Sakarya Journal of Digital Humanities

Publisher: Sakarya University

Vol. 1, No. 1, 48-65, 2026

Research Article

Geographical Elements in Fakir Baykurt's Novel Kaplumbağalar (The Turtles)

Hatice Kübra Ersöz

Sakarya University, Institute of Social Sciences, Geography (Master's) (Thesis-Based), Sakarya, Türkiye
kbraersoz26@gmail.com

Received: 19.04.2026
Accepted: 20.05.2026
Published Online:19.06.2026

Abstract: This study has analyzed Fakir Baykurt's novel Kaplumbağalar through the perspective of literary geography. It aims to demonstrate the functionality of literary texts as a data source in the analysis and digital visualization of geographical data. The 'geographical-centered reading' method was adopted in the research. Based on the texts in the novel, qualitative data were transformed into spatial and character-oriented databases. The obtained data were digitally visualized via the 'romanatlasi.com' website, which was developed with an interdisciplinary approach; they were examined through spatial and character-oriented analyses. The analysis results show that the socio-cultural fabric and daily life of Tozak Village in the novel are directly shaped by the harsh and arid continental climate conditions and seasonal cycles of Central Anatolia. In particular, it was determined that drought, water scarcity, and unproductive lands are the most critical environmental elements determining the social structure. As a result of all these findings, the research shows that literature is not independent of geographical reality.

Keywords: Literary Geography, Physical Geography, Human Geography, Novel, Fakir Baykurt

1. Introduction

The name of the science of geography was given by Eratosthenes (275-195 BC), who was an Ancient Era thinker and mathematical geographer. This traveler, who lived approximately in the 3rd century BC and was also the founder of the famous Alexandria School of Geography, named his travelogue-style work, in which he collected geographical impressions from his travels and calculation results on mathematical geography, as gegraphé or geographica (related to Geography). Thus, the name of the science of geography took its place in today's system of sciences as early as the 3rd century BC." (Doğanay & Doğanay, 2024). Geography has served as a source for scientific studies throughout history. The methods, concepts, and movements used in studies continuously change with their application styles. Academic studies, which diverged over time, triggered the formation of different disciplines; however, geography gaining scientific status occurred at the end of a long development stage (Tümertekin & Özgüç, 2006). The discipline of geography, which accepts map and space as the most important concepts, is indispensable in interdisciplinary studies in terms of shaping the areas where science and art are produced (Aktaş, 2012).

It is stated that literature constructs the world on a linguistic plane and through literary textual structures. It is emphasized that the discipline of geography goes beyond this literary textual narrative and investigates, at the center of human and space interaction, the physical features ranging from landforms to climate and vegetation, human elements covering settlement decisions, population data, and cultural activities, and the change of all these components in the historical process (Öz, 2024). Geography, which is an inseparable and indivisible part of human life, constitutes both the spatial plane and the content detail of literary texts (Onuş, 2019). In the context of the relationship between the disciplines of geography and literature, it reflects onto the texts not only as a physical environment but also within the framework of local characteristics and traditions. By asserting that the foundation of literary geography is based on the interaction between space, human, and culture, it emphasizes that an individual's identity and way of perceiving the world are shaped by the geographical location they are in (Anderson, 2015).

Cite as (APA 7): Ersöz, H. K. (2026). Geographical elements in Fakir Baykurt's novel Kaplumbağalar (The Turtles). *Sakarya Journal of Digital Humanities, 1*(1), 48-65.

This is an open access paper distributed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License.

Space was considered to be less important than the temporal progression of the plot. In literary geography, space was often defined as a representation of real-world locations or as a (container). Space is a dynamic process that emerges through the interaction of the author, their narrative, and the reader. The combined use of narrative and geography theory ensures that fictional space is understood as variable and as a 'result of the interaction between text and reader' (Hones, 2011). We can explain space's transition from being a 'container' to a dynamic process through emotional geography. Emotional geography is a research field focused on investigating the relationships between emotions, nature-space, and society. Such studies conducted in many fields have also contributed to an 'emotional turn' in the field of geography. Emotional geography defines what is written not as emotions as fixed objects, but as 'dynamic and fluid processes occurring constantly between bodies, becomings, and spaces' (Davidson et al., 2007). Environmental transformations or projects like dams view geography and space merely as a 'container' to be filled and emptied. However, it emphasizes that the destruction created by these projects is not only physical; but that feelings such as the loss of belonging and 'solastalgia' experienced by people in this process transform the space into a dynamic and living process (Özberk, 2023). In this context, space is not a specific area where concrete is poured; it is a dynamic field of experience where the human soul and culture are shaped together with the ecosystem.

While geographical space shapes human lifestyles, culture, economic activities, and even character; humans also give it a human condition by changing and improving the space. Geography finds distinct reflections of the 'human-space' relationship in literary works. Literature is not only constructed as a place where events and situations occur; it also describes the climate, soil, vegetation of that place, and the effects of these physical conditions on humans. In this case, novels contain unique data that have begun to be discovered by geographers. Fakir Baykurt, one of the representatives of Turkish literature, is among the leading authors who extensively incorporate Anatolian geography in his works. Fakir Baykurt's novel *Kaplumbağalar* explains the steppe geography, water problem, scorching heat, and unproductive lands of Central Anatolia through a detailed plot. Although Tozak village in the novel is a fictional settlement, it is a typical example of the rural parts of the Ankara province in the Central Anatolia Region in terms of the geographical characteristics it possesses.

One of the fundamental problems in literary geography is that the term 'geography' refers to both an academic discipline and the spaces of the physical world. "In the 1975-1995 period, studies viewed the literary text as a 'source' or a 'tool' for geographical discovery. However, in 1994, Marc Brosseau created a major shift in axis by arguing that the focus should be on the structure of the text, narrative modes, and language before interpretation. With this shift, attention turned from the geography of the fictional world to how the literary text, as a 'geographer' in its own right, produces norms and modes of readability" (Hones, 2008). It is stated that human geographers have long focused on the instructional power of literature on human and environment interaction, and simultaneously, literary criticism has examined the concepts of place, region, and landscape in literary texts in depth (Alexander, 2015).

The work titled *Literature and Geography: The Writing of Space Throughout History* (2016), recently published by Cambridge Scholars Publishing with the aim of addressing the systematic deficiency in the field of literary geography, is considered a noteworthy and groundbreaking source in the literature due to both its methodological approach and the case studies it presents. This book, edited by Emmanuelle Peraldo, contains dozens of studies written in interdisciplinary fields such as literary cartography, geographical imagination, geographical metaphors, urban writings, geopolitics, and literature. In this respect, it serves as a current and comprehensive reference source, especially for those who will conduct research on literary geography (Peraldo, 2016).

It is observed that literature utilizes geographical elements in the process of explaining events and phenomena; this process allows for the establishment of a strong and unshakable bond between the author and the reader through space (Kaçmaz & Kaçmaz, 2019). From the perspective of literary geography, space is not merely a setting; it is a dynamic field where social memory, labor, and belonging are shaped. Fakir Baykurt's novel *Kaplumbağalar* presents one of the striking examples of this dynamism. The residents of Tozak village, located at the center of the novel, transform a barren and 'unclaimed' geography offered to them by nature into a verdant living space with great labor. However, this spatial production hits the wall of ownership and bureaucracy. This obstacle they encounter causes the destruction of the vineyards and gardens they created with great effort.

In the literary text analyses centering on the relationship between literature and geography, geography's definition as the 'science of space' and Braudel's approach as 'the spatial study of society or the study of society through space' are guiding principles. Space is a place perceived and evaluated by those living within it and is a phenomenon as indispensable as time in the progression of life. For geography, it is very important to examine how humans are distributed in space and the mutual interaction between humans and spaces (Kefeli, 2009). The discipline of geography, which centers on human interaction with the natural environment and the process of making sense of this environment, establishes an interdisciplinary bridge through 'literary geography' regarding the examination of spatial descriptions in literary texts (Taş, 2021).

In novel analyses, the functional dimension of space can be read through the geographical obstacles or opportunities confronting the characters in the novel. As Narlı indicates, this dual structure of space that shapes movement, 'hindering' or 'helping' the characters, manifests itself through physical geography elements, especially in rural-themed works. While the concept of 'open space', which Narlı states incorporates other spatial components, materializes with the wide steppe perspective in the novel; topographical obstacles such as hills and streams that characters have to cross function as a 'hindering space' directly limiting the action (Narlı, 2002). In narrative-based text studies, space, departing from being a passive stage upon which the narrative is built, has become a dynamic element shaping characters' identities, social relations, and the plot (Şengül, 2010).

The unbreakable bond of human history with the earth becomes evident through physical elements such as landforms, climate, and vegetation forming a natural ground that shapes human actions. While human elements such as settlement and economic production formed upon this natural reality transform nature within a cultural cycle, literary texts are formed precisely at the intersection of this physical and human reality. Despite the relationship between literary texts and geography, literary geography is seen as a newly developing field even in the international literature. In the specific case of Türkiye, the scarcity of studies on this subject and the fact that it is generally investigated by researchers outside the discipline of geography are noteworthy (Kaçmaz, 2017). By diverging from traditional literary examinations and criticisms, it aims to bring literature together with geography through a different approach. The aim of the study is to find and analyze terms and sentences that will provide geographical data in literary texts. For this purpose, a detailed examination of the novel *Kaplumbağalar* was conducted, and geographical terms, sentences, places, climate events, agricultural areas, and population movements in the work were identified one by one and visualized on the developed website (www.romanatlasi.com). In terms of the relationship between Literature and Geography, Fakir Baykurt's work has not been examined under the discipline of Geography until now. In this direction, the study aims to reveal to what extent the spatial construction in Baykurt's texts overlaps with physical and human geography elements, and thus, the usability of literary texts as qualified data sources in geographical analyses.

These interdisciplinary orientations emerging in literary studies have gained leadership through joint projects conducted by geographers and literary critics based on GIS (Geographical Information Systems). This method, called 'Literary GIS,' which is one of the most concrete results of this collaboration, provides a new ground for the spatial and character analysis of both individual works and extensive literary series (Murrieta-Flores et al., 2017).

One of the most original contributions offered to literary geography studies, the 'spatial hinge,' places the mechanism of influence between readers, the literary text, and space into a conceptual framework (Thurgill, 2021). According to Thurgill, this concept allows us to rethink literary texts according to the programs of effect resulting from reading. Through this mechanism acting as a hinge, the real world is perceived anew by the act of reading, and the geography of the literary text is carried into physical spaces. In the simplest terms, this process represents an impressive cycle in which an individual's accumulation of literary texts transforms the concrete experience of space.

Within the discipline of literary geography, geographical interactions are analyzed by being divided into three main categories: thematic, in-depth, and schematic. Thematic analyses focus on spatial elements that can be directly perceived within the text by the reader. The method known as "deep" or "thick" mapping aims to reveal cultural layers associated with textual spaces. Schematic analysis, on the other hand, represents a more technical process involving the modeling of geographical content through scale and formal comparisons (Wilkens, 2024). In this context, Franco Moretti's works titled

Atlas of the European Novel (1998) and *Graphs, Maps, Trees* (2005) are accepted as the methodological pioneers of quantitative applications and schematic literary geography. This approach, which Moretti calls 'distant reading,' makes visible the geographical patterns emerging especially across multiple texts. Deep mapping and in-depth geographical reading applications represent a labor-intensive process for individual researchers. The synthesis of these three fields creates a new and holistic area for spatial analysis at the boundaries between humanistic studies and the discipline of geography. It is observed that in Bourdieu's concept of 'Habitus' as well, there is a dynamic intermediary function that unites the objective reality of geographical space with the subjective expectations of the individual. In this context, space is not a passive phenomenon upon which society is built; on the contrary, it is a structure that constantly reproduces itself and one in which the individual transforms the possibilities and impossibilities offered by the geography they inhabit into life strategies through their own concept of 'habitus' (Palabıyık, 2011).

2. Literary Geography

It can be said that textuality and narrativity are a common feature of geography and literature. So much so that the word "geography" is formed from the combination of the words "geo," meaning "earth," and "graphia" or "graphie," meaning "writing" or "description," and means "description of the earth." The fact that the word geography contains the verb to write in its origin and its narrative side is a common aspect with literature. (Skeat, 1963, p. 238) "The relationship between the disciplines of Geography and Literature dates back to very ancient times. After the invention of writing, literature assumed an important role in the depiction of geography and space. Texts of literary and historical character that have met humankind's need to see and get to know new places from early ages to the present have been defined as travelogues or travel writings (Maden, 2010)." (Sinan et al., 2024). The disciplines of Geography and Literature have been interpreted by many people. Studies conducted on literary geography in Türkiye, on the other hand, are quite new; studies in this field generally base themselves on examining a novel through a geographical reading (Ayik & İlik, 2020). In Turkey, the investigation and conceptual re-association of these two disciplines is coming to the fore again in academia together with the works of Assoc. Prof. Dr. Muhammet Kaçmaz and the TUBITAK 1001 project Analysis of Geographical Thought with Artificial Intelligence in a Hundred Turkish Novels of the Century and Novel Mapping, which he leads. The relationship between Geography and Literature holds great importance in terms of both disciplines enriching the ways people perceive, understand, and emotionally express the world. In contrast, the relationship between literature, which is the art where people express their emotions and thoughts through language, and geography, which is the branch of science that examines the physical characteristics of a place and human activities, primarily culture, is a relationship with various dimensions that has existed throughout human history. When the relationship between geography as a science and literature as an art form is examined, it is seen that both enrich the ways people perceive, understand, and express the world. Literary geography is defined as an interdisciplinary practice that connects human geography and literary studies, synthesizing the methods of human and social sciences (Hones, 2022). According to Hones, the consistency of this field encompasses the concept of 'literature' covering texts and academic studies, and the concept of 'geography' covering physical spaces as well as human geography as an academic discipline. Furthermore, the concept of 'spatial criticism' is also defined in different disciplines beyond geography. Literary studies have recently begun to be investigated deeply through spatial themes and a truly interdisciplinary cooperation with the discipline of geography.

The fact that the relationship between the disciplines of literature and geography is reaching an increasingly complex dimension indicates that a new era will begin for 'literary geography' located at the junction of these two fields. However, this situation both makes it difficult to clarify the content of the field and constitutes an obstacle for researchers trying to create a systematic bibliography on the literature spreading over a very wide area (Kaçmaz & Kaçmaz, 2017). In the last decade, it is observed that the orientation toward GIS as a cartographic software in digital literary geography studies has significantly increased (Taylor et al., 2018).

3. Fakir Baykurt and Novel The Turtles (Kaplumbağalar)

Fakir Baykurt was born in 1929 in the Akçaköy district of Burdur. He served as a village teacher for many years. In his works, Fakir Baykurt dealt with the struggles of the Anatolian people and class

conflicts. He became one of the most important representatives of the village literature movement. He passed away in Germany in 1999.

The period between 1950 and 1980 represents the era in Turkish literature when geography transitioned from being a superficial element into a decisive actor in literary texts. During this period, the Village Novel tradition, which developed particularly under the leadership of Village Institute writers, centered the social and physical reality of rural life through a socialist perspective. These works created a highly productive field for reflecting the impact of geographical elements (soil, climate, land structure) on human action and social structure. Fakir Baykurt, one of the most prominent figures of the Village Novel tradition, did not merely describe the objective geography of the village in his novels. At the same time, he explored the decisive impact of soil and water on the villager in depth. While fundamentally narrating the struggle of the villager with nature and bureaucracy, the Village Novel actually reveals the life strategies and spatial necessities formed by that geography.

Fakir Baykurt's book *Kaplumbağalar* covers the years 1950-1960. In the novel Kaplumbağalar, both the problems in the country and the deficiencies in the Tozak village of Ankara province are examined critically (Başboğa, 2025). It is observed that the summer season is more frequently treated in the novel. This is because the novel begins with the following sentence: "The sun collapsed onto the Tozak heath like a huge mountain of fire. It burns continuously. The Tozak heath is burning" (Yanardağ, 2005). The novel is set in Tozak village, a poor village with unproductive and barren lands located near Ankara. The villagers, continuing their lives in impossibility and poverty, transform an unproductive part of the village into a vineyard under the leadership of Instructor Rıza using the 'kirizma' technique, that is, by digging the soil up to the waist and turning it upside down. The work carried out by the villagers working together, in such a way that an equal amount of vineyard is distributed to each house, adds happiness, peace, and color to village life (Kesici, 2025). At the same time, the heroic Anatolian people became a symbol of progress and the struggle for life (Şahin, 2015). The life depicted in the book is largely shaped according to climatic conditions and especially the difficulties brought by the summer season. At the beginning of the book, there is a text describing the story of the novel's writing under the title "The Climate of the Turtles." It is seen that *Kaplumbağalar* is such a special novel for the author that it makes him say, "Kaplumbağalar is a book of mine that has made me happy" (Baykurt, 2000, p. 167, as cited in Karabela Şermet, 2017).

Fakir Baykurt emphasized what the quality of education and instruction should be like in the novel *Kaplumbağalar* and his other novels. At the same time, it is seen in his novel that teachers apply the technique of learning by living in educational-instructional activities; in *Kaplumbağalar*, Instructor Rıza mentions that he will teach his students and the villagers what planting a vineyard is and how it is done, not at the blackboard, but by showing directly in the field how it is to be done. (Yazıcı Okuyan, 2006). It is argued that village novel authors exhibit an attitude that settles for mere observation and describes the life of the villager within static patterns (Yanardağ, 2007). Consequently, in works written between 1923-1950, themes such as poverty, unproductive lands, water scarcity, conflicts, and bureaucratic orders play a central role.

4. Objectives and Methodology

This study aims to examine the geographical elements in a literary text under the headings of physical and human geography and to transform these findings into a digital visualization. During the research process, a comprehensive database was created from geographical terms and sentences identified through the text-scanning method. In the data collection stage; physical elements such as landforms (mountains, plains), climate elements (drought, precipitation), vegetation (flora), and hydrography, as well as human elements such as population, migration, settlement, political-administrative structure, and cultural fabric, undergo a systematic classification process. To give examples of this physical and human classification from the sentences in the novel 'Kaplumbağalar'; for the physical geography classification: *"It was an afternoon. Soft autumn winds were blowing. The heat is gone now. Autumn winds blow the dust of the ground into the sky. It fills one's mouth and eyes with manure and refuse."* For the human classification: *"What life is there in the cities? If there is, it is for you! What do those who go there from among us get? What can they become? Doorman, garbage collector, servant! They guard the apartment buildings, garages, and streets in Istanbul and Ankara. they build apartments by hauling stones on their backs. But they cannot go inside and live in them."* The examined novel text is structured according to these criteria and classification, as in the example.

After collecting the data from the novels, the 'Roman Atlası' digital platform, which offers researchers the opportunity for data visualization, was implemented. The conceptual logic of the system was inspired by the (cbskampus.sakarya.edu.tr/roman) model (Yüksel, 2025). However, the entire database, user interface, design, and software infrastructure of the project were constructed in an original structure. Through this developed interface, interactions between space, character, and geographical elements were digitized, providing a digital-based visualization model for literary geography studies. In the software dimension of this digital model, the system was built on a layered web architecture; data management, validation, and analysis generation were designed with discrete responsibilities on the server side, while interactive visualization and reporting functions were designed on the client side. The data life cycle follows a pipeline similar to ETL (Extract, Transform, Load), (the process of cleaning raw data from different sources, converting it into a meaningful format, and transferring it to a central data warehouse or target system), extending from the text to the database. First, textual units are identified, then classified according to a coding scheme, structured in a relational data model, subjected to an approval process, and finally transferred to the analysis engine. In this process, entities such as books, characters, places, cities, and geographical regions are modeled in relation to each other, ensuring that the semantic links in the text transform into a searchable network structure. In the analytical layer, frequency analysis, aggregation, cross-relationship inference, and ratio methods are applied together, making questions such as "which character profile concentrates in which spatial context" or "which theme stands out on which geographical axis" quantitatively answerable. In the visualization layer, bar, pie/doughnut, radar, and matrix-based density representations are used together to create multiple reading channels suitable for different analytical questions; components such as tooltips, legends, and color rules strengthen the interpretation of the findings. The relationship of Roman Atlası with GIS (Geographical Information Systems) also becomes conceptually clear at this point: The system is not a classical GIS (Geographical Information Systems) engine, but a geo-analytical research infrastructure where geographical information is processed with the logic of schematic classification and relationship analysis. Therefore, beyond being a mere visual output tool, the platform offers a digital methodological environment that manages the stages of data collection, data auditing, data analysis, and the presentation of findings in an integrated manner; thus, it develops a reproducible and auditable research model for literary geography studies.

5. Geographical Elements in the Novel The Turtles (Kaplumbağalar)

Geography is generally divided into two as physical and human geography. Within the scope of the research; physical geography elements such as drought, climate, hydrography, and vegetation, and human geography elements such as transportation, population, migration, settlement, and political-administrative structure in the novel Kaplumbağalar have been examined in detail in terms of their treatment within the literary text and the role of these elements in human-space interaction.

5.1. Drought

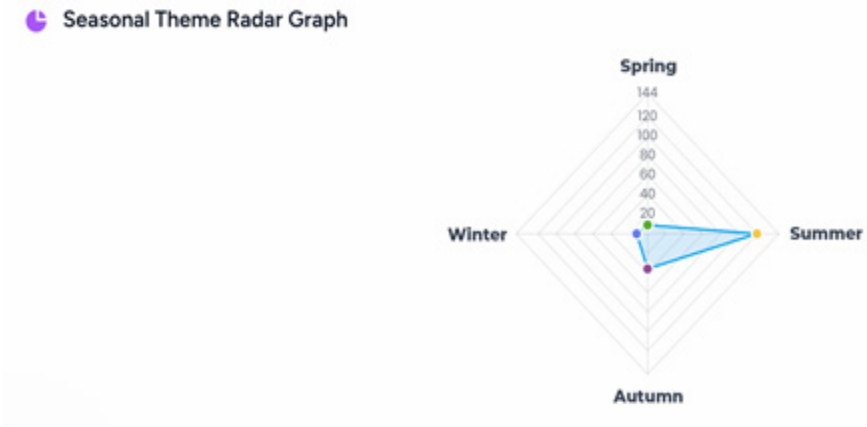
These expressions, describing the drought and the 'çanak kurutan' wind in the Tozak rural area, are used to reflect the devastating effect of extreme climatic conditions on agricultural production.

> *"In the work, 'çanak kurutan' blows occasionally. Whichever great hell it blows from, it brings even worse fires to the Tozak heath.* Those who look carefully at the face of the barren land can see, and even hear, the smoke of burning grasses and the mist of insects whose blood evaporates. Such an evident burning.*" (Baykurt, 2015, p. 7)*

In the literature, the term 'çanak kurutan' describes the local winds blowing with a scorching heat characteristic that are effective in the region. With the author's metaphor of the word "hell," it is emphasized that the hot air dries the moisture of the soil, making the region's situation difficult in terms of physical geography and highlighting the helplessness of humans in the face of this difficulty. At the same time, this metaphor narrows the living space of humans. Here, it shows us that nature is in an active role while humans remain passive in this situation. Consequently, it is observed that natural phenomena described in the text, such as wind, have a major impact on human lives and spatial areas. Nature is seen as a harsh and grand authority that draws the boundaries.

Table 1

Seasonal Thematic Framework



The Table 1 data showing the seasonal theme distribution indicates that the 'Summer' season plays a major role in the time perception of the work. The other seasons remain near the center of the graph and at low rates. It shows that the work is treated during the summer season, when agricultural activities and climate challenges (temperature, drought, etc.) are felt the most; it is observed that this situation is also supported by the other tables we have examined.

> *"Has it always been without water and trees for three hundred years? In our course, Teacher Irauf used to speak. These lands have been without trees for three hundred or five hundred years! Ruthless mankind dried up the waters and wore out the trees! But there is no difference at all between the Tozak heath and the Mahmudiye heath. The 'çanak kurutan' winds used to blow there; the same is blowing here. Even their winds are the same" (Baykurt, 2015, p. 47).*

It is stated that the deforestation in the region is based not on natural but on human-induced causes and has spread throughout history. On the soil surface deprived of the protective layer of natural vegetation, evaporation intensified and moisture loss accelerated; this situation led to the disruption of the water balance in the field. While this destructive effect of humans on the ecosystem causes the water balance to evolve in a negative direction, it expands the area of influence of drought by delivering the drying effect of local winds directly to the surface. This represents nature turning into a vengeful determinism as a result of incorrect intervention. Humans have been forced to live within the boundaries of the "arid hell" that they destroyed and have now created themselves.

> *"He looked at Yüzbir, where the Ankara road pours out and goes, at the Çandır bend. Further beyond, behind the villages of Babas and Kumartaş, mountains without grass or trees are lined up" (Baykurt, 2015, p. 17)*.

The characterization of the mountains as "without grass and trees" indicates that the land has undergone degradation due to human-induced or natural events. This situation shows that the erosion process of the region is accelerating and its physical appearance tends toward aridification. Nature, with the treeless, unproductive landscape it offers or remains offering, condemns humans to a certain way of life and also emphasizes the helplessness of humans within these geographical boundaries.

> *"Rıza said loudly, "This soil of ours is the same as the Mahmudiye soil! Its birds, its bugs are the same! Its drought and its barrenness are the same!" (Baykurt, 2015, p. 47).*

The emphasis on the 'sameness of the soil, birds, and climate' used by Rıza while comparing the Tozak and Mahmudiye lands reflects the principle of spatial shared destiny. Here, the author concretizes his perspective and argues that the harsh and challenging conditions (drought) offered by the physical environment determine the socio-economic formation independently of human will. Soil structure and climatological similarities between different locations are emphasized. The productivity of the soil and the continuity of climatic zones show that physical conditions do not change. It has been observed that the similarity of this environment necessitates sharing the same agricultural situation. Rıza's words do not show the helplessness of humans in the face of nature, but rather how sharp the areas formed by the physical environment are.

5.2. Climate and hydrography

This sentence, uttered by a villager affected by drought in the novel, was included in the text to reveal the searing impact of geography on the individual and the spatial phenomenon created by this impact.

> *"He walks by stepping on his own shadow. 'I am tired, my shadow,' he says to his shadow. 'I know, I am tired too,' replies his shadow" (Baykurt, 2015, p. 19).*

The dialogue the character establishes with their shadow here emphasizes the impact of climatological elements (the angle of incidence of solar rays) on human psychology in the literary text. A time period when the angle of incidence of solar rays is steep and the shadow length is shortened, namely the noon hours, is mentioned. Here, going beyond being a physical phenomenon, it expresses the human's inability to find a space to take refuge even in their own shadow against nature. Insolation duration and its scorching rays are mentioned as a natural condition that reduces human physical endurance. It is observed that the difficulty of the physical environment creates a feeling of fatigue and exhaustion in human psychology. This dynamic process between space and the human body shows that geographical conditions are not only a physical obstacle but also a process of emotional experience.

> *"It was a late afternoon. Soft autumn winds were blowing. The heat has passed now. The autumn winds blow the dust of the earth into the sky. They fill one's mouth and eyes with manure and debris" (Baykurt, 2015, p. 32).*

The seasonal transition (autumn) and the transportive power of the wind are emphasized. Wind is depicted as an external force that moves materials on the ground. In this transition period where the drought period is left behind for a short while, an expectation of precipitation forms such as snow and rain, which will ensure the re-establishment of the region's hydrological balance, prevails. This seasonal change is of vital importance in terms of the soil regaining the moisture it needs and the nourishment of groundwater resources. The arrival of the winter season means for the people living in Tozak village to be relieved, albeit for a short time, from the pressure of extreme temperatures and drought.

> *"Forget groundwater, forget spring water! Is there any spring water in our village? Why ask for water that doesn't exist?" (Baykurt, 2015, p. 40).*

When the hydrogeological structure of the region is examined, it is stated that groundwater reserves do not exist and the region is quite poor in terms of water reserves. In terms of physical geography, water scarcity is a negative factor for settlement. Water scarcity, which is one of the most important constraints among physical geography formations, constitutes a negative factor for settlement geography. Consequently, water scarcity appears as a fundamental environmental factor that adversely affects agricultural products and also directly affects the sustainability of human activities and spatial processes.

> *"The stream under the bridge flows quietly within its wide bed. It will rage when the time comes. From one end of the bed to the other perhaps ten decares wide it is filled with stones and pebbles. Floods have swept rocks down from the mountains and streams" (Baykurt, 2015, p. 99).*

The width of the riverbed and the materials within it (rocks and pebbles) are physical evidence showing that the irregular regime and flow power of the river effective in the area increase significantly from time to time. The fact that floods drag and bring materials from the mountains shows that landform processes have a dominant role over the human space. At the same time, the riverbed is seen not only as a water passage but also as a dynamic process that continuously reshapes the space through erosion and deposition activities, restricting settlement and agricultural areas. This function of the river is a physical reality, with boundaries drawn by nature, that directly affects human planning and processes in the face of nature.

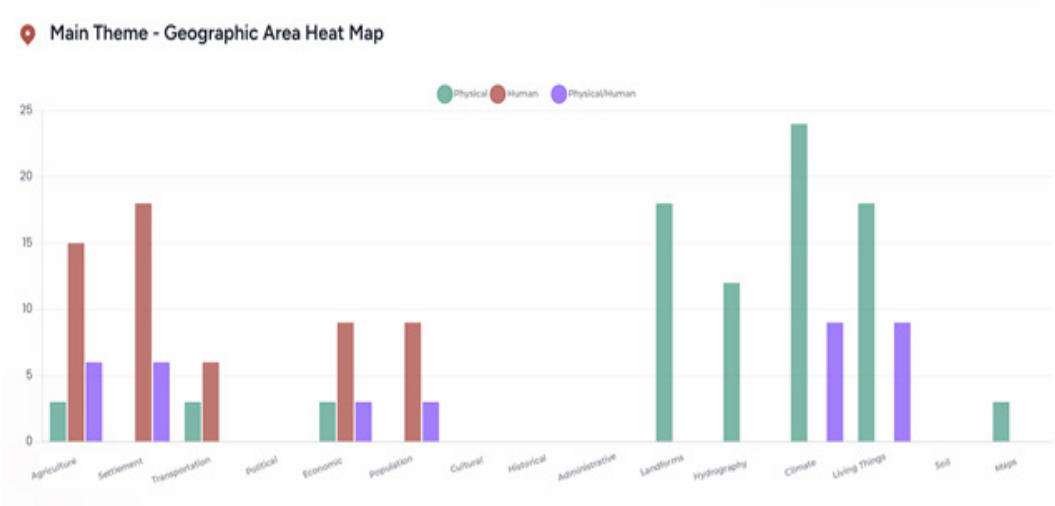
> *"That is because of the climate difference you mentioned! Snow doesn't fall because it's bad, but because the climate there is different! Is there anything quite like snow?" (Baykurt, 2015, p. 105).*

Regional climatic differences stand out as the primary variable determining the formation process of precipitation (snow, rain, etc.). Especially precipitation in solid form (snow) holds great importance for the hydrological cycle in terms of preserving soil moisture and nourishing groundwater reserves through the melting process. Physical features and geographical location processes play a direct decisive role in precipitation types by changing the character of air masses. Consequently,

climatological differences as location emerge as geographical factors that fundamentally shape the area's water budget and ecosystem sustainability.

Table 2

Main Topic and Geographical Area Analysis



When the 'Main Theme-Geographical Area Heat Map' presented in Table 2 is examined, the distribution of geographical elements in the work specifically in terms of physical and human elements is observed. According to the graph, it has been observed that the most intensely treated theme in the work is 'Climate' and that physical geography elements hold a dominant place in the work. Following the theme of climate, it is observed that among the physical elements, 'Landforms' and 'Living Things'; and among the human elements, 'Settlement' and 'Agriculture' themes are treated more in the work. In contrast, it is observed that political, administrative, and cultural themes are not included in the work or remain limited in number within the geographical context.

> *"This meteorological observation device is used to understand what the weather will be like tomorrow! In other words, whether it will be windy, cloudy, or humid; if it's humid, how much rain will fall; to understand..." (Baykurt, 2015, p. 225).*

The emphasis on the meteorological observation device in the novel shows that the fatalistic attitude of the traditional agricultural society towards nature has begun to be replaced by an approach based on scientific knowledge and technology. The process of measuring and predicting atmospheric events (wind, humidity, precipitation) through scientific methods was intended to be emphasized. In this context, technology serves as a bridge between the challenging conditions offered by physical geography and humans. It is emphasized that by trying to understand meteorological events through observation technology, information is provided about when agriculture should or should not be practiced.

> *"A small stream passes in front of it. On both sides of the water are shrunken fields. They have planted many willows. They have cut and pruned the trees extensively. Their trunks have become stump-like" (Baykurt, 2015, p. 321).*

It is observed that the moist areas along the riverbanks provide a suitable growing environment for willow trees. However, the vegetation in these areas undergoes structural deformation as a result of human interventions such as uncontrolled cutting and improper pruning. Viewed from the perspective of geographical possibilism, the human manipulation of the moist environment by the riverside for economic interests causes ecological regression by distorting the form of nature. These human activities not only distort the natural form of the plant but also distort the form of the spaces. At the same time, it is observed that these human activities sometimes fundamentally change the ecological integrity and aesthetic form.

> *"The gendarme from Bergama said, 'In our parts, the crops were harvested long ago; these people are still struggling!' 'The summer arrives late here!' said the man from Rize. 'The climate of every place is different!" (Baykurt, 2015, p. 308).*

By comparing the climate characteristics of different geographical regions, the difference between the maturation periods of agricultural products is emphasized. Climatic variables such as heat accumulation and moisture balance function as fundamental constraints directly constituting the growing period of crop production. In this context, climate diversity does not only affect the formation of agricultural activities but also serves as a decisive environmental factor shaping the harvest calendar in the socio-economic production cycle.

5.3. Vegetation

These sentences, which are the harbingers of seasonal transformation and abundance in the novel, were used to reflect the potential opportunities offered by geography to humans and the spatial enthusiasm created by this cyclical vitality.

> *"Spring has erupted. Oh, how beautiful, spring has erupted! The knotgrasses, shepherd's purses, and various wildflowers have bloomed. Winter and summer crops have covered the soil. Then the barley ripened. The fields turned crimson as if henna had been scattered over the wheat fields." (Baykurt, 2015, p. 126)*

In the mentioned sentence, the vitality in the vegetation experienced with the arrival of spring depicts the occurrence of biological periods compatible with the seasonal rhythm of the steppe ecosystem. It is observed that the rapid greening of pastures and cultivated areas under the influence of spring rains and increasing temperatures leaves the restrictive effect of nature on human life, albeit for a short time, to a productive possibility. It is seen that this plant diversity ranging from knotgrass to wheat directly affects the motivation of the local people. The phrase 'fields scattered with henna' proves that by combining physical geography data with a cultural expression, space is not just a piece of land but a dynamic process where social joy and abundance are created. At the same time, the greening of the steppe and agricultural products is a productive period for this region.

> *"Old juniper trees on the rocks. On the rocks, the skin, meat, and blood of oxen, and again juniper trees... His laughter echoed and remained on the rocks..." (Baykurt, 2015, p. 269)*

The laughter echoing in the rocky terrain and the old juniper trees clinging to the rocks reflect the impact of physical geography elements on spatial perception. The biological resistance of the juniper tree in limited soil conditions symbolizes a will to live developed against the challenging conditions of the ecosystem. At the same time, this 'geo-acoustic' character emerging with the echoing of sound on rocky surfaces proves that the topography ceases to be merely visual and establishes an auditory identity. In this context, space emerges as an emotional and dynamic process that fluctuates between the human body and the environment, integrating with the hardness of the rock, the age of the juniper tree, and the echo of the sound.

Table 3

Detailed Data Table

Detailed Data Table

Main Theme	Spring	Summer	Autumn	Winter	Total
Agriculture	3	18	3	-	24
Settlement	-	24	-	-	24
Transport	-	6	3	-	9
Political	-	-	-	-	0
Economic	-	9	-	6	15
Population	-	9	3	-	12
Cultural	-	-	-	-	0
Date	-	-	-	-	0
Administrative	-	-	-	-	0
Landforms	-	12	6	-	18
Hydrography	-	3	9	-	12
Climate	3	15	12	3	33
Living things	3	21	-	3	27
Soil	-	-	-	-	0
Maps	-	3	-	-	3

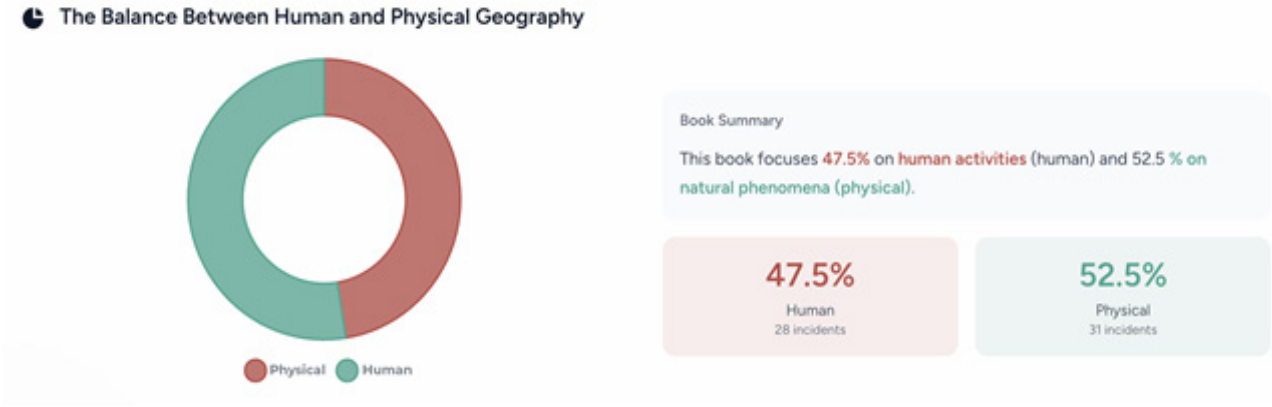
When the detailed data analysis seen in Table 3 is examined, the seasonal changes of the thematic distribution are clearly revealed. In the data, a distinct increase stands out in the 'Summer' column; it is observed that especially the topics of 'Settlement' (8), 'Living Things' (7), and 'Agriculture' (6) are extensively treated during the summer season. Looking at the general total, the topic of 'Climate' stands out as the most treated subject heading in the work with 11 data entries. Furthermore, the fact that the 'Climate' theme is the only topic spread across all four seasons proves that it is a constant factor prevailing throughout the entire work.

> *"Sir, this place used to lie empty. We called it 'purluk.' We thought that a palm's width below was 'pur' stone. The 'pur' stone had locked the land. But when Irıza had it dug, we saw that the 'pur' stone is not everywhere" (Baykurt, 2015, p. 241).*

The description made through the 'pur stone' in the novel explains how the determinist perception developed by the villagers regarding the physical environment was broken through human intervention and experiential knowledge. While the geological structure of the land was initially seen as an impermeable layer making agriculture impossible, when reinterpreted in terms of geographical possibilism, it is seen that the space actually possesses potentials waiting to be discovered. It shows that the physical obstacle is not everywhere by analyzing the field with Rıza's knowledge of the soil. It represents the power of human will to overcome these physical constraints and transform the space from an empty and unproductive area into a field suitable for productive and agricultural use. This process, as mentioned in the introduction, is a concrete indicator that space is not a static vessel but a dynamic structure continuously and newly produced through human labor and knowledge (Hones, 2011).

Table 4

Analysis of Human and Physical Geographical Factors



When the 'Balance of Human and Physical Geography' graph seen in Table 4 is examined, the distribution of geographical events in the work is clearly observed. While 52.5% (31 events) of the events in the work contain physical geography elements, 47.5% (28 events) contain human activities. The fact that physical factors are proportionally higher indicates that nature and environmental conditions have a decisive effect on human life in the novel. However, the fact that the ratios are so close to each other shows that there is a mutual interaction between humans and space in the work.

> *"He looked toward the vineyards. The vineyards were amidst silence. There is coolness in the vineyards, there is greenery. The greenery seems to be sleeping. Greenery within a silence" (Baykurt, 2015, p. 171).*

It is observed that agricultural areas created by human hands hold vital importance within the surrounding steppe. Here, it is intended to emphasize that if the soil is suitable, vineyards will flourish even in the steppe. This situation highlights that when appropriate soil-related conditions are provided and human intervention comes into play, the agricultural production potential and spatial productivity of the field can be increased despite the restrictive conditions of the steppe ecosystem.

> *"Around Seyranlı, it is breezy. If the autumn rains fall, the slopes of Seyranlı turn somewhat green. Beautiful grasses grow more than a hand-span, they bloom, they scent the air. Then the grasses wither. Far off, thin streams flow within the valleys. After Hıdrellez, the women milk the sheep" (Baykurt, 2015, p. 203).*

The short-term vitality of the vegetation on the Seyranlı slopes depending on autumn rains and its subsequent yellowing with the following drought is a typical characteristic of the continental climate. While the openness of the landforms to wind effects increases the variability of the physical environment, the association of cultural turning points such as Hıdırellez with sheep milking activities shows how time is shaped by the natural cycle. In this context, it is observed that space ceases to be a static ground and becomes a dynamic process that blooms with the arrival of precipitation, turns yellow with drought, and manages human activities (animal husbandry) according to its own timing.

> *"With its crops that were initially a palm's width and then became knee-high, and with its greened, bloomed, and then dried bride-and-groom grasses, birdbreads, and shepherd's purses, summer came blowing in. When summer came, the sun became fire, everywhere burned, and the surroundings began to smell scorched. Vine leaves are widening" (Baykurt, 2015, p. 246).*

The transition from spring to summer in the novel is described through the rapid development of steppe vegetation followed by a general 'thermal destruction.' The depiction of the sun as fire and its production of a 'scorched smell' in the atmosphere increases the pressure of climatological elements on the ecosystem and human perception. The drying of biomass as it loses its moisture proves that the energy balance in the field has completely shifted in favor of solar radiation. In this context, space ceases to be a static decor, as previously stated, and becomes a dynamic process that surrounds with its smell, heat, and drying grasses, forcing them into a specific life journey.

> *"The place where the folds sat was a flat of stone and soil. No grass other than thorns. The thorns were broken, crushed" (Baykurt, 2015, p. 203).*

The 'stone-soil flat' and 'thorny' plant structure around the fold reflect the destructive effect of intense animal-induced pressure on the vegetation. Overgrazing activities have minimized plant diversity by disrupting the physical structure of the soil; only thorny plants capable of adapting to these harsh conditions remain. This situation shows how the combination of unproductive soil in physical geography and uncontrolled human activities transforms the ecosystem into an 'ecological collapse' area. In this text, space again appears as a dynamic process that is constantly changing and eroding with the intervention of humans and living beings (animals).

> *"It was burning incessantly. The snakes, field mice, emecens, and greenistan bugs it encountered had fainted; it was uncertain whether the sparrows were dead or alive" (Baykurt, 2015, p. 13).*

The act of 'burning' in the novel and the physical destruction on animals (snakes, sparrows, insects) show the pressure of extreme climate events on ecosystem integrity. High temperatures exceeding the physiological limits of living beings cause disruptions in vital activities in the field from a biogeographical perspective. This situation confirms that temperature is not just an external factor but an 'absolute constraint' on the movements and ecological balances of living beings. The state of fainting and uncertainty among living beings causes the space to be interpreted as a vital crisis area shaped by the severity of the climate, where the boundaries of existence and non-existence are in interaction.

5.4. Political-administrative structure

It is intensely observed that the fictional time of the novel focuses on the development period of New Turkey and the effort to produce modern solutions for rural development through the state bureaucracy. Through these expressed statements, it was intended to reflect the state's spatial regulation strategies and efforts to formalize property rights.

> *"We measure, draw sketches, and write! That is, we do a kind of title deed work. The citizen's property becomes secure" (Baykurt, 2015, p. 221).*

The recording of spatial data through technical measurements and its concretization via sketches/maps is a fundamental element representing the power of the modern state over land. Cadastral activities, by ensuring that geographical boundaries gain legal status, record property relations and register the space with a legal guarantee. This process is not merely a technical operation of boundary determination. At the same time, it is a strategic administrative mechanism aimed at reorganizing immovable assets and the human and social order through the state.

> *"But our main subject is land and real estate" (Baykurt, 2015, p. 221).*

The expression 'our main subject is land and real estate' in the novel emphasizes that space has been removed from being a natural production area and has become a capitalist production system. Land no longer appears only as a place to live on, but as a political and financial space where conflicts of economic interest occur. This transformation shows that the exchange value of the land has come to the fore rather than its use value, and that spatial relations are reorganized within the framework of the concept of 'ownership.' Consequently, land has been removed from being a natural entity and transformed into a financial tool shaped by ownership-oriented relations.

> *"We plow, sow, and reap*
>
> *Trusting in what lies beyond*
>
> *Every gain of the nation*
>
> *Into the nation's pocket*
>
> *We gathered around the head farmer" (Baykurt, 2015, p. 201).*

In the poem, it is emphasized that agricultural activity is not just an individual source of livelihood, but the source of livelihood for the entire nation. The laborer's effort is intended to be mentioned as an economic value with the expression "the nation's pocket."

5.5. Population and migration

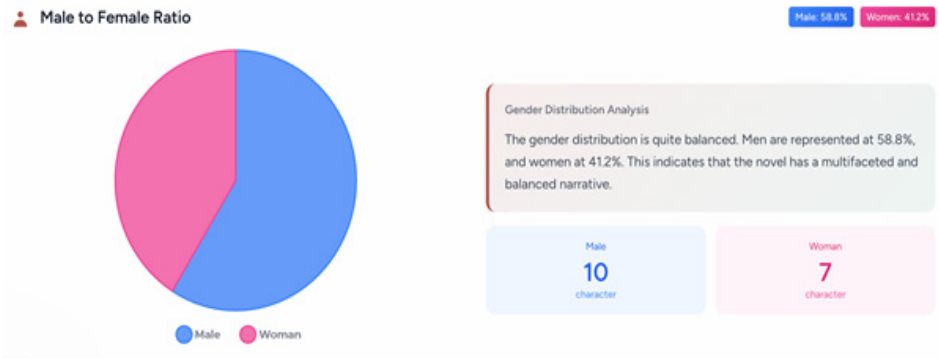
In the period when the novel is set, inefficiency in rural life is treated as the primary push factor for migration to the city. Expressions in the text such as 'doorman, garbage collector, servant' reflect the villager's class distinction within the urban space and alienation from labor. In this context, it is emphasized that migration to the city negatively affects rural development and production processes.

> *"What life is there in the cities? If there is, it is for you! What do those who go there from among us get? What can they become? Doorman, garbage collector, servant! They guard the apartment buildings, garages, and streets in Istanbul and Ankara. They build apartments by hauling stones on their backs. But they cannot go inside and live in them" (Baykurt, 2015, p. 238).*

The criticisms made in the novel regarding the position of those migrating from rural to urban areas focus on the 'social segregation' and 'marginal sector' themes of urban geography. Although migrants are the primary factor in the physical formation of the city (apartments, garages), they are excluded from the rights to use these spaces. This exclusion is concretized through the phenomenon of 'spatial injustice.' The population condemned to service sectors such as doorman or garbage collector is pushed out of urban life by being positioned at the remote points of the city. This situation shows that the city is a dynamic and conflictual process where class exclusion is spatially reshaped.

Table 5

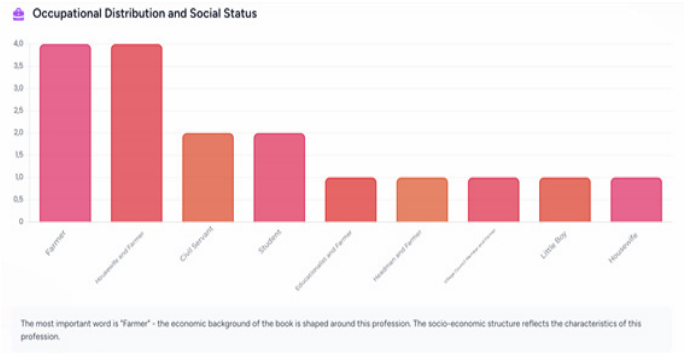
Analysis of Human and Physical Geographical Factors



When the gender distribution data seen in Table 5 are examined, it is observed that the characters in the novel present a numerically balanced structure. Men constitute 58.8% (10 people) of the total 17 characters, while women constitute 41.2% (7 people). At the same time, when examined in terms of population geography, although the gender ratio in the work shows a slight difference, the share of the female population over 40% is critical data for the economic structure of rural settlements. In this novel, where agricultural production and human events are intense, the high rate of the female population indicates that the female population is included in the 'active population' as much as the male population.

Table 6

Occupational Distribution Table



When the occupational distribution data seen in Table 6 are examined, it shows that the economic structure of the work is based on agriculture. The fact that the groups with the highest ratio in the graph are 'Farmer' and 'Farmer and Housewife' indicates that the mode of production is tied to the land. Another finding is that there are also characters with administrative titles such as 'Village Headman', 'Educator', or 'Member of the Elders' Council'.

Table 7

Character Analysis

CHARACTER NAME	GENDER	CIVIL STATUS	JOB	AGE GROUP
Kır Abbas	Male	Single	Farmer	Old
Cennet	Woman	Single	Farmer and Housewife	Old
Yusuf	Male	Single	Farmer	Youth
Senem	Woman	Single	Farmer and Housewife	Youth
Instructor Rıza	Male	Single	Educator and Farmer	Middle age
Battal Bey	Male	Single	Village Headman and Farmer	Old
Hamdi Bey	Male	Single	Officer	Old
Kel Bektaş	Male	Single	Farmer and Village Headman's Council Member	Old
Haydar	Male	Married	Student	Child
Fatma	Woman	Married	Student	Child
Yeşil	Woman	Married	Little Child	Child
Pat Ali	Male	Single	Farmer	Middle age
Durmuş	Male	Single	Farmer	Youth
Esme	Woman	Single	Farmer and Housewife	Youth
Döndü	Woman	Single	Farmer and Housewife	Youth
Property Manager	Male	Single	Officer	Old
Hürü Ebe	Woman	Widow	Housewife	Old

When Table 7, which presents the personal characteristics of the characters in the work, is examined, it is noteworthy that the 'elderly' group in the novel is large. The high number of characters in the 'Elderly' category, such as Kır Abbas, Battal Bey, and Hamdi Bey, indicates that the elderly population is decisive in decision-making situations in the village. In the occupation column, the definition of female characters (Cennet, Senem, etc.) as 'Farmer and Housewife' reveals that women in rural life are involved in both production and the household.

> *"But let the villages not be emptied! If the villages are emptied, we all become worse off. Are villages not the cradle of the nation, the people? Where will you produce the nation if you dry up this resource? If you extinguish the village, the country is extinguished, my Emin Bey! Let those who go, go; let those who walk, walk; but let the resource not dry up" (Baykurt, 2015, p. 239).*

It is criticized that the loss of rural population is not just a movement, but that the city is also under threat. By defining the village as the resource that feeds the nation, it is argued that the population must be kept in the village space. This situation advocates that geographical space should be protected with a holistic approach against the food security risks that rural disintegration will create and the social imbalances that urban concentration will bring.

5.6. Settlement geography

These sentences, describing how drought leads production processes into a bottleneck, reflect the effort of villagers to produce solutions by sometimes pushing the boundaries of nature in a geographical environment where traditional agricultural and livestock practices remain insufficient. Simultaneously, they support the fundamental emphasis that the vicious cycle in question can only be overcome through planned rural development and modern methods.

> *"They are bringing white earth to plaster the house. Straw is short; they are digging tragacanth and mowing thorns for the livestock in the stable. When this ends, the next task opens its mouth" (Baykurt, 2015, p. 201).*

The use of natural resources in the construction and maintenance of rural dwellings is an example of human adaptation to the environment. The difficulty of animal husbandry is depicted through the collection of thorns and tragacanth from nature due to fodder insufficiency. This situation reveals the restrictive side of the ecosystem. The continuity and difficulty of human activities show that there is an unending work cycle. Consequently, it confirms that rural space is not static but a dynamic and cyclical process reshaped within the framework of human labor, natural processes, and ecological necessities.

> *"Life is in the cities now! says Emin Bey. Running water inside the houses, light, a bathroom with hot water, a kitchen with hot water... But you must have an income accordingly in the city!"(Baykurt, 2015, p. 238).*

Emin Bey's emphasis on the relationship between urban comfort and economic income in the novel concretizes the themes of 'urban accessibility' and 'social stratification' in human geography. The mention of infrastructure services such as light and hot water as attractive elements of urban life positions the city as a center of modernity. At the same time, the fact that access to these services and this modernity of the city is tied to an absolute economic condition reveals the class-based nature of urban space.

5.7. Transportation geography

In these sentences describing the topographical distance of Sarıkızlı from the center, the low accessibility caused by natural barriers is emphasized. This situation lays the groundwork for the rural development proposal suggesting that the vicious cycle of production in the novel can only be overcome through the development of transportation networks.

> *"Sarıkızlı was a faaar, very far village. You will cross the hills. You will find a shallow place and cross the Kızılırmak. By going and going, you will reach this village of eighty or a hundred houses. It is not a place Rıza knows, not a road he knows. Until today, he had no business there" (Baykurt, 2015, p. 321).*

It is mentioned that the settlement is constrained by its distance to the center and natural obstacles. This spatial disconnection causes social relations and interaction to be limited. While this situation reveals the decisive effect of geographical isolation on the social structure, it emphasizes that distance and topographical obstacles (hills) constitute a spatial barrier to the settlement's socio-economic relationship with the outside world. The definition of the concept of 'distance' through temporal and physical difficulties proves that distance is the greatest spatial barrier to social interaction and that topography shapes the fate of settlement geography.

6. Conclusion

This study conducted on Fakir Baykurt's novel Kaplumbağalar is the unification of the disciplines of literature and geography. Within the scope of the study, data obtained through the method of identifying geographical terms and sentences are visualized and interpreted via the developed 'Roman Atlası' website project. The findings reveal that the geographical characteristics of the fiction in the novel directly shape the lives of the characters.

It is known that literary geography studies in our country have been conducted in very recent dates. The examination of physical and human geographical elements in the literary work and their representation with tables, graphs, and data, as well as reading this work through a geographical lens, demonstrates the importance of the geography discipline. The discipline of geography, which

generally remains within the boundaries of the academic field, gains visibility on a mass scale thanks to the interdisciplinary bond established with literature. The analysis of literary texts in terms of geographical elements not only contributes to the literature but also contributes to authors processing realities such as geographical elements, culture, and space more effectively in their future works.

As a result of the analyses carried out within the scope of the study; it has been determined that physical geography elements such as drought, climate, hydrography, and vegetation are intensely treated in the novel. This situation reveals the decisive role of the interaction between climate, hydrography, and vegetation in the human-nature relationship. In the analyses of geographical elements, it is also observed that factors such as climate and drought are sometimes directed by human intervention. In addition to this, it is observed that human geography elements also have a significant scale. These are mostly human elements such as population and migration. In the novel Kaplumbağalar, human geography elements are stated as human efforts to adapt to the natural environment, property relations, and the livelihood of the rural population. Through these data, it is seen that the physical elements and human elements in the work are not disconnected from each other, but rather in a cycle that constantly triggers one another.

The most striking result of the research is observed as the shaping of life in Tozak village completely according to climatic conditions. The analysis of the sentences entered into the database and the created tables show that 52.5% of the events originate from physical geography, but human activities are also shaped by the desire to adapt to these conditions. In the seasonal analysis sentences, it is observed that the vast majority of events are concentrated in the 'Summer' season. This situation is seen as the most distinct manifestation of the continental climate of the Central Anatolia Region squeezing agricultural activities into a limited time and the pressure of drought on life. Especially the 'çanak kurutan' winds, which frequently appear in the novel, and the insufficiency of water resources are clearly seen as geographical elements.

When viewed from the perspective of human geography, population and occupational analyses explain the social structure of the village. The fact that most of the characters are 'farmers' and the low level of education show that the village maintains a traditional village structure closed to the outside world. However, it is observed that the characters of 'Eğitmen Rıza' and 'Hamdi Bey' represent the potential of humans to change and develop the space. It is observed that administrative obstacles, along with geographical conditions, also constitute an obstacle to rural development within human systems.

Fakir Baykurt's novel Kaplumbağalar can be positioned as a rich data source in terms of the discipline of geography. The geographical reading conducted through the novel concretizes fundamental concepts such as the steppe ecosystem of Central Anatolia, land use, human-nature interaction, population dynamics, and rural planning with spatial and character-oriented data. At the same time, the work offers in-depth analyses regarding physical and human geography. The developed 'Roman Atlası' website, by allowing these textual data to be transformed into digital maps, tables, and visual analyses, turns them into a data set that contributes to the literature. Consequently, the pairing of literary text data with digital visualizations reveals the potential in the production of the literary geography discipline and proves the permanence of the interdisciplinary approach.

Consequently, the novel Kaplumbağalar is proof that geography is not an ineffective element. At the same time, it shows that humans are figures trying to survive within this powerful and challenging geography. This research, designed from the perspective of literary geography, possesses a unique originality with its methodological framework and thematic content. In World and Turkish literature, the density of geographical elements that authors include in their texts, either consciously or unconsciously, is quite remarkable. From this point of view, there are many sources available to geographers.

Article Information Form

Acknowledgments: The author would like to thank Assoc. Prof. Dr. Muhammet Kaçmaz for his contributions.

Conflict of Interest Disclosure: No potential conflict of interest was declared by the author.

Artificial Intelligence Statement: No artificial intelligence tools were used while writing this article.

Plagiarism Statement: This article has been scanned by iThenticate.

References

Aktaş, H. (2012). Disiplinlerarası ilişkiler bağlamında şiir ve coğrafya. *Studies of the Ottoman Domain, 2*(3), 1–25. https://izlik.org/JA37JN86HM

Alexander, N. (2015). On literary geography. *Literary Geographies, 1*(1), 3–6. https://www.literarygeographies.net/index.php/LitGeogs/article/view/1-2

Anderson, J. (2015). Towards an assemblage approach to literary geography. *Literary Geographies, 1*(2), 120–137. https://www.literarygeographies.net/index.php/LitGeogs/article/view/2-3

Ayik, U., & İlik, İ. (2020). Orhan Kemal'in *Bereketli Topraklar Üzerinde* ve *Gurbet Kuşları* romanlarının edebiyat coğrafyası açısından incelenmesi. *Coğrafya Dergisi*, (40), 259–274. https://doi.org/10.26650/JGEOG2020-0008

Başboğa, Ö. (2025). Bozkırda bir ütopya: Fakir Baykurt'un *Kaplumbağalar* romanı. *Hacettepe Üniversitesi Türkiyat Araştırmaları Dergisi*, (43), 17–37. https://izlik.org/JA38TG78JT

Baykurt, F. (2015). *Kaplumbağalar*. Literatür Yayıncılık.

Davidson, J., Bondi, L., & Smith, M. (Eds.). (2007). *Emotional geographies*. Ashgate.

Doğanay, H., & Doğanay, S. (2024). *Coğrafya'ya giriş*. Pegem Akademi.

Hones, S. (2008). Text as it happens: Literary geography. *Geography Compass, 2*(5), 1301–1317. https://doi.org/10.1111/j.1749-8198.2008.00143.x

Hones, S. (2011). Literary geography: Setting and narrative space. *Social & Cultural Geography, 12*(7), 685–699. https://doi.org/10.1080/14649365.2011.610233

Hones, S. (2022). *Literary geography*. Routledge. https://doi.org/10.4324/9781315778273

Kaçmaz, P. (2017). *Edebi metinlerde coğrafi perspektif: Elif Şafak romanlarının analizi* [Yüksek lisans tezi, Sakarya Üniversitesi Sosyal Bilimler Enstitüsü].

Kaçmaz, P., & Kaçmaz, M. (2017). Edebiyat coğrafyası: Elif Şafak romanlarında coğrafi unsurlar. *Journal of Strategic Research in Social Science, 3*(4), 1–20.

Kaçmaz, M., & Kaçmaz, P. (2019). Edebiyat coğrafyası: Elif Şafak romanlarında coğrafi terim ve mekân analizi. *Türk Coğrafya Dergisi*, (73), 53–60.

Karabela Şermet, S. (2017). Fakir Baykurt'un romanlarında Alevi ve Sünni çatışma(ma)sı. *Kesit Akademi Dergisi, 3*(10), 408–421. https://doi.org/10.18020/kesit.1223

Kefeli, E. (2009). Coğrafi merkezli okuma. *Turkish Studies, 4*(1), 424–433. https://turkoloji.cu.edu.tr/YENI%20TURK%20EDEBIYATI/emel_kefeli_cografya_merkezli_okuma.pdf

Kesici, A. (2025). "Kaplumbağalar" romanında eğitime ilişkin temaların eğitim bilimleri açısından incelenmesi. *Trakya Üniversitesi Edebiyat Fakültesi Dergisi, 15*(29), 327–340. https://doi.org/10.33207/trkede.1530472

Maden, S. (2010). Türk edebiyatında seyahatnameler ve gezi yazıları. *Atatürk Üniversitesi Türkiyat Araştırmaları Enstitüsü Dergisi, 15*(37), 147–158. https://izlik.org/JA69GA46LB

Moretti, F. (1998). *Atlas of the European novel: 1800–1900*. Verso.

Moretti, F. (2005). *Graphs, maps, trees: Abstract models for a literary history*. Verso.

Murrieta-Flores, P., Donaldson, C. E., & Gregory, I. N. (2017). GIS and literary history: Advancing digital humanities research through the spatial analysis of historical travel writing and topographical literature. *Digital Humanities Quarterly, 11*(1). https://www.digitalhumanities.org/dhq/vol/11/1/000283/000283.html

Narlı, M. (2002). Romanda zaman ve mekân kavramları. *Balıkesir Üniversitesi Sosyal Bilimler Enstitüsü Dergisi, 5*(7), 91–106. https://izlik.org/JA22MM49GH

Onuş, E. (2019). Edebiyat coğrafyası bağlamında Harid Fedai'nin "Lefke Sayıklamaları Destanı" üzerine. *Kıbrıs Araştırmaları ve İncelemeleri Dergisi, 3*(5), 29–42. https://izlik.org/JA37ZY65LU

Öz, M. C. (2024). *Yaşar Kemal'in hikâye ve romanlarında edebiyat coğrafyası olarak Çukurova* [Doktora tezi, Marmara Üniversitesi Türkiyat Araştırmaları Enstitüsü].

Özberk, N. (2023). "Hey Çoruh kederim derinden derin": Çevresel dönüşümün duygusal coğrafyaları, ekopsikoloji ve solastalji. *Kent Akademisi, 16*(2), 676–701. https://doi.org/10.35674/kent.1062363

Palabıyık, A. (2011). Pierre Bourdieu sosyolojisinde "habitus", "sermaye" ve "alan" üzerine. *Liberal Düşünce, 16*(61–62), 121–141. https://izlik.org/JA26AK28KH

Peraldo, E. (Ed.). (2016). *Literature and geography: The writing of space throughout history*. Cambridge Scholars Publishing.

Sinan, S., Sinan, O. K., & İnce, Z. (2024). Cenap Şahabettin'in *Avrupa Mektupları* eserinin coğrafya ve edebiyat disiplini bağlamında analizi. *Sosyal Beşerî ve İdari Bilimler Dergisi, 7*(4), 274–292. https://doi.org/10.26677/TR1010.2024.1392

Skeat, W. W. (1963). *An etymological dictionary of the English language*. Oxford University Press.

Şahin, E. (2015). *Tozak Kırı'nın Kurtuluş Savaşı* [A1 Türkçe dersi uzun tezi, TED Ankara Koleji Özel Lisesi].

Şengül, M. B. (2010). Romanda mekân kavramı. *Uluslararası Sosyal Araştırmalar Dergisi, 3*(11), 528–538.

Taş, B. (2021). Coğrafya penceresinden dil ve edebiyat. *ÇAKÜTAD: Çankırı Karatekin Üniversitesi Türkiyat Araştırmaları Dergisi*, 75–92. https://izlik.org/JA26YN63ML

Taylor, J. E., Donaldson, C. E., Gregory, I. N., & Butler, J. O. (2018). Mapping digitally, mapping deep: Exploring digital literary geographies. *Literary Geographies, 4*(1), 10–19. https://literarygeographies.net/index.php/LitGeogs/article/view/120

Thurgill, J. (2021). Literary geography and the spatial hinge. *Literary Geographies, 7*(2), 152–156. https://www.literarygeographies.net/index.php/LitGeogs/article/view/354

Tümertekin, E., & Özgüç, N. (2006). *Beşeri coğrafya: İnsan, kültür ve mekân*. Çantay Kitabevi.

Wilkens, M. (2024). Spatial analysis, or the new literary geography. In C. A. Nunn & F. van Oorschot (Eds.), *Compendium of computational theology: Vol. 1. Introducing digital humanities to theology* (pp. 295–313). heiBOOKS. https://doi.org/10.11588/heibooks.1521.c21955

Yanardağ, M. F. (2005). *Fakir Baykurt hikâye ve romanlarının tema ve yapısı üzerine bir inceleme* [Doktora tezi, İnönü Üniversitesi Sosyal Bilimler Enstitüsü].

Yanardağ, M. F. (2007). Fakir Baykurt'un hikâyelerinde tema. *Beykent Üniversitesi Sosyal Bilimler Dergisi, 1*(1), 227–263. https://izlik.org/JA26SM54GL

Yazıcı Okuyan, H. (2006). Fakir Baykurt'un romanlarında eğitim izleği. *Mehmet Akif Ersoy Üniversitesi Eğitim Fakültesi Dergisi*, 45–51.

Yüksel, A. (2025). *Roman Verileri Yönetim Sistemi* [Web uygulaması]. https://cbskampus.sakarya.edu.tr/roman/