

**A STUDY OF METADISCOURSE ON THE ESSAY
OF HAGIA SOPHIA RECONVERSION**

THESIS

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FACULTY OF HUMANITIES

UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM

MALANG

2024

**A STUDY OF METADISCOURSE ON THE ESSAY
OF HAGIA SOPHIA RECONVERSION**

THESIS

Presented to:

Universitas Islam Negeri Maulana Malik Ibrahim Malang

In partial fulfillment of the requirements for the degree of *Sarjana Sastra* (S.S.)

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MALANG**

2024

STATEMENT OF AUTHORSHIP

I state that the thesis entitled "*A Study of Metadiscourse on the Essay of Hagia Sophia Reconversion*" is my original work. I do not include any materials previously written or published by another person except those cited as references and written in the bibliography. If there is any objection or claim, I am the only person responsible for that.



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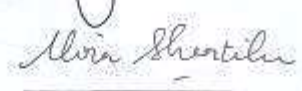
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MOTTO

*"Language is the road map of a culture. It tells you where its people come from
and where they are going."*

(Rita Mae Brown)

DEDICATION

This bachelor's thesis is dedicated with gratitude to my parents and brother. I extend my heartfelt appreciation to all my lecturers and friends for imparting valuable knowledge and experiences throughout this academic journey.

May Allah SWT. Bless you all, amen.

ACKNOWLEDGMENT

First and foremost, I express my gratitude to Allah SWT, the Creator of all beings in this world, whose grace and comfort have allowed me to continue my educational journey. Additionally, I extend my prayers and blessings to Prophet Muhammad SAW, the guide who led humanity from darkness to enlightenment.

I wish to convey my appreciation to Mira Shartika, M.A., my advisor, for her continuous guidance, assistance, and valuable suggestions throughout the completion of my thesis. I am sincerely thankful for her time in correcting and providing advice on my work.

I would also like to acknowledge the following individuals:

1. Dr. M. Faisol, M.Ag., the Dean of the Faculty of Humanities at Universitas Islam Negeri Maulana Malik Ibrahim Malang.
2. Ribut Wahyudi, M.Ed., Ph.D., the Head of the English Literature Department.
3. Mira Shartika, M.A., my advisor, has always been patient in guiding me, even though my progress has been plodding.
4. All esteemed lecturers of the English Literature Department for their insightful knowledge, teaching, guidance, and inspiration shared during my university studies.
5. I am deeply grateful to my parents and brother at home for their love, support, and prayers throughout my pursuit of knowledge.
6. Appreciation for all my friends who have been great companions and given kind assistance during my seven years in college.

This thesis may contain imperfections. As a fallible individual, I recognize my continual need for guidance and correction throughout my life. I remain open to such guidance and correction. Hopefully, this study can contribute to and inspire further in-depth and comprehensive research.

The researcher

Pranata Wikasmara

ABSTRACT

Wikasmara, Pranata (2024) *A study of Metadiscourse on the Essay of Hagia Sophia Reconversion*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Mira Shartika, M. A.

Keywords: Hagia Sophia, Metadiscourse, Essay

This study investigated the use of metadiscourse markers in essays discussing the reconversion of Hagia Sophia from a museum to a mosque. By analyzing various essays, the research aimed to identify the most commonly used metadiscourse markers to understand how they contribute to the clarity and strength of the arguments presented using the qualitative method and Hyland's metadiscourse markers (2005). The findings revealed that interactive markers, such as transitions and frame markers, were widely used and effectively helped organize discourse in the essays. Meanwhile, interactional markers, such as hedging and boosters, were frequently employed to engage readers and emphasize key points. Additionally, the study found that authors supporting the reconversion of Hagia Sophia used metadiscourse to reinforce historical and religious narratives, while opponents focused on cultural heritage and secularism. The analysis of this study showed that metadiscourse shaped public discourse on controversial issues. The study also highlighted the significant role of metadiscourse in enhancing academic writing and suggests further research into multilingual and digital discourse contexts. Such research could provide more comprehensive insights into effective communication strategies, especially in discussions of globally significant and controversial issues. The study concluded that metadiscourse is essential for strengthening arguments and clarifying the author's position in sensitive and complex public debates, making it highly relevant in modern communication.

ABSTRAK

Wikasmara, Pranata (2024) *A study of Metadiscourse on the Essay of Hagia Sophia Reconversion*. Undergraduate Thesis. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing Mira Shartika, M. A.

Kata kunci: Hagia Sophia, Metadiscourse, Esai

Penelitian ini menyelidiki penggunaan penanda metadiskursus dalam esai yang membahas pengubahan kembali Hagia Sophia dari museum menjadi masjid. Dengan menganalisis berbagai esai, penelitian ini bertujuan untuk mengidentifikasi penanda metadiskursus yang paling umum digunakan untuk memahami bagaimana mereka berkontribusi terhadap kejelasan dan kekuatan argumen yang disajikan dengan menggunakan metode kualitatif menggunakan teori metadiscourse markers Hyland (2005). Temuan penelitian menunjukkan bahwa penanda interaktif, seperti transisi dan penanda bingkai, banyak digunakan dan secara efektif membantu mengorganisir diskursus dalam esai. Sementara itu, penanda interaksional, seperti hedging (penyampaian yang kurang tegas) dan booster (penegas), sering digunakan untuk melibatkan pembaca dan menekankan poin-poin penting. Selain itu, penelitian menemukan bahwa penulis yang mendukung pengubahan kembali Hagia Sophia menggunakan metadiskursus untuk memperkuat narasi sejarah dan keagamaan, sementara pihak yang menentang fokus pada warisan budaya dan sekularisme. Analisis penelitian ini menunjukkan bahwa metadiskursus membentuk diskursus publik mengenai isu-isu kontroversial. Penelitian ini juga menyoroti peran penting metadiskursus dalam meningkatkan penulisan akademik dan menyarankan penelitian lebih lanjut dalam konteks diskursus multibahasa dan digital. Penelitian semacam itu dapat memberikan wawasan yang lebih komprehensif tentang strategi komunikasi yang efektif, terutama dalam diskusi mengenai isu-isu yang signifikan dan kontroversial secara global. Penelitian ini menyimpulkan bahwa metadiskursus penting untuk memperkuat argumen dan memperjelas posisi penulis dalam debat publik yang sensitif dan kompleks, menjadikannya sangat relevan dalam komunikasi modern.

مستخلص البحث

الفارسي، محمد ريزال (٢٠٢١) تمثيل الطبقات الاجتماعية في هاري بوتر وسجين أركابان لجي كي رولينج. البحث الجامعي. قسم الأدب ويكاسمارا، برانانا (2024)دراسة عن استخدام الخطاب الفوقي في مقالة تحويل آيا صوفيا. أطروحة البكالوريوس. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة الإسلامية الحكومية مولانا مالك إبراهيم مالانج. المشرف: ميرا شرتيكا، ماجستير. الكلمات المفتاحية: آيا صوفيا، الخطاب الفوقي، مقال

البحث هذا يحقق في استخدام علامات الفوقية الخطابية في المقالات التي تناقش إعادة تحويل آيا صوفيا من متحف إلى مسجد. من خلال تحليل المقالات المختلفة، يهدف هذا البحث إلى تحديد علامات الفوقية الخطابية الأكثر استخدامًا لفهم كيف تساهم لعلامات الفوقية (Hyland (2005 هذه العلامات في وضوح وقوة الحجج المقدمة باستخدام المنهج النوعي باستخدام نظرية الخطابية. تشير نتائج البحث إلى أن العلامات التفاعلية، مثل الانتقالات والعلامات الإطارية، تُستخدم بكثرة وتساعد بشكل فعال في تنظيم الخطاب في المقالات. وفي الوقت نفسه، تُستخدم العلامات التفاعلية، مثل التخفيف (التعبير الأقل حدة) والتعزيز (التأكيد)، بشكل متكرر لإشراك القراء وتأكيد النقاط الهامة. بالإضافة إلى ذلك، وجد البحث أن الكتاب الذين يدعمون إعادة تحويل آيا صوفيا يستخدمون الفوقية الخطابية لتعزيز السرد التاريخي والديني، بينما يركز المعارضون على التراث الثقافي والعلمانية. تحليل هذا البحث يظهر أن الفوقية الخطابية تشكل الخطاب العام بشأن القضايا المثيرة للجدل. كما يسلط البحث الضوء على الدور الهام للفوقية الخطابية في تحسين الكتابة الأكاديمية ويقترح المزيد من البحوث في سياق الخطاب متعدد اللغات والرقمي. مثل هذه الأبحاث يمكن أن تقدم رؤى أكثر شمولية حول استراتيجيات الاتصال الفعالة، خاصة في المناقشات حول القضايا الهامة والمثيرة للجدل على الصعيد العالمي. يخلص البحث إلى أن الفوقية الخطابية مهمة لتعزيز الحجج وتوضيح مواقف الكتاب في النقاش العام الحساس والمعقد، مما يجعلها ذات صلة كبيرة في التواصل الحديث.

TABLE OF CONTENT

STATEMENT OF AUTHORSHIP	i
APPROVAL SHEET	ii
LEGITIMATION SHEET	iii
MOTTO	iv
DEDICATION.....	v
ACKNOWLEDGMENT	vi
ABSTRACT	viii
TABLE OF CONTENT.....	xi
CHAPTER I: INTRODUCTION	1
A. Background of the Study	1
B. Research Question.....	7
C. Significance of the Study	8
D. Scope and Limitation	8
E. Definition of Key Term.....	9
CHAPTER II: REVIEW OF RELATED LITERATURE.....	11
A. Functional Analysis.....	11
B. Metadiscourse.....	12
C. Hagia Sophia.....	19
CHAPTER III: RESEARCH METHOD.....	20
A. Research Design.....	20
B. Research Instrument	21
C. Data and Data Source	21
D. Data Collection.....	22
E. Data Analysis.....	22
CHAPTER IV: FINDINGS AND DISCUSSION.....	23
A. Findings	23
B. Discussion	60
CHAPTER V: CONCLUSION AND SUGGESTION.....	75
A. Conclusion.....	75

B. Suggestion	76
REFERENCES.....	78
CURRICULUM VITAE.....	80
APPENDIX	81

CHAPTER I

INTRODUCTION

This chapter contains the study's background, including phenomena related to the topic, research questions, the significance of the study, the scope and limitation of the study, and the definition of key terms.

A. Background of the Study

In July 2020, the Turkish Supreme Court ruled that Hagia Sophia could be converted back into a mosque. On July 24, 2020, the first Friday prayer was held in Hagia Sophia as a mosque. That announcement sparked controversy around the world, with many people seeing it as a violent act against the critical historical heritage of Hagia Sophia. However, the Turkish government argued that this conversion was an essential step in reviving the religious spirit in Turkey and reflected respect for the country's Islamic history and heritage.

The decision to convert the Hagia Sophia into a mosque sparked controversy in Turkey and internationally. Some people saw it as a violation of the building's status as a UNESCO World Heritage Site and a symbol of the secularism that Ataturk promoted. In contrast, others viewed it as a religious and cultural reclamation gesture.

The decision to convert Hagia Sophia into a mosque also had political implications. Erdogan is known for his Islamist leanings; some people saw the move as an attempt to appeal to his conservative base and consolidate his power.

The reconversion of Hagia Sophia has been met with both support and opposition. Some people see it as a step towards restoring Turkey's Islamic heritage, while others view it as a setback for religious tolerance and cultural preservation. Some religious leaders, including the Greek Orthodox Church and Pope Francis, have also criticized the decision.

The reconversion of Hagia Sophia is an ongoing issue, and its implications continue to be discussed in Turkey and worldwide. One of the discussions occurred in an online forum called the Berkley Forum. The Berkley Forum is a digital platform that provides a forum for scholarly discussions regarding the relationship between religion and global issues. This platform invites many specialists to engage in extensive dialogues about crucial ethical and religious issues that impact the world. Each essay series gathers a diverse, engaging, and intellectually stimulating exchange of ideas, further explained below.

An article on the forum entitled “The Conversion of Hagia Sophia: Desire, Spectacle, and a Historical Re-Enactment” was written by Ömür Harmanşah. This article was published on July 31, 2020. Ömür Harmanşah is a University of Illinois at Chicago professor specializing in art history. His research focuses on the historical development of landscapes in the Middle East and the intersections between ecology, place, and cultural heritage in the era of the Anthropocene. This essay critically analyzes the Turkish government's shifting meanings and use of language in explaining and justifying the decision.

On July 27, 2020, Patricia Blessing and Ali Yaycıoğlu wrote an article entitled "Beyond Conquest Narratives: Hagia Sophia, Past and Present". Ali

Yaycıoğlu is an associate professor at Stanford University specializing in Ottoman and Turkish history, focusing on economic, political, legal institutions, and cultural life in southeastern Europe and the Middle East during the Ottoman Empire. He is also the author of "Partners of the Empire: Crisis of the Ottoman Order in the Age of Revolutions." Patricia Blessing is an Assistant Professor of Islamic Art History at the Department of Art & Archaeology and earned her Ph.D. from Princeton University in 2012. This essay discusses Hagia Sophia's conversion in the context of historical population migration and exchange between Greece and Turkey.

The last article in the author's spotlight is on July 27, 2020, by Esra Akcan. This article is entitled "*Erasing History at the Hagia Sophia*." Esra Akcan is the Michael A. McCarthy Professor of Architectural Theory in the Department of Architecture at Cornell University Institute for Comparative Modernities, where she is also the Resident Director. Her research focuses on the intertwined histories of Europe, West Asia, and East Africa in the context of modern and contemporary architecture and urbanism. She aims to highlight architecture's role in global, social, and environmental justice. Akcan has published extensively on critical and postcolonial theory, racism, immigration, architectural photography, translation, neoliberalism, and global history.

These three essays are well-suited for analysis using Hyland's (2005) metadiscourse framework because each essay seeks to explain and justify the conversion of Hagia Sophia through specific language use to construct political and symbolic narratives. Ömur Harmanşah's essay, for example, analyzes the

Turkish government's shifting meanings and language usage align perfectly with metadiscourse analysis to uncover how language shapes public perception. The article by Patricia Blessing and Ali Yaycıoğlu discusses the conversion in the context of historical population exchanges between Greece and Turkey, where the use of language to connect historical events and build cultural narratives can be deeply analyzed through metadiscourse markers. Esra Akcan's essay, focusing on the erasure of history at Hagia Sophia, also provides an opportunity to analyze how language is used to emphasize aspects of social and environmental justice in the context of architecture and urbanism. By employing Hyland's metadiscourse analysis, this research can identify how the authors use language to engage readers, frame arguments, and reinforce their positions in this complex and controversial debate.

Previous studies on metadiscourse have explored its significance in language use and its role in guiding readers' understanding of a text. Romadhonia (2018) studied metadiscourse markers in Indonesian students' argumentative and descriptive essays, while Rizqy and Fitriyah (2023) investigated metadiscourse functions in Model United Nations online conferences. Both studies applied Hyland's (2005) metadiscourse model, with Romadhonia finding that the use of metadiscourse markers differed between argumentative and descriptive essays and Rizqy observing a greater frequency of interactive features in diplomatic speeches. These studies align with Hyland's theory, demonstrating the relevance of metadiscourse in different genres and contexts.

Metadiscourse research extends beyond mini-theses and includes journal articles that explore its application in various contexts. Bhatia and Gotti (2019) discussed metadiscourse as a form of interaction in writing, emphasizing its importance in academic writing improvement. Dafouz-Milne and Camacho-Molina (2020) analyzed metadiscourse in English as a lingua franca academic spoken discourse, particularly in seminar discussions. Firdaus and Shartika (2021) examined using interpersonal metadiscourse markers and appraisal in B.B.C. News reports. Other studies focused on metadiscourse in academic writing, such as Du and Chen's (2020) investigation of Chinese undergraduates' use of metadiscourse and Hashemi and Fazeli's (2021) comparison of metadiscourse in research article introductions. Additionally, Zhu and Luo (2021) analyzed metadiscourse features in English research articles in applied linguistics. Suryani and Yamin (2022) investigated metadiscourse markers in academic writing by Indonesian senior high school students, highlighting the need for proper metadiscourse teaching to enhance their writing abilities.

Furthermore, Munawaroh and Ishlahiyah (2023) explored the use of metadiscourse in modern digital news formats in their study titled "Interactive Metadiscourse in Guardian Australia's TikTok and Website News Reports." They analyzed how metadiscourse is employed in both spoken and written news reports, utilizing Hyland's (2005) metadiscourse model to investigate various interactive markers such as transitions, frame markers, endophoric markers, evidential, and code glosses. Their findings revealed significant differences in using these markers between TikTok videos and website news articles. It

emphasizes how metadiscourse adapts to different media formats to maintain coherence and facilitate reader comprehension. This research highlights the evolving nature of metadiscourse application across various digital platforms and reinforces its role in enhancing audience engagement.

The research gap in the context of metadiscourse, particularly regarding essays on the Hagia Sophia reconversion, emerges from the existing body of literature on metadiscourse's significance in guiding readers' understanding and shaping interactions within various texts. While the previous studies had extensively explored the role of metadiscourse markers in diverse genres and contexts, such as argumentative and descriptive essays, diplomatic speeches, academic writing, and news reports, there is a notable absence of research specifically investigating metadiscourse within the context of papers discussing historical and architectural transformations like the Hagia Sophia reconversion. The studies conducted by Romadhonia (2018) and Rizqy and Fitriyah (2023) demonstrated the application of metadiscourse markers in different genres; nevertheless, both studies must address the nuanced requirements of essays discussing historical and cultural subjects.

While the previous studies had comprehensively explored metadiscourse markers in genres such as argumentative and descriptive essays, diplomatic speeches, academic writing, and news reports, there needs to be more research specifically investigating metadiscourse in the context of historical and architectural transformations like the Hagia Sophia reconversion. Although studies by Romadhonia (2018), Rizqy and Fitriyah (2023), Munawaroh, and

Ishlahiyah (2023) have demonstrated the application of metadiscourse markers in different genres, they have yet to address the nuanced requirements of essays discussing historical and cultural subjects, thus indicating a significant research gap in this area.

Given the distinct nature of essays on historical reconversions, particularly the Hagia Sophia's conversion from a museum back to a mosque, this research utilizes Hyland's 2005 metadiscourse theory to explore how metadiscourse markers shape reader perceptions and establish the writer's authority in discussing complex historical, cultural, and religious implications. Hyland's framework is particularly suited for this study because it comprehensively categorizes metadiscourse markers that can reveal how writers navigate the intricacies of controversial historical events and architectural changes. By addressing this gap, the study aims to shed light on the rhetorical strategies employed in sensitive topics and offer insights into the broader applicability of metadiscourse markers in different domains of discourse, ultimately enriching the scholarship on both metadiscourse and the intricate discussions surrounding historical and cultural changes.

B. Research Question

Based on the background of the study, this research is conducted to answer the following question:

What types of interpersonal metadiscourse markers were used in the Hagia Sophia Reconversion Essay?

C. Significance of the Study

Following the topic, this present research was conducted with practical contributions, especially to the field of metadiscourse analysis, to understand the features of metadiscourse markers found in the Essay of Hagia Sophia Reconversion. The results of this study offer the lecturers, students, and other researchers fruitful information about the investigation of a contentious subject, particularly on the circumstance of Hagia Sophia's reconversion. Also, it helps readers, especially students, to develop critical language awareness. Finally, this study could be a reference for other researchers interested in conducting investigations in a similar area.

D. Scope and Limitation

This study was limited to analyzing the use of metadiscourse markers in the English article published in The Berkley Center for Religion, Peace, and World Affairs. The articles entitled "The Conversion of Hagia Sophia: Desire, Spectacle, and a Historical Re-Enactment," "Beyond Conquest Narratives: Hagia Sophia, Past and Present," and "Erasing History at the Hagia Sophia" were analyzed. The analysis identifies the metadiscourse markers used in the essay based on Hyland's theory (2005). It does not include an assessment of the essay's content or argumentation. Additionally, the study only examines three pieces and does not compare the use of metadiscourse markers in other articles or genres. Finally, the

study does not explore the potential impact of cultural or social background on the use of metadiscourse in the report.

E. Definition of Key Term

This section serves as a foundational element that ensures clarity and precision in the analysis. By explicitly defining the key terms used throughout the study, we aim to eliminate ambiguity and establish a common language.

Hagia Sophia: A historic place of worship in Turkey, originally the largest Christian church of the Byzantine Empire and Eastern Orthodox Church, founded in 537. It became a Roman Catholic cathedral during the Latin Empire (1204-1261) and was converted into a mosque in 1453 after the Ottoman conquest. Transformed into a museum in 1935 by the Turkish Republic, it was reopened as a mosque in 2020.

Metadiscourse: Writers use language to reflect on their texts and communicate with readers. It includes features like transition words, hedging devices, and self-mentions, helping writers signal their stance, guide readers, and establish relationships with them.

Reconversion: Reconversion refers to changing the function or purpose of a building or space back to a previous state. In the context of the Hagia Sophia, reconversion explicitly denotes transforming it from a museum, which it had been since 1935, into a mosque in 2020. This process is laden with cultural, religious, and political implications, symbolizing a return to an earlier form and resonating with contemporary ideological and nationalistic agendas.

Essay: An essay is a written composition that presents a detailed analysis, interpretation, or argument on a specific topic. It aims to explore various dimensions of the subject, often providing historical, cultural, and political insights. In the context of the Berkley Center essay, it examines the multifaceted implications of a significant event—the conversion of Hagia Sophia—through a critical and reflective lens.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter contains a literature review significant to the present study, which includes functional analysis, Hyland's metadiscourse (2005), and Hagia Sophia.

A. Functional Analysis

To begin, an initial area relevant to metadiscourse is the functional analysis concept introduced by Halliday (1994). Most scholars have adopted the functional approach to categorize metadiscourse based on its presence within discourse. Within metadiscourse (Hyland, 2005), functional analysis entails how language operates to achieve specific communicative objectives for users. It involves how a language segment asserts a claim, guides readers' responses, develops meaning, and so forth (Hyland, 2005). Similarly, functional analysis encompasses understanding how any text engages with language usage about context and the writer's objectives in constructing discourse.

Hyland (2005) also argues that metadiscourse refers to specific elements within the text and functions primarily as a marker connecting to another portion of the text. Consequently, in a particular rhetorical context, metadiscourse might signify other corresponding content, necessitating an examination of these elements to grasp their function. Furthermore, Hyland (2005) contends that

Metadiscourse is functional. He defines metadiscourse as an individual's action, a social act constructed within discourse for specific rhetorical intentions.

Drawing on Halliday's functional analysis concept, Hyland (2005) outlines three macro-functions, or metafunctions, that pertain to functional analysis. The ideational function concerns language's use as a representation of content-related experiences and ideas. The interpersonal function addresses language's role in facilitating interaction between people and expressing viewpoints. Finally, the textual function focuses on language's use in organizing text coherently by integrating what is communicated with the world and the readers.

Furthermore, Hyland (2005) asserts that the concept of metafunctions is not isolated and separate; instead, they manifest synchronously in utterances. Thus, the text's meaning is formed by amalgamating these functions, each understood as interconnected. Various scholars have explored Halliday's framework to advance the understanding of metadiscourse (Kopple, 1985; Crismore, 1989). Hyland (2005) elucidates that propositional content originating from metadiscourse items has been differentiated and classified accordingly. The former performs a textual function, organizing coherent discourse, while the latter serves an interpersonal function by conveying the writer's position within the discourse.

B. Metadiscourse

Metadiscourse is a concept related to language and linguistic markers used by writers or speakers to clarify the relationship between information in the text

and the reader or listener (Hyland, 2005). Several experts have introduced the concept and theory of metadiscourse in its development.

Paltridge (2006) also introduced the concept of metadiscourse and divided it into three types, namely representational, interactional, and textual metadiscourse. Representational metadiscourse is related to how the writer presents information in the text, interactional metadiscourse is related to how the writer interacts with the reader, and textual metadiscourse is related to how the writer organizes knowledge in the text.

Biber (2006) offers three types of metadiscourse, namely referential, orientational, and organizational metadiscourse. Referential metadiscourse is related to how the writer refers to information in the text, orientational metadiscourse is related to how the writer helps the reader understand the text by providing information about the topic or context, and organizational metadiscourse is related to how the writer organizes knowledge in the text.

Hyland (2005, 2013) classified interpersonal metadiscourse into interactive and interactional metadiscourse. Interactive metadiscourse relates to how writers structure their text. How writers construct their writing can affect readers' readability and understanding of the text. This type of metadiscourse also indicates how writers guide readers to understand the text to engage and elicit a response from readers. On the other hand, interactional metadiscourse involves the writer's intervention in providing explanations related to the information presented in a text, which is explained in detail below.

1. Interactive Metadiscourse

Hyland (2005) proposed the interactive metadiscourse model to help writers and speakers effectively communicate their discourse's main point to the audience. Interactive metadiscourse is a valuable tool that aids the audience in understanding the significance of the discourse. The model consists of five essential elements: transitional markers, frame markers, code-glosses, evidential, and endophoric markers. These elements are explained further to help the audience understand their roles and the importance of conveying the message effectively.

a. Transition Markers

Transition markers, conjunctions, and adverbial phrases are crucial in helping readers or listeners understand the pragmatic relations within each step of the argument. These markers represent the discourse's additive, causative, and contrastive relations. According to Hyland (2005), the internal discourse is more important than the external discourse in conveying these relations, as it helps readers understand the connections between ideas.

Hyland (2005) categorizes transition markers into three groups based on the works of Martin and Rose: addition, comparison, and consequence. Addition markers, such as "furthermore," "moreover," and "and," add elements to an argument. Comparison markers, such as "in the same way," "similarly," and "however," distinguish between ideas that belong to similar or different categories. Finally, consequence markers,

such as "consequently," "thus," and "nevertheless," inform readers or listeners that the conclusion is being justified or countered. These categories of transition markers help writers create a coherent and cohesive text that guides readers or listeners through the argument.

b. Frame Markers

Frame markers arrange and sequence the arguments within a text, label and shift the opinion. The primary objective of these markers is to ensure that readers or listeners easily understand the discourse. These markers can organize the text and represent additive relationships, such as 'firstly,' 'then,' and 'next.' They can also label different stages of the text and indicate the author's purpose, for example, 'there are several reasons why,' 'my purpose is,' or 'I argue here.' Finally, they signal topic shifts, for instance, 'let us return to,' 'well,' and 'right.'

c. Code Glosses

Code glosses are additional information writers provide to elaborate and explain the meaning of a text that has already been stated. They help readers better understand the writer's intended meaning to determine whether they have the necessary knowledge to comprehend the text. Code glosses are often used as a way for the writer to predict the reader's level of expertise. Examples of code glosses include phrases like "for example," "such as," and "that is."

d. Evidentials

Evidentials are elements derived from external texts and represent ideas or arguments from other sources. They aim to enable authors to establish authority and guide the reader's interpretation. Evidentials are typically used to support an argument with reliable and significant sources rather than reflecting the author's perspective. Examples of evidential include phrases like "according to" or "Hyland claims."

e. Endophoric Markers

Endophoric markers refer to elements within a text that point to another part of the exact text. These markers support details by referring to previous material or anticipating something yet to come. They often consist of prominent additional material designed to help readers or listeners better understand the writer's intention. Examples of endophoric markers include phrases like "as mentioned above" or "see chapter 3."

2. Interactional Metadiscourse

The second type of metadiscourse is interactional metadiscourse, which focuses on the involvement of participants in the discourse. Interactional metadiscourse pertains to how writers interact with their audience by creating explicit content and encouraging readers to respond, interpret, and evaluate the material. It refers to the writer's textual expressions, which convey their assessment of the readers and the material. Interactional metadiscourse aims to engage readers in the text. It provides opportunities for readers to contribute to

the discourse by understanding the author's perspective on both the content and the readers themselves (Hyland, 2005). According to Hyland (2005), interactional metadiscourse can be further classified into five subcategories, which are explained as follows.

a. Hedges

Hedges refers to the writer's decision to acknowledge alternative viewpoints and voices and to avoid making a definitive commitment. They represent the writer's effort to highlight the subjectivity of information and present their opinion rather than just stating facts to encourage a dialogue with readers. As such, hedges deal with the author's argument, which is more plausible than confident, and indicate confidence in the presented idea. According to Hyland (1998), hedges are a form of epistemic modality showing the writer's unwillingness to commit to a proposition. Examples of hedges include auxiliary verbs, epistemic adverbs, epistemic adjectives, and lexical verbs such as "might," "seem," and "possible."

b. Boosters

Boosters refer to elements that allow writers to establish a close dialogue by asserting certainty. They indicate that the author has chosen to narrow down diverse positions rather than broaden them, thereby closing the dialog and maintaining confidence. This approach connects the author and the reader, demonstrating involvement with the content and solidarity with the receiver. Boosters also strengthen arguments by highlighting

shared experiences that support the author's conclusions. Examples of boosters include "obviously," "in fact," and "it is clear that."

c. Attitude Markers

Attitude markers indicate the writer's affective and attitudinal response to propositions. This element covers how the writer expresses emotions such as surprise, agreement, obligation, etc. Attitude markers can be expressed using attitude verbs such as "agree" or "prefer," adverbs such as "hopefully" or "unfortunately," and adjectives such as "logical," "remarkable," or "appropriate."

d. Self-Mention

Self-mention refers to the explicit reference to the author's presence in the text, indicated by using first-person pronouns and possessive adjectives. This element provides a means of self-representation and personal projection as the author asserts their identity and adopts a particular stance. Self-mention can also create a sense of personal involvement and establish a closer relationship between the author and the reader. Examples of self-mention include "I," "mine," and "ours."

e. Engagement Markers

Engagement markers connect with the reader, making them a part of the discourse interaction. According to Hyland (2005), these markers serve two primary purposes. Firstly, they acknowledge the reader's expectations by directly addressing them through reader pronouns like

'you' and exclamations such as 'you may notice' or 'by the way' while presenting arguments. Secondly, engagement markers strategically position the audience within the discourse, actively involving them and guiding them toward the intended interpretation. This involvement is achieved through techniques like posing questions, giving directives (such as 'note' or 'consider'), and referring to shared knowledge.

C. Hagia Sophia

Hagia Sophia is a historic church situated in Istanbul, Turkey. It was constructed in 532 AD on the orders of Eastern Roman Emperor Justinian I and completed in just five years. Initially, it was built as an Orthodox Christian place of worship and became one of the world's largest and most significant churches at that time. However, after the conquest of Constantinople by the Ottoman Empire in 1453, the church was converted into a mosque, with many architectural changes, including the addition of minarets and a mihrab. In 1935, after the collapse of the Ottoman Empire and the establishment of the Republic of Turkey, Hagia Sophia was turned into a museum by the Turkish government. It was recognized as a UNESCO World Heritage Site in 1985. In 2020, the President of Turkey, Recep Tayyip Erdogan, announced that Hagia Sophia would be converted back into a mosque as part of his vision to make Turkey more conservative and Islamic.

CHAPTER III

RESEARCH METHOD

This chapter outlines the method used by the researcher in sourcing, gathering, organizing, and analyzing the data. It covers critical elements, including research design, research instruments, data and data sources, data collection, and data analysis.

A. Research Design

The study uses the qualitative research approach since the data is in words rather than numeric (Creswell, 2017). The primary objective of this method is to provide a subjective approach to describing a phenomenon and providing meaning (Creswell, 2017). Unlike numerical data, qualitative research collects data in words or images (Creswell, 2017).

According to Rahardjo (2020), qualitative research constructs knowledge by understanding the meaning of events through the perspective of the research subjects. In language research, qualitative research is always related to human agents, such as speakers, writers, readers, or listeners, whose relationship with the language under investigation is interesting (Creswell, 2017).

The research utilized descriptive design research to describe the research data comprehensively. This study design aims to provide an in-depth analysis of the data collected. The descriptive-qualitative method is utilized to identify the nature of the phenomenon being studied (Lambert & Lambert, 2013). Specifically,

the study aims to provide a detailed account of metadiscourse markers in diplomatic speech. The descriptive-qualitative method is suitable for collecting data, including documents, examinations, observations, and records. Unlike other qualitative approaches, the descriptive-qualitative practice focuses on data collection and analysis. The study also employs Hyland's (2005) metadiscourse taxonomy to analyze the research data.

B. Research Instrument

The researcher was the research instrument of this study by observing the Essay of Hagia Sophia Reconversion. This was necessary because the data collection process involved analyzing the essay published on an online forum. The researcher also used a laptop as a supporting instrument for data collection and analysis. The computer helped classify and categorize the utterances identified as metadiscourse markers; this combination of instruments allowed for a thorough and systematic study of the collected data.

C. Data and Data Source

The researcher selected three essays about Hagia Sophia reconversion to gather the primary data, which Berkley Forum at <https://berkleycenter.georgetown.edu/posts/hagia-sophia-from-museum-to-mosque> published. The researcher read those essays and collected data in the form of words, phrases, and parts of sentences that could be categorized as metadiscourse markers.

D. Data Collection

The data collection process consisted of the following steps. The first step involved carefully selecting texts related to the Hagia Sophia reconversion by searching library databases, online journal repositories, and relevant official websites. The second step was data selection, which was screened from predetermined inclusion criteria after identifying potential texts. Only the texts meeting the requirements were included in the primary sample for this research.

E. Data Analysis

The researcher followed a series of steps to analyze the data, beginning with identifying the essay. They were then analyzed using Hyland's theory (2005), which is relevant to the research question. Additionally, the researcher examined the metadiscourse markers to determine whether they belonged to the interactive or interactional metadiscourse sub-categories. Finally, the most pertinent data for the metadiscourse markers category was selected, compared, and contrasted with previous studies to draw relevant conclusions.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter presents the findings and discusses how they fulfill the research question. The study was conducted by analyzing the related literature mentioned earlier. The data were collected from three essays published on the Berkley Centre website discussing the Hagia Sophia Reconversions. The findings were based on investigating the use of metadiscourse markers in those essays. Additionally, the discussion covers the development of the study, which was based on the analyzed data and employed Hyland's theory (2005).

A. Findings

The research aimed to describe how the data was analyzed using metadiscourse theories proposed by Hyland (2005). Additionally, the first analysis determined that metadiscourse markers referred to interactive or interactional resources.

During this phase, the researcher provided a detailed overview of the data collected to address the research questions. The analysis involved examining interactive metadiscourse, including transition markers, frame markers, evidential and code glosses, and interactional metadiscourse markers such as hedges, boosters, attitude markers, self-mention, and engagement markers. For clarity, the description was categorized based on the sub-category of metadiscourse markers, as shown below.

1. Interactive Metadiscourse

a) Transition Markers

Datum 1

*The destruction of the giant rock-carved Buddha images in Bamiyan Valley, Afghanistan, in 2001, the demolition of the sixteenth-century Babri Masjid in India's Uttar Pradesh region in 1992, Saddam Hussein's reconstruction of the neo-Babylonian structures at Babylon, **and** overlapping and undermining claims over the Dome of the Rock in Jerusalem by different religious stakeholders are some of the case studies that we cover.*

The transition marker "and" is crucial in linking multiple examples, thereby expanding the scope of the discussion. It helps to accumulate various instances, illustrating the broad and multifaceted nature of the discussed issue. This linkage connects ideas and suggests a continuity and an additive relationship among the examples. The writer enhances the text's coherence, showing that each example is part of a larger pattern of cultural and historical conflicts over significant monuments.

Datum 2

*The agency of "authentic" materials was used to re-activate and re-consecrate the space, **while** the powerful icons of the Byzantine past were concealed, their agency muted.*

The word "while" serves as a transition marker, which introduces a contrast between two related but opposing ideas or actions. The sentence "while" marks a shift from using "authentic" materials for re-activating and re-consecrating a space to the concealment and muting of influential icons from the Byzantine past. This contrast highlights these elements' roles and treatments within the same context or setting.

Datum 3

*The agency of “authentic” materials was used to re-activate and re-consecrate the space, while the powerful icons of the Byzantine past were concealed, their agency muted. **In a way**, what art historian Bissera Pentcheva and her colleagues called the “voice of Hagia Sophia” is silence.*

The phrase "In a way" serves as a transition marker. It provides perspective by suggesting that the discussed concept is multifaceted or can be interpreted differently. It prompts the reader to consider alternative viewpoints or aspects of the situation. In this case, it invites the reader to reflect on how the "voice of Hagia Sophia" might be perceived or understood despite the apparent silence of its icons.

Datum 4

*The re-use of architectural spaces and materials (spolia) from the classical and medieval past in Seljuk and Ottoman buildings was common, emphasizing the genealogical link of those states to earlier political and cultural pasts. Contemporary Islamists, however, have little or no tolerance for Byzantine mosaics and such traces of the past. Contemporary Islamists, **however**, have little or no tolerance for Byzantine mosaics and such traces of the past.*

The word "however" serves as a transition marker. It introduces a contrasting viewpoint or statement with the preceding assertion about re-using architectural spaces and materials (spolia). The first part of the sentence discusses the common practice of reusing spolia in Seljuk and Ottoman buildings, emphasizing continuity with earlier cultural and political traditions. The use of "however" signals a shift in perspective or a contrasting viewpoint: contemporary Islamists have a different attitude towards Byzantine mosaics and remnants of the past.

Datum 5

*Many commentators remarked that the date of the opening ceremony was selected deliberately as the anniversary of the League of Nations' Lausanne Treaty of 1923. **In addition to** marking the international recognition of Turkey as a newly founded nation-state, this treaty represents an important decision that is not irrelevant here.*

The sentence contains a transition marker, "In addition to," which indicates that what follows is an additional point that supplements or complements the previous idea. It links the idea of the anniversary of the Lausanne Treaty marking international recognition to the additional idea that the treaty also represents an important decision. This additive relationship helps to expand the reader's understanding of the treaty's significance, showing that it is multifaceted—context to the specific point about the treaty.

Datum 6

*When its relation to state power is concerned, like many comparable monuments of its grandeur, Hagia Sophia reflected the imperial ambitions of the rulers who controlled the land on which it stood at any given moment in time. **However**, for a historian of modern architecture like myself, Hagia Sophia was exceptional for an additional reason.*

The word "However" functions as a transition marker. It signals a contrast or shift in focus from the previous statement, highlighting a new perspective or exception to the idea presented earlier. It introduces a contrasting idea by shifting the discussion from the general historical significance of Hagia Sophia related to imperial power to a specific, personal viewpoint of the author as a historian of modern architecture. In this context, "however" is used to indicate that, while Hagia Sophia is

typically viewed in one way (as reflecting imperial ambitions), there is an additional, different perspective (its significance in modern architecture) that the author wants to emphasize.

Datum 7

The committee composed of Western powers, in addition to the representatives of the associated “nations,” decided to implement an irreversible and compulsory mass migration, rather than employing the existing international laws of minority protection that were in effect at the time, or rather than regulating voluntary transfers and giving individuals the right to self-determination as it was the case for other borders in Europe after World War I.

The phrase "as" serves as a transition marker. It is used here to compare the situation of compulsory mass migration decided by the committee to the voluntary and self-determined transfers applied in Europe after World War I. It highlights the contrast between the approaches to managing population movements and border changes. The word "as" introduces a comparative scenario, indicating that the committee's decision diverged from the practices applied elsewhere. It helps the reader understand the differing approaches by directly comparing them within the same context.

Datum 8

Istanbul was exempt from the decision, but the committee divided the exchangeable populations residing in thousands of villages and cities into two purified categories. These categories assumed the alignment of religion, nation, and territory, regardless of the actual diversity of people and whether there were hostile or peaceful relations on the ground.

The phrase "but" serves as a transition marker; it guides the reader's understanding of the treatments given to Istanbul and the populations in villages and cities. "But" primarily introduces a contrast or opposition

between two statements or ideas. It signals to the reader that what follows will be different or contrary to what was previously mentioned. In this sentence, "but" contrasts Istanbul's exemption from the population exchange and the stringent measures applied to other regions. The first part of the sentence sets up an expectation about exemptions, while "but" shifts the focus to a contrasting action by the committee involving rigorous division and categorization of populations elsewhere.

Datum 9

***Even though** the precise numbers have been under dispute, the treaty affected close to two million people. Greece's Muslim population decreased from 20% to 6% as a result, **while** Turkey's non-Muslim population decreased from 20% to 2.5% due to the sum of wars and population transfers.*

The phrase "even though" serves as a transition, indicating a contrast between the disputed numbers and the treaty's impact on the populations of Greece and Turkey. This transition guides the reader's understanding of the contrasting information being presented. "While" functions as a transition that highlights a comparison between Greece and Turkey's demographic changes, linking two related but distinct consequences of the treaty. It helps to show the parallel but differing impacts on the two countries' populations.

Datum 10

*The history of this compulsory mass migration has been written separately from the official nationalist perspectives of Greece and Turkey. **However**, the experiences of those who were subject to this population exchange on both sides of the Aegean Sea differed significantly from the declarations of the Western diplomats, as well as the celebratory official histories of the polarized nation-states.*

"However" is a transition marker, indicating a contrast or deviation from the preceding context. It signals that the following statement will present a counterpoint or alternative perspective to the previous information, guiding the reader's understanding. In this sentence, "however" contrasts the official nationalist narratives and the actual experiences of the people affected by the population exchange. It indicates that what follows differs from or contradicts the information presented in the preceding sentence.

Datum 11

The two governments went back and forth trying to make a deal, and eventually, in 1930, signed the Treatise of Friendship and Commerce in order to solve the unresolved issues for the liquidation of properties, as a result of which the remaining values were transferred to respective governments.

The "as a result of which" serves as a transition marker. It explicitly signals a causal relationship between the preceding clause (the signing of the Treatise of Friendship and Commerce) and the following clause (transferring remaining values to respective governments). This phrase helps to clarify that the action described in the first part of the sentence (signing the treaty) directly led to the outcome described in the second part (transfer of remaining values). It makes it clear that the transfer was a direct consequence of the treaty.

Datum 12

Having served as a mosque since 1453, Hagia Sophia was not part of these transactions, of course, just like the Istanbulite Greeks who were exempt from the treaty. And yet, the friendship agreement gave way to a few temporary handshakes.

The phrase "And yet" serves as a transition marker. It signals a contrast or an unexpected twist in the narrative, showing that what follows is contrary to what might be anticipated based on the previous information. The writer initially mentions Hagia Sophia's status and the Istanbulite Greeks' exemption from the treaty, which might imply a harmonious or unproblematic situation. However, "and yet" introduces a contrasting idea that the friendship agreement led to only a few temporary gestures, suggesting that despite exemptions and historical arrangements, there were underlying tensions or shortcomings.

Datum 13

*For example, the Greek government made an appeal to the Turkish government, and the Exchange Fund financed the journey of a Soumelite monk who undug the treasures underground and took them to Greece. **Even though** not officially related to these contracts, the Byzantine remnants in Hagia Sophia started being revealed in 1931.*

The phrase "Even though" serves as a transition marker, used to contrast the fact that the Byzantine remnants in Hagia Sophia started being revealed in 1931 with the notion that these actions were not officially connected to the previous contracts related to the appeal by the Greek government and the Soumelite monk's actions. It signals readers that a noteworthy connection or outcome is important despite the lack of official relations.

Datum 14

*The Christian symbols and mosaics that had been covered with plaster during the building's use as a mosque were restored **before** it opened as a museum in 1934.*

The word “before” is a transition marker indicating a temporal sequence of events. It helps the reader understand the chronological order of the actions—covering, restoring, and opening as a museum—ensuring the narrative flows logically.

Datum 15

*The Christian symbols and mosaics that had been covered with plaster during the building's use as a mosque were restored before it opened as a museum in 1934. **Despite** all the shortcomings, Hagia Sophia was unique as a museum dedicated to the art and architecture of multiple cultures and religions because countless churches all over Anatolia after the population exchange remained not only empty but also neglected.*

The phrase "Despite" is a transition marker; it introduces a contrast or concession by acknowledging the existence of "shortcomings" while emphasizing Hagia Sophia's unique value as a museum. The phrase signals a shift from discussing the restoration of Christian symbols and mosaics to recognizing the shortcomings of the museum. However, it immediately contrasts these shortcomings by highlighting Hagia Sophia's unique cultural and architectural significance despite these negative aspects.

Datum 16

***Not unlike** U.S. President Trump's manipulation of religious symbols such as holding a Bible in hand in front of St. John's Church, Turkey's President Erdoğan has decided to make a spectacular point during a global pandemic by turning Hagia Sophia into a symbol of his own faith.*

The phrase "Not unlike" serves as a transition marker, comparing two similar actions taken by two leaders, U.S. President Trump and Turkey's President Erdoğan. It helps the reader understand that the actions of

Erdoğan are being likened to those of Trump. The writer transitions smoothly from one example to a similar example, showing that both leaders used religious symbols to make a point. This helps draw a parallel between their actions, facilitating the reader's understanding of the similarity.

Datum 17

***Even though** Erdoğan assured the cultural heritage will not be damaged and the building will remain accessible to all, the first architectural interventions raise concerns.*

The phrase "Even though" serves as a transition marker. It prepares the reader for a comparison between these opposing elements. It introduces a contrast or a concession between two statements: Erdoğan's assurances and the subsequent concerns about the architectural interventions. It signals that what follows is contrary to or in tension with what was previously stated. The use of "even though" here acknowledges Erdoğan's positive assurances but immediately contrasts them with the concerns that arise from the first interventions. Erdoğan's assurances are presented as a positive statement, suggesting no harm to the cultural heritage. The contrasting element, signaled by "even though," is the concern raised by the first architectural interventions, implying potential damage or issues despite the assurances.

Datum 18

*To many, the conversion of the mosque into a museum in 1934 made the building a monument to secularism, like, for example, the conversion of the Church of St. Genevieve into the Panthéon of Paris made it a monument to the French Revolution. **Moreover**, this gesture could have been made a symbol of accountability and reconciliation in the face of historical violence.*

The word "Moreover" serves as a transition marker and is used to introduce additional information that builds upon or extends the previous idea about the conversion of the mosque into a museum and its symbolism. By starting with "moreover," the writer indicates that they are adding another point that complements or reinforces the argument presented earlier. It suggests that the following statement is related to and supports the preceding discussion.

Datum 19

The museum was an invitation to international friendship, so that no religion erases imperially the other with military power.

The word "so that" functions as a transition marker, indicating a cause-and-effect relationship between the first part of the sentence ("The museum was an invitation to international friendship") and the second part ("no religion erases imperially the other with military power").

Datum 20

The museum was an invitation to international friendship, so that no religion erases imperially the other with military power. Instead, Erdogan's supporters defend the building's current conversion into a mosque with stories of victory, victimhood, and revenge.

"Instead" is a transition marker. It signals the reader that the following statement presents an alternative perspective or viewpoint regarding converting the building into a mosque. "Instead" signals a contrast between the idea of the museum promoting international friendship and the contrasting actions of Erdogan's supporters who advocate for the building's conversion into a mosque. The writer highlights the opposing

nature of the two perspectives. The first part of the sentence discusses the museum's role in fostering peace and coexistence. In contrast, the second part, introduced by "Instead," shifts to a contradictory viewpoint emphasizing conflict and conquest narratives.

Datum 21

*Erbaş ascended the minbar decorated with green standards, holding a sword two insignia signifying that a mosque is a space not only for the connection between believers and God, but also believers and political authority. **Contrary to** common belief, in the Ottoman context the sword was not the symbol of conquest, but rather of the ruler.*

The statement "Contrary to" acts as a transition marker, shifting the focus from addressing a common belief to providing a contrasting perspective on the symbolism of the sword in the Ottoman context. In this case, it challenges a prevailing misconception about the symbolism of the sword in the Ottoman context. The writer signals to the reader that the upcoming information will challenge or provide an alternative perspective to what is typically assumed or widely accepted. It prepares the reader for a shift in understanding or interpretation.

Datum 22

*Contrary to common belief, in the Ottoman context the sword was not the symbol of conquest, but rather of the ruler. **Still**, both for those who advocated for the conversion of Hagia Sophia into a mosque and those who opposed this change, this first Friday prayer signifies a reconquest.*

The word "Still" functions as a transition marker, indicating a continuation or contrast from the previous discourse. It suggests that despite differing perspectives on the conversion of Hagia Sophia, there is a shared interpretation of the significance of the first Friday prayer. This marker

helps to signal a shift in focus or perspective, guiding the reader to consider the upcoming discussion in light of the contrasting viewpoints presented earlier.

Datum 23

*It was President Recep Tayyip Erdoğan who decided on the conversion of the monument from a museum back to a mosque, **as** he had promised during his tenure as the first Islamist mayor of Istanbul in the 1990s.*

The phrase "as" implies a transition marker. It suggests a connection between the past promise made during Erdoğan's tenure as the mayor in the 1990s and the present decision to convert the monument back to a mosque. This implicit temporal relationship helps the reader understand the continuity between past events and current actions.

Datum 24

*Given these promises and narratives, why did Erdoğan wait for so many years to make this decision? What does he expect from this move, for his domestic and foreign policy? Would it help him solve the political crisis caused by his diminishing popularity, especially among youth and women? Although this is clearly Erdoğan's decision, why did he prefer that this political move be covered by a legal ruling by the Council of State, instead of a presidential decree? These are important questions, **but** in this essay, we would like to divert the conversation and discuss how the conquest narrative, shared by those who oppose and support the decision, does not do justice to Hagia Sophia and its architecturally, spiritually, and emotionally charged history.*

The phrase "but" serves as a transition marker and is used here to signal a shift in focus or a contrast between two perspectives or topics. It introduces a change in direction from discussing important questions to redirecting the conversation toward a critique of the conquest narrative. This transition marker effectively pivots the discussion from one aspect (important questions) to another (critique of the conquest narrative). It

helps the reader understand that while the initial questions are significant, the essay will explore a different angle related to Hagia Sophia's history and its portrayal.

Datum 25

Those who oppose the decision often focus on the building as a Christian monument, which was converted into a mosque by the Ottomans as a result of conquest in 1453, into a museum by Ataturk in 1934, as a result of his secular policies, and now back into a mosque by an Islamist and populist leader.

The phrase "as a result of" serves as a transition marker. It indicates a cause-and-effect relationship between the actions described (conversion into a mosque by the Ottomans, conversion into a museum by Ataturk, and re-conversion into a mosque by a modern leader) and the circumstances or decisions that led to those actions. The writer clarifies that each building transformation is directly linked to specific historical events or policy decisions. This helps the reader understand the sequence of changes and the reasons behind them.

Datum 26

These interventions were not only due to the fact that Hagia Sophia served as a mosque and was part of a royal Ottoman endowment, hence deserving upkeep, but also closely connected to the central role that the building played in the ways in which the Ottomans framed their own past, and that of their imperial city.

The phrase "but also" serves as a transition marker, introducing an additional aspect that complements or contrasts with the preceding statement. It signals to the reader that not only is there one reason or factor at play (Hagia Sophia serving as a mosque and being part of a royal Ottoman endowment), but there is another significant factor as well. The

sentence "but also" follows the statement about Hagia Sophia's role as a mosque and endowment, indicating that this alone is not the sole reason for the interventions discussed. It prepares the reader for a new aspect of the discussion, which is the central role of the building in Ottoman historical framing.

Datum 27

*Only beginning in the seventeenth century were they partially covered, but drawings dating to the early eighteenth century show that some mosaics remained visible. **Thus**, Ottoman intervention was gradual, and not tied to a single act of religiously motivated iconoclasm.*

"Thus" is a transition marker, indicating a logical consequence or conclusion based on the preceding information. It signals that the statement will provide a summary or inference. As a transition marker, "thus" ensures logical continuity by showing how the information in the second sentence follows logically from the information presented in the first sentence. The sentence structure implies a causal relationship: because some mosaics remained visible in the eighteenth century (as evidenced by drawings), Ottoman intervention in covering them was gradual. "Thus" serves to bridge these ideas, guiding the reader through the logical progression of the argument.

Datum 28

*In this respect, we must note that most of the current mosaics postdate Byzantine iconoclasm in the eighth and ninth centuries when representations of Jesus Christ in human form caused intense theological debate and the destruction of images. **For these reasons**, a narrative that equates Ottoman approaches to Hagia Sophia with iconophobia and iconoclasm is incorrect, and marked by Islamophobia and Orientalism.*

The phrase "For these reasons" serves as a transition marker. It summarizes the arguments or information presented in the preceding sentences regarding the historical context of Byzantine iconoclasm and its Theological implications. This signals the reader that the following statement will draw conclusions or assertions based on the information discussed. It helps to reinforce the connection between the historical background (Byzantine iconoclasm) and the upcoming critique of the narrative, equating Ottoman approaches to Hagia Sophia with iconophobia and iconoclasm.

Datum 29

*We strongly believe that Hagia Sophia should have remained a museum, the function that best allowed for access without restrictions based on religion and gender, and for future preservation work. **However**, it is also true that the museum did not quite do justice to the site.*

"However" is a transition marker introducing a contrasting or concessive idea following a firm belief or assertion statement. In this context, "however" signals a shift in perspective or introduces a contrasting viewpoint. The first part of the sentence expresses a strong belief that Hagia Sophia should have remained a museum, highlighting its advantages. The use of "however" acknowledges that despite this belief, another aspect or consideration complicates the situation.

b) Frame Markers

Datum 30

In this respect, we must note that most of the current mosaics postdate Byzantine iconoclasm in the eighth and ninth centuries when representations of Jesus Christ in human form caused intense theological debate and the destruction of images.

The phrase "In this respect" serves as a frame marker. It highlights a specific focus or aspect of the topic under discussion. It narrows the scope temporarily to emphasize a particular dimension that warrants attention. Using this frame marker, the writer signals to the reader that they will delve into a specific detail—namely, the historical context surrounding the mosaics and their relation to the Byzantine iconoclasm. It guides the reader's comprehension by providing a clear context for the subsequent information.

Datum 31

Secondly, I will suggest that Hagia Sophia has been an icon of secular modernity in Turkey, whereas the AKP government's neo-Ottoman, neo-imperial gesture to recapture the holy space of the Hagia Sophia constitutes a legal, political, and indeed architectural undermining of the modernist institutions of museums and global cultural heritage, not unlike recent iconoclastic (although far more violent) acts of fundamentalist governments in the Middle East.

The word "secondly" is a frame marker. It explicitly signals to the reader that a new point is being introduced. It follows a preceding point or argument, indicating a sequential order in presenting ideas. The writer structures the discourse, ensuring that each point is introduced in a logical sequence. This helps to maintain coherence and clarity, guiding the reader through the argument step by step.

Datum 32

***Third.** I will suggest that understanding the spatial violence and heritage injustice that resulted from the conversion requires a close listening to the diversity of voices and desires in the public imagination in Turkey, which stunningly reveals a range of reactions from nationalist conquest narratives to the spiritual attachment to a deeply Ottoman space, conceived to have been held hostage since its conversion to a museum/architectural heritage site since the decree of 1934.*

The "third" is the frame marker. It explicitly signals that the writer introduces the text's third point or argument. This helps to organize the information for the reader, indicating that there have been preceding points or sections discussed before this one. It provides a clear structure to the discourse, ensuring that the reader can logically follow the progression of ideas.

Datum 33

***In the end,** what we have in our hands is an act of heritage injustice and spatial violence, due to the explicit closure of the building to at least part of its own genuine history: its mosaics, its marble floors, its "weeping column," its reverberating sounds, its surfaces, the ongoing project of architectural conservation, the UNESCO-monitored management of the world heritage site, and so on.*

The phrase "In the end" is a frame marker; it introduces a phase in which the writer summarizes or concludes the discussion. It signals to the reader that the subsequent statement will encapsulate the main points or the final assessment of the topic being discussed. The writer frames the sentence as a concluding remark, suggesting that what follows is the culmination of the argument or the main takeaway from the preceding discussion about heritage injustice and spatial violence.

Datum 34

I end this essay with a note on Hagia Sophia's "weeping column"—a spoliated marble column (said to have come from the Temple of Artemis at Ephesus) in the north isle of the basilica, covered with brass and bronze plates.

The phrase "I end this essay" serves as a frame marker. It marks the conclusion of the essay. It structurally organizes the text and highlights the closure of the main argument or narrative presented throughout the essay. This phrase is crucial in signaling transitions within the text and ensuring the reader can follow the essay's structure effectively.

Datum 35

Secondly, the conquest narrative does not appreciate the complex history of Ottoman Hagia Sophia. It omits two crucial aspects of the Ottomans' engagement with the monument.

The word "secondly" is a frame marker. It explicitly signals to the reader that a new point is being introduced. It follows a preceding point or argument, indicating a sequential order in presenting ideas. The writer structures the discourse, ensuring that each point is introduced in a logical sequence. This helps to maintain coherence and clarity, guiding the reader through the argument step by step.

Datum 36

The first is the fact that Hagia Sophia took on a rich symbolism in Ottoman historical imagination, along with the Roman Empire.

"The first is" is a frame marker that introduces a new point or topic within the discourse. It signals to the reader that a specific aspect of Hagia Sophia's significance is being highlighted for discussion. The writer is structuring the text to indicate they are beginning to enumerate or list

different aspects or facts about Hagia Sophia. It sets up an expectation for the reader that subsequent sentences will further elaborate on this particular aspect of Hagia Sophia's historical importance.

Datum 37

The second is the Ottomans' centuries-long stewardship of the building, with multiple restorations to ensure its structural integrity.

The phrase "The second is" functions as a frame marker, introducing a new point or section of discussion. It signals to the reader that a new aspect or topic related to the Ottomans' stewardship of Hagia Sophia will be presented. This phrase acts as a marker that organizes the information, indicating that what follows will elaborate on or provide further details about the Ottomans' role in maintaining the building's structural integrity over centuries.

c) Code Glosses

Datum 38

To many, the conversion of the mosque into a museum in 1934 made the building a monument to secularism, like, for example, the conversion of the Church of St. Genevieve into the Panthéon of Paris made it a monument to the French Revolution.

The phrase "for example" serves as a code gloss. It elaborates on the abstract concept (monument to secularism) by offering a tangible parallel (monument to the French Revolution). This clarification aids in making the argument more explicit and understandable. It bridges the gap between the abstract idea and the reader's comprehension by providing a clear, relatable comparison.

Datum 39

Architectural monuments often have deep geo-histories (relatively much deeper than the human timeframe).

"(relatively much deeper than the human timeframe)" is a code gloss. It provides additional clarification and context, ensuring the reader understands the depth and significance of architectural monuments' historical context.

Datum 40

The re-use of architectural spaces and materials (spolia) from the classical and medieval past in Seljuk and Ottoman buildings was common, emphasizing the genealogical link of those states to earlier political and cultural pasts.

The term "spolia" can be considered a code gloss. It refers to reusing architectural elements or materials in a new context, often taken from older structures. This term provides a specific explanation for the architectural practice discussed.

Datum 41

Professional cameras and drones encircled the building from the outside in its prestigious location at the intersection of three waters and next to other architectural symbols of the Ottoman Empire such as the Topkapı Palace and the Sultan Ahmet Mosque.

The phrase "such as" serves as a code gloss, introducing examples of nearby architectural symbols, which helps the reader visualize the setting and understand the significance of Hagia Sophia's location.

Datum 42

The ceremonial opening of the Hagia Sophia on July 24, 2020, involved specific historical re-enactments, such as the hyperbolic accompaniment of an Ottoman sword to the Friday khutbah, the appearance of costumed participants in the first prayers, a lavish yet archaic-looking door sign in Ottoman Turkish announcing the building as a "Grand Mosque".

The sentence "such as" functions as a code gloss because it introduces specific examples that clarify and elaborate on the general statement about historical re-enactments. This helps to enhance the reader's understanding and engagement with the text, aligning with the functions of code glosses in Hyland's metadiscourse framework. Providing concrete instances makes abstract concepts more accessible and facilitates a deeper comprehension of the cultural and historical significance of the event described.

Datum 43

***For example**, the Greek government made an appeal to the Turkish government, and the Exchange Fund financed the journey of a Soumelite monk who undug the treasures underground and took them to Greece.*

The phrase "For example" implies a code gloss, suggesting that the following information is presented as an illustrative instance. It indicates that the example provided serves as evidence or support for the point, enhancing the reader's understanding of the topic.

Datum 44

*The recent decision also argues that because Hagia Sophia was part of Mehmed II's endowment (**waqf**), its status as a mosque could not have been removed, effectively rendering the 1934 decision illegal. **(The larger implications of this discussion for the status of former waqf property in Turkey are potentially extensive.)***

The term "endowment (waqf)" includes a code gloss. The use of parentheses to define "waqf" as an "endowment" helps readers who might not be familiar with the term "waqf" to understand that it refers to a charitable endowment in Islamic law. This clarification ensures that the reader comprehends the specific legal and religious context being discussed. The phrase "(The larger implications of this discussion for the

status of former waqf property in Turkey are potentially extensive.)" acts as a code gloss by expanding on the potential consequences of the current argument. It suggests that the discussion has broader implications beyond the specific case of Hagia Sophia, potentially affecting other former waqf properties in Turkey. This elaboration provides additional context and depth to the reader's understanding of the issue's significance.

Datum 45

Those who are in favor of the decision, namely conservative Muslims in Turkey and some other Muslim countries, as well as Turkish nationalists, also focus on the Ottoman conquest of Constantinople as the legitimizing factor.

In this case, "namely" acts as a code gloss. It specifies or enumerates a subset of the individuals supporting the decision. It clarifies by explicitly stating which groups are being referred to, thus functioning as a code gloss within the sentence.

d) Evidentials

Datum 46

The history of this compulsory mass migration has been written separately from the official nationalist perspectives of Greece and Turkey.

The phrase "has been written separately" implies an evidential stance. It suggests that the information presented about the separate historical narratives is based on historical writings and research, indicating that the content is derived from available sources.

Datum 47

However, as Cyril Mango and Gülru Necipoğlu have demonstrated, the Christian mosaics remained on view in the fifteenth and sixteenth centuries.

The phrase "as Cyril Mango and Gülru Necipoğlu have demonstrated" is evidential. It provides evidence from authoritative sources, strengthening the argument with credible references.

Datum 48

They were partially covered Only in the seventeenth century, but drawings dating to the early eighteenth century show that some mosaics remained visible.

The phrase "but drawings dating to the early eighteenth-century show" continues to provide evidence, supporting the argument with historical documentation

e) Endophoric Markers**Datum 49**

Those who oppose the decision often focus on the building as a Christian monument, which was converted into a mosque by the Ottomans as a result of conquest in 1453, into a museum by Atatürk in 1934, as a result of his secular policies, and now back into a mosque by an Islamist and populist leader. This narrative emphasizes how a Christian monument survived in a Muslim context, from the Ottoman Empire to secular Turkey or today's new regime.

"This narrative" serves as an endophoric marker. It explicitly refers back to the preceding discussion about the historical transformations of Hagia Sophia. The writer signals that they are summarizing or highlighting a specific story or account previously introduced or implied. In this case, it refers to the story of Hagia Sophia as a Christian monument that

underwent various transformations under different political and cultural contexts.

Datum 50

It was also a rare monument that implied the acceptance of some accountability for state violence and imperial ambitions—a unique attribute that is now lost with its conversion into a mosque.

The phrases "It" and "its conversion into a mosque" serve as endophoric markers. "It" refers back to Hagia Sophia, the subject of discussion, and "its conversion into a mosque" refers to the specific event that led to the loss of its unique attribute, enhancing cohesion in the text.

2. Interactional Metadiscourse

a) Hedges

Datum 51

From the viewpoint of architecture, turning the museum into a mosque erases both the secular and Christian history engraved on the building, metaphorically and to a certain extent, literally.

The phrase "From the viewpoint of" serves as a hedge. It introduces a particular perspective or standpoint, in this case, the viewpoint of architecture. It suggests that what follows is an analysis or evaluation from that specific angle. Using this phrase, the writer signals that the assertion about the erasure of secular and Christian history is based on a particular viewpoint rather than an absolute or universally accepted truth. This introduces a level of subjectivity or interpretation into the statement.

Datum 52

*In the following, I hope to join this debate to emphasize the fact that this radical conversion took place as a state spectacle and historical performance, and **argue that** the extraordinary architectural space of the Byzantine basilica has been re-appropriated as a site of an atavistic (albeit poorly coordinated) re-enactment of Sultan Mehmed II's conquest.*

The word "argue" introduces the writer's perspective or interpretation, suggesting that what follows is their reasoned argument rather than an indisputable fact. The writer acknowledges that their viewpoint is open to interpretation and debate. It signals to the reader that the following statement about the radical conversion of Hagia Sophia is a position the writer is advocating for rather than an unequivocal assertion.

Datum 53

*Even though the conversion of Hagia Sophia, the sixth-century Byzantine Basilica on the historical peninsula of Istanbul, has been carried out in a **supposedly** legal framework and under the protection of the state, it **seems** to have very specific motivations behind it: an atavistic desire to reclaim a religious space as a symbol of reconquest, and the erasure or concealing of its particular iconographic and architectural features in order to make space for refreshed religious practice.*

The words "supposedly" and "seems" serve as a hedge. "Supposedly" suggests that the conversion of Hagia Sophia is believed or claimed to have been done in a legal framework and under state protection. However, it introduces a degree of uncertainty or qualification to this assertion, indicating that there might be doubts or alternative interpretations regarding the legality or protection involved. "seems" indicates that the motivations behind the conversion are inferred or perceived rather than definitively proven. It implies uncertainty about the exact motivations,

acknowledging that these are interpretations or observations rather than indisputable facts.

Datum 54

*We **think** that both supporters and opponents of the decision in Turkey, the United States, and Europe share a narrative of conquest, based on an Ottoman/Byzantine, mosque/church, Muslim/Christian, and secularism/Islamism binary.*

"Think" is a hedge. It acts to soften the statement, making it less forceful and allowing for the possibility that others may not agree or may have different interpretations. It makes the claim less dogmatic. It acknowledges that this is the writers' view, which may not be universally accepted, thus reducing the potential for confrontation or criticism.

Datum 55

*First, we would like to **suggest** that in 1934, the Turkish government's decision to transform the building into a museum was much more than a gesture to the West.*

The word "suggest" is a hedge, indicating a degree of caution or tentativeness in the assertion. It implies that the authors are proposing an idea rather than stating it as an indisputable fact. It reflects a level of tentativeness, indicating that there may be other interpretations or that this is one possible explanation among others. The writers are not fully committed to the statement that the transformation of the building was more than a gesture to the West. They are introducing this as a potential interpretation, open to discussion and further exploration, rather than asserting it as a conclusive fact.

Datum 56

Throngs of tourists produced levels of noise that made it impossible to experience Hagia Sophia's sophisticated acoustics.

In this context, the term "impossible" functions as a hedge by highlighting a specific condition under which the statement is true. It implies that the impossibility is relative to the presence of the tourists and the noise levels rather than being an absolute, unchangeable state. The phrase suggests that under the particular condition of high noise levels caused by tourists, experiencing the acoustics becomes "impossible." This qualification limits the scope of the assertion, acknowledging that experiencing the acoustics might be possible without these conditions.

Datum 57

Information displayed on interactive screens could be updated periodically with the results of new research.

"Could" is a hedge. This indicates that updating information on interactive screens is a possibility rather than a definite action. It suggests that while this updating might happen, it is not guaranteed. The writer introduces an element of uncertainty. This makes the statement less definitive and more open to interpretation, reflecting the potential for change or alternative actions. It suggests that updating is one option among several possible actions.

Datum 58

These screens could easily be turned off during prayer times, at least within the central space and galleries (where women have been relegated for their prayers, in a striking reversal to Byzantine, rather than Ottoman practice).

The word "could" is a hedge. It indicates that turning off the screens during prayer times is a possibility rather than a certainty or a guarantee. It reflects a tentative approach, suggesting that while the action is feasible, it is not a given that it will occur. The writer introduces an element of doubt or flexibility, acknowledging that while it is possible to turn off the screens, this is not an assured outcome. It leaves room for alternative scenarios or decisions.

Datum 59

*While the current political climate in Turkey is **unlikely** to allow for such a museification of the mosque space, the future will hopefully bring opportunities for collaborations of Turkish and international scholars and preservation experts to these aims.*

"Unlikely" is a hedge. It introduces a sense of tentativeness regarding the statement about Turkey's political climate and its potential impact on the museification of mosque spaces. The writer indicates that the outcome is not impossible, but there is a significant degree of doubt. This word choice shows that while the current conditions do not favor such an outcome, it is not entirely ruled out. It reflects a cautious stance, acknowledging that the prediction is not certain.

Datum 60

*Yet the romantic fanaticism and the neo-imperial Ottomanism of AKP **should** not be confused with the Ottoman treatment of Hagia Sophia, as Patricia Blessing and Ali Yaycıoğlu correctly pointed out.*

"Should" is a hedge. It introduces a level of tentativeness to the statement, indicating that the suggestion not to confuse the AKP's romantic fanaticism with the Ottoman treatment of Hagia Sophia is not an absolute

command but rather a recommendation or a point of consideration. The writer avoids making a dogmatic or overly assertive statement, allowing for different interpretations or opinions. This softens the force of the claim, making it less confrontational and more open to dialogue.

Datum 61

*For art and architectural historians, there are only a handful examples in the entire world history that **could** illustrate geometric excellence, spatial and visual distinction, technological progress, and intertwined histories of different cultures and religions, as effectively as the Hagia Sophia.*

"Could" is a hedge. It introduces a degree of possibility rather than certainty. It suggests that while Hagia Sophia is a significant example, it may not be the only one or may not fulfill the claim in all contexts. The writer is indicating that there might be other examples in world history that illustrate these qualities. This tentativeness avoids making an absolute claim that could be easily challenged, thereby acknowledging the possibility of exceptions or differing opinions.

Datum 62

*We strongly believe that Hagia Sophia **should** have remained a museum, the function that best allowed for access without restrictions based on religion and gender, and for future preservation work.*

"Should" is a hedge. This context expresses the writer's viewpoint or recommendation rather than stating a definitive fact. It introduces subjectivity and indicates that the statement reflects the writer's belief or preference. The writer suggests maintaining Hagia Sophia as a museum is their preferred or recommended course of action. This implies that other

viewpoints or possibilities could exist, allowing for alternative perspectives or interpretations.

Datum 63

*It was an acknowledgment that respect for multicultural art and architectural heritage **should** outdo nationalist sentiments.*

"Should" serves as a hedge in this context, indicating that the assertion that multicultural art and architectural heritage should be respected over nationalist sentiments is presented as a recommendation or an ideal rather than an incontrovertible fact. The writer acknowledges that while there is an acknowledgment of the importance of multicultural heritage, it is not stated as an absolute necessity or a universal truth. This adds a layer of tentativeness to the statement, suggesting it is a desirable goal rather than a definitive assertion.

b) Boosters

Datum 64

*According to the stories accumulated around the column over centuries, the column is associated with multiple Christian and Muslim saints and the perspiring water from its hole is **believed** to have healing qualities.*

The word "believed" is a booster. It suggests a strong tradition or popular belief that the perspiring water from the column has healing qualities. This indicates the writer's acknowledgment and acceptance of this belief without necessarily asserting its objective truth. The writer boosts the claim's credibility within the context of cultural or religious narratives. It signals the reader that while the healing qualities are not scientifically

proven, they are widely accepted or revered in the cultural or historical context discussed.

Datum 65

*Having served as a mosque since 1453, Hagia Sophia was not part of these transactions, **of course**, just like the Istanbulite Greeks who were exempt from the treaty.*

The phrase "of course" is a booster, as it expresses strong certainty and commitment to the statement that Hagia Sophia was not part of the transactions. It strengthens the argument, aligns the reader's understanding with the writer's perspective, and emphasizes the obviousness and importance of the fact, making the assertion more compelling and authoritative.

Datum 66

*The conversion of Hagia Sophia comes at a time of widescale cultural heritage destruction in Turkey and the wider geography of the Middle East, and it **must** be understood precisely in the context of this broad program of disposal and expulsion of heritage sites from the public commons in the hands of neoliberal governments.*

"Must" is a booster. It conveys a strong sense of necessity, implying that understanding the conversion of Hagia Sophia in a specific context is not optional but required. It emphasizes that there is no alternative to this interpretation. The use of "must" here suggests that the correct interpretation of Hagia Sophia's conversion is essential for understanding broader patterns of cultural heritage destruction. It indicates that the reader is compelled to see this issue from a specific and necessary perspective.

Datum 67

It is a must-have in art and architectural history surveys, a must-see for students, a must-preserve for cultural heritage enthusiasts around the world.

The phrases "a must-have," "a must-see," and "a must-preserve" are boosters. They emphasize the imperative nature of Hagia Sophia's presence in art and architectural history surveys, its importance for students, and its preservation for cultural heritage enthusiasts, respectively.

Datum 68

Obviously, this decision could only have been made in a political environment promoting secular policies; however, by converting Hagia Sophia into a museum, the republican regime intended to make a historical claim to all layers of the Turkish past: Ottoman, Byzantine, Roman, and earlier. (In this regard, as we will see, this claim is not very different from the Ottoman claim to Hagia Sophia.)

The word "obviously" at the beginning of the statement can be interpreted as a booster. It is used here to underscore the writer's belief that the subsequent statement (about the decision being made in a political environment promoting secular policies) is so evident or logical that it requires no further explanation. The writer signals to the reader that the statement following it should be perceived as self-evident or widely acknowledged. This enhances the assertion's persuasiveness and authority by implying that any reasonable person would agree with this interpretation.

Datum 69

Despite these complex realities, many reactions to the removal of Hagia Sophia's museum status latch on to the fact that its Byzantine mosaics will be covered up during prayers.

The phrase "to the fact" is a booster. It emphasizes the assertion that follows ("its Byzantine mosaics will be covered up during prayers") by signaling its certainty and undeniable truth. This booster indicates that what follows is an established reality, not subject to debate or interpretation. It asserts the factual basis of the statement, adding weight to the argument being made.

c) Attitude Markers

Datum 70

*A fast-produced green carpet hides the **important** marble floor and damages the extraordinary acoustics.*

The word "important" is an attitude marker. It indicates that the writer considers the marble floor to hold significant value or significance within the context of the setting described. The writer expresses their evaluation of whether this feature is noteworthy or valuable. This evaluative stance influences how the reader perceives the significance of the marble floor relative to other elements mentioned in the sentence.

Datum 71

*It is also **noteworthy** that some secular intellectuals of the time opposed this decision, on the basis that an active religious monument would better represent this complex history than a museum devoid of spiritual identity.*

As an attitude marker, "noteworthy" highlights the writer's belief in the importance of the fact that some secular intellectuals opposed the decision. It underscores the writer's judgment about the value and relevance of this piece of information. The use of "noteworthy" indicates that the writer

believes this opposition is a crucial detail that adds depth to the understanding of the historical event. It signals that this fact is not trivial but has significant implications for interpreting the discussed history.

Datum 72

*One of the courses that **I particularly enjoy** teaching at the university is called *Architecture and Memory*, where my students and I explore case studies of monuments and ordinary buildings which are both sites of memory for world communities and sites of conflict.*

The phrase "I particularly enjoy" is an attitude marker. It indicates the writer's personal engagement and positive sentiment toward teaching the course on Architecture and Memory. The writer states that they teach the course and convey a sense of satisfaction and enthusiasm. This expression suggests that teaching this course brings the writer pleasure and fulfillment, emphasizing a positive attitude toward their teaching experience.

Datum 73

*This is **not surprising**, given the unique splendor of the building's form, scale, structural integrity, and craftwork on its surfaces.*

The phrase "This is not surprising" is an attitude marker. It suggests that the information that follows (the unique splendor of Hagia Sophia) aligns with what the writer or the reader might reasonably expect. It indicates that the characteristics of the building—its form, scale, structural integrity, and craftwork—are inherently impressive or remarkable. Using "not surprising" prepares the reader to understand that these qualities are to be expected given the context or previous knowledge.

d) Self-Mention

Datum 74

I refer to this column to illustrate the truly holy and deeply historical character of the place with intimate material connections to a divine past, which is recognized by its pilgrims.

"I" serves as a self-mention. By using "I," the writer explicitly identifies themselves as the source or narrator of the presented information. This personalizes the perspective, signaling to the reader that the following statement reflects the writer's viewpoint or interpretation. This self-mention helps to establish the writer's presence within the text, emphasizing their role in presenting the argument or describing the significance of the place. It gives a sense of direct involvement and authorial authority over the content discussed.

Datum 75

I contrast this place and this practice with the contemporary AKP government's destructive gesture of cleaning up historical spaces and giving these spaces a singular and purified meaning.

The word "I" is self-mention. "I" directly refers to the writer or speaker. It indicates that the following statement expresses the writer's perspective or analysis. By using "I," the writer asserts their role in the discourse, indicating that they are actively engaging with the comparison between "this place and this practice" and the actions of the AKP government. This self-reference establishes the writer's authority over the contrast being made.

Datum 76

The current government's advocates keep reminding us of Istanbul's conquest in 1453 to justify the change in use.

The pronoun "us" functions as a self-mention marker, referring to the audience or broader community to whom the advocates are directing their reminders. It engages the reader by implicating them in the discourse and suggesting a shared understanding or experience.

Datum 77

We argue that a more innovative presentation of Hagia Sophia's long past, taking into account its entire history, with all its functions, is possible within the mosque.

The term "We" is a self-mention, indicating that the speaker(s) express their viewpoint or belief.

e) Engagement Markers**Datum 78**

I invite you all to read the suffering and pain in the individual testimonies of these enforced migrants, which reached the public only after the 2000s.

The sentence, particularly with the phrase "I invite you all to read," is a strong engagement marker. The speaker actively involves the reader, inviting them to explore specific content and encouraging them to empathize with the suffering and testimonies of the enforced migrants. This direct engagement enhances the reader's emotional connection with the topic.

Datum 79

Given these promises and narratives, why did Erdoğan wait for so many years to make this decision? What does he expect from this move, for his domestic and foreign policy? Would it help him solve the political crisis caused by his diminishing popularity, especially among youth and women? Although this is clearly Erdoğan's decision, why did he prefer that this political move be covered by a legal ruling by the Council of State, instead of a presidential decree?

This rhetorical question engages the reader by prompting them to consider the reasons behind the timing of Erdoğan's decision, inviting critical thinking.

Datum 80

I will leave it to the readers to reach out to the scholarship in Byzantine and Ottoman studies to learn more about the numerous spatial and visual aspects of this unique building.

The phrase "I will leave it to the readers" directly engages the audience, encouraging them to pursue further research and fostering a sense of involvement and responsibility.

B. Discussion

This study examined how people used certain words and phrases to guide and shape the discussion about converting Hagia Sophia back into a mosque. The analysis found many transition markers in the essays, showing changes in focus, opposing opinions, and the order of ideas.

The analysis underscores the pivotal role of transition markers in integrating multifaceted perspectives into a coherent narrative. For instance, Datum 1 utilizes the marker "and" to link multiple examples, demonstrating how such markers expand the scope of discussion by connecting different instances

and highlighting their cumulative significance. This linkage is crucial for showing continuity and an additive relationship among examples, such as discussing the destruction and reconstruction of significant cultural monuments across various contexts. Similarly, Datum 2's use of "while" introduces a contrast between the reactivation of spaces with "authentic" materials and the concealment of Byzantine icons, enriching the discourse by presenting contrasting elements within the same context. Datum 3 further illustrates this by employing "in a way" to encourage readers to consider alternative perspectives on the "voice of Hagia Sophia." Collectively, these markers enhance the text's coherence and ensure that diverse examples are woven into a comprehensive narrative that reflects the broader, multifaceted nature of the issues being discussed.

The findings reveal the critical importance of transition markers such as "even though," "however," and "contrary to" in contrasting and comparing different ideas, thereby deepening the analytical complexity of the discourse. Datum 9 employs "even though" to contrast disputed population figures and the significant demographic changes resulting from a treaty. At the same time, Datum 6 uses "however" to shift the focus from general historical significance to a specific, personal viewpoint, illustrating how these markers guide the reader through nuanced shifts in perspective. Additionally, Datum 21's "contrary to" introduces a contrasting view on the symbolism of the sword in the Ottoman context, challenging common misconceptions. These markers are essential in drawing attention to opposing viewpoints and contrasting elements within the narrative, enabling a more critical examination of the subject matter. By

highlighting these contrasts, the discourse becomes more robust and capable of accommodating various perspectives and interpretations.

Transition markers such as "in addition to," "moreover," and "thus" play a vital role in expanding and elaborating on the ideas presented, ensuring a comprehensive exploration of the topics discussed. For example, Datum 5 uses "in addition to" to add supplementary information about the significance of the Lausanne Treaty, thereby expanding the reader's understanding of its multifaceted implications. Datum 18's "moreover" introduces additional points that extend the discussion on the symbolism of converting a mosque into a museum, illustrating how these markers help build a layered and comprehensive argument. Furthermore, Datum 27's use of "thus" effectively summarizes the gradual nature of Ottoman interventions in Hagia Sophia, providing a logical conclusion to the preceding analysis. These markers facilitate a thorough examination of the issues by linking various aspects and reinforcing the continuity of the discourse. They ensure that the discussion remains expansive, encompassing different facets of the subject and offering a holistic view that accounts for multiple dimensions and complexities.

Overall, the strategic use of transition markers enhances the readability and persuasiveness of academic writing by guiding readers through complex arguments, highlighting relationships between ideas, and structuring the narrative for maximum clarity and coherence.

The findings on transition markers align with Hyland's classification of metadiscourse into transitions, which include lexical items and phrases like "and,"

"however," "such as," and "even though" used to signal shifts in focus, contrast viewpoints, and introduce examples (Hyland, 2005). These markers facilitate coherence and flow in the text by logically connecting ideas and structuring the narrative.

Frame markers serve as signposts within a text, guiding readers through its structure and helping them navigate complex arguments. Various frame markers are utilized in the provided data to organize the discourse and highlight key points or transitions.

The findings reveal how frame markers significantly structure academic discourse, guiding readers through complex arguments and ensuring clarity. In Datum 30, the phrase "In this respect" is used to narrow the focus to the historical context of mosaics and their relation to Byzantine iconoclasm. This frame marker helps readers understand the subsequent discussion on theological debates and artistic destruction during that period. Similarly, in Datum 31, "secondly" serves as a sequential marker, introducing a new point about Hagia Sophia's symbolic significance in modern Turkey and the implications of its recapture by the AKP government. This logical progression maintains coherence, leading readers through a step-by-step argument.

In subsequent examples, frame markers play crucial roles in organizing the text. Datum 32 uses "third" to introduce the third point about understanding the diverse reactions to Hagia Sophia's conversion, helping readers follow the argument's progression. "In the end" in Datum 33 signals a conclusion, summarizing the discussion about heritage injustice and spatial violence. The

phrase "I end this essay" in Datum 34 marks the closure of the essay, effectively signaling the conclusion of the main argument. In Datum 35, "secondly" once again introduces a new point, while "The first is" and "The second is" in Data 36 and 37, respectively, organize the enumeration of aspects related to Hagia Sophia's historical and structural significance under Ottoman rule. These frame markers collectively ensure that each point is presented, enhancing the readability and comprehensibility of the discourse.

The findings of frame markers correspond to Hyland's notion of frame markers, which are used to signal the structure of the argument, provide closure, or establish historical or temporal contexts (Hyland, 2005). Overall, frame markers are crucial in structuring discourse, clarifying the author's intentions, and guiding readers through the text's organization and content.

Various instances of code glosses enhance comprehension by providing additional clarification or context within the text. In analyzing academic texts, code glosses are pivotal in clarifying and elaborating on complex ideas, ensuring the reader grasps the nuances of the argument presented. For instance, in Datum 38, the phrase "for example" acts as a code gloss by providing a relatable comparison to elucidate the concept of a building being a "monument to secularism." The analogy to converting the Church of St. Genevieve into the Panthéon during the French Revolution makes the abstract notion more tangible and understandable. Similarly, in Datum 41, "such as" introduces specific examples of nearby architectural symbols, enhancing the reader's visualization of Hagia Sophia's significant location. This bridges the gap between the reader's

prior knowledge and the new information introduced, making the context more accessible and comprehensible.

Furthermore, code glosses effectively provide additional clarification and ensure that technical terms or concepts that are less familiar are well understood. In Datum 44, the term "waqf" is immediately defined as an "endowment," ensuring that readers unfamiliar with Islamic legal terminology can follow the discussion about Hagia Sophia's status. Additionally, the phrase "(The larger implications...)" acts as a code gloss by indicating the broader consequences of the argument, thus adding depth and context to the reader's understanding. In Datum 45, "namely" functions as a code gloss by specifying the groups supporting a particular decision, thus making the argument more precise and focused. Code glosses are crucial in academic discourse for clarifying terms, elaborating on ideas, and providing concrete examples that enhance the reader's understanding and engagement with the text.

The findings of code glosses resonate with Hyland's concept of evidential, which involves using references to authoritative sources and historical documentation to support claims and strengthen arguments (Hyland, 2005). Code glosses such as quotation marks, parentheses, and phrases like "For example" and "such as" provide additional clarification, examples, and textual evidence within the discourse.

Evidentials support claims and strengthen arguments by referencing authoritative sources and historical documentation. This research finds several instances where the text explicitly references external sources or documentation to

support its claims. For instance, in Datum 46, the phrase "has been written separately" serves as an evidential marker. This implies that the history of compulsory mass migration between Greece and Turkey has been examined through distinct historical narratives detached from official nationalist perspectives. This suggests that the information is grounded in diverse historical accounts and not influenced by any singular nationalistic viewpoint, indicating reliance on documented sources for a comprehensive understanding.

Furthermore, Datum 47 highlights the evidential use of the phrase "as Cyril Mango and Gülru Necipoğlu have demonstrated." This phrase introduces credible references to bolster the argument that Christian mosaics remained visible during the fifteenth and sixteenth centuries. It signals that the assertion is supported by scholarly research from reputable authorities in the field. Similarly, Datum 48 provides further evidence by referring to "drawings dating to the early eighteenth century," which document the visibility of some mosaics despite partial covering in the seventeenth century. Historical documentation enhances the claim's credibility, demonstrating how these evidentials substantiate the argument with tangible evidence from records.

The analysis of endophoric markers highlights how these markers facilitate cohesion by referring to previously discussed content. In Datum 49, the phrase "This narrative" serves as an endophoric marker, summarizing the historical transformations of Hagia Sophia from a Christian monument to a mosque, then to a museum, and back to a mosque under different political regimes. It encapsulates the essence of the discussion about the monument's evolving identity and

significance across various cultural and political contexts. Similarly, in Datum 50, "It" and "its conversion into a mosque" act as endophoric markers, directly referring to Hagia Sophia and its recent reversion to a mosque. These markers not only clarify the subject but also link the specific event back to the broader narrative of the monument's unique historical role and the implications of its conversion, thereby maintaining textual coherence and ensuring the reader's understanding of the complex historical and cultural shifts involved.

Hedges, as linguistic devices, are essential in academic writing, mitigating the strength or certainty of a statement while indicating a degree of caution, tentativeness, or subjectivity in the assertion. Hedges are frequently employed to introduce caution or subjectivity to the statements, reflecting the writers' acknowledgment of alternative perspectives and the topics' complexity. Datum 51 employs "From the viewpoint of," framing the subsequent assertion about the erasure of Hagia Sophia's secular and Christian history as one perspective among many. This suggests that the interpretation is specific to an architectural standpoint rather than a universally accepted fact. Similarly, Datum 52 uses "argue" to indicate that the writer's analysis of the conversion of Hagia Sophia as a state spectacle and historical performance is an interpretation open to debate rather than an indisputable truth.

The hedge "supposedly" in Datum 53 introduces a level of doubt about the legality and state protection of the conversion, suggesting other viewpoints or interpretations may exist. Likewise, "seems" signals that the motivations behind the conversion are inferred rather than definitively known. In Datum 54, "think"

softens the assertion about shared narratives of conquest, indicating it is the authors' perspective and allowing for differing views. In Datum 55, "suggest" reflects a tentative proposal about the 1934 transformation of Hagia Sophia, acknowledging it as one potential interpretation among others.

Other hedges, such as "could" and "should," appear throughout the text, as seen in Data 57, 58, 60, and 62, introducing possibilities or recommendations rather than definitive statements. These words reflect a cautious stance, acknowledging the complexity and potential variability of the scenarios discussed. The use of "unlikely" in Datum 59 conveys uncertainty about future political conditions in Turkey, suggesting that while changes are possible, they are not sure. Overall, the use of hedges in the text underscores the writers' awareness of the nuances in their arguments and the potential for alternative interpretations or outcomes.

Boosters are linguistic devices that amplify or emphasize certain aspects of a statement, strengthening the argument or highlighting its importance. It becomes evident that these linguistic devices reinforce the certainty, credibility, and significance of assertions within academic discourse. Boosters like "believed," as seen in Datum 64, underscore the acceptance of cultural or religious beliefs without asserting their objective truth. This usage acknowledges and respects longstanding traditions, enhancing the narrative's authenticity within its cultural context. Similarly, boosters such as "must" in Datum 66 assert a strong necessity, compelling readers to acknowledge the essential nature of understanding Hagia Sophia's conversion within broader geopolitical frameworks. This linguistic

strategy strengthens the argument and directs readers to consider the topic through a specific lens deemed crucial by the writer.

Furthermore, boosters like "obviously" in Datum 68 and "a must-have" in Datum 67 emphasize statements' perceived self-evident nature or importance. These boosters effectively bolster the writer's viewpoint, framing assertions as universally accepted or imperative within scholarly discussions. They enhance the persuasiveness of arguments by implying a consensus or undeniable truth, guiding readers to align their understanding with the writer's perspective. Consequently, these linguistic devices are pivotal in structuring academic discourse, ensuring clarity, conviction, and authoritative presentation of ideas surrounding complex historical and cultural subjects like Hagia Sophia's multifaceted significance.

In summary, the strategic use of boosters in academic writing reinforces the credibility of claims. It shapes readers' interpretations by highlighting essential perspectives and emphasizing the significance of particular viewpoints within scholarly discourse. These linguistic tools effectively navigate the complexities of historical narratives, cultural interpretations, and geopolitical analyses, ensuring readers engage with nuanced discussions rooted in factual and interpretative frameworks.

Attitude markers convey the speaker's or writer's stance or perspective on a particular subject, often revealing their emotions, opinions, or evaluations. Several patterns emerge that illustrate how writers express evaluative stances and personal perspectives. Firstly, in Datum 70, "important" serves as an attitude marker by signaling the writer's assessment of the marble floor's significance

within a specific setting. This evaluative stance emphasizes the writer's belief that the marble floor holds notable value, contrasting it with a hastily installed green carpet that undermines its importance and damages acoustic properties. Similarly, Datum 71 employs "noteworthy" as an attitude marker to underscore the writer's judgment about the opposition of secular intellectuals to a decision regarding the transformation of a religious monument into a museum. Here, the writer highlights the opposition as a crucial detail that enriches the understanding of the historical context, indicating its significance rather than mere factual reporting. Furthermore, Datum 72 features "I particularly enjoy," portraying an attitude marker conveying the writer's engagement and enthusiasm for teaching a specific university course on Architecture and Memory. This expression reveals the writer's positive sentiment and emphasizes their fulfillment in educating students on the thematic exploration of monuments and buildings as sites of memory and conflict. Lastly, in Datum 73, "This is not surprising" is an attitude marker to prepare the reader for the forthcoming description of Hagia Sophia's architectural splendor. By using this phrase, the writer primes the reader to expect an acknowledgment of the building's impressive qualities, such as its form, scale, structural integrity, and craftsmanship on its surfaces, aligning with their anticipated understanding or previous knowledge of the monument.

Collectively, these instances illustrate how attitude markers are strategically employed to convey evaluative positions, personal perspectives, and anticipatory cues within academic discourse, enriching the narrative by shaping the reader's interpretation and engagement with the text.

The analysis of attitude markers aligns with Hyland's understanding of attitude markers, which convey the writer's stance or perspective on a topic, revealing their emotions, opinions, or evaluations (Hyland, 2005). Phrases like "passionately" and "particularly enjoy" offer insights into the writers' attitudes and contribute to shaping the tone of the discourse.

Self-mentions are crucial in personalizing the discourse and asserting authority within the narrative. Datum 74 utilizes "I" to emphasize the writer's direct involvement and interpretation regarding the historical significance of a specific column in Hagia Sophia, framing it as intimately connected to a divine past acknowledged by pilgrims. Similarly, Datum 75 employs "I" to contrast the sacred and historical significance of a place and its practices with the contemporary actions of the AKP government, highlighting the writer's critical perspective on the government's approach to historical spaces. Datum 76 uses "us" to engage the audience in the context of reminders about Istanbul's conquest, fostering a sense of shared experience or understanding. Lastly, Datum 77 employs "We" to assert a collective viewpoint on the innovative presentation of Hagia Sophia's multifaceted history within its current function as a mosque. These instances of self-mention personalize the discussion, establish authority, and engage the reader in the discourse surrounding Hagia Sophia's complex historical and cultural narratives. In summary, the analysis demonstrates how various linguistic elements align with Hyland's theory of metadiscourse, highlighting their roles in organizing discourse, expressing attitudes, and effectively engaging readers.

Engagement markers are crucial in involving the reader directly in the discourse. Datum 78 utilizes the phrase "I invite you all to read," which actively encourages readers to explore the personal narratives of enforced migrants, thereby fostering empathy and a deeper connection to the subject matter. Datum 79 employs rhetorical questions such as "Given these promises and narratives, why did Erdoğan wait for so many years to make this decision?" This technique prompts critical reflection from the reader, inviting them to ponder the motives and implications behind political decisions. Lastly, Datum 80 states, "I will leave it to the readers," effectively encouraging readers to further their understanding through scholarly research. These engagement markers not only enhance reader involvement but also empower them to actively participate in exploring and interpreting the complexities of the topics discussed.

In conclusion, analyzing various metadiscourse markers within the discourse on Hagia Sophia's conversion reveals their significant role in structuring and enriching academic writing. Transition markers such as "and," "while," and "in a way" effectively guide readers through shifts in focus, contrasting viewpoints, and the introduction of new perspectives, thereby enhancing coherence and narrative continuity. Frame markers like "In this respect," "secondly," and "in the end" serve as organizational signposts that clarify the structure of arguments and highlight key points within the text. Additionally, code glosses and evidential contribute to the clarity and depth of the discourse by providing definitions, clarifications, and supporting evidence from scholarly sources. Engagement markers such as rhetorical questions and direct invitations

actively involve readers in critical reflection and further exploration of complex issues, fostering deeper engagement and understanding. Overall, the strategic use of these metadiscourse markers facilitates comprehension and shapes the persuasive impact of academic discourse on contentious topics like cultural heritage and political symbolism.

Previous studies have explored the role of metadiscourse markers in various contexts, such as academic writing, diplomatic speeches, and news reports. However, there has been a notable gap in research explicitly focusing on historical and cultural discussions like the Hagia Sophia reconversion. This study fills that gap by providing a detailed analysis of metadiscourse markers in this unique context.

Romadhonia (2018), Firdaus and Shartika (2021), Munawaroh and Ishlahiyah (2023), and Rizqy and Fitriyah (2023), as well as other researchers, have demonstrated the application of metadiscourse markers in different genres but have not addressed the specific requirements of essays discussing historical and cultural subjects. This study extends their work by highlighting how metadiscourse markers are employed to navigate the complexities of the Hagia Sophia debate, revealing both the rhetorical strategies used and the broader implications for discourse analysis in historical and cultural contexts.

Furthermore, this study aligns with Bhatia and Gotti (2019), who underscore the importance of metadiscourse in guiding readers' understanding and shaping interactions within texts. However, it contributes a new perspective by

focusing on the Hagia Sophia reconversion, thereby enriching the existing scholarship on metadiscourse and its role in controversial discussions.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter consists of conclusion drawn from the results of the study as well as suggestion for future research.

A. Conclusion

The reconversion of Hagia Sophia into a mosque in 2020 has elicited diverse responses globally, reflecting its complex historical, cultural, and religious significance. This study aimed to explore the metadiscourse within essays discussing this reconversion, highlighting how various stakeholders articulate their positions and the rhetorical strategies employed to advance their arguments.

The analysis showed that the metadiscourse markers significantly influenced the essays' persuasiveness and clarity. Writers use these markers to guide readers through their arguments, emphasize critical points, and build credibility. The essays examined showcased a blend of interactional and interactive metadiscourse markers, with a noticeable emphasis on engagement markers to involve readers and hedge words to present arguments cautiously. Many essays emphasized the historical and cultural importance of Hagia Sophia, framing the reconversion as either a loss of a shared cultural heritage or a restoration of its original religious function. The reconversion was frequently discussed in terms of its spiritual implications, with proponents highlighting its importance to the Muslim community and opponents viewing

it as a step back for interfaith relations and secularism. Several essays discussed the political context of the reconversion, suggesting it was a strategic move by the Turkish government to consolidate power and appeal to conservative bases.

The study demonstrates that metadiscourse analysis provides valuable insights into how arguments are constructed and conveyed, revealing underlying biases and intentions. This approach can be instrumental in understanding controversial topics and the varied perspectives surrounding them.

B. Suggestion

Based on the findings of this study, several recommendations can be made for future research and practice. Future studies could explore how metadiscourse markers vary across languages and cultural contexts, particularly in discussing globally significant issues like the Hagia Sophia reconversion. Educators should emphasize the importance of metadiscourse in academic writing, helping students understand how to use these markers effectively to enhance the clarity and persuasiveness of their essays. Researchers should consider cross-disciplinary approaches to metadiscourse, combining insights from linguistics, cultural studies, and political science to understand controversial topics comprehensively. Additionally, with the rise of digital communication, future studies could analyze how metadiscourse markers are employed in online forums, social media, and other digital platforms where discussions about issues like the Hagia Sophia reconversion

occur. By addressing these suggestions, scholars and practitioners can deepen their understanding of metadiscourse's role in shaping public discourse and improving communication strategies in academic and public contexts.

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CURRICULUM VITAE



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4	<p>The re-use of architectural spaces and materials (spolia) from the classical and medieval past in Seljuk and Ottoman buildings was common, emphasizing the genealogical link of those states to earlier political and cultural pasts. Contemporary Islamists, however, have little or no tolerance for Byzantine mosaics and such traces of the past. Contemporary Islamists, however, have little or no tolerance for Byzantine mosaics and such traces of the past.</p>	✓								
5	<p>Many commentators remarked that the date of the opening ceremony was selected deliberately as the anniversary of the League of Nations' Lausanne Treaty of 1923. In addition to marking the international recognition of Turkey as a newly founded nation-state, this treaty represents an important decision that is not irrelevant here.</p>	✓								
6	<p>When its relation to state power is concerned, like many comparable monuments of its grandeur, Hagia Sophia reflected the imperial ambitions of the rulers who controlled the land on which it stood at any given moment in time. However, for a historian of modern architecture like myself, Hagia Sophia was exceptional for an additional reason.</p>	✓								

7	The committee composed of Western powers, in addition to the representatives of the associated “nations,” decided to implement an irreversible and compulsory mass migration, rather than employing the existing international laws of minority protection that were in effect at the time, or rather than regulating voluntary transfers and giving individuals the right to self-determination as it was the case for other borders in Europe after World War I.	✓								
8	Istanbul was exempt from the decision, but the committee divided the exchangeable populations residing in thousands of villages and cities into two purified categories. These categories assumed the alignment of religion, nation, and territory, regardless of the actual diversity of people and whether there were hostile or peaceful relations on the ground.	✓								
9	Even though the precise numbers have been under dispute, the treaty affected close to two million people. Greece’s Muslim population decreased from 20% to 6% as a result, while Turkey’s non-Muslim population decreased from 20% to 2.5% due to the sum of wars and population transfers.	✓								

10	The history of this compulsory mass migration has been written separately from the official nationalist perspectives of Greece and Turkey. However , the experiences of those who were subject to this population exchange on both sides of the Aegean Sea differed significantly from the declarations of the Western diplomats, as well as the celebratory official histories of the polarized nation-states.	✓								
11	The two governments went back and forth trying to make a deal, and eventually, in 1930, signed the Treatise of Friendship and Commerce in order to solve the unresolved issues for the liquidation of properties, as a result of which the remaining values were transferred to respective governments.	✓								
12	Having served as a mosque since 1453, Hagia Sophia was not part of these transactions, of course, just like the Istanbulite Greeks who were exempt from the treaty. And yet , the friendship agreement gave way to a few temporary handshakes.	✓								
13	For example, the Greek government made an appeal to the Turkish government, and the Exchange Fund financed the journey of a Soumelite monk who undug the treasures underground and took them to Greece. Even though not officially related to these contracts, the Byzantine remnants in Hagia Sophia started being revealed in 1931.	✓								

23	It was President Recep Tayyip Erdoğan who decided on the conversion of the monument from a museum back to a mosque, as he had promised during his tenure as the first Islamist mayor of Istanbul in the 1990s.	✓								
24	Given these promises and narratives, why did Erdoğan wait for so many years to make this decision? What does he expect from this move, for his domestic and foreign policy? Would it help him solve the political crisis caused by his diminishing popularity, especially among youth and women? Although this is clearly Erdoğan's decision, why did he prefer that this political move be covered by a legal ruling by the Council of State, instead of a presidential decree? These are important questions, but in this essay, we would like to divert the conversation and discuss how the conquest narrative, shared by those who oppose and support the decision, does not do justice to Hagia Sophia and its architecturally, spiritually, and emotionally charged history.	✓								
25	Those who oppose the decision often focus on the building as a Christian monument, which was converted into a mosque by the Ottomans as a result of conquest in 1453, into a museum by Atatürk in 1934, as a result of his secular policies, and now back into a mosque by an Islamist and populist leader.	✓								

26	<p>These interventions were not only due to the fact that Hagia Sophia served as a mosque and was part of a royal Ottoman endowment, hence deserving upkeep, but also closely connected to the central role that the building played in the ways in which the Ottomans framed their own past, and that of their imperial city.</p>	✓								
27	<p>Only beginning in the seventeenth century were they partially covered, but drawings dating to the early eighteenth century show that some mosaics remained visible. Thus, Ottoman intervention was gradual, and not tied to a single act of religiously motivated iconoclasm.</p>	✓								
28	<p>In this respect, we must note that most of the current mosaics postdate Byzantine iconoclasm in the eighth and ninth centuries when representations of Jesus Christ in human form caused intense theological debate and the destruction of images. For these reasons, a narrative that equates Ottoman approaches to Hagia Sophia with iconophobia and iconoclasm is incorrect, and marked by Islamophobia and Orientalism.</p>	✓								
29	<p>We strongly believe that Hagia Sophia should have remained a museum, the function that best allowed for access without restrictions based on religion and gender, and for future preservation work. However, it is also true that the museum did not quite do justice to the site.</p>	✓								

30	<p><u>In this respect</u>, we must note that most of the current mosaics postdate Byzantine iconoclasm in the eighth and ninth centuries when representations of Jesus Christ in human form caused intense theological debate and the destruction of images.</p>		✓							
31	<p><u>Secondly</u>, I will suggest that Hagia Sophia has been an icon of secular modernity in Turkey, whereas the AKP government's neo-Ottoman, neo-imperial gesture to recapture the holy space of the Hagia Sophia constitutes a legal, political, and indeed architectural undermining of the modernist institutions of museums and global cultural heritage, not unlike recent iconoclastic (although far more violent) acts of fundamentalist governments in the Middle East.</p>		✓							
32	<p><u>Third</u>, I will suggest that understanding the spatial violence and heritage injustice that resulted from the conversion requires a close listening to the diversity of voices and desires in the public imagination in Turkey, which stunningly reveals a range of reactions from nationalist conquest narratives to the spiritual attachment to a deeply Ottoman space, conceived to have been held hostage since its conversion to a museum/architectural heritage site since the decree of 1934.</p>		✓							

33	<p><u>In the end</u>, what we have in our hands is an act of heritage injustice and spatial violence, due to the explicit closure of the building to at least part of its own genuine history: its mosaics, its marble floors, its “weeping column,” its reverberating sounds, its surfaces, the ongoing project of architectural conservation, the UNESCO-monitored management of the world heritage site, and so on.</p>		✓							
34	<p><u>I end this essay</u> with a note on Hagia Sophia’s “weeping column”—a spoliated marble column (said to have come from the Temple of Artemis at Ephesus) in the north isle of the basilica, covered with brass and bronze plates.</p>		✓							
35	<p><u>Secondly</u>, the conquest narrative does not appreciate the complex history of Ottoman Hagia Sophia. It omits two crucial aspects of the Ottomans’ engagement with the monument.</p>		✓							
36	<p><u>The first is</u> the fact that Hagia Sophia took on a rich symbolism in Ottoman historical imagination, along with the Roman Empire.</p>		✓							
37	<p><u>The second is</u> the Ottomans’ centuries-long stewardship of the building, with multiple restorations to ensure its structural integrity.</p>		✓							
38	<p>To many, the conversion of the mosque into a museum in 1934 made the building a monument to secularism, like, <u>for example</u>, the conversion of the Church of St. Genevieve into the Panthéon of Paris made it a monument to the French Revolution.</p>			✓						

39	Architectural monuments often have deep geohistories (<u>relatively much deeper than the human timeframe</u>).			✓							
40	The re-use of architectural spaces and materials (<u>spolia</u>) from the classical and medieval past in Seljuk and Ottoman buildings was common, emphasizing the genealogical link of those states to earlier political and cultural pasts.			✓							
41	Professional cameras and drones encircled the building from the outside in its prestigious location at the intersection of three waters and next to other architectural symbols of the Ottoman Empire <u>such as</u> the Topkapı Palace and the Sultan Ahmet Mosque.			✓							
42	The ceremonial opening of the Hagia Sophia on July 24, 2020, involved specific historical re-enactments, <u>such as</u> the hyperbolic accompaniment of an Ottoman sword to the Friday khutbah, the appearance of costumed participants in the first prayers, a lavish yet archaic-looking door sign in Ottoman Turkish announcing the building as a "Grand Mosque".			✓							
43	<u>For example</u> , the Greek government made an appeal to the Turkish government, and the Exchange Fund financed the journey of a Soumelite monk who undug the treasures underground and took them to Greece.			✓							

44	The recent decision also argues that because Hagia Sophia was part of Mehmed II's endowment (waqf), its status as a mosque could not have been removed, effectively rendering the 1934 decision illegal. (The larger implications of this discussion for the status of former waqf property in Turkey are potentially extensive.)			✓								
45	Those who are in favor of the decision, namely conservative Muslims in Turkey and some other Muslim countries, as well as Turkish nationalists, also focus on the Ottoman conquest of Constantinople as the legitimizing factor.			✓								
46	The history of this compulsory mass migration has been written separately from the official nationalist perspectives of Greece and Turkey.				✓							
47	However, as Cyril Mango and Gülru Necipoğlu have demonstrated , the Christian mosaics remained on view in the fifteenth and sixteenth centuries.				✓							
48	They were partially covered Only in the seventeenth century, but drawings dating to the early eighteenth century show that some mosaics remained visible.				✓							
49	Those who oppose the decision often focus on the building as a Christian monument, which was converted into a mosque by the Ottomans as a result of conquest in 1453, into a museum by Atatürk in 1934, as a result of his secular policies, and now back into a mosque by an Islamist and populist leader. This narrative					✓						

	emphasizes how a Christian monument survived in a Muslim context, from the Ottoman Empire to secular Turkey or today's new regime.									
50	It was also a rare monument that implied the acceptance of some accountability for state violence and imperial ambitions—a unique attribute that is now lost with its conversion into a mosque.				✓					
51	From the viewpoint of architecture, turning the museum into a mosque erases both the secular and Christian history engraved on the building, metaphorically and to a certain extent, literally.					✓				
52	In the following, I hope to join this debate to emphasize the fact that this radical conversion took place as a state spectacle and historical performance, and argue that the extraordinary architectural space of the Byzantine basilica has been re-appropriated as a site of an atavistic (albeit poorly coordinated) re-enactment of Sultan Mehmed II's conquest.					✓				

53	Even though the conversion of Hagia Sophia, the sixth-century Byzantine Basilica on the historical peninsula of Istanbul, has been carried out in a supposedly legal framework and under the protection of the state, it seems to have very specific motivations behind it: an atavistic desire to reclaim a religious space as a symbol of reconquest, and the erasure or concealing of its particular iconographic and architectural features in order to make space for refreshed religious practice.						✓				
54	We think that both supporters and opponents of the decision in Turkey, the United States, and Europe share a narrative of conquest, based on an Ottoman/Byzantine, mosque/church, Muslim/Christian, and secularism/Islamism binary.						✓				
55	First, we would like to suggest that in 1934, the Turkish government's decision to transform the building into a museum was much more than a gesture to the West.						✓				
56	Thronges of tourists produced levels of noise that made it impossible to experience Hagia Sophia's sophisticated acoustics.						✓				
57	Information displayed on interactive screens could be updated periodically with the results of new research.						✓				
58	These screens could easily be turned off during prayer times, at least within the central space and galleries (where women have been relegated for their prayers, in a striking reversal to Byzantine, rather than Ottoman practice).						✓				

59	While the current political climate in Turkey is unlikely to allow for such a museification of the mosque space, the future will hopefully bring opportunities for collaborations of Turkish and international scholars and preservation experts to these aims.						✓				
60	Yet the romantic fanaticism and the neo-imperial Ottomanism of AKP should not be confused with the Ottoman treatment of Hagia Sophia, as Patricia Blessing and Ali Yaycıoğlu correctly pointed out.						✓				
61	For art and architectural historians, there are only a handful examples in the entire world history that could illustrate geometric excellence, spatial and visual distinction, technological progress, and intertwined histories of different cultures and religions, as effectively as the Hagia Sophia.						✓				
62	We strongly believe that Hagia Sophia should have remained a museum, the function that best allowed for access without restrictions based on religion and gender, and for future preservation work.						✓				
63	It was an acknowledgment that respect for multicultural art and architectural heritage should outdo nationalist sentiments.						✓				
64	According to the stories accumulated around the column over centuries, the column is associated with multiple Christian and Muslim saints and the perspiring water from its hole is believed to have healing qualities.							✓			

78	<u>I invite you all to read</u> the suffering and pain in the individual testimonies of these enforced migrants, which reached the public only after the 2000s.										✓
79	Given these promises and narratives, why did Erdoğan wait for so many years to make this decision? What does he expect from this move, for his domestic and foreign policy? Would it help him solve the political crisis caused by his diminishing popularity, especially among youth and women? Although this is clearly Erdoğan's decision, why did he prefer that this political move be covered by a legal ruling by the Council of State, instead of a presidential decree?										✓
80	<u>I will leave it to the readers</u> to reach out to the scholarship in Byzantine and Ottoman studies to learn more about the numerous spatial and visual aspects of this unique building.										✓

*Berkley Forum**The Conversion of Hagia Sophia: Desire,
Spectacle, and a Historical Re-Enactment*By: **Ömür Harmanşah**

July 31, 2020

Hagia Sophia: From Museum to Mosque

The political spectacle of the conversion of Hagia Sophia in Istanbul from a museum and site of global heritage to a place of everyday Muslim worship has been discussed passionately by many in the last few weeks. In the following, I hope to join this debate to emphasize the fact that this radical conversion took place as a state spectacle and historical performance, and argue that the extraordinary architectural space of the Byzantine basilica has been re-appropriated as a site of an atavistic (albeit poorly coordinated) re-enactment of Sultan Mehmed II's conquest. Secondly, I will suggest that Hagia Sophia has been an icon of secular modernity in Turkey, whereas the AKP government's neo-Ottoman, neo-imperial gesture to recapture the holy space of the Hagia Sophia constitutes a legal, political, and indeed architectural undermining of the modernist institutions of museums and global cultural heritage,

3/9/23, 10:40 PM

The Conversion of Hagia Sophia: Desire, Spectacle, and a Historical Re-Enactment

not unlike recent iconoclastic (although far more violent) acts of fundamentalist governments in the Middle East. Third, I will suggest that understanding the spatial violence and heritage injustice that resulted from the conversion requires a close listening to the diversity of voices and desires in the public imagination in Turkey, which stunningly reveals a range of reactions from nationalist conquest narratives to spiritual attachment to a deeply Ottoman space, conceived to have been held hostage since its conversion to a museum/architectural heritage site since the decree of 1934.

One of the courses that I particularly enjoy teaching at the university is called Architecture and Memory, where my students and I explore case studies of monuments and ordinary buildings which are both sites of memory for world communities and sites of conflict. Architectural monuments often have deep geo-histories (relatively much deeper than the human timeframe). These histories are materially imprinted with cultural and political layers, laid by different religious and other heritage groups, and their long-lasting legacies. The destruction of the giant rock-carved Buddha images in Bamiyan Valley, Afghanistan in 2001, the demolition of the sixteenth-century Babri Masjid in India's Uttar Pradesh region in 1992, Saddam Hussein's reconstruction of the neo-Babylonian structures at Babylon, and overlapping and undermining claims over the Dome of the Rock in Jerusalem by different religious stakeholders are some of the case studies that we cover. All of these deeply historical sites are layered, complex sites of heritage that are sites of both remembering and conflict, where desires directed at specific episodes in their prolonged lives are mobilized for contemporary political action, and sometimes destruction and violence.

Even though the conversion of Hagia Sophia, the sixth-century Byzantine Basilica on the historical peninsula of Istanbul, has been carried out in a supposedly legal framework and under the protection of the state, it seems to have very specific motivations behind it: an atavistic desire to reclaim a religious space as a symbol of reconquest, and the erasure or concealing of its particular iconographic and architectural features in order to make space for refreshed religious practice. This newly initiated practice in Hagia Sophia's 1500-year-old

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28

space is fueled by anachronistic nostalgia and romanticism for a long-lost heritage. The ceremonial opening of the Hagia Sophia on July 24, 2020, involved specific historical re-enactments, such as the hyperbolic accompaniment of an Ottoman sword to the Friday khutbah, the appearance of costumed participants in the first prayers, a lavish yet archaic-looking door sign in Ottoman Turkish announcing the building as a “Grand Mosque.” The agency of “authentic” materials was used to re-activate and re-consecrate the space, while the powerful icons of the Byzantine past were concealed, their agency muted. In a way, what art historian Bissera Pentcheva and her colleagues called the “voice of Hagia Sophia” is silenced.

Yet the romantic fanaticism and the neo-imperial Ottomanism of AKP should not be confused with the Ottoman treatment of Hagia Sophia, as Patricia Blessing and Ali Yaycıoğlu correctly pointed out. The re-use of architectural spaces and materials (spolia) from the classical and medieval past in Seljuk and Ottoman buildings was common, emphasizing the genealogical link of those states to earlier political and cultural pasts. Contemporary Islamists, however, have little or no tolerance for Byzantine mosaics and such traces of the past.

In the context of the neoliberal AKP government, this radical gesture to convert one of the most sacred, deeply rooted spaces of the public sphere and historical consciousness in Middle East (comparable in this sense perhaps to the Dome of the Rock) is yet another gesture to undermine the institutions of early twentieth-century modernity: the museum and the concept of cultural heritage itself. This undermining has long been established in the two most recent decades with the sacrificing of historical landscapes to development projects, large-scale looting of archaeological sites, and relentless restoration projects that rebuild historic environments as new Las Vegas style money-making spaces. The conversion of Hagia Sophia comes at a time of widescale cultural heritage destruction in Turkey and the wider geography of the Middle East, and it must be understood precisely in the context of this broad program of disposal and expulsion of heritage sites from the public commons in the hands of neoliberal governments.

In the end, what we have in our hands is an act of heritage injustice and spatial violence, due to the explicit closure of the building to at least part of its own genuine history: its mosaics, its marble floors, its “weeping column,” its **reverberating sounds**, its surfaces, the ongoing project of architectural conservation, the UNESCO-monitored management of the world heritage site, and so on. The conversion in this sense carries the abruptness of a political event or gesture that is motivated by the needs of the current political climate rather than bearing the fruit of a well-thought out process with consultation.

I end this essay with a note on Hagia Sophia’s “weeping column”—a spoliated marble column (said to have come from the Temple of Artemis at Ephesus) in the north isle of the basilica, covered with brass and bronze plates. About this holy place, **Ethel Sara Wolper** writes that “the pillar marked the spot where, among other things, visions of the Byzantine saint, St. Gregory Thaumaturgus, occurred and the place where a body of a... Muslim saint [Khidr] was found.” According to the stories accumulated around the column over centuries, the column is associated with multiple Christian and Muslim saints and the perspiring water from its hole is believed to have healing qualities. Visitors and pilgrims who put their fingers into the hole make wishes for bright personal futures. I refer to this column to illustrate the truly holy and deeply historical character of the place with intimate material connections to a divine past, which is recognized by its pilgrims. I contrast this place and this practice with the contemporary AKP government’s destructive gesture of cleaning up historical spaces and giving these spaces a singular and purified meaning. In these purified spaces, only one story remains: the Ottoman conquest of Constantinople.

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Ömür Harmanşah is associate professor of art history at the University of Illinois at Chicago. Harmanşah studies the history of landscapes in the Middle East and the politics of ecology, place, and heritage in the age of the Anthropocene. His publications include *Cities and the Shaping of Memory in the Ancient Near East* and *Place, Memory, and Healing: An Archaeology of Anatolian Rock Monuments*.

5/2/20 2:15 PM

Erasing History of the Hagia Sophia

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*Berkley Forum**Berkley Forum**Erasing History at the Hagia Sophia*

By: Esra Akcan

July 27, 2020

Hagia Sophia: From Museum to Mosque

During the 3-hour broadcasting of the Hagia Sophia's [opening ceremony as a mosque](#), the main focus was on architecture, in addition to President Erdoğan. Professional cameras and drones encircled the building from the outside in its prestigious location at the intersection of three waters and next to other architectural symbols of the Ottoman Empire such as the Topkapi Palace and the Sultan Ahmet Mosque. They panned the interior from the dome to the newly carpeted floor, from the apse, bema to the minbar, and occasionally to the galleries where far fewer women prayed. This is not surprising, given the unique splendor of the building's form, scale, structural integrity, and craftwork on its surfaces.

For art and architectural historians, there are only a handful examples in the entire world history that could illustrate geometric excellence, spatial and visual distinction, technological progress, and intertwined histories of different cultures and religions, as effectively as the

5/3/23, 2:15 PM

Erasing History of the Hagia Sophia

Hagia Sophia. It is a must-have in art and architectural history surveys, a must-see for students, a must-preserve for cultural heritage enthusiasts around the world. I will leave it to the readers to reach out to the scholarship in Byzantine and Ottoman studies to learn more about the numerous spatial and visual aspects of this unique building. When its relation to state power is concerned, like many comparable monuments of its grandeur, Hagia Sophia reflected the imperial ambitions of the rulers who controlled the land on which it stood at any given moment in time. However, for a historian of modern architecture like myself, Hagia Sophia was exceptional for an additional reason. It was also a rare monument that implied the acceptance of some accountability for state violence and imperial ambitions—a unique attribute that is now lost with its conversion into a mosque.

Many commentators remarked that the date of the opening ceremony was selected deliberately as the anniversary of the League of Nations' Lausanne Treaty of 1923. In addition to marking the international recognition of Turkey as a newly founded nation-state, this treaty represents an important decision that is not irrelevant here. The Exchange of Populations was signed as an annex to the Lausanne Treaty, which mandated the compulsory migration of all Christian "Greeks" in today's Turkey to Greece, and all Muslim "Turks" in Greece to Turkey. The committee composed of Western powers, in addition to the representatives of the associated "nations," decided to implement an irreversible and compulsory mass migration, rather than employing the existing international laws of minority protection that were in effect at the time, or rather than regulating voluntary transfers and giving individuals the right to self-determination as it was the case for other borders in Europe after World War I. Istanbul was exempt from the decision, but the committee divided the exchangeable populations residing in thousands of villages and cities into two purified categories, which assumed the alignment of religion, nation, and territory, regardless of the actual diversity of peoples, and whether there were hostile or peaceful relations on the ground. Even though the precise numbers have been under dispute, the treaty affected close to two million people. Greece's Muslim population

5/3/23, 2:15 PM

Erasing History of the Hagia Sophia

decreased from 20% to 6% as a result, while Turkey's non-Muslim population decreased from 20% to 2.5% due to the sum of wars and populations transfers.

The history of this compulsory mass migration has been written separately from the official nationalist perspectives of Greece and Turkey. However, the experiences of those who were subject to this population exchange on both sides of the Aegean Sea differed significantly from the declarations of the Western diplomats, as well as the celebratory official histories of the polarized nation-states. I invite you all to read the suffering and pain in the individual testimonies of these enforced migrants, which reached the public only after the 2000s. Architecture held a probing place in this population transfer as well. Emigrants were free to carry or transport their "movable property," but "immovable property" had to be "liquidated," which was prone to countless messy transactions. The two governments went back and forth trying to make a deal, and eventually in 1930, signed the Treatise of Friendship and Commerce in order to solve the unresolved issues for the liquidation of properties, as a result of which the remaining values were transferred to respective governments.

Having served as a mosque since 1453, Hagia Sophia was not part of these transactions, of course, just like the Istanbulite Greeks who were exempt from the treaty. And yet, the friendship agreement gave way to a few temporary handshakes. For example, the Greek government made an appeal to the Turkish government, and the Exchange Fund financed the journey of a Soumelite monk who undug the treasures underground and took them to Greece. Even though not officially related to these contracts, the Byzantine remnants in Hagia Sophia started being revealed in 1931. The Christian symbols and mosaics that had been covered with plaster during the building's use as a mosque were restored before it opened as a museum in 1934.

Despite all the shortcomings, Hagia Sophia was unique as a museum dedicated to the art and architecture of multiple cultures and religions, because countless churches all over Anatolia after the population exchange remained not only empty, but also neglected. These edifices are

5/9/23, 2:15 PM

Erasing History at the Hagia Sophia

still left to decay in the landscape. Moreover, with the ever-expanding Turkification and more recently Islamization ideology, the life of non-Sunni people deteriorated with the tax Law of Capital Levy; the beatings and destruction of non-Muslim property on the September 5-6, 1955 uprising; the expulsion of Istanbul Greeks in 1964; the closure of the theological seminary connected to the Ecumenical Throne; and the abandonment of minority schools including the iconic seminary building on Istanbul's Heybeliada island. In the midst of this hatred, xenophobia, and intolerance, the museum of Hagia Sophia had remained an exception.

Not unlike U.S. President Trump's manipulation of religious symbols such as holding a Bible in hand in front of St. John's Church, Turkey's President Erdoğan has decided to make a spectacular point during a global pandemic by turning Hagia Sophia into a symbol of his own faith. From the viewpoint of architecture, turning the museum into a mosque erases both the secular and Christian history engraved on the building, metaphorically, and to a certain extent, literally. Even though Erdoğan assured the cultural heritage will not be damaged and the building will remain accessible to all, the first architectural interventions raise concerns. A fast-produced green carpet hides the important marble floor and damages the extraordinary acoustics. The curtains conceal the Virgin and Child in the apse and figures on the bema. The scaffolding tower used for restoration is turned into a panel of persuasion. How were the curtains blocking the mosaics installed without intervening in the structure? If they will be pulled aside after each prayer by remote control, where is the electrical/mechanical wiring? Will the continuous carpet on the marble floor be removed after each prayer to bring out the original floor? Were internationally recognized preservation experts consulted? How will the experience of visiting the building remain the same, especially for women and non-Sunni populations around the world? Given the lack of transparency, as well as the government's track record on recent conversions of churches to mosques, there is no reason to be optimistic about the preservation of the building's architectural integrity.

5/2/23, 2:15 PM

Erasing History of the Hagia Sophia

To many, the conversion of the mosque into a museum in 1934 made the building a monument to secularism, like, for example, the conversion of the Church of St. Genevieve into the Panthéon of Paris made it a monument to the French Revolution. Moreover, this gesture could have been made a symbol of accountability and reconciliation in the face of historical violence. It was an acknowledgment that respect for multicultural art and architectural heritage should outdo nationalist sentiments. The museum was an invitation to international friendship, so that no religion erases imperially the other with military power.

Instead, Erdogan's supporters defend the building's current conversion into a mosque with stories of victory, victimhood, and revenge. The current government's advocates keep reminding us of Istanbul's conquest in 1453 to justify the change in use. With a sword in his hand, the head of the Directorate of Religious Affairs gave his first khutbah in the opening ceremony by referencing the oppression of Muslims around the world, as if all victims are by definition and remain forever good people, and as if this regime has not caused the suffering of those that they deem different. In today's context, this decision is rather an imperial move posing as anti-imperialism, revenge posing as justice.

About the Author



Esra Akcan

<https://berkeleycenter.georgetown.edu/responses/erasing-history-of-the-hagia-sophia>

09

5/2/23, 2:15 PM

Erasing History of the Hagia Sophia

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5/3/23, 2:17 PM

Beyond Conquest Narratives: Hagia Sophia, Past and Present

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Beyond Conquest Narratives: Hagia Sophia, Past and Present

By: Patricia Blessing | Ali Yaycıoğlu

July 27, 2020

Hagia Sophia: From Museum to Mosque

The first khutbah in Hagia Sophia after 86 years was read by Ali Erbaş, head of the Directorate of Religious Affairs, on July 24, 2020. Erbaş ascended the minbar decorated with green standards, holding a sword, two insignia signifying that a mosque is a space not only for the connection between believers and God, but also believers and political authority. Contrary to common belief, in the Ottoman context the sword was not the symbol of conquest, but rather of the ruler. Still, both for those who advocated for the conversion of Hagia Sophia into a mosque and those who opposed this change, this first Friday prayer signifies a reconquest.

The conversion of Hagia Sophia into a mosque has been on the political agenda of Islamist and conservative nationalists in Turkey at least since the 1950s. It was President Recep Tayyip

5/9/23, 2:17 PM

Beyond Conquest Narratives: Hagia Sophia, Past and Present

Erdoğan who decided on the conversion of the monument from museum back to mosque, as he had promised during his tenure as the first Islamist mayor of Istanbul in the 1990s. To some of his followers, Erdoğan is the second conqueror of the city, after Ottoman Sultan Mehmed II. This belief requires creative interpretation of Quran passage 34: 15, *baladun tayyibatun wa rabbun ghafurun* (literally translated, “a fair land and an indulgent lord”). In the Erdoğanist interpretation, the verse alludes to Mr. Erdoğan himself, by way of his middle name, Tayyip, and the “fair land” is Istanbul, helped by the fact that the numeric values (*abjad*) of the two words’ Arabic letters conveniently add up to 857, the year of the Ottoman conquest of Constantinople in the Islamic calendar.

Given these promises and narratives, why did Erdoğan wait for so many years to make this decision? What does he expect from this move, for his domestic and foreign policy? Would it help him solve the political crisis caused by his diminishing popularity, especially among youth and women? Although this is clearly Erdoğan’s decision, why did he prefer that this political move be covered by a legal ruling by the Council of State, instead of a presidential decree? These are important questions, but in this essay, we would like to divert the conversation and discuss how the conquest narrative, which is shared by those who oppose and support the decision, does not do justice to Hagia Sophia and its architecturally, spiritually, and emotionally charged history.

We think that both supporters and opponents of the decision in Turkey, the United States, and Europe share a narrative of conquest, based on an Ottoman/Byzantine, mosque/church, Muslim/Christian, and secularism/Islamism binary. Those who oppose the decision often focus on the building as a Christian monument, which was converted into a mosque by the Ottomans as a result of conquest in 1453, into a museum by Atatürk in 1934, as a result of his secular policies, and now back into a mosque by an Islamist and populist leader. This narrative emphasizes how a Christian monument survived in a Muslim context, from the Ottoman Empire to secular Turkey or today’s new regime. Those who are in favor of the decision, namely conservative Muslims in Turkey and some other Muslim countries, as well as Turkish

nationalists, also focus on the Ottoman conquest of Constantinople as the legitimizing factor. They see the 1934 decision as an unnecessary concession to the West, which deeply hurt pious Muslims. The recent decision also argues that because Hagia Sophia was part of Mehmed II's endowment (*waqf*), its status as mosque could not possibly have been removed, effectively rendering the 1934 decision illegal. (The larger implications of this discussion for the status of former *waqf* property in Turkey are potentially extensive.)

First, we would like to suggest that in 1934, the Turkish government's decision to transform the building into a museum was much more than a gesture to the West. Reading reactions of the time, one can see that the decision expressed the republican regime's search for a new engagement with the Ottoman and Byzantine pasts and the cultural heritage of Istanbul and Turkey. Obviously, this decision could only have been made in a political environment promoting secular policies; however, by converting Hagia Sophia into a museum, the republican regime intended to make a historical claim to all layers of the Turkish past: Ottoman, Byzantine, Roman, and earlier. (In this regard, as we will see, this claim is not very different from the Ottoman claim to Hagia Sophia.) It is also noteworthy that some secular intellectuals of the time opposed this decision, on the basis that an active religious monument would better represent this complex history than a museum devoid of spiritual identity.

Secondly, the conquest narrative does not appreciate the complex history of Ottoman Hagia Sophia. It omits two crucial aspects of the Ottomans' engagement with the monument. The first is the fact that Hagia Sophia took on a rich symbolism in Ottoman historical imagination, along with the Roman Empire. The Ottomans did not share a conquest obsession with modern Ottoman-romantics. The second is the Ottomans' centuries-long stewardship of the building, with multiple restorations to ensure its structural integrity. These interventions were not only due to the fact that Hagia Sophia served as a mosque and was part of a royal Ottoman endowment, hence deserving upkeep, but also closely connected to the central role that the building played in the ways in which the Ottomans framed their own past, and that of their

5/9/23, 2:17 PM

Beyond Conquest Narratives: Hagia Sophia, Past and Present

imperial city. Hagia Sophia became the model of imperial mosque architecture from the late-fifteenth century onwards.

Despite these complex realities, many reactions to the removal of Hagia Sophia's museum status latch on to the fact that its Byzantine mosaics will be covered up during prayers. In several venues, it was wrongly stated that this decision mirrored a covering of the mosaics at Mehmed II's initiative. However, as Cyril Mango and Gülru Necipoğlu have demonstrated, the Christian mosaics remained on view in the fifteenth and sixteenth centuries. Only beginning in the seventeenth century were they partially covered, but drawings dating to the early eighteenth century show that some mosaics remained visible. Thus, Ottoman intervention was gradual, and not tied to a single act of religiously motivated iconoclasm. In this respect, we must note that most of the current mosaics postdate Byzantine iconoclasm in the eighth and ninth centuries, when representations of Jesus Christ in human form caused intense theological debate and the destruction of images. For these reasons, a narrative that equates Ottoman approaches to Hagia Sophia with iconophobia and iconoclasm is incorrect, and marked by Islamophobia and Orientalism.

Such disinformation can be addressed by fostering the study of Byzantine and Ottoman art history and archaeology within Turkey on equal footing, and by public-facing scholarship. Hagia Sophia is a site that lends itself to such public-facing and educational displays. We strongly believe that Hagia Sophia should have remained a museum, the function that best allowed for access without restrictions based on religion and gender, and for future preservation work. However, it is also true that the museum did not quite do justice to the site. Museological innovation was largely absent. Throngs of tourists produced levels of noise that made it impossible to experience Hagia Sophia's sophisticated acoustics. We argue that a more innovative presentation of Hagia Sophia's long past, taking into account its entire history, with all its functions, is possible within the mosque. Information displayed on interactive screens could be updated periodically with the results of new research. These screens could easily be turned off during prayer times, at least within the central space and galleries (where women

5/23 2:17 PM

Beyond Conquest Narratives: Hagia Sophia, Past and Present

have been relegated for their prayers, in a striking reversal to Byzantine, rather than Ottoman practice). While the current political climate in Turkey is unlikely to allow for such a museification of the mosque space, the future will hopefully bring opportunities for collaborations of Turkish and international scholars and preservation experts to these aims.

Editor's Note: This post was subsequently translated into Turkish by Tarkan Tufan and published on the [Dünya Forum](#) of Gazete Duvar on July 30, 2020.

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