



GAZİANTEP UNIVERSITY JOURNAL OF SOCIAL SCIENCES

Journal homepage: <http://dergipark.org.tr/tr/pub/jss>



Araştırma Makalesi • Research Article

DOI: 10.21547/jss.1749474

Cultural Heritage from the Ottoman Era to Today: Reading the Historical Antep Long Bazaar Through the Work “Uzun Çarşının Uluları”

Osmanlı'dan Günümüze Kalan Kültürel Miras: Tarihi Antep Uzun Çarşısını “Uzun Çarşının Uluları” Eseri Üzerinden Okumak

Ahmet EVİS^{a*}

^a Doç. Dr., Hatay Mustafa Kemal Üniversitesi, Fen Edebiyat Fakültesi, Türk Dili ve Edebiyatı, Hatay / TÜRKİYE
ORCID: 0000-0003-4205-2661

ARTICLE INFO

Article History:

Received: July 23, 2025

Accepted: December 1, 2025

Key Words:

Mitat Enç,
Uzun Çarşının Uluları,
Literature,
Cultural Heritage,
Gaziantep Long Bazaar.

MAKALE BİLGİSİ

Makale Geçmişi:

Başvuru tarihi: 23 Temmuz 2025

Kabul tarihi: 1 Aralık 2025

Anahtar Kelimeler:

Mitat Enç,
Uzun Çarşının Uluları,
Edebiyat,
Kültürel Miras,
Gaziantep Uzun Çarşısı.

ABSTRACT

Historical long bazaars hold significant importance in Turkish history for several reasons and are closely linked to Eastern civilisations. These bazaars provided valuable insights into the social dynamics and operations of their era and experienced notable evolution, especially during the Ottoman period. They assisted the city and region become a hub of trade and culture through their architectural features and influence on cultural life. Their continued existence today signifies their role as vital, tangible cultural heritage from that time. Historical long bazaars have a share in the diversification and development of the city and human profile with their multifaceted effects on the space-human relationship. This research focuses on the historical relevance of the Long Bazaar in old Antep, recognised as a central commercial and cultural venue during the Ottoman era, highlighting both its physical features and fictional stories. The study critically evaluates the Antep Long Bazaar, utilising Mitat Enç's work, "Uzun Çarşının Uluları" as its primary resource. Through a space-oriented perspective, this methodology emphasises the complex interaction between space and people, bolstered by the unified relationship between literature and architecture. A descriptive method has been applied in the analysis, delving into the city and its notable spaces to examine their influence -from individual experiences to societal impacts- thereby enhancing understanding across relevant fields. The findings reveal that the old Antep bazaar acts not only as a trading centre but as a venue that systematically explores the social, psychological, and historical dimensions of its era and sociological insights.

ÖZ

Türk tarihi içinde çeşitli açılardan önem arz eden ve Doğu medeniyetleriyle özdeşleşen yapıların başında tarihi uzun çarşılar gelmektedir. Taşdıkları fonksiyonellikleriyle dönemlerinin içtimai hayatına dair derinlikli bilgiler sunan uzun çarşılar, özellikle Osmanlı Dönemi'nde ciddi gelişimler gösterir. Gerek mimari yönü gerekse kültür hayatına tesirleriyle şehir ve bölgenin ticaret ve kültür merkezi hâline gelmesini sağlarlar. Günümüzde de varlığını devam ettiren bu mekânları Osmanlı'dan kalan somut kültürel miras şeklinde değerlendirmek yanlış olmayacaktır. Tarihi uzun çarşılar, mekân-insan ilişkisindeki çok yönlü etkileriyle şehir ve insan profilinin çeşitlenmesi ve gelişiminde pay sahibidirlir. Bu çalışmanın amacı Osmanlı Dönemi'nin önemli ticaret ve kültür merkezlerinden biri olan eski Antep'in tarihi Uzun Çarşısını nesnel ve kurmaca taraflarıyla incelemektir. Çalışmada Antep Uzun Çarşısı, incelemeye esas metin olarak tercih edilen Mitat Enç'in Uzun Çarşının Uluları eserindeki görünümüyle değerlendirilmiştir. Çalışmada mekân odaklı bir bakış açısı hâkim olduğu için yöntemde edebiyat ve mimari paydaşlığundan hareketle mekân-insan ilişkisine yoğunlaşmıştır. Yapılan tahlillerde betimsel bir yaklaşım benimsenmiştir. Kent ve kente has bir mekân ile söz konusu mekânın bireyden topluma doğru genişleyen etkisi, ilgili disiplinler etrafında anlamlandırılmaya çalışılmıştır. Elde edilen verilerden hareketle eski Antep'in uzun çarşısının sadece ticaret merkezi olarak değil, döneminin sosyal, psikolojik ve tarihsel değişkenlerini objektif şekilde işleyen ve sosyolojik veriler sunan bir misyon taşıdığı sonucuna ulaşılmıştır.

* Sorumlu yazar/Corresponding author.
e-posta: aevis@mku.edu.tr

Introduction

Many artefacts created by the centuries-long accumulation of Turkish-Islamic culture carry a mission that sheds light from the past to the present with their national, spiritual and historical functions. Among the aforementioned artefacts that continue to exist today and thus provide in-depth information about the past, historical long bazaars are among the valuable cultural heritage left from the Ottoman Empire to the Republic of Turkey. In addition to their constructive effects on social life in their period, they turn into source works for historical readings/evaluations with their features, such as keeping the national historical consciousness alive and providing socio-cultural content about the Turkish society of the past. When examining the existing literature, it is significant to note that studies concerning historical long bazaars predominantly emphasise their architectural and folkloric dimensions. In this study, the way the historical long bazaar in Gaziantep is treated in a fictional work, its aesthetic value, and the space-human relationship will be analysed around the variables of literature, architecture and national culture. In this context, the Long Bazaar in Antep focuses on social life in the last period of the Ottoman Empire, the war landscapes during the occupation years, and the changing sociological structure. The architectural features of the place in question, its cultural heritage value, its status as the subject of literary works, and its continuing existence make it compulsory to look at the change of individual and social views towards the place in the historical process around the relevant disciplines.

The perception of reality, which develops and changes in the historical process, forces humanity to look at itself and/or its environment from philosophical, artistic and scientific perspectives. In this context, multidisciplinary theories and artistic tendencies, which have risen since the late 19th century, emerged as a reaction to classical and, in certain aspects, some modern theories or practices. The renewal movements that emerged around psychological or sociological needs paved the way for the emergence of interdisciplinary fields of study, whether intellectual or practical. Therefore, each discipline could be one of the sources from which the other is fed. It is possible to consider architecture one of the primary reference sources of today's contemporary arts, which makes the space-human relationship suitable for scientific examination in this context. Unique structures belonging to the national culture and the permanence of different meanings attributed to them are among the essential functions of literature and architecture.

Regarding its relevance to our subject, “the basis of the relationship between architecture and literature is communication. This communication takes place across two interdisciplinary fields with different fundamental doctrines and approaches. Any situation that is not similar or identical to each other always has the potential to feed from what is different.”¹ (Serin Güner and Gökmen, 2020, p. 1741). Additionally, it can be asserted that “there are similarities between fictional spaces and architectural spaces in fiction, including multi-layered design, reflecting the spirit of the time, and creating associations.” (Hallaçeli, 2019).

It is undoubtedly necessary to browse the dusty pages of history to understand the natural bond between human and space holistically. The Turkish term ‘mekân’ for ‘space’, rooted in ‘Kevn’ and meaning ‘to be’, reflects humanity's continuous quest to understand, interpret, and articulate its existence from the moment of creation to the present. Cave paintings, epigraphs, tombstone inscriptions, and other artefacts are tangible representations of humanity's quest to articulate both self and surroundings within the realms of literature and architecture.

¹ All quotations extracted from Turkish sources in this study have been translated into English by the researcher.

To enhance the durability and impact of these creations, these two fields frequently develop intertwined content that mutually reinforces each other.

The connection between literature and architecture, particularly the relationship between humans and space, enriches the works on a symbolic level. The need for sociological and psychological variables in examining the aforementioned depth is a natural result of the collaboration between architecture and literature. In other words, the rich content created by the human-space bond enables various disciplines to be included in literary works. Moreover, “architectural products and spaces, with the values they harbour, the life that flows in and around them, and the information encoded within, can be defined as objects with the power and ability to tell stories, and for this very reason, they hold an important position in storytelling.” (Abdulla and Aygen, 2022, p. 427). Considering the purely literary space aspect of the work, the element of space, mostly used in classical novels as the place where the events occur or in mere observations and descriptions, gains a more subjective and, therefore, perceptual feature in modern and postmodern works. In terminological terms, the element of space, which is classified with names such as main, closed/narrow, open/wide, and labyrinthine space, basically gains functionality with the effect it creates on the plot and the protagonist. It is also possible to categorise space as place, environment, or setting in more specific classifications (Oğuz, 2012, p. 1659-1650). In terms of genres, it can be said that the element of space is often central in stories, novels, and poems, especially in epics, legends, utopias, dystopias, fairy tales, and children's literature. In a broader definition, “Undoubtedly, every vital moment takes place in an architectural space, and with a bit of force, it is possible to include all literary works in the culture of architecture.” (Akarsu and Erdoğan, 2016, p. 14).

The collaboration of literature and architecture is also used functionally in the transfer of the cultural accumulation formed in the collective context from the past to the present and on to the next generations. The permanence of literary and architectural works in creating a national self, a strong identity, and, therefore, a common feeling creates a constructive effect on both individuals and societies. At this point, it can be said that concepts such as memory and recollection create an epistemological, didactic and affirmative impact on the perception of past, present and future: ‘When people with a common past live together in places that reflect the accumulation of the past, it creates a natural affinity between them. The realisation of a healthy imagination of the future is closely related to meeting in a collective past consciousness’ (Burcu Yılmaz, 2019, p. 12). Therefore, the existence of this past consciousness is embodied in the works of literature and architecture, both individually and through interdisciplinary collaborations. The historical Long Bazaar of old Antep (Ayıntab), which is the subject of Mitat Enç's *Uzun Çarşının Uluları* (The Elders of the Long Bazaar), is effectively used to create a national consciousness in the reader by introducing it in detail in its past and modernised forms.

Mitat Enç's identity as both a scientist and a writer effectively contributes to his adept management of the space-human relationship in his works. It can easily be said that the Altınokta Blind Association, founded by Mitat Enç, who is visually impaired, and the academic studies he carries out have created awareness about the realistic presentation of people with various health problems in the stories on a psychological level and their acceptance on both an individual and social level. Furthermore, the author provides examples from the local community regarding various issues, including “alcoholism, drug addiction, schizophrenia, incest, exhibitionism, cryptorchidism, masochism, paedophilia, and homosexuality” (Nakıboğlu, 2009, p. 221). Consequently, the incorporation of concepts from the disciplines of architecture, literature, sociology, and psychology, with a preference for interdisciplinary approaches, in the development of the fictional and thematic universe of the narratives was unavoidable.

Mitat Enç's work *Uzun Çarşının Uluları*, published in 1977, is significant for its portrayal of the well-known location of Long Bazaar in Gaziantep during the period of World War I and immediately afterwards, both in terms of its spatial features and the profile of its tradesmen from various perspectives. The work, which consists of twenty-two stories in the style of memoirs that delve into the relationship between space and people in depth, has the characteristics of a portrait featuring the unique characters in its cast. It is akin to a city book; with the main place it centres on. This study aims to evaluate the relationship between space and humans in a bidirectional socio-cultural context within the specific context of the city of Antep. Another focus is on the role of a space that has become synonymous with the city in creating the human profile of its inhabitants. *Uzun Çarşının Uluları*, which examines the psychological and social aspects of a period that carries objective reality and a place of cultural heritage value, is also essential for narrowing the gap between fiction and objective reality, thus presenting sociological data. The relocation of Long Bazaar to a central position within the work highlights the site's tangible cultural heritage, which is pivotal in transferring national and cultural memory from the past to the present. Mitat Enç, who addresses such a significant structure within the context of fiction, presents Long Bazaar, a pivotal element of Turkish culture, as a case study in Gaziantep, tracing its evolution over time. This work addresses a range of topics concerning the social dynamics of the bazaar, the intricacies of social life during that era, and the interplay among religious, national, and spiritual sensitivities. It adopts a direct and transparent analytical approach. Furthermore, the work addresses critical issues such as modernisation efforts, wartime conditions, and poverty from a child's perspective while striving to present them realistically. Additionally, a common compositional style can be observed in the majority of these works, which adhere to a classical narrative structure. The various contrasts created in the fiction, elements of tension, the use of the local language, longing for the past, and the presence of individuals in need of special care are some commonalities used functionally. Another noteworthy aspect of the author's subject matter is its didactic and awareness-raising content. This situation indicates the construction of a superior presence through the discussion of national culture and collective memory. Consequently, it suggests the creation of a positive future and society that does not deviate from its past. The various structures, professions, types of people, and experiences that emerge around the historical Long Bazaar are depicted and validated as inherent elements of the centuries-long, deeply rooted accumulation of the Turkish-Islamic synthesis.

In this study, the work *Uzun Çarşının Uluları*, which is preferred as the main text for the analysis, is evaluated by considering both its objective and fictional aspects. In the following sections, the historical Gaziantep Long Bazaar will be analysed, providing examples from the work within the framework of its role in creating the human profile of the period, the value it adds to the city, and the space-human relationship.

The Long Bazaar with its Objective and Fictional Aspects

Historical Aspects of the Long Bazaar

The geographical location of the Ottoman Empire on international trade routes and its increasing economic power in the historical process enabled some cities to become trade centres. The development of urbanisation in the Ottoman period was effective in the emergence of bedesten (covered Turkish bazaar)-centred trade centres and the commercial sector in some cities, especially İstanbul (Eyice, 1992, p. 303). In fact, this development dates back to the Seljuk Empire. There is a planned and regular expansion from the bedesten in the city centre to the periphery. The starting point of the expansion is the bedesten, and at the end of the route that continues on the axis determined by it, the broad street called Long Bazaar is reached. A long bazaar is where all kinds of goods and services produced in the city are lined up (Köç, 2012, p. 7). It can be said that bazaars occupied a central position in the structuring of cities

during the Ottoman Empire. The Ahi organisation and the Guild system played a major role in the development of bazaars, which are one of the unique structures of Turkish urban identity in Anatolia: "The Ahi organisation, which manifested itself as an organisation against instability during the Principalities period, expanded its inclusiveness with the Guild system in the Ottoman period and continued the development of the bazaar in a disciplined manner in this period" (Gündüz and Reyhanoglu, 2018, p. 859).

Based on the aforementioned factors, trade areas referred to as the Long Bazaar or the Great Bazaar, as designated in ancient Turkish states, emerged. Antep, Sivas, Konya, Bursa, Kırşehir, Manisa, Malatya, Afyon, Urfa, Hatay, Burdur, Elazığ, Diyarbakır, Ankara, and İstanbul are among the provinces where such trade is concentrated at the local and/or international level. The shared characteristic of these cities is the existence of a central bazaar, referred to as the Long Bazaar, which facilitates enhanced commercial and cultural interactions (Demirel, 2012, p. 377-386).

Considering its location within the city, it is possible to summarise the location of the long bazaars in the Ottoman Empire and their effects on the location under three main headings:

1-Proximity to Castle or City Walls/Gates

2- Proximity to main roads

3- Proximity to Areas of Cultural Importance (Şahinalp and Günel, 2012, p. 154-163).

Regarding its location and function within the city, it is noteworthy that the Long Bazaar of Antep conforms to these three basic characteristics of the Ottoman city structure. Even today, it can be said that it preserves its position and function. In addition to the aforementioned functions, it is known that these bazaars, which have missions such as the transfer of cultural heritage from the past to the present, the preservation of the traditional way of life, and the study of transformations in architecture, are examined in different disciplines. The most prominent among these fields are undoubtedly architecture and literature.

The natural bond between architecture and literature provides concrete data extending from the past to the present with contents such as human, environment, historicity, social memory, and the transmission of traditions. The physical permanence of both fields also ensures that these contents gain the quality of historical documents: "From the perspective of depicting architecture and urban structure in literary works and giving information about social and socio-economic life, it can be observed that many works actually try to convey the conditions of the period, different social structures, revolutions and the socio-economic status of the people through physical environmental descriptions" (Abdulla and Aygen, 2022, p. 414).

In order to fully understand the fictional aspect of the work of Mitat Enç's work *Uzun Çarşının Uluları*, it is useful to first touch upon the objective reality side of the work. For this reason, we will first make general explanations about the historical aspects and physical characteristics of the bazaar.

It is known that Gaziantep has always been a trade centre in the historical process and regionally. Although this facet has been damaged many times by the wars in the past, a significant breakthrough occurred, especially when the region came under Ottoman rule in 1516. Many inns, baths, mosques, madrasahs and bedestens were built. Especially in the sixteenth century, the number of inns and trade intensity in Antep was higher compared to the neighbouring provinces. In fact, it is stated in different sources that 31 inns were built in Antep from the beginning of the Ottoman rule in the region until the proclamation of the Republic (Topçu and Bilsel, 2016, p. 63).

The history of Long Bazaar, which is described in Evliya Çelebi Travelogue, one of the oldest sources, dates back to the 17th century. To give the exact date, the year 1648 is clearly stated in the travelogue. The work also mentions 3900 shops in the bazaar and a large bazaar selling by auction. According to Çelebi's statement, most of the shops here are covered and resemble the bazaars of Aleppo (Evliya Çelebi, 2005, p. 179). Long Bazaar means "the old Antep with its buildings (...) many inns, bedestens, and interconnected bazaars dating back to the Egyptian Mamluks" (Güzelhan, 1965, p. 112, 115). If it is to be described over today's Gaziantep, the region starting from Elmacı Bazaar and Bakırcılar Bazaar and extending to Gaziantep Castle was called Long Bazaar. The region, which was the trade centre of the city, was also a bedesten bazaar. Bedesten bazaars are "an important place to see and compare the change and transformation of old relations and the neighbourly relations of new generation businesses" (Çağlak, 2020, p. 1630). Long Bazaar, which is also the bedesten bazaar of Antep, is the most lively area, which is the heartland with its shops, mosques and inns. When considered in terms of its function, Long Bazaar resembles a complex with its scope ranging from trade to worship, from non-formal education to alternative medical practices. The extensions of the bazaar, which suffered great destruction during World War I and the Antep resistance, were modernised with the victorious end of the National Struggle Period and have reached the present day. The still-operating bedestens, bazaars, inns, and mosques, as well as the small businesses, most of which trade in local products, extending all the way to the castle, can be considered the legacy of the historical Long Bazaar. This area, mapped by Gaziantep Metropolitan Municipality as part of the 'Culture Road' project, shows in detail the names and locations of the trade centres that still exist:



Image 1. Culture Road Project (Topçu and Bilsel, 2016, p. 67).

The workplaces, which have been built in different periods during the historical process and have recently been overhauled, are visually restored in accordance with their historical texture. In addition, the old Antep houses and mosques around the bazaar draw attention to the preservation of the nostalgic texture within the modern urban structuring:



Image 2-3. Restored Historical Antep Houses and Mansions (Gaziantep Provincial Directorate of Culture and Tourism, 2024).



Image 4. Restored Bakircilar Bazaar (Gaziantep Provincial Directorate of Culture and Tourism, 2024)

In 1919, nearly every part of the city occupied by French and British forces, including Long Bazaar, suffered extensive damage due to artillery shelling. Following the Armistice of Mondros, the enemy forces that took control of the city were also involved in social activities, aided by Armenian subjects. Of particular interest is the image below, which features a British soldier photographed in the Almacı (Elmacı) Bazaar, still in existence today:



Image 5. 1919 Almacı (Elmacı) Bazaar Entrance (Şehitkamil Art Centre, 2021-2022)

The market area in Image 5 provides clues about the period's daily and commercial life. It suggests that the occupying forces were active at every point in the city, creating psychological pressure.

The historical Long Bazaar is also discussed in different sources in different aspects. Based on the memories of those who witnessed the Antep resistance, it is mentioned that the bazaar was not only a social, commercial and cultural centre but also used as a shelter at that time: "During the Battle of Ayntab, some of the people entered these bazaars and protected themselves and their families from the cannon fire of the French." (Güzelhan, 1965, p. 102). Therefore, considering the great destruction of the houses, it can be said that Long Bazaar became a place of vital importance for the people during the war rather than just a commercial living space.

Gaziantep and Long Bazaar in the Reality of Fiction

With its aspect of social reality, *Uzun Çarşının Uluları* provides different insights into what took place in Ayntab during that period. Namely, the great destruction experienced in the city, and thus in the Long Bazaar, during the French and British occupation is treated psychosociologically in the work based on realist observations. The fact that the destruction in question overlaps with the visuals of the period reinforces the reality dimension of the work and is functional in making the work a 'city book':



Image 6-7. Antep during the War (Şhitkamil Art Centre, 2021-2022)

The destruction during and after the war, which is depicted with a realist attitude in the book, is also discussed with its socio-cultural effects around the relationship between space and people: "First, the war had turned the bazaar into a ruined temple with its congregation withdrawn. For months, neither the sound of a hammer nor the clatter of caravan mules could be heard. Not a single bazaar dog was left to bark and beg. Some of them were starved, and some of them had been devoured by people during the siege that lasted for months" (Enç, 1977, p. 59). It is clearly stated in the work that the bazaar, which suffered great destruction after the occupation of Antep, was overhauled after the victorious Independence Period but could not return to its old texture in terms of both physical and human aspects: "Later, these old sounds were replaced by the hum of engines, the clamour of horns and the rattling of automatic looms. The bazaar was overflowing with foreign, new voices. But neither Bekir nor the others were among them anymore" (Enç, 1977, p. 59).

The point that draws attention in the quotation is that the bazaar is being completely redesigned or rejuvenated with a new identity that aligns with the modern world order during the revitalisation process. Nevertheless, this renewal is emphasised to readers as a "new way of life" where the struggles of modernity are vividly experienced. This is because all the previously mentioned innovations serve as the initial tangible indications of the erosion of long-standing local and personal connections. The culture of consumption and the profit/interest-oriented

lifestyle of modern urban life have eliminated the 'old' human relations, which have been affirmed throughout the work. The narrator-writer uses the phrase "an old life was over; a new one was beginning to be born. It was a world that was faster, noisier, a hurried world that did not have much time for joking and teasing, a world that was blinded by greed." (Enç, 1977, p. 59). This statement is the result of all that has been said and the essence of the message desired to be given. Consequently, Mitat Enç, who interacts with the adverse impacts of architectural transformation on people both directly and indirectly, "while expressing the end of an era in the stories, he makes us feel that modern capitalism razes human feelings against the perception of a local and original life" (Hüküm, 2023, p. 636).

Each story in the book *Uzun Çarşının Uluları* is a magnificent depiction of a bazaar where the heart of social life beats, a bazaar that comes to life in the very centre of humanity as the essence of ethics, joy, mystery, unity, peace, morality, and human relations; the ancient last road of the Long Bazaar (Adıgüzel, 2022). In addition, the historical Long Bazaar in Gaziantep, besides being a centre where economic activities are carried out, differs from others due to its social, political and cultural functions. It is the place where the urban community and almost everything in daily life intertwine and fuse (Alisinanoğlu, 2022). *Uzun Çarşının Uluları*, which reflects the general structure and spirit of a city in terms of both architecture and culture, can be considered a city book with the dimension of reality it carries. The presentation of different occupational groups in Long Bazaar, neighbourly relations, descriptions of various places, and the way of life are written based on the author's childhood observations, which saves the work from the familiar patterns of the story genre and makes it a memoir and city book at the same time.

In different stories, the shops and houses of the period are introduced directly or indirectly in terms of architecture. Most of the events that take place are somehow shaped around the element of space. Therefore, the space-human relationship is functional in shaping the plot and thematic structure. For example, the official buildings and the bazaar in the story "Arzuhacı Hacı (Scrivener Pilgrim)" play a decisive role in the story's case and cast of characters, raising the reader's level of awareness through an incident of fraud. The story is fictionalised around the lawsuits filed by the young man who was defrauded by giving his inheritance from the father of the porter Kara Memik (Dark Memik) to Hacı Ömer (Pilgrim Ömer) in order to run his business, the futility of his efforts, how he turned into a petitioner among official documents for years, and finally his desperate death. The striking points in the story are the flaws in the functioning of official institutions and the explanation of the problematic aspects of social relations through people and the use of places in accordance with their functional characteristics.

The story begins with detailed descriptions of the place and continues with the introduction of the characters and the professional and psychological transformation of the protagonist:

At that time, the city did not have a flamboyant government mansion. Some of the houses of exiled Armenians were connected to each other by doors opening in the courtyard walls. One was used as the governor's office, another as the courthouse, and another as the bookkeeper's office. (...) It was impossible for foreigners coming from the villages or districts to find their way and conduct business in this roundabout without a guide. Such people would stop anyone and everyone, trying to memorise which corners they had to turn and which gateways they had to pass through in order to reach the health or education directorate. Some of them would enquire about the house with a marble pool in the courtyard, others about the small two-storey building with the staircase on the outside (Enç, 1977, p. 86).

The main issue of the story, defrauding and the subsequent search for judicial rights, is handled in accordance with the functional aspects of the relevant places within the literary context.

In the art of the novel, closed or narrow spaces create negative effects on human psychology and prepare the ground for the emergence of negative situations or events. The red tape in the official institutions in the story and the misuse of their duties by officials or supervisors are treated with ironic language. The elements of tension created by comparing social classes are reinforced by the choice of location and give direction to the story. The current critical attitude skillfully explains how an ordinary human being is transformed into a petitioner within the bureaucratic paperwork and the functioning of the aforementioned places. Therefore, it can be said that the main element shaping the fiction is the human relations shaped around the space-human bond. Finally, expression preferences such as “Exiled Armenian houses” and “Gavur Hacı (Heretic Pilgrim)” are functional in reinforcing and confirming social reality in the context of the space-human relationship.

“The central figure in the focus of almost all of the stories in the work is the figures of the city (Gaziantep), who draw attention with their social, religious, or psychological aspects, even some sexual and some mental illnesses. Therefore, they can be called ‘portrait-stories’” (Karaca, 2022, p. 95). Although most central figures in the stories show typical characteristics, it is also possible to come across people who stand out due to certain psychological aspects in fiction. The events or situations observed from a child's point of view are usually treated in an optimistic atmosphere. Nevertheless, both individual and socially adverse events are also addressed in fiction. Negativities such as murder, war, diseases, and social degeneration following modernisation and/or uniformity in architecture are presented to readers' attention in a realistic manner through characters that focus on past-present comparisons.

For example, in the story “Asiye Teyzenin Evi” (Aunt Asiye's House), modern urbanisation in the city revolves around generational conflict and expectations of material interests. The fiction begins with the dilemmas arising from the cultural and architectural transformation caused by the old architecture and modern urban structures that lead to the unhappiness of the protagonist, Aunt Asiye, and continues with the conflict between the traditional and contemporary lifestyles of the old and new generations:

Since spring came, Aunt Asiye knew she had neither eaten nor slept. Eventually, her fears had come true. Ever since she had seen the houses along the street being demolished one by one and the beautiful houses with slopes and courtyards being replaced by mountains of buildings called arcades and apartment blocks, she had been worried. (...) Look at them. Girls and boys mixed together, laughing and laughing. Look at the skirts of those girls. Their shame will almost show. (...) Oh my God. When we were girls, before we turned thirteen, they used to put us in headscarves and cover our faces with a double veil. We couldn't step out of the door without falling in front of our mother (Enç, 1977, p. 263-264).

One of the main emphases of the story, the renovation of the city, is introduced not only as a necessity of the age but also as a significant endeavour. The reconstruction or repair of the houses in accordance with the original designs after the destruction during the years of occupation is also mentioned. In this way, the message conveyed is that innovation in reconstruction is not merely a necessity but also a threat to cultural heritage. The construction process of new buildings is associated with the atmosphere of the war period, and the psychological effects of space on people are also mentioned: “My mother, it was like when a cannon fell on our old house during the French War. I've been jumping out of my sleep all over again. I always hear the sound of those fifteen-pounders in my dreams. I wake up in a sweat, my heart pounding. And what kind of house is this? (...) Who knows how many more floors he'll go up before autumn sets in, making us unable to see the stars” (Enç, 1977, p. 263). The construction of apartment blocks instead of mansions and arcades instead of shops is presented as the biggest threat to the nostalgic texture and, thus, to the traditional way of life. In the middle of the story, Aunt Asiye's fears come true. Her house is demolished without her knowledge, and an arcade is built in its place under the pressure, guidance, and incomplete information of her two educated sons. The older woman, who is deeply saddened by this

situation, soon passes away unhappily. She is buried in the cemetery in Çamlı Tepe, with a colourful marble tomb built by her sons. While the story ends tragically, the last sentence used by the narrator summarises what is felt in the face of the old-new or traditional-modern conflict: “I wonder if his soul sometimes takes the trouble to lift his head from his earthen pillow and take a look at the ostentatious structure rising in the place of his father's hearth” (Enç, 1977, p. 267). One of the noteworthy points here is the criticism of urbanisation that destroys the spirituality and memories in the collective memory formed over many years, with the uniformisation, soulless, material-oriented structuring in the space, by making a space-centred reading. In summary, the story presents content that affirms the old/traditional with its criticisms against the capitalist order, which is still in the throes of modernisation and whose effects are still felt intensely through events and places that carry social reality.

Mitat Enç, who draws attention with his use of local language that is simple, fluent, and suitable for the typological preference of the people, manages to direct the reader to the desired thought with the ironic structure he constructs. This situation clearly shows that the author uses language effectively. Namely, it is understood that the murder committed in the first story of the book, “Aktar Musa” (Herbalist Musa), is handled within the plot in a measured manner for the reader (Karataş, 2022, p. 226). This issue is essential in showing that the author not only depends on the presentation or description of the events but also focuses on the psychological structure of the characters and supports what happens with solid fiction. In addition, the fact that the places are depicted in a realist framework shows that the case is as believable as possible. Therefore, it can be said that the space-human and human-human relations in the work narrowed the distance between fiction and objective reality and made it functional in increasing the credibility of people and events.

In some of the stories in the book, in addition to the effect of space on human beings in the space-human relationship, the effect of human beings on space is also studied in a reverse reading. In these stories, detailed descriptions are provided of both the social life of the period and the integration of people with the space through the prominent portrait characters. For example, in the story “Hacivatçı Vakası”, the enthusiasm, cultural activities, and the feeling of unity in the city during Ramadan are described in relation to national and religious values. The sweet rush before Ramadan, abundant iftar tables, organised entertainment, etc., are portrayed through ordinary but familiar characters of the period. These people and events, which add a different spirit to the places in the story, are connected by the narrator with common areas such as the city, market, bazaar, and coffeehouse and conveyed in sincere and straightforward manner. The story begins with the arrival of the month of Ramadan and the introduction of the environment that follows:

Ramadan had a profound effect not only on the life of the bazaar but also on the life of the whole city. Everyone knew that the blessed month was approaching step by step but could not predict the exact day it would start. (...) Whenever two witnesses came running and swore under oath in front of two officials that they had seen the first crescent moon, the Ramadan cannons were fired that evening. (Enç, 1977, p.238).

After this introduction, the story continues with the iftar preparations of the tradesmen and the people, the intensity of the bazaar, and colourful scenes from daily life. As the fiction progresses, Hacivatçı Vakası's performances and the transformation of the coffeehouse he runs become increasingly significant regarding the relationship between space and people. The juggling and Karagöz show in the coffeehouse, which is full to overflowing during Ramadan, are undoubtedly the most entertaining hours of the day. Vakası, and thus the coffeehouse, with his skill in his work, his gluttony, and his colourful identity, becomes the centre of attention during Ramadan until the end of the fiction:

When the coffee was overloaded, and there was no more room to hang out when patience overflowed, and the shouts and whistles intensified, Vakas's assistants would start collecting the fifties with trays in their hands, and everyone would race to get rid of the money in their hands so that this work would end as soon as possible, allowing the entertainer to appear. (...) Finally, when Hacivat Çelebi appeared from behind the curtain and started to fight and swear with Karagöz, the coffee house would be filled with unwarranted bursts of laughter. (Enç, 1977, p. 239-240, 241).

The coffeehouse, which is full to overflowing during the month of Ramadan, is not only a unique entertainment venue for everyone but also a central place for the realisation of national, spiritual and cultural unity. However, this situation does not continue in the following years. As the month of Ramadan approaches, this environment, which is eagerly awaited, especially by children, does not occur again due to the deterioration of Vakas's health: "Hacivatçı Vakas had a stroke; he could neither turn his tongue nor hold his side (...) What if the news were true? The dead light of hope in us would be extinguished, and Ramadan would become a dungeon. Ramadan balls were fired. Days followed days. The high coffeehouse remained spidery like a lodge whose disciples had dispersed" (Enç, 1977, p. 244). The striking point in the quote is that the decisive effects of the individual on society and space succumbed to time. The joy and vibrancy that Vakas brought to the whole city, starting from the coffeehouse in his health, spread to the spaces through his health problems. Therefore, in addition to the stories in the book that exemplify the determining effect of space on human beings, the story "Hacivatçı Vakas" has set a good precedent for the power of human beings to shape and make sense of space from the opposite point of view. The narrator's statement, 'After that day, I could not renew my belief in the invincibility of man' (Enç, 1977, p. 244) is remarkable in terms of showing how a person or a place transforms individual or social memory in terms of perception.

The story "Kendini Arayan Adam" (The Man in Search of Himself) presents a different content from the author's other narratives as a competent example of the desire and efforts for modernisation that take place with the migration from the village to the city. Hamo/Hamit, who is introduced through psychological analyses, albeit superficial, is remarkable in reflecting the transformation in the peasant-urban human profile with his love of reading that encompasses his ego. In the story, the adventure of the young child from a family who migrated from the village to the city due to a blood feud is told through his desire to read. Hamit, who cannot keep up with school due to his advancing age, tries to improve himself in the field of law even though he cannot succeed academically. As the fiction progresses, the change of the protagonist, who transforms from the peasant Hamo to Hamit Bey (Mr. Hamit), or his efforts in this direction, is portrayed with striking and realistic presentations. In the emergence of the transformation in question, the places have a significant influence on the fiction. The plot, which is shaped by the contrasts and conflicts in the cast of characters and places, evolves in a different direction with Hamit's introduction to school:

On the walls hung all sorts of large paintings and sheets the width of a bread table covered with coloured drawings. In one room, the adult on the lofty floor was saying something he couldn't hear, scribbling something with a white stone on the blackboard behind him. In another, he drew the children to a blackboard and dictated to them, and in yet another, they sang folk songs in unison. This children's market, called a school, had thoroughly enveloped Hamo. (Enç, 1977, p. 248-249).

Hamo, who is fascinated by the colourful life he observes in the modern schools of the city after the routine life of the village, manages to convince his father; however, things do not go as he wishes at school. While his friends graduate from primary school one by one, he can only progress from the second grade to the third. Faced with the current situation, his father, Mistik Agha, takes him out of school to take charge of the family business and arranges his marriage. At this point, places where commercial life is active, such as fields, markets, and bazaars, come to the fore in the story. Hamit hesitates between the long, laborious education process for social status and the high commercial return of farming in a short time. In fact,

although the peasant Hamo is now known as Mr Hamit in the city for what he earns from farming, he has higher aspirations. However, this expectation is not an intellectual pursuit but rather a modernist and vanity-oriented pursuit. As the years go by, while his primary school friends progress towards becoming doctors, engineers, and lawyers, he decides to quit his job and study again under the influence of Ahmed, whom he knew from school. Nevertheless, things do not go the way he wants once more. Although he intends to complete his education as an external student, he fails. Through his actions, he turns into a wannabe Western figure of his time. First, he sends his wife and children away from home; then he decides to become a lawyer and travels to the Public House and the courthouse, trying to improve himself with the law books he acquires: "One day, when he was really angry, he had packed up his wife and children and sent them to his father's house (...) 'Should we spend our whole life with God's illiterate wife?'" (Enç, 1977, p. 256). As a result of the insistence of his father and father-in-law, he tries to adapt his wife, whom he brought back home, to the life he aspires to: "He called her Ayten and forced everyone to use this name. He was not satisfied with that. When he tried to take her to the garden of the People's House with him, wearing a coat on his back and a hat with a bird on his head, the tail of the calf broke off. (...) When Mr Hamit realised that he could not get this job done, he put her in a burqa once again and placed her at the door of her father's house" (Enç, 1977, p. 257). He does not only apply this kind of stylistic transformation to his wife; within a year, he himself takes on a completely different appearance with his hair combed in accordance with the fashion of the period, his moustache trimmed, and his colourful necktie. In addition, his pretentious, forced efforts in his behaviour and speech make his wannabes increasingly apparent. Hamit, who cannot take an official position due to his incomplete education, reads books to learn about the law, which interests him, and frequents the corridors of the courthouse: "He no longer carried books on history and literature in his bag, but books on civil and criminal law." The summer his former classmates graduated from law school and started their internships at the city courthouse, he started wandering the corridors of the courthouse hallways with his bag tucked under his arm. When people who knew him asked him what he was doing, he said, 'I am following our inheritance case. I know the business as well as the lawyers'" (Enç, 1977, p. 259). As time passes, Hamit becomes one of the fixtures of the courthouse, and although he falls in love with a newly appointed judge in the city, he cannot succeed in this endeavour either. The fiction ends on an open-ended note with general discourses about Hamit's misery, poverty, and futile endeavours.

Although the story seems to be based on Hamit's effort for self-realisation, the author processes the message he wants to convey through contrasts such as the importance of education, the harms of wannabeism, and East-West and peasant-city conflicts. In terms of the place-human relationship, contrasts and psychological conflicts are created again, and the destruction caused by poor career choices in one's life is exemplified through school-field and market/bazaar-official institutions. In addition, the story is noteworthy in that it addresses the issue of misguided Westernisation, which has been ongoing since the Tanzimat Period, in an ironic and critical style.

It can be said that most of the places mentioned in the stories continue to exist even today. Structures such as the Long Bazaar, Alleben Stream, some neighbourhoods and passages reinforce the reader's sense of credibility towards the text through the realistic descriptions made by the author. These places, which can be verified by official records, narrow the distance between fiction and reality and make it possible to evaluate the book as a work that brings it closer to scientific identity. This situation makes the relationship between space and people in the book suitable for analysis in terms of literary, sociological, psychological and cultural elements. For example, individuals with health problems in the cast of characters turn into socially accepted people in their environment. Therefore, "Enç's stories promise a realistic and

sustainable life for the insane, the disabled, disadvantaged groups, and those in need of special education.” (Hüküm, 2023, p. 634). It can be thought that Mitat Enç, who is himself visually impaired, creates an awareness in the reader about the struggles of individuals with the aforementioned health problems to exist in society through his work *Uzun Çarşının Uluları*.

Uzun Çarşının Uluları is an important text that presents the social life of the period, architectural features, and a place of cultural heritage value from various perspectives with didactic and realist depictions across twenty-two stories. In the work, which addresses the period of the War of Independence and its aftermath, in addition to the exhausting life during the occupation years, the intimate views of the social environment through the characters who embellish daily life are also included. The thematic structure designed around the lives and feelings of certain characters is effective in constructing the fiction through contrasts such as death, loneliness, war, hope, the joy of living, and the relations among tradesmen. It can be easily said that the places in the stories are skillfully used in the plot with both objective and perceptual dimensions.

Conclusion

Historical long bazaars, which hold an important place in Turkish-Islamic culture and urbanism, have shown significant developments, especially since the rise of the Ottoman Empire. These structures, which provide detailed information about the cultural, economic, and administrative life of the period, are effective in creating a solid corpus of architectural and art history, as well as serving as a source for other social sciences. Bazaars are also included in literature with the content they offer for the explanation of the national and spiritual structure, especially regarding the focus on the individual and society. The presence of the objective reality aspect in the work, along with its expression through fiction, provides a mutual validation of social memory. Furthermore, the fact that most of the long bazaars from the past continue to exist today makes these structures suitable for evaluation as a legacy from the past to the present. The functionality of literature and architecture gains additional importance when this heritage provides concrete information for interpretation. This statement serves to indicate that all the innovative movements and technological breakthroughs that emerged in the historical process, depending on the perception of reality, have enabled the space-human relationship to gain multidimensionality both intellectually and practically. In light of interdisciplinary trends and scientific and artistic developments, it can be said that literature and architecture meet on common ground with an ever-increasing bond.

Mitat Enç's *Uzun Çarşının Uluları*, which he fictionalised drawing on his childhood observations, provides detailed information about Gaziantep of a period with its realistic and concrete content, both architectural and literary. It offers a spatial memory-oriented reading experience from the past to the present thanks to the descriptions of the social environment, daily life, tradesmen relations, and human profiles.

The fact that the social and historical context of the stories comprising the book *Uzun Çarşının Uluları* coincides with the occupation years of World War I becomes the main issue of some narratives. What transpired during this period, which shaped the stories on both plot and thematic levels, enabled situations such as poverty, death, cultural degeneration, and the strengthening of the sense of rebellion to stand out prominently. In addition to the routine yet hopeful perspectives of daily life, the negative experiences mentioned have given the stories diversity, particularly on the thematic plane. In fact, the fundamental foundations of the realist attitude emphasised throughout the study are embedded in this thematic richness. Furthermore, the presentation of the cast of characters, most of whom display typical characteristics, along with psychological analyses in certain instances, has added value to the work in terms of aesthetics. Within the context of the space-human relationship defined as the generic concept

of the study, this work can also be regarded as a didactic text on the architectural features of the period. The descriptions of the Historical Long Bazaar and the observations regarding the shops and houses of the tradesmen, along with the effects of the spaces on individuals, have paved the way for interdisciplinary readings. The depiction of the flourishing framework within the Ottoman Empire's social life, the socio-psychological issues arising from wartime, and the cultural clashes that surfaced due to modernisation efforts reflect tangible evidence of the transformation in Turkish society.

The author's identity as both an artist and a scientist has added versatility to his work. While the explanations and realistic presentations of the city allow the work to be read as a 'city book', the characterisation of the people in the cast, with their unique aspects, brings the book closer to the 'portrait' genre. With all these aspects, it can be said that *Uzun Çarşının Uluları* deals with the space-human relationship from a psycho-social point of view within the historical perspective and handles it skillfully within the possibilities of fiction.

Antep's Long Bazaar, which is one of the most competent examples of old bazaars that play a role in social life with its ancient history and functional aspects, can be regarded as an authentic example and, in the final analysis, a note to history in which the spiritual/nostalgic is preferred and affirmed against the modern/material-oriented space or human. This is reflected in Mitat Enç's work, *Uzun Çarşının Uluları*, which forms the basis of the analysis, and an awareness is attempted to be created in this direction for the reader.

References

- Abdula, H. and Aygen, Z. (2022). Architecture and monumentality in literature: the example of bridge on the Drina by Ivo Andriç. *Litera*, 32(1), 407-434.
- Adıgüzel, G. (28 January 2022). *Yumrukları memleket kadar büyük Uzun Çarşı'nın ulu şehri: Gaziantep (The great city of uzun çarşı, whose fists are as big as the country: Gaziantep)*. Accessed link: <https://www.gzt.com/cins/yumruklari-memleket-kadar-buyuk-uzun-carsinin-ulu-sehri-gaziantep-3367051/>
- Akarsu, H. T. ve Erdoğan, N. (2016). *Edebiyatta mimarlık*. İstanbul: Yem Yayınları.
- Alisanoğlu, İ. (2022). *Uzunçarşı*. Accessed link: <https://www.gaziantepgunes.com/makale/10345858/ibrahimalisinanoglu/uzuncarsi>
- Burcu Yılmaz, E. (2019). *Edebiyat şehir hafıza -Türk Romanında hafıza mekânı olarak şehir (1940-1960)-*. İstanbul: Kesit Yayınları.
- Çağlak, U. (2020). Esnaflar arası komşuluk ilişkileri: Konya bedesten çarşısı üzerine bir değerlendirme (Neighborhood relations between tradesmen: an evaluation on Konya bedesten bazaar). *Journal of Social Sciences of Mus Alparslan University Anemon*, 8(5), 1621-1631.
- Demirel, Ö. (2012). Examples of Ottoman grand bazaars: the grand bazaars of Ankara and Sivas. In *Proceedings of International Symposium on the History of Ankara* (p. 377-293). Ankara: Master Basım.
- Enç, M. (1977). *Uzun çarşının uluları*. İstanbul: Ötüken Neşriyat.
- Evliya Çelebi. (2005). *Seyahatnâme*. C. IX. İstanbul: Yapı Kredi Yayınları.
- Eyice, S. (1992). Bedesten. *İslâm ansiklopedisi* (C. 5, s. 302-311). İstanbul: Türkiye Diyanet Vakfı Yay.
- Gaziantep Provincial Directorate of Culture and Tourism. (2024). *Restored Historical Antep Houses and Mansions'* <https://gaziantep.ktb.gov.tr/TR-52370/fotograf-galerisi.html/> Accessed date: 12.03.2024.
- Gündüz, S. and Reyhanoğlu, G. (2018). Kadim kentin kimliği Antakya uzun çarşı. *Avrasya Uluslararası Araştırmalar Dergisi*, 6(15), 857-871.
- Güzelhan, Mustafa. (1965). Uzun Çarşı ve civarı (Uzun bazaar and its neighbourhood). *Gaziantep Culture Magazine*, 8, 102,115.

- Hallaçeli, E. (22 May 2019). *Edebi mimarlık (Literary Architecture)*. Access link: <https://edahallaceli.com.tr/2019/05/22/edebi-mimarlik/>
- Hüküm, M. (2023) Bireyi sağaltan toplum: Mitat Enç hikâyelerinde yerlilik.. M. E. Sönmez, M. Dağ ve İ. H. Üzüm (Ed.), *100. yılında Cumhuriyet dönemi Gaziantep* içinde (s. 625-637). Gaziantep: Gazikültür Yayınları.
- Karaca, A. (2022). Mitat Enç'in hikâyelerinde şehir ve portreler. *Türk Dili Dergisi*, s.y., 95-101.
- Karataş, T. (2022). *Kurmaca dünya içinde*. İstanbul: Muhit Kitap.
- Köç, A. (2012). Osmanlı klasik dönem şehirciliğinde çarşı merkezinin teşekkülünde bedestenin rolü: Ankara örneği (The role of bedesten in the formation of market center in the city planning during the Ottoman classical period: Ankara case). *Çağdaş Yerel Yönetimler*, 18(4), 1-26.
- Nakıboğlu, G. (2009). *Mitat Enç'in eserlerinde Gaziantep* (Yayımlanmamış yüksek lisans tezi). Gaziantep Üniversitesi, Gaziantep.
- Oğuz, O. (2012). Yusuf Atılgan'ın hikâyelerinde kent (City in the stories by Yusuf Atılgan). *Turkish Studies*, 7(1), 1653-1669.
- Serin Güner, A. Pınar ve Gökmen, H. (2020). Mimarlık ve edebiyat ilişkisine dair yapılmış akademik çalışmaların bir sınıflandırması (A classification of academic studies on the relationship between architecture and literature). *İdealkent*, 11(31), 1722-1763.
- Topçu, K. Deniz ve Güven Bilsel, S. (2016). Geleneksel Gaziantep çarşısının mekânsal kalite açısından değerlendirilmesi (An evaluation of traditional Gaziantep shopping district in terms of spatial quality). *Artium*, 4(1), 58-74.
- Şahinalp, S. Mehmet ve Günal, V. (2012). Osmanlı şehircilik kültüründe çarşı sisteminin lokasyon ve çarşı içi kademelenme yönünden mekânsal analizi (Spatial analysis of bazaar systems: their location and forms in the Ottoman urbanism culture). *Milli Folklor*, 24(93), 149-168.
- Şehitkamil Art Centre. (14 December 2021-01 March 2022). *Sections from Gaziantep Defence with Photographs 100th Year Special Exhibition*. https://www.sehitkamilsanatmerkezi.org/index.php/2022/04/01/fotograflarla_gaziantep_savunmasi/ Access date: 18.03.2024.