from a holistic approach. It can be said that the first volume has a tight and more internal connection structure, and the 11th volume has more free networks and a more comfortable structure. While progressing through dualities here, it can, of course, be explored with different reading attempts, but the contribution of this attempt, together with the quantitative approach to these dualities, reveals the possibilities of situations that cannot come together. An experiment was conducted on how a document, which is the subject of discussions and which has been criticized due to some approaches in its content, can be read as an objective document.

In this study, a reading was made through cross-referencing and bibliography of articles, authors, and references in the encyclopaedia. The reading made by changing the types of articles presented a different reading attempt and results for the encyclopaedia, although all structural features were the same. Of course, these results and trials are not independent of each other or in disconnected relationships but complement each other at a point. However, what is really meant to be mentioned is that someone who analyses the structure in the encyclopaedia differently will reveal different structures and relations. What should be mentioned here is how the classification methods used in the analysis are handled, rather than the variability of the structure of Koçu's encyclopaedia. This study is specific to the *Istanbul Encyclopaedia*, with a difference in classifications. Each reading attempt was shaped within the framework of the document's integrity and structure. Just as Moretti's reading experiment based on characters and their dialogues has revealed different relationships in Koçu's encyclopaedia. In other words, this study underlines the productive and interdisciplinary role of city encyclopaedias in urban and media studies, as well as being the basis for a reading experiment.

In this study, the connections that Koçu made with the encyclopaedic narrative of Istanbul, which he saw from his own eye scale, by giving place to the people, events, and ordinary places in the city's street at that time, were discovered. While actors are at the centre of this narrative, the importance of city encyclopaedias and urban historiography is emphasized. The actors, who are among the elements that make up

the city, are included in Koçu's encyclopaedia on a macro- and micro-scale. This study showed how Koçu's subjective narrative was transformed into an objective field of study using computational methods. With these methods, it has been seen that Koçu has a narrative that cares about the references and objectivity of the encyclopaedia as well as its subjective narrative, and is shaped within its own framework. In addition, the connections between urban spaces, actors, practices, and the views of the city that are made visible or not made visible through the illustrations drawn by Sabiha Bozcalı, which support this encyclopaedic narrative, may be the subject of another study, which may be the subject of another study to make an analysis by following the style of writing the articles. It is obvious that from a point where Istanbul should be viewed from a universal perspective, Koçu, who signed this work in the 1940s, once again demonstrated how modern, innovative, and multi-layered he was. It can be said that he left undated work within the urban culture he created.

As mentioned earlier, readers, authors, and texts have their own intentions and dialogues. While Koçu's purpose in writing the *Istanbul Encyclopaedia* is to create a city registry, give the culture of the city, and examine it in all its aspects, the text's own intention is to establish other ways and relationships. Here, the narrative presents a completely different path from that of Koçu and the reader. The reader intends to explore other paths and discourses while experiencing them in a unique way.



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APPENDIX

Table Appendix.1 References and Contents of *Istanbul Encyclopaedia* from I., IV., XI. Volumes

Type	Name	Author	Publication Year	Content
History	Mecelle i Umuru Belediye	Osman Nuri Ergin	1927-1936	History of municipality, city and civilization in Otomon Period
Travel Writing	Seyahatnâme	Evliya Çelebi	1848	Travels of Evliya Çelebi
Travel Writing	İstanbul Çeşmeleri	İbrahim Hilmi Tanışık	1943	Examined the fountains of Istanbul
Research	Hadikatü'l-Cevami	Ayvansaraylı Hüseyin Efendi, Ali Satı Efendi, Süleyman Besim Efendi	1865	Give information about existing mosques and lodges in Istanbul at 19th century.
Biography	Türk ve Dünya Meşhurları Ansiklopedisi	İbrahim Alaaddın Gövsa	1932-1936	Give the information the popular people
History and Research	Maarif Tarihi	Osman Nuri Ergin	1977	Give information about the education system and Turkish modernization thought and cultural history.
Memoir, Review, Anecdote	Muharrir Bu ya	Ahmet Rasim	1926	Articles on the history of Turkey, traditional theaters and observations on the culture based on the writer's work and personal life.
Letter	Mektuplarım	-	-	-
Memoir	Yıldız Hatıraları	Tahsin Paşa	1931	Give information about Ottomon Period
Art History and Theory	Türk Temaşası	Selim Nüzhet Gerçek	1942	Collected Essays on Meddah, Karagöz, Orta Play and The Art of Contemplation

Table Appendix.1 (continued) References and Contents *Istanbul Encyclopaedia* from I., IV., XI. Volumes

Biography	Endurun Tarihi	Tayyzarzede Ata	1292-93	It is the detailed history of Enderun, an institution where Ottoman bureaucrats, statesmen, scientists and some military class were trained.
Novel	Şehir Mektupları	Ahmet Rasim	1910	Give information the last century of Istanbul
Text	Suriri Hezeliyat	Süruri		Observations on the westernization of Ottoman public.
Biography	Tezkire-i Şükufeciyan	Ubeydullah Efendi	1699	Give information about the flora and flower cultivation in the Ottoman Empire
History and Research	İstanbul Nasıl Eğleniyordu	Refik Ahmed Sevengil	1927	Give information about the entertainment life of Istanbul, its actors and the culture of the period.
Biography	Tuhfe-i Hâttâtin	Müstakimzâde Süleyman Sadeddin	1928	Give biographies of calligraphers who lived up to the eighteenth century.
History and Resarch	Türk Musikisi Antolojisi	Sadeddin Nüzhet Ergun	1942	It constitutes the first volume of religious works.
Biography	Silahdar Tarihi	Silahdar Mehmet Ağa/ Mustafa Nihat Özen	1947	Give biographies of the ricâl who died in that year at the end of each year.
History	Onikinci Asr-ı Hicri'de İstanbul Hayatı	Ahmet Refik Altınay	1931	Give information about the relationship between Turks and Western civilization in the Hijri 20th century.
Biography	Meşhur Adamlar Hayatları Eserleri	İbrahim Alaaddın Gövsa	1932-1936	Give biographies of the actors.
Annual	Nevsali Milli	Nickname: T.Z.	1332	Give information about evaluations of Turkish literature and the biographies of writers and their understanding of literature.
History and Research	Raşid Tarihi	Raşid Mehmet Efendi	-	Give information about the events during Osmanlı Period
History and Research	İlmiye Salnamesi	-	-	Give information about Shaykh al-Islam authority and activities.

Table Appendix.1 (continued) References and Contents *Istanbul Encyclopaedia* from I., IV., XI. Volumes

Biography	Fezleke	Katip Çelebi	1286-1287	Give information about the tradition of classical Islamic historiography and biographies.
History and Research	Cevdet Tarihi	Ahmet Cevdet Paşa	1884	Give information about the history of the Ottoman Empire between the years 1774-1825.
Biography	Sicilli Osmani	Mehmed Sürayya	1893-1897	Containing the biographies of famous people of the Ottoman period
History and Research	Cabi Sait Tarihi	Ömer Efendi, Cabi	-	Give information about Ottoman period sultan, people, and events
Biography	Atrabül asar	Ebûishakzâde Mehmed Esad Efendi	-	Sultan Ahmed I and III. There are biographies of the composers who grew up between the reigns of Ahmed.
Biography	Tezkirei Rûmat	Katip Abdullah Efendi	-	Give information about Ottoman archers.
Biography	Osmanlı müellifleri	Bursalı Tahir	1915	Give information about about professions.
Biography	Son Hattatlar	Mahmud Kemal İnal	1955	Give information about the biographies and works of calligraphers.
Text	Surname	Seyyid Vehbi	1729-1730	Give information about the Istanbul's custom and traditions at Ottoman Period.
Memoir	Edebi Hatıralar	Mehmed Rauf	1935	A memoir containing the memories of Hüseyin Cahit Yalçın, one of the authors of the Servet-i Fünûn ensemble, about his literary life.
History and Research	Tarih Musahabeleri	Abdurrahman şeref		Give historical information about the Ottoman Period.
History and Research	Ravzatü'l Ebrar	Karaçelebi-zâde Abdülaziz Efendi'	1732	Give information about events from Adam to 1058 (1648).
Biography	Alimler Sanatkarlar	Ahmed Refik	-	Give information about the intellectuals who lived in the Ottoman period
Biography	Eslaf	Faik Reşad	-	Give information about Ottoman scholars, poets, writers and intellectuals.

Table Appendix.1 (continued) References and Contents *Istanbul Encyclopaedia* from I., IV., XI. Volumes

Annual	Nevsali Osmani	Ekrem Reşad	1327	Give information about military events that took place from the beginning of Ottoman History to the date of its writing.
Review	İstanbul Boğaziçi ve	M.Ziya	1336	Give information about the Muslim Sultanate of Aceh in the Far East, and emphasizes at the beginning that the country was occupied by the Dutch and its people were persecuted, in an effort to warn the Islamic world.
Autobiography/ Memoir	Ömrüm	Ali Kemal	1920	The biography of Ali Kemal and his young years.
Biography	Son Asır Türk Şairleri	Mahmud K. İnal	1853	Give information about poets who lived between 1800 and 1940
Guide	İstanbul Sebilleri	İzzet Kumbaracılar	1938	First book that lists and explains the public fountains in Istanbul.
-	İstanbul Sahilleri	-	-	-
History and Research	Peçevili Tarihi	Ibrahim Pecevi	1640	Events that occurred during Murat the 4th's time.
History and Research	Menakıb I İslam	Ahmet Rasim	1541	Consisting of articles he wrote on religious issues in newspapers before the Constitutional Monarchy.
Biography	Menakıb-1 Hünerveran	Gelibolulu Mustafa Âli	1587	One of the masterpieces of our civilization in the field of fine arts.
History and Research	Osmanlı Tarihinin Yerli Kaynakları	M.K. Özergin	-	-
History and Research	İstanbul Tarihi	Eremya Çelebi	1892	Travel document for a visit to Istanbul in 1630 - 1704
Review	Balık ve Balıkçılık	Karekin Deveciyan	1926	It's about fishing culture in Turkey lakes and seas.

Table Appendix.1 (continued) References and Contents *Istanbul Encyclopaedia* from I., IV., XI. Volumes

Memoir, Review	Fuhşi Atik	Ahmet Rasim	1922	Talks about woman trafficking and prostitution during 20th century.
Memoir, Anecdote	Gülüp Ağladıklarım	Ahmet Rasim	1924	It's about memories and events that occurred in press life.
Plea	Divan	Enderunlu Fazıl	1842	Give memories of a character who follows the path of love and sent out of the place.
Encyclopaedia	Türk Şairleri	Sadeddin Nüzhet Ergun	1936-1945	Series of magazines that gives examples of new poets in Turkey.
Tractate	Tirendazlar Risalesi	Ali Can Batmaz	1850	Give summary of the archery culture in Turkey
History	Semai Kahveleri	Owner: Ömer Çakıroğlu Osman Cemal Kaygılı	1937	Beginning in the 16th century and continuing until the foundation of the Republic
History and Research	Tarihi Gilmani	Mehmed Halife	1623	Give information about periods of Murat IV, Sultan Ibrahim and Mehmet IV are mentioned. It consists of events and organizations
Biography	Tezkire-i Şuara	Latifi	1314	Give his work on the biography of Mevlevî poets.
N <i>Istanbul Encyclopaedia</i> from I., IV., XI. Volumes ovel	Letaifi Enderun	Hafız Hızır İlyas Ağa	1812-1830	Give insights on the palace life during Kant and Napoleon times in Europe.
Novel	Gizli Mabed	Ömer Seyfeddin	1919	Talks about a French character who follows eastern culture and observes Ottomon culture in a house.
-	Dama Risalesi	-	-	-

Table Appendix.1 (continued) References and Contents *Istanbul Encyclopaedia* from I., IV., XI. Volumes

Novel	Meyhane	M.Tevfik	1826	Give insights on the night life and special Eastern night life culture in Turkey
History and research	Lütfi Tarihi	Ahmed Lütfi Efendi	1866	It's about the soliders' life during ottoman period.
Anthology	50 yıllık türk musikisi	Mustafa Rona	1960	Give the stories of musicians during 20th century Turkey.
History	Dellakname	Derviş İsmail	1685	Give information about the baths in Istanbul, the events revolving around them and the characters associated with them
Novel	Mai ve Siyah	Halid Ziya Uşaklıgil	1897	Give the story of artists who disappeared from the press life in Babıali through the personality of the novel's protagonist Ahmed Cemil.
Journal/Fatwa	Ma'ruzat	Şeyhülislâm Ebüssuûd Efendi	1550	Give sectarian differences in Ottoman times.
History	Peçevi Tarihi	İbrahim Peçevi	1967	From the beginning of the reign of Suleiman the Magnificent, IV. It tells the events until Murat's death.
Dictionary	Hediyetü'l İhvan	Mehmet Nazmi Efendi	1840	Give information social and cultural structure of the period.
Biography	Salim Şuara Tezkiresi	Mirzazade Salim Mehmed Emin Efendi	1315	Tells about the stories of poets who lived in the period of 1099/1688-1134/1722
Biography	Türk Ressamları	Pertev Boyar	1948	Examined the Turkish painters: their lives and works; During the Ottoman Empire and the Republic of Turkey
Journal	Nevsali Servetifünun	Ahmed İhsan Tokgöz	1891-1944	Give political and civilization about that period
Journal	Harbi Umumide Şirketi Hayriye	Mehmed Halife	1921	-

Table Appendix.1 (continued) References and Contents *Istanbul Encyclopaedia* from I., IV., XI. Volumes

Novel	Henüz 17 Yaşında	Ahmet Mithat Efendi	1881-1943	Give story of a teenager who discovers the date life.
Dictionary	Büyük Tarih Lügatı	Midhat Sertoğlu	1729	Gives dictionary of terminologies and explanations of the historical events until 18th century.
Dictionary	Türk Argosu	Ferit Devellioğlu	1949	Give information about the idiom of people
Dictionary	Osmanlı Tarih Deyimleri ve Terimleri Sözlüğü	Mehmet Zeki Pakalın	1946	Give information about the idiom of the Ottoman History
Biography	Hoş Sada	Mahmut Kemal İnal	1958	Give information about the music of that period