



## **To Identification of Immovable and Intangible Cultural Values of Sacred Historical Buildings Together: Mevlana Tomb and Selimiye Mosque Examples\***

Nevin TURGUT GÜLTEKİN<sup>1</sup> & Ayşe Nur CANBOLAT<sup>2</sup>

### **Keywords**

Cultural Heritage,  
Sacred Place,  
Mawlana Tomb,  
Mevleviyeh Dargah,  
Selimiye Mosque.

### **Abstract**

The historical sacred spaces are cultural heritage that must be protected and sustained because they are the phrase and the evidence of the common history of humanity. The historical sacred buildings such as temples, tombs, mausoleums are immovable cultural properties with the architecture formed by the belief system also intangible cultural heritages with their sacred values which are attributed or transmitted by architectural symbols. These places and/or buildings gain the sacred identity to the city in which they exist as the symbols carrying the religious and historical accumulation. In this study, the bound between sacred place, city identity and symbolism is explained upon Mawlana Tomb, Mevleviyeh Dargah and Selimiye Mosque, the sacred places of Mawlana Complex in Konya, which is identified with Hadrat Hadrat Mawlana Jalal Al-Din Muhammad Rumi who is one of the greatest poets and Sufi masters in Islam. The aim of this approach is to emphasize in terms of sustainability of the importance of defining architectural values and sacred values together of these historical sacred structures which are immovable cultural heritages.

### **Article History**

Received  
20 Oct, 2018  
Accepted  
18 Nov, 2018

## **1. Introduction**

Motivated by a strong desire to experience the feeling attached to a divine existence promoted in religions, beliefs, and faiths, humankind has been attracted to sanctified spaces throughout history. In order for a space to be termed as sanctified, there must be a perceivable effect of an emergent phenomenon associated with sensing sanctity and God's might. Around the world there are a number of natural and/or architectural sanctified spaces. Present sanctified edifices are the kind of structures that can, in all religions, symbolize and reflect with their architectural forms the period and/or civilization that they were built in and the belief system and culture they belong to.

\*This article is a revised and edited version of "Cultural and Token Values of Historical Sacred Place in Urban Scale: Konya Mevlana Complex" paper presented at 9<sup>th</sup> International Conference of Strategic Research on Scientific Studies and Education (9<sup>th</sup> ICoSReSSE) & 3<sup>th</sup> International Conference on Multidisciplinary Sciences (3<sup>th</sup> icomus), Antalya, Turkey, 19 October 2018.

<sup>1</sup> ORCID: 0000-0002-0647-6312. Assoc. Prof. Dr., Gazi University Faculty of Architecture Department of City and Regional Planning, [neving@gazi.edu.tr](mailto:neving@gazi.edu.tr)

<sup>2</sup> Corresponding Author. ORCID: 0000-0002-3545-7479. Lecturer, Amasya University Faculty of Architecture Department of City and Regional Planning, [canbolataysenur@gmail.com](mailto:canbolataysenur@gmail.com)

On the other hand, conservation of ancient-sanctified structures has never been a topic focused purely on cultural heritage. These edifices are not to be labeled as an item of an immovable cultural heritage simply because of their visible existence. Beyond their visible character, going beyond an implicit and secret architectural code that expresses or transfers a message, such edifices possess a symbolic value and /or meaning via their sanctified character. In the same vein, human beings can attribute any given meaning to anything they produce, use or select, culture in particular, and can convey this meaning; in other words, anything linked with human beings can gain meaning during the communication stage. In a semiological approach<sup>3</sup> interpretation is based on the association formed with the sign on literal and metaphorical levels, and neither level is more important than the other. The literal meaning defines the relationship of the sign with respect to its reference in the outer reality. In that way, anyone who takes part in the interpretation process can forge identical inferences. Metaphoric meaning, however arises from the interaction that emerges when the sign and the human (the subject, the recipient, the knowing) meet to connect to his/her emotions and cultural values. Metaphoric meaning can be shared among the members of a society and, most of the time, it is arbitrary and culture specific (Barthes, 1993: 183; Eco, 1987: 88-89). In the field of architecture, interpretation can be depicted as, regardless of the specific architectural style and geography that a house was built in, bearing on a literal level the pragmatic function for everyone as the one being sheltered while on metaphorical level, as a latent variable, it symbolizes a blend of many symbolic functions such as home, memoir, love, and memory storage that can be born out of previous agreements.

In addition to a literal meaning that symbolizes function(s), an architectural sign (structure, object) also enjoys a metaphoric meaning beyond its function(s), thereby possessing a symbolic function that relates to an interpretation in which function and architectural object become united as the signifier (Tanju, 1997: 1258). In that case, a metaphorical analysis of sanctified historic edifices bearing cultural-heritage status is the most salient and powerful tool in transferring such edifices into the future. In the conservation of a cultural heritage, by adopting modern (modernizable), integrated, rational, and sustainable conservation approaches, a value-focused definition of an immovable cultural-heritage and an envisioning of the continuity of the spirit of space are the subjects of this analysis. In the 2010s, upon the inclusion of sanctified spaces in the thematic issues formed by United Nations Educational, Scientific, and Cultural Organization (UNESCO) with the intention of balancing the World Heritage List (WHL) and raising public awareness, stronger importance was attached to multidimensional values and meanings of relevant spaces in addition to their objectively architectural features.

---

<sup>3</sup> Semiology is a field of science in which linguistic methods are applied to objects regardless of whether they have a communication purpose or not (for instance plays, holy rites, literary works, music songs, cinema, painting, advertisement banners, fashion, architecture) in order to verbally depict and by transforming all nonverbal concepts into a linguistic metaphor in order to explain (Ülger, 2013: 6). Hence, semiology works on the hypothesis that all cultural perspectives stand for a sign system and aims to unveil the meaning held by these systems (Topçu, 2005).

By adopting this approach, in addition to the architectural features and function that is mostly the determinant in any design when historic edifices that are recognized as immovable cultural-heritages are analyzed from a literal perspective, symbolic figurative values displayed from a metaphoric perspective should not be ignored but rather should be valued. Thus, the aim of this paper is, by resorting to the vision of modern conservation approaches and the means offered by semiology, to analyze the Konya Mawlana (as Turkish Mevlana) Tomb and the Konya Selimiye Mosque as samples of classical Ottoman architecture dating to the Seljuk Period, with respect to their sanctified and figurative values. In this approach, aside from the immovable value of the city of Konya that enabled the city to be included in a provisional WHL upon considering UNESCO's proclamation of the year 2007 as the International Year of Rumi, particular emphasis was attached to the master, leader, and idol of Sufism, Hadrat Mawlana Jalal Al-Din Muhammad Rumi -briefly Hadrat Mawlana- (Turkish name Mevlana Celaleddin-i Rumi) who was identified with this city and gained sanctity in the context of the connection of Mevleviyeh (Mevlevilik in Turkish) to the city.

## **2. On the Perception and Concept of Sanctified Space**

As a concept, the sanctified (sacred) refers to something triggered by God, that happened by the hand of God, and that is related to religion, that is religious, solemn, pure, unpolluted, precious, unattainable, untouchable, and inviolable. Sanctified is also used to define the features of spiritual love which is believed to reside in a supernatural existence, power, or some other entities that possess the relevant theme (Kirman and Özbolat, 2017: 21). In the sociology of religion, the sanctified and sanctity are not merely composed of God or spirit or similar entities. Anything, even a rock, a tree, a fountain, the tiniest pebble, or any given object, can be something sanctified (Arslan, 2013: 9). Since these objects help a person feel divine power and blessing more abundantly and intensely, following the sanctified or sanctity has been recognized as a divine journey in all religions. On this historical journey over the ages, humans have pursued the sanctified by attributing an extraordinarily sacred meaning to an entity, an event, a phenomenon, or an object (Yavuz, 2007: 78-79).

Sanctified spaces are the places where humans meet the sacred one because by confining a sanctified space and isolating the space from non-sanctified spaces nearby, the reiteration of theophany, hierophany or kratophany<sup>4</sup> are established in polytheist beliefs. Hence, the sanctity of a space arises from the continuity of the hierophany that originally blessed the space or the manifestation of divinity (divinity, divine traits) in that space itself, a manifestation of the sanctified or an affiliation with a sacred personality (Eliade, 2017: 396). These spaces could be places of worship, ritual, calamity, war, massacre, grave, or a place where a

---

<sup>4</sup> Theophany: The visible manifestation or revelation of God to humankind. Hierophany: The manifestation of the sacred thing in a place, an object, or a phenomenon. Kratophany: In polytheist beliefs in which there is a manifestation of divine powers in the physical world (God's self-manifestation, appearance in a perceivable way etc.). Hierophanies in which the sacred one manifests itself are, at the same time, a Kratophany that is, the explanation of power, might, extraordinariness, and mystery (Yıldırım, 2007; Eliade, 2017:15).

supernatural event was experienced (Aras, 2011: 63). Spaces that are unsanctified are, in reality, shapeless and profane spaces. Distinguishing a sanctified space from an unsanctified one is a critical detail present in all religions. This discrimination can also allow the construction of the world itself (Yavuz, 2006: 50; Kaynak, 2016: 452). In other words, the sanctifying of a space has been identified with the creation of the cosmos and, through religious rituals, these spaces have acted as a means for getting closer to God. Thus, based on this conviction, in an attempt to reach the sanctified, an abundance of religious structures (tombs, altars, etc.) including temples, chapels, and even cities were built which were deemed to be the houses of God or replicas of the gods' houses.

### **3. Meaning in Architecture and Symbolism between the Sanctified and Sanctity**

By means of the symbolic elements, architecture allows for the manifestation of messages in domains in terms of culture, art, ideology, and particular beliefs; thus, architecture is recognized as an action that also serves a communicative function in addition to all the other basic functions. This action, which also has a visual narrative, can form a space via symbolizing and materializing abstract concepts. Architectural form(s) can manifest this interaction between concept and symbols<sup>5</sup> and form by resorting to its inner reality, true essence or, in other words, meaning. That is why any given architectural structure creates a message for the perceiver, and any given structure has a story that wants to be shared (Broadbent, 1996: 125; Erarslan, 2014). In that sense, since architecture is a language for communication and an architectural product (structure) is a sign, by harnessing semiological approaches, it is possible to analyze the messages that form and space transfer to the user via the background meanings and symbols it contains (Ülger, 2013: 6; Erarslan, 2014). In architecture, symbols can be depicted as the tools which enable a number of conceptual variables to materialize viz. cultural, social, ideological, artistic, or subjective ideas in a given architectural structure. Throughout history, architecture could represent a space which could be made sense of by using symbols to interpret the visible or what is contextualized by the visible after resorting to inner references; it could even be identical to an architectural component or design principle in specific cases (Alodali, 2015: 52-54). Therefore, a number of aesthetes, architectures and architecture historians suggested that meaning should be annexed to the trio of architectural structure criteria recognized as functionality, durability and aesthetics because, just as in the case of

---

<sup>5</sup> Integral to aspects both abstract and concrete, a symbol manifests what it wants to reflect, not explicitly but vaguely because of the accumulation of excessive metaphors and connotations in the sign that have gained a symbolic quality due to the nature of symbolized reality which is impossible for the mind (subject) to describe directly. The concrete aspect is formed by the experiences based on the metaphors surrounding a sign (architectural edifice and construction elements) whereas abstract aspect refers to the nonmaterial or transcendent reality that reflects those experiences. Within that scope, a symbol refers to the linguistic or visual signs that can reflect and reveal abstract or transcendent realities in addition to their concrete aspect on the basis of analogy (similarity/comparison relationship) (Durand, 1998: 28; Yavuz, 2006: 238-246).

religious edifices, the semantic values of certain architectural structures can reach beyond their functional objectives.

Upon the desire of man to assign sanctity to an image designed in his mind, the notion of symbol emerged. Symbol is the precondition of materialization which cannot be achieved through senses and imagination. During this process, religion or sanctity plays a substantial role. In terms of the history of civilization, architecture is the most effective tool in the acquisition of an objective meaning for the transformation from sign to symbol and in the process of forging figurative values. In the context of the sanctified, since the world evolved around the cosmic center and being in the center of the cosmos was the answer to the desire of being closer to God; in religious edifices, particularly in sanctuaries, the tradition of central space and ascension has been widely popular. That is why, in reality, any given sanctified space or architectural structure is a center, and symbols that emerge after being formed in these spaces by hierophanies, theophanies or kratophanies are objective, visual, and concrete expressions of the sanctity (Eliade, 2017: 401). Thus, the sanctuary that is in the center and the highest place in a city is the sign of religion, piety, and power, thanks to its impeccable and magnificent architectural structure. Consequently, sanctified spaces or edifices can go beyond having an aesthetical value only thanks to their formal characteristics and shapes, and, by identification with sanctity, they can possess functional value by allowing humans to perform their worship rituals to get closer to God. Along with the spiritual and abstract values they symbolize, they can also entertain figurative value. In that way sanctified edifices that could, throughout ages, resist the transformation of political power and even belief system were able to evolve. Therefore, having lasted to the present time, they are recognized as having heritage value, having managed to transfer all the messages received throughout history and gained an identity for their city.

#### **4. Sanctified Spaces and Sanctified Cities in Forming City Identity**

City identity, with its varied scales, interpretations, and authentic features, is a meaning-loaded unity, causing one city to be distinguished from the rest based on its specific features; always developing with its citizens and their lifestyles. City identity is unveiled by a process spanning from the past to the future (Çöl, 1998: 14). In most cases, city identity is not bound to a single factor but rather constructed or recreated with the natural and human environment, social and economic structure, political power, and cultural accumulation as well as projections of a belief system. After this formation, the city can gain, in addition to its visible, tangible, and material features, a meaning that is related first and foremost to abstract concepts that come with cultural material and nonmaterial values. Hence, as is the case in anything manmade, in the process of transforming from sign to symbol, sanctity is a validated move for cities that are the products of the highest level of architectural structure which can provide an identity to a city.

##### **4.1. Sanctified Spaces That Provide Identity to A City And Sanctified Cities**

The very first experience of co-living emerged with the introduction of belief to a society; next, this belief gave rise to a sanctuary which then gave birth to a city. In the history of civilization, every ancient city was formed with a belief system

(Kurtoğlu, 2012: Ok, 2015 : 112) or, in order to make a city distinguished and valued, it was associated with sanctity (Yılmaz, 2017: 68-71). During premodern ages, mythological tales, religious references, or the presence or manifestations of the sanctified, a city could then evolve into sanctity. In all belief systems, the notion of a sanctified city in which its dwellers are closely connected with divine powers that are the source of all existence and action was largely validated (Armstrong, 2017: 33).

Viewing the city in terms of its sacred character has been the determinant in forming an urban space, and the city has been placed in the center of the cosmos to symbolize the recreation of universe. In this belief, the city was formed with a strong focus on sanctified space(s) which were located above the settlement area, symbolizing the center of cosmos<sup>6</sup> (Becermen, 2015: 11-14). In that way, the focal point of the religious and symbolic meaning of the city and the sanctified geometry that is the reflection of this level in space are recognized as sanctified edifices (sanctuaries, temples etc.). Thus, central symbols were inevitable not only among sanctified edifices, but, with the manifestation of the sanctified as a metaphor or symbol in architecture, it also became imperative on an urban scale (Çaycı, 2017: 12-13). Regardless of changes stemming from local culture and geographical conditions, building structure technology, polytheistic (polytheist pagan, at most) or monotheist (monotheistic) belief systems or even the conversion to another religion, it was observed that there were cities in which sanctified, geometric patterned settlement typology that focused on divine truth and sanctified space could be located. The best example is in the center of Jerusalem which is the holy city for all three monotheist belief systems, and, at the highest mountain in the city, there is Temple Mount (Harem-i Şerif) Temple Mount, having functioned for 3000 years as a holy center. In the center of this edifice, the existing Islamic structure Kubbet el-Sahra has a central plan that has been identified with the Suleiman Temple that existed in the same place ages before. This edifice has become the symbol and even the emblem of the city (Türkantoz, 2006: 66).

One of the critical factors in this continuity is the fact that sanctified cities hold a symbolic value for the devotees of this belief. As for the sanctified space or edifices that contain figurative and sacred meanings for the believers, the functional and symbolic values and also, among the living religions where the rituals take place, could sometimes go beyond its literal architectural value or sometimes its

---

<sup>6</sup> In the course of history there have been rare cases like Stonehenge and Potbelly Hill (Göbeklitepe) which only functioned as temples outside the settlement areas. Dated to 7000 BC, Potbelly Hill built in Southeastern Anatolia is the very first temple of humankind. The temple consists of twin (T) formed obelisks in the center and twenty buildings surrounding the temple (Schmidt, 2010:240; Schmidt, 2007: 28). Stonehenge and Avebury, in Wiltshire- Great Britain Island, are among the most famous groups of megaliths in the world. The two sanctuaries consist of circles of menhirs arranged in a pattern whose astronomical significance is still being explored. Stonehenge is the most architecturally sophisticated prehistoric stone circle in the world, while Avebury is the largest. Together with inter-related monuments, and their associated landscapes, they demonstrate Neolithic and Bronze Age ceremonial and mortuary practices resulting from around 2000 years of continuous use and monument building between circa 3700 and 1600 BC (UNESCO, World Heritage List).

metaphorical sanctified value or sometimes both to gain further prominence compared to the sanctified identity that a sanctified space had earlier brought to the city.

#### **4.2. Cities and Sanctified Spaces in Islamic Civilization: Symbols**

Civilization, as the system of faith and morality, is also the origination point of culture. Faith is a rational design since it is a building block of a civilization. Being the consciousness in the rise of rational spirit, civilization(s) can claim their existence through cities since cities are the settlement centers that connect the civilizations with the outside world and where civilizations are showcased to the outside world. Islamic civilization originated in the city of Medîne-i Münevvere (El-Medina) (Yesrib as anciently named) where Prophet Mohammad shared the Divine revelation with others, thus heralding the foundation of a great and virtuous civilization (Çetinkaya, 2013: 39-40). In the native language of this civilization, the Arabic language, the word "Medina" means "settlement," "building a city," or "a high spot to build a castle." The word "civilization" (medeniyye) derived from the word medîne, referring to "city" (site). Signifying the "civic" (urban) with the word "Medeni" and signifying those who do not live in cities but live in villages with the word "bedouin"<sup>7</sup>, the el-medîne term was revealed four times in the Quran for the "city," referring to geographical unity (Bayraklı, 2000: 35); this indicates that Islam is a nation of faith and civilization. By constructing a virtuous and tevhîd (unified) civilization born and raised in Medina and linking to former civilizations with a supra-racial model of spiritual union, it became feasible for a great number of Muslim civilizations (Arabs, Andalus, Seljuks, Ottomans etc.) to be build and to flourish.

The preeminent feature of Islamic civilization is its representation of sanctity, standing for a virtuous civilization with spiritual unity in the embodiment of science, wisdom, and culture. Hence, in the religion of Islam, by featuring the balance between spiritual deeds, faith, and cosmos, the moral and material domains were kept connected, and, as the symbols of civilization, cities were formed by an approach that was linked with tevhid (united, oneness tawhid) faith<sup>8</sup>. By means of its unifier and collector function, with its central space design (sanctified geometrical order) as the symbol of tevhid belief, it can add a metaphysical dimension to a city with sanctified spaces that reflect the afterlife and heaven; in this approach, the right of permanence until doomsday is also shielded. It is then possible to present the most tender and reasonable way of passing from life on earth to the ever-after world. Endowed with a belief in an

---

<sup>7</sup> To be civic (urbane) does not merely mean living in a city. A civic person is the one who has achieved the stage of city settlement; thus, the universal meaning of civilization is the moral and material cumulative of the accomplishments and gains that mankind has achieved so far. The result of such human deeds is things that do not exist in their simple form in nature but are made by humans.

<sup>8</sup> Derived from the word vahd (vahdet, vühûd-unity) to mean the one and only tevhîd (oneness) is "recognizing the singularity and uniqueness of a thing." In the Islamic faith, tevhid means to acknowledge with one's mind and soul that Allah is, in His sole existence alone, His features and His divinity (to be worshipped) are the one and only existence (Özler, 2012: 18).

afterlife and acknowledging the temporariness of this world, by passing from the sanctified to the non-sanctified spaces, other structures and residences aside from the religious ones stand out in a city specifically because they are the most modest, plain, and naive structures in which key importance is attached to their function and homey nature without prioritizing their permanency.

Spreading through a vast territory from Spain to Turkistan, although Islamic cities vary with respect to the historical, geographical, cultural, and ethnic features of the regions they belong to, these cities still conserve certain characteristics of the Islamic faith. Positioned in the center and the focus of any Islamic city or township, the mosque is the symbol of any Muslim community<sup>9</sup>. Uniting all townships and town-dwellers in an urban scale, the greatest and grandest mosque (Mescid'ül Cam, Mescid'i Cuma) is the most convenient meeting point thanks to its geometrical form and its location at the central point in the hub of city. The mosque is a convention center where moral, material, administrative, social, and even economic issues are discussed and is also a place for engaging in social interaction, charity, and worship. Similar to most religions, in Islam too, sanctuaries are held to be more valuable than other places deemed to be sacred. Based on its functions, its grandeur and character as a unifier, its supreme architectural sophistication, and the abundant religious symbols it bears, the mosque is the symbol of the city since it has the strongest representational power of all the edifices thanks to its high status. The mosque, with its centrality as the beginning point of all things and end of all roads anywhere it exists, stands out as the sacred place of the one and only Allah (God) unifying everyone and everything on earth (Arpacioğlu, 2006: 38). Based on this semantic and functional duty, the mosque or a small mosque paved the way for building new townships to be joined with cities.

#### **4.2.1. Mosque Symbolism**

Being an inseparable part of any Islamic civilization, the mosque or small mosques, having played a salient role in the socio-cultural advancement of Muslim communities, are the pillars of religious architecture (Akin, 2016: 181). The mosque has a semantic existence (meaning) beyond that of an architectural piece of art since it symbolizes the physical expression, reflection, and embodiment of Islamic faith that makes this architectural edifice sanctified (Ok, 2015: 108-109). In Islamic architecture, aesthetic thought was not only addressed to humanity but also functioned as a means to attain the transcendent. What is implied by the context of sanctified space here is that the concept of transcendence is not related to metaphysics, i.e. something beyond the experienced or experimented cosmos;

---

<sup>9</sup> A symbol manifests what it wants to reflect not explicitly but vaguely. This is due to the accumulation of excessive metaphors and connotations in the sign that have gained a symbol quality due to the nature of the symbolized reality which is impossible for the mind (subject) to describe directly. The concrete aspect of a symbol is formed by the experiences based on the metaphors whereas the abstract aspect refers to the immaterial or transcendental reality that reflects those experiences. A symbol refers to the linguistic or visual signs that can reflect and reveal abstract or transcendental realities in addition to their concrete aspect on the basis of analogy (similarity/comparison relationship) (Durand, 1998: 28; Yavuz, 2006: 238).

on the contrary it relates to the transitive or experimental quality during the passage (proximity, immanence). In Islamic architecture, a symbol is also a source of reference, not only to reveal the contextual mystery of the semantic, but also to manage the incapacity in the manifestation of transcendent (Tatar, 2017 :21). That is why a mosque, in order to reflect the transcendental existential domain of Allah or the religious, holy and spiritual reality, has been reinforced with central-space design, space syntax, and semantically transitive spaces and religious symbols. Exercising functional and symbolic roles, transition spaces (arcades, portico-portico, fountain for ablution-water tank, minaret etc.) and construction elements as (dome, arch, doorstep, door etc.) the religious symbols are the signs that transfer latent reality. Space design (plan scheme) and space formation are based on religious symbols. The wide openings in mosques represent the spaces waiting to be filled with divine blessings. Mosque basins symbolize the earth (world), The mosque, on its own, symbolizes a physical reflection of the divinity, and the minaret and dome symbolize celestial might. Specifically,, it is asserted that the single dome in centrally-planned mosques matches a symbolism that parallels with the concept of unity (Mülayim, 2002: 302).

Elements that attract attention with their symbolic semantics (meaning) are also termed the celestial gate and the door of heaven (Arpacıoğlu, 2006: 40). Tile, illumination, engraving, calligraphy, and thuluth pieces, on the other hand, hold a latent and an explicit symbolic value in a mosque. In general, eternally-ordered geometric ornaments in the entrance spaces point to a relationship with the eternal cosmos while with Vahdet-i Vücut (unity of existence, the self-revelation of the creator in eternal ways and shapes on this earth), faith is the latent one. The dynamism of geometric systems also represents a grand inner force and struggle (Alodalı, 2015: 124-128).

With these transcripts, a mosque goes beyond the identity of a place of worship with the practice of daily life, religious rituals, funeral ceremonies, kandils, tarawih, reqital, and salat al eid but also stands out as the space where sanctity is self-manifested. This is because all of the cosmos, being sacred as the creation space of God, similar to all sanctified spaces and edifices which borders on earth, are symbolically specified; a mosque is a miniature edifice (micro-cosmos) in reference to the total sanctity of the cosmos in real life (Tatar, 2017 :10). In the creation of the cosmos, the Kâbe that is in the center and stands out as the first sanctified space on earth and the most sacred house of all is a symbol of the reality of the direction we turn to meet Allah; manifesting that center of existence and origin of all existence is the edifice as a symbol (Yavuz, 2005). In relation to the hierophany in which the sacred exposes itself in mosque architecture orienting towards, the Kâbe is the principle example since the most important worship is performed around it or by turning towards it.

However, comprehending, perceiving, or conceptualizing multiple symbols that enhance the sanctity of a mosque is dependent on some degree of religious experience and background knowledge. Brief explanations in the limited context of this paper only aim to highlight the weighty importance of mosque symbolism in the Islamic faith and to show the underlying strong and deep meaning and its spatial effects.

#### 4.2.2. Tomb, Visitation Phenomenon and Ritual

Religion manifests in a myriad ways its power to build the world or to structure a sacred cosmology in all domains of city life. The phenomenon of visitation that is collectively built around traditional and modern semantic sets along with a major destination in the pursuit of large masses for legitimacy and sanctity is one of the most noticeable signs of the huge capacity and encompassing nature of religion. In the history of mankind, faiths and rituals that originated based on this phenomenon are a critical dimension of religious life in many societies and cultures. The visitation ritual meets the sacred through spaces which are deemed to embody the holy or mysterious power and manifest holiness. In the Islamic approach, cities and/or tombs stand at the center of holy phenomenon and rituals (Erdiç, 2017: 42). Tombs are edifices mostly built on the graves of famed personalities, heroes, saints, martyrs, and heads of state. Although, in Islamic faith, the exact date of building small mosques and Islamic monastery near a tomb is unknown, the oldest tomb example is dated to the Abbasid era (Can, 2014: 143).

In Anatolia, the origin of the visitation phenomenon is dated to pre-Islamic period Turkish religions. In the very first written documents in Turkish culture, Orkhon inscriptions refer to the tomb as “bark” (home). In the Shamanic faith of the Turks, the link between tomb visitation and the ancestry cult is established with the respect paid to those personalities with their tombs and oracles. Likewise, during the Islamic period, the practice of visiting ancestral tombs and respecting and protecting the ancestors’ graves was maintained, and putting faith in the power of these places in the face of hardships was a continued trait (İltar, 2013).

At the battle of Malazgirt in 1071, large numbers of Turks including scientists and Horasan dervishes, the majority of whom were Yesevi Sufis, migrated to the Anatolia region. Then, the attack by the Mongols in the 13th century set a favorable ground for cult settlement in Anatolia. In the same vein, in the transference of Turkish practices to leaders of the Islamic tradition, personalities like dede (grandsire), ancestor, baba (sire), veteran, and saint played a huge role. Renowned figures who settled in Anatolia, such as Yunus Emre and Mawlana, blended shamanism with Islam and were very popular through their oracles even while they were still alive. Those men of religion like Mawlana trained many Sufis, thereby making a deep impact on the inner feelings of the public. As an outcome of this impact, after their death, a hierophantic quality and/or sanctity was attributed to their tombs and opened the way for visitation in different styles and for different purposes (Kiyak, 2012: 165-166).

Basically, the respect paid to the tombs and the visitation to them does not mean that those spaces are worshiped, but, since they are centers of sanctity, the underlying motive is first-hand experience and the living of the sacred. Such places were honored day after day with the sincere appreciation of disciples and commoners, and as they turned into centers of visitation, these spaces bestowed a sacred identity on certain Islamic cities. Hadrat Rumi’s tomb is also one of the sanctified spaces of Mevleviyeh, having bestowed an identity on the City of Konya. As the most distinctive structure of the tomb architecture of the period, this tomb is the equivalent of immovable cultural heritage.

## 5. Konya Mawlana Külliye as a Sacred Place

Following the experience of Çatalhöyük, one of the first settlements in the history of humanity, Konya, which was a significant centre for the turkification of Anatolia, acceptance and propagation of Islam, and the capital of Anatolia Seljuk Empire, is known for the values of cultural heritage dating back these periods. Equivalent to these values, it is a city, which is attributed as sacred since Hadrat Mawlana, one of the Islamic scholars and sufis of 13th century, lived and taught, and also Mawlawiyah was founded there. Mawlana Complex (Külliye), containing many buildings, in particular Mawlana Tomb of Hadrat Mawlana, which is a museum open to visit today, and Selimiye Mosque, is the immovable cultural heritage forming the identity of the city. The Mawlawiyah and the philosophy, rituals and symbolic values of this cult, which are conveyed and maintained by these historical and sacred place and buildings, are the symbol of the city (Photo. 1). Below, these values, which are the intangible cultural heritage, are exemplified by architectural symbols.

**Photo 1.** Mawlana Tomb and Konya Selimiye Mosque in today



### 5.1. Some Sacred Symbols in Mawlana Tomb and Mawlana Dargah

It is necessary to have basic knowledge at minimum about characteristics of Classical Ottoman Architecture of Tomb to understand Mawlana Tomb literally as an architectural structure (landmark), and also it is required to know about Mawlana and Mawlawiyah Order at least to interpret and decipher the symbolic values connotationally.

Mawlana<sup>10</sup> was born on 30th September 1207 in Balkh Province in today's Afghanistan. He was the son of Sultan Al-Ulama Baha'uddin Walad, a well-known

---

<sup>10</sup> Hadrat Mawlana's real name is Jalâl ad-Dîn Muhammad. The name "Mawlana", which means our master, was given to him in his youth when he taught in Konya. Shams-i Tabrizi, his son Sultan Walad and those loving him called him by the symbolised name Mawlana instead of his real name. Rumi means Anatolian. The recognition of Mawlana as Rumi was due to his having lived in Konya for a long time in the past, a province in the Anatolian country called Diyar-i Rum, and having his Tomb there (Hidayetoğlu, 2006: 26-40).

mudarris and sufi. Mawlana and his family escaped from Mongol invasion and settled in Karaman, Anatolia in 1222. Seven years later, he came to Konya with his family and friends in 1228 at the invitation of Ala ad-Din Kayqubad, Sultan of Anatolia Seljuk Empire. He started to teach at madrasah in substitution for his late father, who passed away in 1231. After he had met Shams-i-Tabrizi in 1244, he was always with him. Shams-i Tabrizi, sent into exile to Damascus by those who were unable to understand this divine amity and its holy secret, was killed in the same year even if he returned Konya at Mawlana's insistence seven years later in 1247. It was after that Mawlana wrote poems, ghazals and his Masnavi (Hidayetoğlu, 2012:12). Mawlana's quote, "Our door is not a dargâh of despair, come, even if you have strayed from the tradition forty times, come, even if you do not understand it for forty times", summarizes his philosophy, which emphasizes tawhid in Islam based on love and tolerance without any discrimination between people.

According to Mawlana, love of God precedes everything. Defining love as the only path leading to Allah, Mawlana has preferred to assess numerous concepts such as tevhid, patience, obedience, worship, resignation, etc. together with love. Mawlana's purpose is to make man the "perfect man" (insan-el-kamil). In his teaching, Rumi always dealt with whatsoever is needed to become a perfect man. In saying "I was raw, then cooked, and now I am burnt!", he makes an analogy between the transition of man to maturity and the baking of raised dough (Hidayetoğlu, 2006:36-40).

The fact that his son Sultan Walad had Holy Quran and Masnavi read in the meetings of wisdom after the death of Mawlana (on 17th December 1273) and "healed the hearts", has become the key element of Mawlawiyah. Sultan Walad is considered to be the founder of this order because he arranged its order and its principles, the various rituals, procedures and rules of the Mawlawiyah. Those who belonged to this path or those who belonged to the sect were called Mawlavi in honour of Hadrat Mawlana.

The tomb was built by Architect Bedreddin Tabrizî in 1274 on Hadrat Mawlana's and his father's sarcophagi. The construction date of the tomb is not clear since it does not have an inscription. The Green Dome (kubbe-i hadrâ) on the tomb was built in 1396 by Ala'al-Din Beg of Karaman. During the extensive repair of Konya Fortress in 1467, Sultan Mehmed the Conqueror also sponsored the renovation of the shrine and annexes of the dargah (mawlawihane), and donated certain foundations to the shrine. Later on, Sultan Bayezid II sponsored the interior decoration and Yavuz Sultan Selim built fountain inside the dargah. It is known that the inner dome of the tomb belongs to the first structure and that the body with a height of up to 25 meters, which is covered with green faience on the top outside, was added later (Photo. 1) (Peker, 2007: 26). In the mausoleum section of Mawlana Complex there are fifteen sarcophagi in total, including Mawlana, his father, his sons, his grandchildren and followers, and the sarcophagi of six Khorasan soldiers on the left.

Mawlana Tomb has been the determinant for the formation of the Mawlana Complex as it was central lodge (first dargah) of Mawlawiyah Order. When Dargah was the rose garden belonging to Sultan Ala'al-Din Kayqubad, it was built by the

Ilkhanate Amir Pervane as a pyramid which was built relying on four elephant feet, but later expanded and its architecture changed. Sultan Walad had the first semâhane (chant room) constructed by the tomb. Suleiman the Magnificent had the mosque with two minarets near the tomb, current masjid, the semâhane adjacent to this masjid in the north of Green Dome constructed, and he had kitchen, furnace, cellar and dervish cells added. In 1888, Sultan Abdul Hamid II expanded the semâhane. Sultan Murad III had some parts of kitchen and dervish cells built.

Today, the dergâh has four gates in four directions: The actual main gate Dervişân Gate opening up to the courtyard of Selimiye Mosque in the west, the Pîr Gate in the east, Çelebîyân Gate in the north and Hâmuşhân Gate in the south. In the courtyard, there is a Şeb-i Arûs pool, an ablution fountain (şadırvan) in the middle and a cascade fountain (selsebil) to the south. Other premises of Mawlawi convent (mawlawihane, mevlevihane) consist of sacred courtyard (meydân-ı şerîf), dervish cells, sacred kitchen (matbâh-ı şerîf), the semâ' hall, room for reciting the Qur'an (tilâvet odası), visitors' corridor, literally "entrance of the lovers (dâhil-i uşşâk), dome of the post, domes of the qutb (kibab al-aqtab), library, men's area (selamlık), women's area (harem), hâmuşhân and the tomb.

The city of the City of Konya is known through Hadrat Mawlana and his philosophy of Mawlawiyah and the holy semâ ceremony of Mawlawiya and/or Sufi (Mawlawi Muqâbala, âyin-i şerîf)<sup>11</sup> in the world. Semâ is the state of trance in which the Sufis get out of the world in longing for reaching the God. In the Mawlawi literature, the semâ ceremony is described as an ecstatic version of the rhythm and music, performed by whirling around the heart from right to left. This ceremony was only performed in Mawlawihanes in the past, and nowadays it can be practised anywhere suitable for semâ ceremony in terms of moral and place. If a semâ ceremony is performed in a tomb with a semâhane, the sufis bow their head and greet while passing by the tomb.

Mawlana legate that the day of his death shall be called as Şeb-i Arûz (wedding day or bride night), when he could come together with his beloved one, namely his Allah, it is also referred to semâ ceremony (Taşel, 2011: 31). As there are holy semâ ceremonies in the Mawlawiyah rituals, many sacred symbols are conveyed through the spatial construction, sacred objects and myths of the tomb. The ornamented cauldron is one of the holy messages, which the Mawlawis call the "April Cauldron" (Nisan Kazanı) on the left at the entrance of the tomb. Wate, accumulating in this cauldron (destar) through the April rain having poured on the Green Dome, is given to those who believe in finding cure. The wall between the semâhane which symbolizes the Order and the Masjid, which is the symbol of the Shari'a, being ornate, a little high and having a gate, symbolizes the union and togetherness of Shari'a and the Order, that is, the tevhid. When it comes to the

---

<sup>11</sup> There are three stages of the semâ ceremonies: Natural Semâ; semâ ceremony which creates a vibrant feeling in the hearts of those who perform semâ with music, word and dance, Suminous Semâ, which leads people getting matured in the path of sufism to have Divine Secrets Semâ; divine semâ which is performed by the sufis who have reached the divine secrets.

kratophany identified with the sanctity of the tomb; before he fought with his brother Bayezid, Sehzade Selim of Ottoman Empire sought help from their souls by visiting the tombs of Mawlana and the saints of City of Konya. As a result, his brother and his army were defeated by a cloud of dust rising from the tomb of Mawlana and falling down on them (Godfrey, 2012: 147; Sariönder, 2015:57). Since this tomb contains many holy symbols which can not be covered in the scope of such study, it has started to be called as Presence (Huzûr) and as the Presence of the Pîr (Huzûr-ı Pîr) for those who set their hearts on Hadrat Mawlana and his path.

Tomb of Mawlana has been the focus of the city's development outside the walls since 16th century with its architecture and sacred values, in particular the Selimiye Mosque, including a large Mawlana Complex.

## **5.2. The Sacred Symbolic Values of Konya Selimiye (Sultan Selim) Mosque**

Selimiye Mosque is located on the south-west of Mawlana Complex, on west of the dargah. The construction of the mosque was begun in 1558 when Sultan Selim II was in Konya as a sehzade, completed in 1565 when he became sultan, and in 1567 it opened for worship (Baş, 2006:217). Although the mosque was built as a complex, its structures such as imaret, hammam, fountain, and timing room are not available today. When the architectural features of this mosque- in the limited framework of this work - are defined with reference to religious and / or sacred symbols, it can be seen that it is in conformity with the archetypal<sup>12</sup> of the sacred motifs and the spatial construction, which is the symbol of coming into existence of Islam in architecture. However, this mosque with its architecture based on the archetype, and on space syntax and semantic transivity spaces, has the sacred symbols of Mawlawiyah or those which referred to Mawlana.

Selimiye Mosque - as an archetype- has a spatial construction in which the places at the corners were used by expanding the middle (central, main) space in the direction of east, west and south in the "central-dome plan scheme" having been used since 15th century in Ottoman Classical Architecture. The square-shaped central space has a monumental effect by covering two identical small domes which cover side transepts and the small domes at the corners and the domes covering the narthex with the higher and larger domes (Toktaş, 2016: 84; Baş, 2006: 218). This plan scheme and the fact that the large-domed central space is supported with a very large half-dome on the mihrab wall suggest that it is a conscious copy of the former Fatih Mosque (1462-70) (Uzluğ, 2006). In this similar spatial construction, the receiver can easily understand that a balanced and symmetric unity formed by small domes around the large and single dome in the centre state symbolizes the cosmos, the idea of monotheism and thus the infinite

---

<sup>12</sup> Archetype means cliché, stereotype, the initial state of an object, a feeling. They are the remainings of behaviour patterns of people based on similar phenomena transferred along the generations in long term. They are lively traces rather than primitive ruins, and produce effect in the mind. They lay a bridge between the rational structure of consciousness with instincts through historical connections (Gürses, 2007; Saydam, 2003: 8-9).

power of Allah. This lofty symbol of the central dome is reinforced and intensified by minarets symbolizing heavenly might.

Islamic cities are distinguished by their minarets rising to the sky in silhouettes from other cities, and gain identity. In other words, the minaret is the most prominent form of architecture, which directly represents the existence of Islam. Although they are in different architectural forms with local and periodic features, all the minarets show that the place is an Islamic country or that there are mosques and Muslims in that place. Even if the minarets appeared in order that call to prayer could be performed at a high place so as to be heard thoroughly, sometimes it is a tower of victory (Grabar, 1983: 41). The minarets of Selimiye Mosque are the symbols that make different victories read. The fact that this mosque was built by Turkish and Muslim Sultan Selim II next to the tomb of Mawlana is a proof that City of Konya, therefore Anatolia was Turkified and Islamized, and it is a sign of his succession and caliphate. The mosque's spatial equivalence with a mosque dating back to the past and the fact that it was built entirely with cut stone is also an indication of the eternal permanence of the Ottomans and Islam. Thus, the political power of the Ottoman Empire and the religious power of the Caliphate, which was handed over the Ottoman dynasty in 1516, are represented.

The mosque's blue-coloured, foiled marble minbar cone is just a tiny copy of turquoise blue- faïenced, foiled, pyramidal conical roof of the Mawlana Tomb, which is next to it (Photo 1). Although this similarity is defined as a local architectural form, it was accepted by Sehzade Selim as a symbol of thanks and gratitude for the spiritual support of Mawlana during the brother fight between Sehzade Selim and Sehzade Bayezid.

The decorations of the Qibla wall and the mihrab are one of the numerous symbolic signs in the interior decorated with sacred motifs. Especially its elegant minbar is the presentation and emphasis of the unity at one center, therefore tevhid, of all the mosques in the world and of the holy direction (Kaaba) where every believer makes prayer. The Yusuf Ağa Library, adjacent to the south wall of the mosque, used to be a mosque window, and the gateway which provides direct passage from the mosque to the library is also a symbol of science and knowledge being together in the Ottomans and Islam.

Selimiye Mosque, with its holy meaning and value, has a memory bearing in the memory of the city. In the 16th century, the setting of the Ottoman-Turkish city in Anatolia was shown via Konya. During the Ottoman Empire, Konya was developed around three focal points of commercial, social and cultural function. First focus; the center formed by Bedesten, İplikçi Mosque and Şerafeddin Mosque, the second focus; Ibrahim Bey Imaret and Inn in the north-east, the centre formed by Unkapani and Karatay Madrasa, third focus; It is the centre formed by Mawlana Mawlana or Sultan Selim Mosque and Kiremitli Inn in the south-east. In this period, the long bazaar extending from the bedesten to the Mawlana Complex explains the relation between the bazaar, the inn and the great mosque, which constitute the city's structure (Uysal, 2010). In this development, the use of Sultan Selim Imaret in the north of the Selimiye Mosque which was destroyed in the

1950s, as a place of wheat, sipahi and women's market and then as a fabric production site directed the development of the city. The location of the Konya Bazaar in the area from Townhall to the area surrounded by the Selimiye Mosque at the end of the 19th century and the beginning of the 20th century (Tapur, 2009) is the expression of the continuity of the sacred and functional value of this mosque.

## 6. Conclusion

The religious centre constituted by the attractive power of the sanctity of Mawlana Complex, which contains Mawlana Tomb and the Selimiye Mosque, and carries this heritage values to the present day, was effective in development of the city from inner castle to this area and in determining of the circulation axis (today Alaadin Street). In other words, the fact that Mawlana Tomb and Selimiye Mosque being a reference point, a focal point of the city centre are one of the best examples to explain the effect of sacred sites on forming the city. Mawlana Complex is the sacred place where the entire world knows and visits Mawlana as a sacred center of the city and Mawlawiyah. The fact that UNESCO proclaimed 2007 as "Mawlana Year", in the same year, Mawlana Jalal ad-Din Rumi was accepted as "best-known poet" in the United States, it was "the most visited museum" in Turkey in 2017 (with 2,480,433 visitors), is evidence of the value of the historical and sacred place as a settlement as well as the immovable cultural heritage of the Mawlana Complex. As intangible cultural heritage, sufistic ceremony Mawlawi Semâ Ceremony, which symbolizes the way to reach Allah with the religious symbol and motifs, took place in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity in 2008, which explains the value of the heritage of sacred rituals.

Divinity is not only attributed to the space or the object, but also to the clergy or scholars, who had religiously influence in the period they lived, are attributed to the sanctity. Mawlana is a Sufi identified with the City of Konya and associated with sanctity. Since he is the founder of the Mawlawi philosophy and known in other religions apart from Islam, the Mawlana Museum is one of major venues of the occurrence of the phenomenon in Turkey visit. Konya Selimiye Mosque, which is one of the reference-focal points of the city with the status of great mosque, representing the political and religious power in the period when it was built, is a sacred place open to worship today. These two buildings, which were built in two different civilizations, complement each other as two places symbolizing Islamic architecture and sanctity as part of the Mawlana Complex (Küllüye).

The subject of the association of the historical sacred places and buildings, even the cities and their architectural features with the sanctity, has been put in the international agenda in the 1990s. The Global Strategy, which was approved by the World Heritage Committee (WHC) in 1994, is the first step towards the protection of sacred sites and religious heritage. In the thematic three frameworks set by International Council on Monuments and Site (ICOMOS) in the 27th Session of the WHC in 2003 (typological framework, chronological-regional framework and thematic framework), the adoption of the religion theme is a significant stage (ICOMOS, 2005). Thus, the sacred elements that accompany the spirit of the place

was also included among the intangible values that give the cultural heritage a rich and complete meaning and which make the values of the heritage permanent (ICOMOS, 2008). According to this scope and / or current protection approaches; from past to the present, all kinds of beliefs and sacred places must be protected because they provide numerous contributions to the field of cultural heritage (ICOMOS, 2015). Approximately 20% of 1073 outstanding universal values in WHL have a religious meaning. Historical cities with religious significance in WHL are holy cities of different communities. Therefore, since this value and the sustainability of the cities is a vital necessity (ICCROM, 2017), Mawlana Tomb, which is the focus of the Mawlana Complex, and the Selimiye Mosque in Konya, are both compulsory to be transferred to future as tangible and/or immovable and intangible cultural heritage with their architectural (immovable) values and sacred (intangible) values, they convey via symbols. Re-evaluation of this approach and legislation of protection in Turkey shall be a hope for the sustainability of such cultural values.

## References

- Akın, Ahmet (2016), "Tarihi Süreç İçerisinde Cami ve Fonksiyonları Üzerine Bir Deneme (An Essay About The Function of Mosques Throughout The History)", Hitit Üniversitesi İlahiyat Fakültesi Dergisi, Vol 15, No. 29, pp. 179-211.
- Alodalı, A.N. (2015). *Mimarlıkta Sembolizm Kutsal'ın mimariyle buluşması ve Kâbe örneği* (Yayımlanmamış Yüksek Lisans Tezi). Fatih Sultan Mehmet Vakıf Üniversitesi, İstanbul.
- Aras, H. (2011). *Dünya dinlerinde merkez sembolizmi* (Yayımlanmamış Yüksek Lisans Tezi). Atatürk Üniversitesi, Erzurum.
- Armstrong, Karen (2017), Tanrı'nın Tarihi (A History of God), (çev. Oktay Özel vd.), Pegasus Yayıncılık, İstanbul.
- Arpacıoğlu, Başak (2006), "Cami Sembolizmi Üzerine Bir Deneme", Yeni Yüksektepe Dergisi, No. 53, <https://docplayer.biz.tr/11520162-Cami-sembolizmi-uzerine-bir-deneme.html> (10.09.2018).
- Arslan, Mustafa (2013), "Modern Mekanda Kutsal Deneyimi Kernek'te Yeniden Üretilen Kutsal, Mit ve Ritüel (Experience of Sacred in Modern Space: Reproduction of Sacred Myth and Ritual in Kernek)", Birey ve Toplum, Vol. 3, No. 6, pp. 7-36.
- Barthes, Roland (1993), Göstergibilimsel Serüven, (çev. Mehmet-Sema Rifat), Yapı Kredi Yayınları, İstanbul.
- Baş, Ali (2006), "Konya'daki Klasik Dönem Osmanlı Yapıları", Yeni İpek Yolu Konya Ticaret Odası Dergisi, Konya Kitabı IX, pp. 215-233.
- Bayraklı, Bayraktar (2000), Fârâbî'de Devlet Felsefesi, Düşün Yayın, İstanbul.
- Becermen, Metin (2015), "Kent ve Felsefe İlişkisi Üzerine (On Relation Between City and Philosophy)". Kaygı Uludağ Üniversitesi Fen-Edebiyat Fakültesi Felsefe Dergisi (Uludağ University Faculty of Arts and Sciences Journal of Philosophy), No. 25, pp. 9-18.
- Can, Yılmaz (2014), İslam Şehirlerinin Fiziki Yapısı, Türkiye Diyanet Vakfı Yayınları, Ankara.
- Çaycı, Ahmet (2017), İslam Mimarisinde Anlam ve Sembol, Palet Yayınları, Konya.
- Çetinkaya, Bayram Ali (2013), Medine'den Medeniyete, İnsan Yayınları, İstanbul.
- Çöl, Ş. (1998). *Kentlerimizde kimlik sorunu ve günümüz kentlerinin kimlik derecesini ölçmek için bir yöntem denemesi* (Yayımlanmamış Doktora Tezi). Mimar Sinan Güzel Sanatlar Üniversitesi, İstanbul.
- Durand, Gilbert (1998), Sembolik İmgelem, (çev. Ayşe Meral), İnsan Yayınları, İstanbul.
- Eco, Umberto (1987), "Göstergibilime Giriş", İşlev ve Gösterge Göstergibilim Açısından Mimari, (çev. Fatma Erkman), Alan Yayıncılık, İstanbul.

- Eliade, Mircea (2017), *Dinler Tarihine Giriş (Traite d'histoire des religions)*, (çev. Lale Arslan Özcan), Alfa Basım Yayınları, İstanbul.
- Erarşlan, Alev (2014). "Mimaride Anlam; Yapıdaki " Sembolik Dil" Üzerine bir Değerlendirme", *Tasarım+Kuram*, Vol 10, No.18, pp. 18-35.
- Erdiç, Şaban (2017), "Bir İnşa Süreci Olarak Fenomenolojik Perspektifte Kutsal ve Kutsallaştırma – Ziyaret Fenomeni Örneği (Sacred and Sacralisation as a Process of Construction from Phenomenological Perspective – Example of Visiting Phenomenon)", *Milli Folklor*, Vol 29, No. 114, pp. 39-51.
- Godfrey, Goodwin (2012), *Osmanlı Mimarlığı Tarihi*, Kabalcı Yayınevi, İstanbul.
- Grabar, Oleg (1988), *İslam Sanatını Oluşumu*, (çev. Nuran Yavuz), Hürriyet Vakfı Yayınları, İstanbul.
- Gürses, İbrahim (2007). "Jung'cu Arketip Teorisi Bağlamında Tasavvufi Öykülerin Değerlendirilmesi: Sîmurg Örneği (An Analysis of Sufi Stories in the Context of Jungian Theory of Archetypes)", *Uludağ Üniversitesi İlahiyat Fakültesi Dergisi*, Vol 16, No.1, pp. 77-96.
- Hidayetoğlu, Selahaddin (2012), *Aşıklar Kabesi (Ka'betü-l uşşak)*, Mevlana Müzesi Kataloğu, Konya.
- Hidayetoğlu, Selahaddin (2006), *Hazret-i Mevlânâ Muhammed Celâleddin-i Rumi: Hayâti ve Şahsiyeti*, İl Kültür Müdürlüğü, Konya.
- ICCROM (2017), *Asian Buddhist Heritage Conserving The Sacred*, First ICCROM-CHA International Forum on Conservation Asian Buddhist Heritage: Conserving the Sacred 4-6 December 2013, Seoul, Republic of Korea.
- ICOMOS (2015), *International Conference On Religious Heritage Towards Understanding the Outstanding Universal Value of Religious Heritage*, April 24, ICOMOS-Korea.
- ICOMOS (2008), *The ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites*, Quebec, Canada.
- ICOMOS (2005), *The World Heritage List – Filling The Gaps An Action Plan For The Future. Methodical Approach to the Representativity of the World Heritage List 25-27 July 2003*, München, Germany.
- İltar, Gazanfer (2003), "Eski Türklerde Mezar Kültü ve Günümüze Yansımaları", *Türk Kültürü ve Hacı Bektaş Velî Araştırma Dergisi*, No.27.
- Kaynak, İbrahim Hakkı (2016), "Dinlerde Kutsal Zaman ve Mekanın Tarihsel Yapısının Fenomenolojik Algısı (Phenomenologic Perception of Historical Structure of Sacred Time and Space in Religions)", *Selçuk Üniversitesi Türkiyat Araştırmaları Dergisi (SUTAD)*, No.39, pp. 443-455.
- Kıyak, Abdülkadir (2012), "Halk Dindarlığı Bağlamında Kutsal Mekân Anlayışı (Understanding of Sacred Space in The Context of Public Religiousness)", *Gümüşhane Üniversitesi İlahiyat Fakültesi Dergisi*, Vol.1, No. 2, pp. 159-181.

- Kirman, Ali ve Özbolat, Abdullah (2017), "İslam, Kutsal ve Seküler (Islam, Sacred and Secular)", Çukurova Üniversitesi İlahiyat Fakültesi Dergisi, Vol. 17, No. 2, pp. 19-41.
- Mülayim, Selçuk (2002), "Türkiye Diyanet Vakfı İslam Ansiklopedisi", Kubbe, Vol. 26, pp. 300-303.
- Ok, Betül (2015), "Gündelik Hayatta Caminin Yeri". IV. Türkiye Lisansüstü Çalışmalar Kongresi Bildiriler Kitabı-I (Sosyoloji, Şehircilik ve Mimari). 14-17 May, Kütahya, pp. 107-121.
- Özler, Mevlüt (2012), "Türkiye Diyanet Vakfı İslam Ansiklopedisi", Tevhid, Vol. 41, pp. 18-20.
- Tanju, Bülent (1997). "Eczacıbaşı Sanat Ansiklopedisi", Mimarlıkta Göstergibilim, Vol. 2, pp. 1257-1258.
- Taşel, Z. (2011). *Konya ilinde bulunan Mevlana Celaleddin-i Rumi Müzesi'ne ait tavan ve duvar resimlerinin incelenmesi* (Yayımlanmamış Yüksek Lisans Tezi). Gazi Üniversitesi, Ankara.
- Tatar, Burhanettin (2017), "Kutsal Mekân: Fenomenolojik Bir Analiz (Sacred Space: A Phenomenological Approach)", Milel ve Nihal, Vol. 14, No. 2, pp. 8-22.
- Tapur, Tahsin (2009), "Konya İlinde Kültür ve İnanç Turizmi (The Cultural and Belief Tourism in Vicinity of Konya)", Uluslararası Sosyal Araştırmalar Dergisi (The Journal of International Social Research), Vol. 2, No. 9, pp. 473- 492.
- Toktaş, G. (2016). *Konya'daki klasik dönem Osmanlı camileri* (Yayımlanmamış Yüksek Lisans Tezi). Selçuk Üniversitesi, Konya.
- Topçu, Aslıhan (2005), "Kayseri'yi Okumak: Göstergibilimsel Yaklaşımla Bir Şehrin Analizi", Erciyes Üniversitesi Sosyal Bilimler Enstitüsü Dergisi, Vol. 1, No. 18, pp. 11-20.
- Türkantoz, Kayahan (2006), "Kent Kimliğinin Oluşumunda Kutsal Merkezin Yeri: İslam Dönemi Kudüs' ünde Harem-i Şerif Örneği", tasarım+ kuram dergisi, Vol. 3, No. 4, pp. 60-70.
- UNESCO, World Heritage List, Stonehenge, Avebury and Associated Sites  
<https://whc.unesco.org/en/list/373>, (11.10.2018).
- Uysal, Mehmet (2010), "Tarihsel Süreçte Geleneksel Konya Çarşısı İçin Bir Analiz (A Spatial Analysis of Traditional Konya Bazaar from a Historical Perspective)", Milli Folklor, No. 86, pp.149-162.
- Ülger, G. (2013). *Tapınma ritüeli ile ibadet mekânı arasındaki ilişkinin göstergibilimsel bağlamda okunması: cemevi yapıları* (Yayımlanmamış Yüksek Lisans Tezi). İstanbul Teknik Üniversitesi, İstanbul.
- Peker, Ali Uzay (2007), "Mevlânâ'nın Doğumunun 800. Yılında Konya Mevlânâ Külliyesi", Tasarım merkezi Dergisi, May, pp. 24-31.

- Saydam, Bilgin (2003), "Dört Arketip", Carl Gustov Jung: Nesnel Ruhun Şamanı, (çev. Zehra Aksu Yilmazer), Metis Yayın, İstanbul.
- Sarıönder, Refika (2015), "On Archaeology of Sainthood and Local Spirituality in Islam: Past and Present Crossroads of Events and Ideas Yearbook of the Sociology of Islam", Mevlana Celaleddin Rumi and Hacı Bektas Veli: Two Faces of Turkish Islam. Encounters, Orders, Politics, Transaction Publishers, New Brunswick-USA, London.
- Schmidt, Klaus (2010), "Göbekli Tepe–The Stone Age Sanctuaries. New Results Of Ongoing Excavations With A Special Focus On Sculptures And High Reliefs", Document A Prehistorica, Vol. 37, pp. 239-256.
- Schmidt, Klaus (2007), Taş Çağı Avcılarının Gizemli Kutsal Alan Göbeklitepe: En Eski Tapınağı Yapanlar, (çev. Rüstem Aslan), Arkeoloji ve Sanat Yayınları, İstanbul.
- Uzluk, Şahabettin (2006), "İstanbul'da Eski Fatih Camiinin Bir Benzeri Konya'da Selimiye Camii". Vakıflar Dergisi, No. 9, pp. 173-181.
- Yavuz, Şevket (2007), "Modern Öncesi Alemden Post/Modern Bir Köye Evrilişte Kutsal'ın Arkeolojisine Yeniden Bakış (A New Look at the Archeology of the Pre-Modern Cosmos into the Post/Modern Village) ", Milet ve Nihal, Vol. 4, No. 1, pp. 77-126.
- Yavuz, Ömer Faruk (2006), Kur'an'da Sembolik Dil, Ankara Okulu Yayın, Ankara.
- Yavuz, Ömer Faruk (2005), "Kur'an'daki Kutsal Mekân, Zaman ve Eşya Kavramlarının Sembolik Değeri (Symbolic Values of Concept of Sacred Places, Times and Objects in the Quran)", Milet ve Nihal, Vol. 3, No. 1-2, pp. 37-65.
- Yıldırım, Münir (2007), "Mircea Eliade'de "Kutsal ve Kutsal Zaman" Kavramı". Dini Araştırmalar, Vol. 10, No. 28, pp. 59-82.
- Yılmaz, Muzaffer (2017), "İnanç, Mimarlık ve Algı Üzerine Mülâhazalar (Thoughts on Faith, Architecture and Perception)", Eskişehir Osmangazi Üniversitesi Sosyal Bilimler Dergisi, Vol. 18, No. 2, pp. 67-92.

© Copyright of Journal of Current Researches on Social Science is the property of Strategic Research Academy and its content may not be copied or emailed to multiple sites or posted to a listserv without the copyright holder's express written permission. However, users may print, download, or email articles for individual use.