THE TRANSFORMATION OF INTERIOR DESIGN IN THE NOVELS FATIH HARBIYE AND GURBET KUŞLARI: A CROSS-PERIOD COMPARISON

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Abstract: This study aims to examine the transformation of interior design in Turkish novels from the Early Republican Period to the Post-Republican Period within the context of the relationship between architecture and literature. Interior space is considered not only as a physical environment but also as a narrative element reflecting social, cultural, and ideological transformations. The sample of the research consists of Fatih Harbiye, representing the Early Republican Period, and Gurbet Kuşları, representing the Post-Republican Period. Thus, the study aims to comparatively evaluate the changing forms of representation of interior space in two different historical periods. The research utilizes both content analysis and the socio-physical analysis model developed by Mazumdar and Mazumdar (1994). The obtained data were coded and analyzed comparatively, and the findings were visualized through Sankey diagrams. The findings show that in Fatih Harbiye, interior space stands out as a narrative element representing the cultural and ideological opposition between traditional and modern understandings of life; while in Gurbet Kuşları, it transforms into a more dense, fragmented, and function-oriented structure under the influence of migration, urbanization, and changing living conditions. Comparative analysis reveals that the meaning represented by interior spaces differs depending on the social changes of different periods. Consequently, the study makes visible the historical transformation of interior spaces in Turkish novels and offers a comparative perspective on the relationship between architecture and literature.

1. INTRODUCTION

Architecture and literature, as two disciplines that produce and interpret space in different ways, mutually enrich each other(Gündoğdu & Erdoğan, 2025).Novels are important sources reflecting the social life, cultural values, and spatial characteristics of the period in which they were written, and their descriptions of interior spaces, in particular, provide significant data on the living culture and changing spatial understanding of those periods (Havik et al., 2018; Güler Nakıp and Tuna Ultav, 2021; Erdoğan, 2024). Although there are studies in the literature that address the relationship between architecture and literature, comparative research that examines interior spaces in literary texts using a systematic analysis method is

limited. This study examines the novels Fatih Harbiye, representing the Early Republican Period, and Gurbet Kuşları, representing the Post-Republican Period, through content analysis and in accordance with Mazumdar and Mazumdar's (1994) socio-physical analysis model. The data obtained were analyzed numerically, and the findings from these analyses were visualized with Sankey diagrams to evaluate the continuities and transformations between the periods.

2. METHOD

In this research, the content analysis method, which enables the systematic encoding and interpretation of the semantic units in the texts, was used. The theoretical framework of the analysis is the socio-physical analysis model of Mazumdar and Mazumdar (1994), which explains the relationship between social values and spatial elements. The novels Fatih Harbiye and Gurbet Kuşları were examined using the close reading method; narratives related to interior spaces were separated into semantic units and coded. In the coding process, the categories Social Value (Code 1), Social Norm (Code 2), Architectural Value (Code 3), and Architectural Product (Code 4) were created, and then codes with similar content were evaluated under thematic headings. The data obtained as a result of the coding were digitized and visualized with Sankey diagrams in Atlas.ti software. Sankey diagrams show the relationships, commonalities, and differences between periods through a comparative flow structure.

3. PERIODIC BACKGROUND

The novels Fatih Harbiye and Gurbet Kuşları represent two different historical periods of Turkey’s modernization process. These periods are characterized by political, social, and cultural transformations, as well as changes in the understanding of housing and interior spaces. The Early Republic Period (1923-1945) is a period in which the political, social, cultural, and economic reforms implemented with the proclamation of the Republic reshaped daily life, family structure, and the understanding of housing; and the Turkish novel became an important narrative genre dealing with the phenomena of Westernization and modernization (Yılmaz, 2023; Alanka and Mertoğlu, 2023; Karagülle, 2012). The Post-Republic Period, on the other hand, represents a period in which the transition to a multi-party system, industrialization, rapid urbanization, and migration from rural areas to cities led to the widespread adoption of apartment buildings and shantytowns, and consequently, a change in the understanding of housing and interior spaces. During the same period, Turkish novels transformed into a powerful narrative field addressing social change, class differences, migration, and urbanization (Balkaya, 2013; Hacısalihoğlu, 2008; Fırat, 2007, Seyhan, 2014).

4. ANALYSIS

In this section, the novels Fatih Harbiye and Gurbet Kuşları were examined at the interior space scale in accordance with the developed analysIS method; the findings obtained are presented on a novel-by-novel basis, and the similarities and differences between the periods are evaluated. The analysis codes for the novel Fatih Harbiye are presented in Table 1, and the analysis codes for the novel Gurbet Kuşları are presented in Table 2.

Table 1. Content Analysis of the Novel Fatih Harbiye

SEMANTIC UNITS (SENTENCES AND SENTENCE GROUPS)	**CODE 1: Social Values**	C **CODE 2: Social Norm**	**CODE 3: Architectural Values**	**CODE 4: Scale of Architectural Productsi**	**THEME**
	IS- SOCIAL		**IM- ARCHITECTURAL**		
Effects at the Indoor Scale					
That evening he hurried through all these streets, came home, went to his room, and took his fiddle out of its case and began to play that song. After the melody ended, he would wander in the same mode, playing the song again. Perhaps he played it eight or ten times. He accompanied it by singing softly..	Daily Life	Sociability	The Function of the Home as a Social Space	Bedroom	Home Dynamics
The gentleman is also curious. He's finished his meal. He's almost going to bed, but please come in!" Şinasi stood motionless in a stone courtyard smelling of coal dust and mold. Gülter, thinking that Şinasi, who was trying to maintain his inner peace, was experiencing some kind of social hesitation, repeated: -Please come in! Please come in!	Hospitality	Hosting Guests	Interior Design	Stone-paved area (in houses, a stone-paved courtyard, veranda, or area under the stairs).	Hospitality
"Please come in," he said, "the young lady will be here soon." He occasionally stopped to illuminate Şinasi's path with the oil lamp he held. They slowly climbed the creaking wooden stairs. In the upper hall, at the	Hospitality	Hosting Guests	Interior Design	Stairs, Sofa, Room Door	Hospitality

threshold of a room door, Neriman's father, Faiz Bey, stood with a book in one hand and glasses in the other, watching those coming up the stairs, seemingly searching for something without recognizing Şinasi.					
Finally, she got out of bed and sat by the window. Every now and then, she would lean her head out of the bay window and look at the night traveler coming down the slope illuminated by gas lamps, and when she saw that he was a man, she would pull her head back inside.	Privacy	Gender Roles	Interior Design	Bay Window	Privacy
Neriman tiptoed to the top of the stairs, took control, looked ahead, and, using one hand to hold the banister so as not to creak, climbed a few steps. Neriman couldn't find the strength to climb the steps, but she felt like she was going to faint if she stood there. Gathering all her strength with the effort of people climbing a hill at the edge of a cliff, she climbed a few more steps, passed her father, and then leaped quickly, jumping two steps at once into the hallway, slipping through a small gap in the door, and ran to the bedroom, locked the door, and without first undressing, threw herself onto the bed on her back.	The Hierarchical Order of the Household	Respect for Parental Authority	Interior Design	Staircase, Sofa, Bedroom	Behaviors of Individuals in Intra-Family Relationships
But he wouldn't sit in the room like this. Besides, all the armchairs and sofas in the room were full. He had to straighten at least one of them before he could sit down. At the same time, he felt that the order of his room depended on the outcome of the turmoil in his soul; trying to tidy his room before this inner revolution, which had been going on for days and had reached its peak today, was a futile endeavor; he even wanted to mess up the room even more, throw plates and glasses on the floor and tear up the sheet music, so that he could see his own soul as if in a mirror.	Emotional Impact	The Reflection of Mental State on Space	Interior and Furnishings	Bedroom, Armchair and Sofa	The Reflection of Psychological Conflicts in Physical Space

"I'll go into the kitchen too, we'll fry this together... I'll help you, Gülter!" he said. For months, Neriman hadn't even gone near the kitchen, let alone entered it. She wanted to take advantage of the effect this difference would have on her father. Neriman quit her job, but she didn't leave the kitchen either. She still wanted to appear as a housewife to her father. She went into her room twice and came out; she showed herself to her father with her apron and rolled-up sleeves. As Neriman came out of the room for the second time, Mr. Faiz said:	The Status of Women and the Family Structure	Social Roles and Expectations	Interior Design	Kitchen	Social Acceptance of the Housewife's Role in the Family
They had gotten into the carriage in Kuruçeşme and arrived at a mansion in the Sultanahmet area. The female slaves had lifted Neriman into the air from the courtyard on the lower floor and carried her upstairs, kissing her all the way.	Social Status	Social Hierarchy	Interior Design	Gizzard	The Reflection of Social Status on the Screen

Table 2. Content Analysis of the novel Gurbet Kuşları.

SEMANTIC UNITS (SENTENCES AND SENTENCE GROUPS)	**CODE 1: Social Values**	**CODE 2: Social Norm**	**CODE 3: Architectural Values**	**CODE 4: Scale of Architectural Productsi**	**THEME**
	IS- SOCIAL		**IM- ARCHITECTURAL**		
Effects at the Indoor Scale					
He slowly raised his eyes to his wife, who was looking at the abstract paintings on the walls. Oh, what a world! Who would have thought, who would have known that he would be born in one of the villages of Niğde, probably the	Death	Class Struggle for Life	Silent identity transformation in	Room	Class transformation

poorest one, that he would lose his mother and father at a young age, that he would come to Istanbul with his uncle, and that he would lose his uncle as well. He would live in the bachelor rooms behind the coffee houses of Unkapanı and Küçükpazar, and even endure the caresses of the slightly old but fond of young boys-serving cook in one of the coffee houses; endure, what a word! One morning, very early in the morning, before the windows were even lit, the cook... He straightened up from where he was sitting, sighing.			the new venue.		brought about by death.
He looked at his wife again. She was still standing in front of the abstract paintings on the walls. Hadn't she heard him cough? Either she hadn't, or coughing in the house of a high-ranking minister wasn't considered rude or disrespectful. He felt relieved. After all, if it weren't for this woman, where would he ever see such refined living rooms? He was irritable and frivolous, but how had he risen from being just a greengrocer to becoming a contractor, or even, as many considered him, a gentleman?	Class Ascent	The effort to adapt to the new class's rules of conduct.	Interior design and furnishings	Living Room	Spatial representation of class transformation
Memed chuckled to himself under his mustache, then became serious. So this was the master who had gone out with the boy that evening? Bekir Master! "Okay, boss, let's heat it..." He got up and quietly left the room. By the time the water was heated and Bekir Master washed, the people in the room had woken up and were coming out to pour water and wash their hands and faces. Veli also woke up, washed his hands and face, and came back. He combed his hair tightly in the dirty mirror of one of the windows. Then he said, "Is that so, Memed?"	Communal Living	Culture of Living Together	Interior design and furnishings	Shared bathing area / window	Daily routines of communal living
Inside, deep within, the warm taste of Hatça Sisters and Rıza Masters on summer evenings with suns that had fallen, walked towards the kitchen. She stopped at the door. Hot dishwater steaming under the tiled kitchen faucet. Food was cooked in a pressure cooker and eaten in plates of various sizes. No matter how much there was, it was washed quickly. Where was the tar that wouldn't come off the copper or zinc pots of the previous houses, and where was the way the oil melted and flowed when	Warm family life	Sharing household tasks	Modern kitchen convenience	Kitchen	Comparing the past with the modern

the plates were dipped in hot water here?					
"How would I know? To your friends in İçerenköy or something... Never mind, just bring something to eat!" Ayşe thought of the large refrigerator in the kitchen. Since her husband had a shop in the vegetable market, his servant Gafur would bring bags full of bananas, oranges, apples, and pears when he came home in the evening. "Let's go upstairs!" Ayşe climbed the stone steps slowly and quietly, while Pervin was hopping and jumping up like a madwoman.	The impression of a privileged life.	Abundance of consumption	Interior design and furnishings	Kitchen and Refrigerator	Class welfare indicators
Her eyes fell upon the lady's bedroom. The door was open.The sun, streaming through the partially closed shutters of the windows at the back of the room, broke the cool dimness with its glare. As Ayşe went to the kitchen to get some fruit, Pervin stopped at the bedroom door. The ornate bed, its yellow brass iron frame reflecting the sunlight from the shutters, was in disarray. The pink silk quilt and the camel-hair and mohair blanket hung on the floor. Pervin saw these things but paid no attention. She was interested in the dressing table and mirror, the various expensive lipsticks, pencils, and bottles of cologne and perfume of all sizes on the table.	Representation of femininity	The identification of the woman with the private space within the venue.	Interior design and furnishings	Ornate bed / dressing table / window with shutters	Women's identity and individual space
As she went to her room to undress, Ayşe went into the kitchen. She had finally found her rhythm. How nice that husband was! Ah, if only he weren't a lady, if only he were a woman like Hatça Ablası, lively and vibrant, with bulgur pilafs cooking, pickles, and onions that could be cracked open with a fist and eaten with salt. Crooked steps are like this, straight steps are like that. She was fed up. What was this life like, like a vise? She didn't want it. Even if she had millions and could buy mansions, she still wouldn't want a refrigerator or a washing machine. God had given humans hands, arms, and inexhaustible strength. But if she couldn't wash the laundry by hand, spread the tablecloth on the floor and eat her fill as her ancestors had done... then what she ate didn't feel right!	Nostalgia for traditional life	The woman is productive, strong and practical.	Interior design and furnishings	Refrigerator, washing machine, tablecloth	Critique of Modernization

Later, when she returned to the kitchen, she saw the gas can full of water on the gas stove, but she didn't ask, because Hatça, her older sister, said, "Our husband came home very dirty from work. Anşa, please forgive me. If I don't wash him, he'll smell sour!" The children had all come home sweaty, attacked the rice and yogurt, and then the husband and wife had returned without washing. They had returned, but why did she need to ask if he had washed too? What was there not to know? Only the youngest son, Murat, had asked:	Daily Life	The woman is responsible for household cleaning.	Interior design and furnishings	Gas stove, tin cauldron	Spatial function in lower-class life
She had to work so that she could save money, and one day buy a plot of land somewhere and, like her sister Hatça's family, build a small but functional shanty with two rooms and a living room! She straightened up from where she had been leaning and crying. A human silhouette passing in front of the bright yellow windows of the building opposite caught her eye. Looking more closely, she realized it was Gafur. He had bags full of vegetables and fruits in both hands. As he did every evening. He went and closed the open kitchen door, then, regretfully, opened it slightly. Let's see what the master would say? What would Gafur reply, would he deny it?	Desire for property	The woman's responsibility to work in order to establish a home.	Interior Design	Two bedrooms, one sofa.	The Desire for Shelter
Ayşe went dejectedly, retrieved one of the Club raki bottles from the refrigerator, which was sweating from the cold. Pickles, sardines, anchovies, tarama, chopped sucuk, salami, pastrami, cheese, green olives… "Put the pork chops on the electric grill!" Ayşe reluctantly went to the kitchen. Everything was in the refrigerator, but what good was it? She had been watching "the son of a bitch" all day from the stone steps or the kitchen window, but she hadn't seen him, or if she had, "the pig" had stubbornly refused to look up. She plugged the grill into the socket. Then she unplugged it. She had lost her mind. She took the frozen pork chop slices from the refrigerator and arranged them on the grill, then plugged it back in.	The Woman's Role in the Home	The woman's role in the household's service	The woman's spatial responsibility	Kitchen, Refrigerator, Electric Grill	The interaction between women and space.
He should have gone, called them... or no, not called them, he should have kicked open the	Privacy	Protec	The	Window,	Privacy

door and burst in, giving them two slaps from above... Would Anşa get involved? Let her. What did they think of themselves? Just as he approached the window, the lamp went out, the white curtain darkened. Had they realized he was standing there? He withdrew, went to the door of his own room, even fearing that his son and daughter-in-law's doors might open and they might see him there... Fearing, because they might think he was lurking in someone else's room..		ting family bound aries	Atmosphe re of the Place	curtain, room	Violation
The couple, who have decided to work together in business, will strive to realize Serin Arslan's remarkable project, which involves building American-style, one-room apartments, first in Istanbul and then in Anatolia.	Modern family	Couples can work together	Housing typology is shaped according to social role.	Single-room floor plans, projec t.	Social transforma tion and the concept of housing.
They came to their house, passing by the dark windows of the courtyard where rooms were rented out to people like themselves, working here and there. The door was half-open. The walls were sagging. They went inside. There was not a single window in the room where a small oil lamp shone dimly, yellowing. This place had actually been built not for people to live in, but as an animal stable, and had been used as a stable for years, and when the demolitions started in Istanbul and increased, it began to be rented out to those who were driven out of the city.	Poverty	The necessity of housing for the poor.	Structures are adapted for human use through temporar y solutions.	Stable, room, window, courtyard	Housing crisis
He didn't see it. He entered the mansion's carved iron door and closed the door. Just now with his wife's elegant high-heeled shoes. He came to the stone stairs from the creaking, thin red sand road and climbed slowly. Light was pouring into the hall from the lady's bright curtains. He went to the stairs on tiptoe, with the silence of a cat, and went down the stairs with the same silence of a cat. There was also light in the window of the maid Ayşe. He stopped and pushed his door. Then it was bolted. He shot.	Hierarchy	Avoiding spatial encounter s with the lower class.	Interior Design	Staircase, Sofa, Red Sand Path	Class distinction in space
A deathly sadness, a heavy weight, suddenly descended upon the room. Ummu, kneeling beside the door, knelt					

down and began a quiet, strange, unassuming lament. Both boys were distraught. As for Yusuf, his earlier cheerfulness had vanished. For a time, neither of them uttered a word. In the dirty, round panes of glass, the harsh light of the sun shone through, everyone contemplated their own "Mother," reliving the moment of her death. Her death was nothing more than a slow, dimming fading, like a lamp. Their father was in Çukurova at the time. Their elder brother, Memed, was somewhere else with his friends. The two boys were playing by the door. Ummu was at her mother's bedside. With her sunken eyes, the woman looked at her daughter with deep sorrow. Then, as if falling asleep, she slowly closed her eyes, opened them, closed them again, and never opened them again.	Death	Social culture of mourning	The Atmosphere of the Place	Room	The emotional weight of the place
Memed, the penniless one, lay on his back, staring at the ceiling. He didn't see the faint, fluttering winged angel images in the yellowish light of the cracked-up gas lamp. He was looking, though. He was looking, but not seeing; he also heard the smoke-laden hum of a crowd of craftsmen, laborers, and unemployed people filling the room, but he didn't understand. A crowd of people, employed and unemployed, had come in groups of one, two, three, or four since the afternoon, filling their stomachs with bread, black olives, halva bread, boiled eggs, cheese bread, or slices of dark-fried bonito they had bought from the fishermen in Küçükpazar market, and now they had started playing dice and dice in groups of three or five.	Daily life of the lower class	Shared living space	Non-functional use of the space	Cracked glass gas lamp, dysfunctional space, communal living room.	Placeless ness
They slept in separate rooms downstairs. God's command, with the words of the prophet, if they were to unite their rooms and sleep together... But according to what his wife said,	Daily Life	The reflection of societal roles	The reflection of family	Room	Traditional

the girl could not see Gafur in the slightest. He didn't like it, his face would wrinkle whenever his name was mentioned. He did not dwell on: "Bring the can opener!" "I don't know if she's going to open a spade or not. I'm not one of the girls he knows. After the lady and the gentleman retired to their rooms, Then..." He entered the kitchen angrily, turned on the electricity, took the can opener from the shelf, left the lamp on and came to the master.		on family structure.	privacy in space.		Values
The dirty light pouring in through the window suddenly dimmed even more. The shop outside had sold everything it could to those returning from the cinema and was about to close. When the orange color of the dirty light hitting the windows also disappeared, the light became even dirtier, but the room, and those in it, were plunged into almost pitch darkness. The wretched Memed was snoring softly, waiting for Veli's hand. Would Veli's hand, Veli's thief's hand, wait for the money he was going to steal?	Poverty	Shared sleep patterns in the dark	Interior Space and Equipment Usage	Room, Window	Daily life in a shantytown
The serious yet profound intelligence of Fuat Bey's wife, and her unexaggerated words, were very important in their relevance to Cıbıl Gız. The importance of this was most clearly highlighted by the words of İfakat Hanım, who lived opposite the green house, frequently visited us, and whose sole purpose in life was to gather gossip about her surroundings. "Oh, madam, how do you keep that girl in your house?" she asked. "If I were you, I wouldn't let her stay for a minute. She's a danger, especially to your son. After all, she's so young. My room is directly opposite yours. The curtains are usually open. When you're at work and the gentleman isn't around, she comes and hugs you from behind while you're combing your hair in front of the mirror."	Moral control	Surveillance shapes behavior.	Room Layout	Window, opposite room, curtain	Surveillance and Privacy

5. NUMERICAL DATA ANALYSIS

The codes obtained as a result of the content analysis were digitized and visualized with Sankey diagrams through the Atlas.ti program. The diagrams visually reveal the relationships between the frequency values of the subcategories, the codes, and the themes, and form the basis of the comparative analysis between periods.

5.1. Coding Guide at the Interior Scale

Following the content analysis, the resulting semantic units were coded under four basic categories: Social Value, Social Norm, Architectural Value, and Architectural Product, in accordance with Mazumdar and Mazumdar's (1994) socio-physical analysis model. Using the themes and codes created based on these categories, a coding guide (code-book) for the interior scale was prepared. In the coding system, the first digit represents the relevant category. Accordingly, 1 represents Social Value, 2 represents Social Norm, 3 represents Architectural Value, and 4 represents Architectural Product. The letter 'I' indicates that the analysis was performed at the interior scale, while the letters 'S' and 'M' represent social and architectural groups, respectively. The number at the end of the code indicates the sequence number of the relevant sub-code. For example, 1IS-15 represents the fifteenth social value at the interior scale, 2IS-5 represents the fifth social norm, 3IM-9 represents the ninth architectural value, and 4IM-20 represents the twentieth architectural product. The numerical data obtained in accordance with the coding guide were transferred to the Atlas.ti program and visualized with Sankey diagrams; the relationships between categories, themes, and codes were evaluated within the scope of comparative analysis across periods.

5.2. Numerical Code Tables of the Novels

The numerical code tables related to the interior scale show the numerical distribution of categories, themes, and codes identified in the novels Fatih Harbiye and Gurbet Kuşları. The code tables for the novels are presented in Table 3 and Table 4, respectively.

Table 3 Numerical Code Table of Interior Scale for the Novel Fatih Harbiye

SEMANTIC UNITS (SENTENCES AND SENTENCE GROUPS)	CODE 1: Social Values	C CODE 2: Social Norm	CODE 3: Architectural Values	CODE 4: Scale of Architectural	THEME

				Productsi	
	IS- SOCIAL		IM- ARCHITECTURAL		
Effects at the Indoor Scale					
That evening he hurried through all these streets, came home, went to his room, and took his kemenche out of its case and began to play that song. After the melody ended, he would wander in the same mode, playing that song again. He probably played it eight or ten times. He accompanied it by singing softly. After dinner, he went out and went to Neriman's house. Even after Şinasi entered, Gülter, who opened the door, was still peeking outside and smiling.	1IS-26	2IS-41	3IM-36	4IM-18	T66
The gentleman is also curious. He's finished his meal. He's almost going to bed, but please come in! Şinasi stood motionless in a stone courtyard smelling of coal dust and mold. Gülter, thinking that Şinasi, who was trying to maintain his inner peace, was experiencing some kind of hesitation regarding social etiquette, repeated: -Please come in! Please come in!	1IS-8	2IS-23	3IM-19	4IM-49	T16
"Please come in," he said, "the young lady will be here soon." He occasionally stopped to illuminate Şinasi's path with the oil lamp he was holding. They slowly climbed the creaking wooden stairs. In the upper hall, at the threshold of a room door, Neriman's father, Faiz Bey, stood with a book in one hand and glasses in the other, watching those coming up the stairs, seemingly searching for something without recognizing Şinasi.	1IS-8	2IS-23	3IM-19	4IM-50	T16
Finally, she got out of bed and sat by the window. Every now and then, she would lean her head out of the bay window and look at the night traveler coming down the slope illuminated by gas lamps, and when she saw that he was a man, she would pull her head back inside.	1IS-33	2IS-42	3IM-19	4IM-51	T25

Neriman tiptoed to the top of the stairs, took control, and, looking ahead and holding onto the banister with one hand to avoid creaking, climbed a few steps, distributing her weight evenly. Neriman couldn't find the strength to climb the steps, but she felt as if she would faint if she stood there. Gathering all her strength with the effort of people climbing a hill at the edge of a cliff, she climbed a few more steps, passed her father, and then leaped, jumping two steps at once into the hallway. Through a small gap in the door, she ran to the bedroom, locked the door, and without first undressing, threw herself onto the bed on her back.	1IS-34	2IS-43	3IM-19	4IM-52	T67
But he wouldn't sit in the room like this. Besides, all the armchairs and sofas in the room were full. He had to straighten at least one of them before he could sit down. At the same time, he felt that the order of his room depended on the outcome of the turmoil in his soul; trying to tidy his room before this inner revolution, which had been going on for days and had reached its peak today, was a futile endeavor; he even wanted to mess up the room even more, throw plates and glasses on the floor and tear up the sheet music, so that he could see his own soul as if in a mirror.	1IS-30	2IS-44	3IM-15	4IM-53	T68
"I'll go into the kitchen too, we'll fry this together... I'll help you, Gülter!" he said. For months, Neriman hadn't even gone near the kitchen, let alone entered it. She wanted to take advantage of the effect this difference would have on her father. Neriman quit her job, but she didn't leave the kitchen either. She still wanted to appear as a housewife to her father. She went into her room twice, came out, and showed herself to her father with her apron and rolled-up sleeves. As Neriman came out of the room for the second time, Mr. Faiz said:	1IS-35	2IS-40	3IM-19	4IM-20	T69
They had gotten into the car in Kuruçeşme and arrived at a mansion in the Sultanahmet area. The maids had lifted Neriman into the air in the courtyard of the lower floor, kissing her as they carried her upstairs.	1IS-19	2IS-45	3IM-19	4IM-49	T70

Table 4: Numerical Code Table for Interior Scale in the Novel Gurbet Kuşları

SEMANTIC UNITS (SENTENCES AND SENTENCE GROUPS)	**CODE 1: Social Values**	**CODE 2: Social Norm**	**CODE 3: Architectural Values**	**CODE 4: Scale of Architectural Productsi**	**THEME**
	IS- SOCIAL		**IM- ARCHITECTURAL**		
Effects at the Indoor Scale					
He slowly raised his eyes to his wife, who was looking at the abstract paintings on the walls. Oh, what a world! Who would have thought, who would have known that he would be born in one of the villages of Niğde, probably the poorest one, that he would lose his mother and father at a young age, that he would come to Istanbul with his uncle, and that he would lose his uncle as well. He would live in the bachelor rooms behind the coffee houses of Unkapanı and Küçükpazar, and even endure the caresses of the slightly old but fond of young boys-serving cook in one of the coffee houses; endure, what a word! One morning, very early in the morning, before the windows were even lit, the cook... He straightened up from where he was sitting, sighing.	1IS-51	2IS-93	3IM-54	4IM-66	T254
He looked at his wife again. She was still standing in front of the abstract paintings on the walls. Hadn't she heard him cough? Either she hadn't, or coughing in the house of a high-ranking minister wasn't considered rude or disrespectful. He felt relieved. After all, if it weren't for this woman, where would he ever see such refined living rooms? He was irritable and frivolous, but how had he risen from being just a greengrocer to becoming a contractor, or even, as many called him, a gentleman?	1IS-69	2IS-94	3IM-9	4IM-48	T255
Memed chuckled to himself under his mustache, then became serious. So this was the master who had gone out with the boy that evening? Bekir Master! "Okay, boss, let's heat it..." He got up and quietly left the room. By the time the water was heated and Bekir Master washed, the people in the room had woken up and were coming out to pour water and wash their hands and faces. Veli also woke up, washed his hands and face, and came back. He combed his hair tightly in the dirty	1IS-70	2IS-95	3IM-9	4IM-103	T256

mirror of one of the windows. Then he said, "Is that so, Memed?"					
Inside, deep within, the warm taste of Hatça Ablas and Rıza Ustas on summer evenings of the downed suns, coming to the kitchen. He walked right. He stopped at the door. Steaming hot dishwater under the kitchen's tile faucet. The food was cooked in a pressure cooker and eaten on large and small plates. As many as you want, quickly It would wash away. Where is the pitch of the copper or zinc pots of the previous houses that did not come off when rubbed, where is the oil melting and flowing from the plates here when you put them in hot water?	1IS-71	2IS-96	3IM-55	4IM-59	T257
"How would I know? To your friends in İçerenköy or something... Never mind, just bring something to eat!" Ayşe thought of the large refrigerator in the kitchen. Since her husband had a shop in the vegetable market, his servant Gafur would bring bags full of bananas, oranges, apples, and pears when he came home in the evening. "Let's go upstairs!" Ayşe climbed the stone steps slowly and quietly, while Pervin was hopping and jumping up like a madwoman.	1IS-72	2IS-97	3IM-9	4IM-104	T258
Her eyes fell upon the lady's bedroom. The door was open.The sun, streaming through the partially closed shutters of the windows at the back of the room, broke the cool dimness with its glare. As Ayşe went to the kitchen to get some fruit, Pervin stopped at the bedroom door. The ornate bed, its yellow brass iron frame reflecting the sunlight from the shutters, was in disarray. The pink silk quilt and the camel-hair and mohair blanket hung on the floor. Pervin saw these things but paid no attention. She was interested in the dressing table and mirror, the various expensive lipsticks, pencils, and bottles of cologne and perfume of all sizes on the table.	1IS-73	2IS-98	3IM-9	4IM-105	T259
As she went to her room to undress, Ayşe went into the kitchen. She had finally found her rhythm. How nice that husband was! Ah, if only he weren't a lady, if only he were a woman like Hatça Ablası, lively and vibrant, with bulgur pilafs cooking, pickles, and onions that could be cracked open with a fist and eaten with salt. Crooked steps are like this, straight steps are like that. She was fed up. What was this life like, like a vise? She didn't want it. Even if she had millions and could buy	1IS-74	2IS-99	3IM-9	4IM-106	T260

mansions, she still wouldn't want a refrigerator or a washing machine. God had given humans hands, arms, and inexhaustible strength. But if she couldn't wash the laundry by hand, spread the tablecloth on the floor and eat her fill as her ancestors had done... then what she ate didn't feel right!					
Later, when she returned to the kitchen, she saw the gas can full of water on the gas stove, but she didn't ask, because Hatça, her older sister, said, "Our husband came home very dirty from work. Anşa, please forgive me. If I don't wash him, he'll smell sour!" The children had all come home sweaty, attacked the rice and yogurt, and then the husband and wife had returned without washing. They had returned, but why did she need to ask if he had washed too? What was there not to know? Only the youngest son, Murat, had asked:	1IS-26	2IS-100	3IM-9	4IM-107	T261
She had to work so that she could save money, and one day buy a plot of land somewhere and, like her sister Hatça's family, build a small but functional shanty with two rooms and a living room! She straightened up from where she had been leaning and crying. A human silhouette passing in front of the bright yellow windows of the building opposite caught her eye. Looking more closely, she realized it was Gafur. He had bags full of vegetables and fruits in both hands. As he did every evening. He went and closed the open kitchen door, then, regretfully, opened it slightly. Let's see what the master would say? What would Gafur reply, would he deny it?	1IS-75	2IS-101	3IM-19	4IM-108	T262
Ayşe went dejectedly, retrieved one of the Club raki bottles from the refrigerator, which was sweating from the cold. Pickles, sardines, anchovies, tarama, chopped sucuk, salami, pastrami, cheese, green olives… "Put the pork chops on the electric grill!" Ayşe reluctantly went to the kitchen. Everything was in the refrigerator, but what good was it? She had been watching "the son of a bitch" all day from the stone steps or the kitchen window, but she hadn't seen him, or if she had, "the pig" had stubbornly refused to look up. She plugged the grill into the socket. Then she unplugged it. She had lost her mind. She took the frozen pork chop slices from the refrigerator and arranged them on the grill, then	1IS-76	2IS-102	3IM-56	4IM-109	T263

plugged it back in.					
He should have gone, called them... or no, not called them, he should have kicked open the door and burst in, giving them two slaps from above... Would Anşa get involved? Let her. What did they think of themselves? Just as he approached the window, the lamp went out, the white curtain darkened. Had they realized he was standing there? He withdrew, went to the door of his own room, even fearing that his son and daughter-in-law's doors might open and they might see him there... Fearing, because they might think he was lurking in someone else's room.	1IS-33	2IS-103	3IM-46	4IM-110	T264
The couple, who have decided to work together in business, will strive to realize Serin Arslan's remarkable project, which involves building American-style, one-room apartments, first in Istanbul and then in Anatolia.	1IS-78	2IS-104	3IM-57	4IM-111	T265
They came to their house, passing by the dark windows of the courtyard where rooms were rented out to people like themselves, working here and there. The door was half-open. The walls were sagging. They went inside. There was not a single window in the room where a small oil lamp shone dimly, yellowing. This place had actually been built not for people to live in, but as an animal stable, and had been used as a stable for years, and when the demolitions started in Istanbul and increased, it began to be rented out to those who were driven out of the city.	1IS-79	2IS-105	3IM-58	4IM-112	T266
He didn't see her. He entered through the carved iron gate of the mansion and closed it. He came to the stone steps, which had just creaked under his mistress's elegant high-heeled shoes, along the thin red sandy path, and climbed slowly. Light streamed into the hall from his mistress's bright curtains. On tiptoe, with the silence of a cat, he went to the stairs and descended them with the same cat-like silence. There was also light in the maid Ayşe's window. He stopped, pushed the door open. Then it was bolted. He knocked.	1IS-54	2IS-106	3IM-19	4IM-113	T267
A deathly sadness, a heavy weight, suddenly descended upon the room. Ummu, kneeling beside the door, knelt down and began a quiet, strange, unassuming lament. Both boys were distraught. As for Yusuf, his earlier cheerfulness had vanished. For	1IS-51	2IS-107	3IM-46	4IM-66	T268

a time, neither of them uttered a word. In the dirty, round panes of glass, the harsh light of the sun shone through, everyone contemplated their own "Mother," reliving the moment of her death. Her death was nothing more than a slow, dimming fading, like a silent lamp. Their father was in Çukurova at the time. Their elder brother, Memed, was God knows where with his friends. The two boys were playing by the door. Ummu was at her mother's bedside. With her sunken eyes, the woman looked at her daughter with deep sorrow. Then, as if drifting off to sleep, she slowly closed her eyes, opened them, closed them again, and never opened them again.					
Memed, the penniless one, lay on his back, staring at the ceiling. He didn't see the faint, fluttering winged angel images in the yellowish light of the cracked-up gas lamp. He was looking, though. He was looking, but not seeing; he also heard the smoke-laden hum of a crowd of craftsmen, laborers, and unemployed people filling the room, but he didn't understand. A crowd of people, employed and unemployed, had come in groups of one, two, three, or four since the afternoon, filling their stomachs with bread, black olives, halva bread, boiled eggs, cheese bread, or slices of dark-fried bonito they had bought from the fishermen in Küçükpazar market, and now they had started playing dice and dice in groups of three or five.	1IS-80	2IS-108	3IM-59	4IM-114	T269
They slept and lived in separate rooms downstairs. If only they could unite their rooms and marry, as God commanded and the Prophet said… But according to his wife, the girl didn't like Gafur at all; her face contorted when his name was mentioned. He didn't dwell on it: "Bring the can opener!" "Can opener, I don't know. I'm not one of those girls he knows. After the lady and gentleman have retired to their rooms…" He entered the kitchen angrily, turned on the light, took the can opener from the shelf, left the lamp on, and went to his husband.	1IS-26	2IS-109	3IM-60	4IM-66	T270
The dirty light pouring in through the window suddenly dimmed even more. The shop outside had sold everything it could to those returning from the cinema and was about to close. When the orange color of the dirty light hitting the windows also disappeared, the light became even dirtier, but the room, and those in it, were plunged into almost pitch darkness. The wretched Memed was snoring softly, waiting for Veli's hand. Would Veli's hand, Veli's thief's hand, wait for the money he was going to steal?	1IS-81	2IS-110	3IM-15	4IM-115	T271

The aspects of Fuat Bey's wife's serious but deep intelligence and her never-exaggerated words that related to Cıbıl Gız were very important. The importance of this was most evident in the speech of Ms. İfakat, who lives across the street from the green house and comes to us frequently, whose sole purpose in life is to collect gossip about her surroundings. Oh lady, how do you keep that girl at home? If it were me, I wouldn't let it stop for a minute. Especially a danger to your son. After all, he is young. MY room is right across from your room. The curtains are usually open. When you go to your duty and the gentleman is not around, Küçükbey comes and hugs your neck from behind while he is combing his hair in front of the mirror.	1IS-82	2IS-111	3IM-61	4IM-110	T272

6. COMPARATIVE ANALYSIS AND RESULT

In this stage of the study, numerical code-theme tables related to the interior space scale were visualized with Sankey diagrams; the analysis results were evaluated in line with the findings obtained from these diagrams.

6.1. Diagram Analyses at the Interior Scale: Comparison of the Interior Scales of the Novels Fatih Harbiye and Gurbet Kuşları

As a result of the general analysis, 82 codes were identified in the novel Gurbet Kuşları and 31 in the novel Fatih Harbiye. Four codes common to both novels were identified: Daily Life (1IS-26), Privacy (1IS-33), Interior Space and Furnishings (3IM-15), and Interior Space Organization (3IM-19). While these common codes reflect the continuity of daily life, privacy, interior space organization, and furnIShing usage throughout the periods; codes unique to only one novel reveal the social, cultural, and architectural transformation between the Early Republic Period and the post-Republic period. When the Social Value category was examined, 15 unique social value codes were found in Gurbet Kuşları and 7 in Fatih Harbiye. In addition, two social value codes (Daily Life and Privacy) were identified as common to both novels. In the novel Gurbet Kuşları (Birds of Exile), the following codes were identified within the interior space scale, under the category of social values: Moral control (1IS-82), Poverty (1IS-81), Lower class daily life (1IS-80), Poverty (1IS-79), Modern family (1IS-78), Woman's Domestic Role (1IS-76), Desire for property (1IS-75), Nostalgia for traditional life (1IS-74), Representation of femininity (1IS-73), Impression of privileged life (1IS-72), Warm family life (1IS-71), Communal living (1IS-70), Class ascent (1IS-69), Hierarchical household structure(1IS-54), Death (1IS-51; twice), Privacy (1IS-33), and Daily life (1IS-26; three times).

In the novel Fatih Harbiye, the following codes were identified within the scope of social values at the interior space scale: The position of women and family structure (1IS-35), the hierarchical order of the house (1IS-34), emotional impact (1IS-30), social status (1IS-19; three times), hospitality/guest hosting (1IS-8; twice), daily life (1IS-26), and privacy (1IS-33). These findings show that in Gurbet Kuşları, the interior space is represented as a living space reflecting migration, poverty, the desire for class advancement, and social change; while in Fatih Harbiye, the interior space is constructed more as a symbolic space reflecting social status, cultural identity, family structure, and the conflict between tradition and modernity. The common codes of privacy (1IS-33) and daily life (1IS-26) identified in both novels reveal that, despite the differences between periods, the interior space of the dwelling retains its basic social functions. When the Social Norm category IS examined, 19 unique social norm codes are found in the novel Gurbet Kuşları (Birds of Exile), and 7 in the novel Fatih Harbiye (The Conqueror's War). There are no common social norm codes in either novel. In the novel Gurbet Kuşları (Birds of Exile), within the scope of social norms at the interior scale, the following are dIScussed: The woman's responsibility to work to establISh a home (2IS-101), the division of labor within the home for the woman (2IS-102), the protection of family boundaries (2IS-103), spouses can work together (2IS-104), the necessity of housing for the poor (2IS-105), avoiding spatial encounters with the lower class (2IS-106), social culture of mourning (2IS-107), sharing a common living space (2IS-108), the reflection of social roles on the family structure (2IS-109), shared sleeping arrangements in the dark (2IS-110), surveillance shapes behavior (2IS-111), class struggle for life (2IS-93), the effort to adapt to the behavioral rules of the new class (2IS-94), the culture of living together (2IS-95), the sharing of household tasks (2IS-96), the abundance of consumption (2IS-97), the identification of the woman with the private space within the interior (2IS-98), and the woman's... The codes "being productive, strong, and practical" (2IS-99) and "the woman being responsible for household cleaning" (2IS-100) were identified in the novel "Gurbet Kuşları". In the novel "Fatih Harbiye", within the category of social norms at the interior scale, the following codes were identified: "Hospitality (2IS-23; twice)", "Social roles and expectations" (2IS-40), "Sociability" (2IS-41), "Gender roles" (2IS-42), "Respect for parental authority" (2IS-43), "Reflection of mental state in space" (2IS-44), and "Social hierarchy" (2IS-45). These findings show that the responsibilities of women within the home, the class struggle, and communal living practices highlighted in "Gurbet Kuşları", and the codes of hospitality, social hierarchy, gender roles, and parental authority identified in "Fatih Harbiye", reveal the social norms of different periods in the two novels and their reflections in interior spaces. When the Architectural Value category was examined, 10 unique

architectural value codes were found in the novel "Gurbet Kuşları" and 1 in the novel ‘Fatih Harbiye’. In addition, two architectural value codes (Interior Organization (3IM-19) and Atmosphere of the Space (3IM-46)) were identified in both novels. In the novel Gurbet Kuşları, within the architectural value category at the interior scale, the following codes were identified: Interior design and furnIShing (3IM-9; six tIMes), Room layout (3IM-61), Reflection of family privacy in space (3IM-60), Non-functional use of space (3IM-59), Structures are adapted to human use with temporary solutions (3IM-58), Housing typology IS shaped according to social role (3IM-57), Woman's spatial responsibility (3IM-56), Modern kitchen comfort (3IM-55), Silent identity transformation in a new space (3IM-54), Atmosphere of the Space (3IM-46; twice), and Interior Organization (3IM-19; twice). In the novel Fatih Harbiye, the following codes were identified within the category of architectural values at the interior scale: Function of the House as a Social Space (3IM-36), Interior Space Organization (3IM-19; six times), and Atmosphere of the Space (3IM-46; twice). These findings show that in Gurbet Kuşları, architectural values are addressed around the physical transformation of the dwelling, its functional change, family privacy, and the reshaping of the dwelling typology in accordance with social roles; while in Fatih Harbiye, they are addressed through interior space organization, spatial atmosphere, and the function of the house as a social space. The codes Interior Space Organization (3IM-19) and Atmosphere of the Space (3IM-46), which are identified in both novels, are among the fundamental spatial values of the dwelling despite the differences between periods. When the Architectural Products category is examined, 16 unique architectural product codes were found in Gurbet Kuşları and 7 in Fatih Harbiye. There are no common architectural product codes in either novel. In the novel Gurbet Kuşları (Birds of Exile), the following codes were identified within the category of architectural products at the interior scale: Kitchen and Refrigerator (4IM-104), Ornate bed / dressing table / window with shutters (4IM-105), Refrigerator, washing machine, tablecloth (4IM-106), Gas stove, tin cauldron (4IM-107), Two rooms, one sofa (4IM-108), Kitchen, refrigerator, electric grill (4IM-109), Window, curtain, room (4IM-110; twice), Single-room floor plans, project (4IM-111), Stable, room, window, courtyard (4IM-112), Staircase, sofa, red sandy path (4IM-113), Gas lamp with cracked glass, dysfunctional space, common living room (4IM-114), Room, window (4IM-115), Living room (4IM-48), Kitchen (4IM-59) and Room (4IM-66; three tIMes). In the novel Fatih Harbiye, the following codes were identified within the category of architectural products at the interior scale: Bedroom (4IM-18), Kitchen (4IM-20), Courtyard (4IM-49; twice), Staircase, sofa, room door (4IM-50), Bay Window (4IM-51), Staircase, sofa, bedroom (4IM-52), and Bedroom, armchair and sofa (4IM-53). These findings indicate that in Gurbet

Kuşları, architectural products are predominantly shaped around modern home furnIShings, everyday objects, and limited living spaces; while in Fatih Harbiye, they are shaped around traditional residential elements such as courtyards, bay windows, staircases, sofas, and bedrooms. When the theme category IS examined, 19 unique theme codes were found in Gurbet Kuşları and 7 in Fatih Harbiye. There is no common theme defined by the same code in both novels. In the novel Gurbet Kuşları (Birds of Exile), the following themes have been identified: Class transformation brought about by death (T254), Spatial representation of class transformation (T255), Daily routines of communal living (T256), Comparison of the past and the modern (T257), Indicators of class welfare (T258), Female identity and individual space (T259), Critique of modernization (T260), Spatial function in lower-class life (T261), Desire for shelter (T262), Interaction between women and space (T263), Violation of privacy (T264), Understanding of housing through social transformation (T265), Housing crISIS (T266), Class dIStinction in space (T267), Emotional burden of space (T268), Placelessness (T269), Traditional values (T270), Daily life in slums (T271), and Surveillance and privacy (T272). In the novel Fatih Harbiye, the following themes were identified: Privacy (T25), Home and neighborhood dynamics (T66), Individual behaviors in intra-family relationships (T67), Reflection of psychological conflicts in physical space (T68), Social acceptance of the role of the housewife in the family (T69), Reflection of social status in space (T70), and Hospitality (T16; twice). These findings indicate that in Gurbet Kuşları, the themes are predominantly shaped around migration, slum formation, housing criisis, desire for shelter, class transformation, and modernization; while in Fatih harbiye, they are shaped around privacy, intra-family relationships, gender roles, social status, and hospitality.

7. CONCLUSION

The findings show that both novels possess a rich diversity of representations of interior spaces in terms of social and architectural aspects, but the number, density, and dIStribution of codes differ significantly according to the periods. In Fatih Harbiye, the interior space is shaped more around social status, family structure, privacy, traditional lifestyle, and interior space organization; while in Gurbet Kuşları, migration, slum formation, housing crisis, class transformation, housing struggle, modernization, and changing daily life practices come to the forefront. This differentiation clearly reveals the social, cultural, and architectural transformation of residential interior spaces in the period extending from the early years of the Republic to the post-Republic era. Codes such as daily life, privacy, interior space organization,

and the use of furnishings, which are identified in both novels, show that despite the periodic changes, the basic functions of the house and its decisive role in social life have maintained their continuity. In contrast, codes specific to a particular period reflect the effects of social changes, economic conditions, and the modernization process on the meaning, use, and construction of interior spaces. In conclusion, the interior space is not merely a physical environment; it emerges as a multi-layered narrative element where social relations, cultural values, family structure, identities, and daily life practices become visible. Therefore, the scale of the interior space serves as a fundamental comparative plane in evaluating the spatial, social, and cultural transformation that the dwelling underwent during the Early Republican Period and the post-Republican period. This study demonstrates that the interior space of the dwelling in Turkish novels is not only an architectural element but also an important indicator through which social change can be observed.

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