

“LÂ: SONSUZLUK HECESİ” ADLI ROMANDA AYNA METAFORU

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Öz

Bu çalışmanın amacı Nazan Bekiroğlu'nun “Lâ: Sonsuzluk Hecesi” adlı romanında ayna metaforunu incelemektir. Çalışmada nitel araştırma metodu kullanılmıştır. Araştırmanın verileri doküman analizi metodu ile toplanmıştır. Yansıtıcı özelliği dolayısıyla ayna, felsefi, dinî ve edebî metinler başta olmak üzere birçok anlatıda, özellikle mistik doktrinlerde Tanrı'nın evren ve insandaki yansımaları sembolize etmek amacıyla kullanılmıştır. Araştırmada ayna metaforu, Tanrı'nın yansıması nosyonu olarak incelenmiştir. Çalışmada elde edilen bulgularına dayanarak Nazan Bekiroğlu'nun, Lâ: Sonsuzluk Hecesi adlı romanında Âdem peygamberin yaratılış öyküsünü, cennetteki günlerini, cennetten sürgünü sonrası dünyadaki hayatını anlatırken ayna metaforundan yararlandığı tespit edilmiştir.

Anahtar Kelimeler: metafor, ayna, Lâ: Sonsuzluk Hecesi, yansıma, Adam, Nazan Bekiroğlu.

THE MIRROR METAPHOR IN “LÂ: SONSUZLUK HECESİ”

Abstract

The aim of this study is to determine the mirror metaphor in the novel named “Lâ: Sonsuzluk Hecesi” written by Nazan Bekiroğlu. In this research, the qualitative research method was used. The data was collected using document analysis method. By the reason of reflection feature, the mirror has been used in many narrative texts in fields such as philosophy, religion and literature etc. Especially, it was used in the mystic doctrine to explain reflection of God in universe and human. In the research, the mirror metaphor can be used as the notion of the reflection of God, was determined. Based on the findings of this study, it has been specified that Nazan Bekiroğlu used the mirror metaphor in her novel named “Lâ: Sonsuzluk Hecesi” telling the story of the Adam's creation, heaven days and the earth days after falling from heaven.

Key Words: : metaphor, mirror, Lâ: Sonsuzluk Hecesi, reflection, Adam, Nazan Bekiroğlu.

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1. Introduction

The human have ascribed a symbolic meaning to many things throughout history. People have used some concrete conceptions to explain some abstract conceptions. Understanding of abstract conceptions could be very difficult because we can't see, hear or feel them in real sense. However, these concepts have been symbolized to be understood much better. The mirror is one of these kinds.

Mirror is a piece of glass with a shiny metallic material on one side that produces an image of anything that is in front of it (Cambridge Dictionary). People had looked at the surface of water before invention of the mirror. "The first mirror was used at Çatalhöyük in Neolithic Age, 7000 B.C." (Sinemoğlu, 1991: 259). "Six thousand years ago, people looked into surfaces of polished obsidian, a volcanic rock. Later in history, mirrors were made of highly polished bronze and copper. Early mirrors were associated with wealth. The Romans coated glass with a layer of lead to make mirrors that allowed them to check the state of their hair and jewellery" (Phelan: 2012).

Besides being used as a ware, mirror was also used as a symbol in old ages. Mark Prendergast said that "The mirror appears throughout the human drama as a means of self-knowledge or self-delusion. We have used the reflective surface both to reveal and to hide reality, and mirrors have found their way into religion, folklore, literature, art, magic and science" (Anderson, 2007:1). According to Uluç, there are two substantial reasons to use mirror in these fields. These are the reflections of the sun rays and displaying all objects' images whether it is alive or lifeless (Uluç, 2009:105).

We can see the mirror as a metaphor in many mythological stories. For instance "Echo and Narcosis" which was written by Ovidius is one of these stories. Moreover, it was used as a metaphor in ancient Greek philosophy. Plato, who was a philosopher in ancient Greek, used mirror metaphor to explain art. According to Plato, art is imitation. "The essence of the doctrine of imitation is that the work of art is referential that is a symbol of something, whether of a concrete or an abstract object" (Demos, 1939: 221). Also Plato said that "the artist's job is mirroring the world (Moran, 2013:17). Thinking of art as a reflection is a hypothesis which has been maintained throughout centuries and has reached the present day. "In the 18th Century, Dr. S. Johnson used emulation of mirrors for literature and said that Shakespeare was holding a mirror that reflects life to readers rightfully" (Moran, 2013:18). According to Plotinus who was a Greek philosopher of the ancient world, the universe is God and God is the universe, as well. He used "emanation" word to explain his idea (Uluç, 2009: 116).

The mirror metaphor has been used in many beliefs and religions to explain some metaphysical facts throughout history. In the Jewish and the Christian theology, the mirror metaphor has expressed that the human has been created as God's figure (Uluç, 2009: 103-106). In Islam Sufism, the relation between mirror and the image of God has been used in religious and literary texts. According to Islam Sufism, the mirror is one of the symbolic expressions to symbolize heart, universe and human. In this regard, “heart is the eternal mirror of God, universe is the indicator of God and human is the greatest reflection of God” (Karadayı, 2015). In Sufi's thoughts, “the concepts like universe, qualification of ware and human, and the Sufi's aspects and emotions as mood, dream, exaltation and astonishment are explicated with the mirror symbol” (Güler, 2004).

In Islam Sufism, using mirror as a metaphor started to be systematic with Al-Ghazali (b.505-d.1111). While the mirror was a metaphor, which generally symbolized Muslims, and specifically Sufi's hearth, it was transmuted to state Sufi's mystical uniqueness' aspect by Al-Ghazali (Ögke, 2009). Ibn al-'Arabi (b. 638- d. 1240) also used the mirror metaphor to develop Al-Ghazali's idea. “The mirror metaphor had an important position for solving many problems that include idea of the unity of existence, which laid the foundation of being systematic by Ibn al-'Arabi” (Ögke, 2009). In accordance with Ibn al-'Arabi, Affifi said that “The One (God) is the dream that could count for an object, is reflected in different mirrors according to the nature of mirror, takes the form in different shapes and resemblance; also ‘Many’ (universe-human) are shadows of the ‘Real Object’ that is beyond the universe” (Affifi, 1974:32). In this regard, the universe and the human are “The One's” reflection. This definition underpins Ibn al-'Arabi's mirror symbolism. In addition, Sufis used mirror with heart, rust and polish notions in the direction of Al-Ghazali and Ibn al-'Arabi's thought. Heart is similar with mirror in its purity and its rustiness. According to Ibn al-'Arabi, the heart is like a mirror which has 6 faces, and each face has a different level (El-Hakîm, 2004: 402) Humans have to polish their hearts to be pure and clean to reach those levels just like polishing a mirror to have a pure and clean reflection.

The mirror has been used in similar ways in Turkish literature as noted above. It has been used as a ware in real meaning and also to describe one's beloved's beauty. Especially in Classical Turkish Literature, “it was an established relationship between mirror and beloved's face, neck and chest in that brightness and luminousness” (Güler, 2004). On the other hand, we can see the mirror as metaphoric meaning in accordance with Ibn al-'Arabi's idea in Turkish texts, as well. The mirror has been used within this

scope from first Turkish Sufis, as Mawlana Jalal al-Din Rumi, Yunus Emre and Khawaja Ahmed Yasawi, to present day.

We can clearly see that although there are many studies about the mirror metaphor, most of these studies are relevant with old texts, and these texts are mostly poetries. Because of this gap in Turkish literature, we tried to examine the mirror metaphor in Nazan Bekiroğlu's novel named *Lâ: Sonsuzluk Hecesi*. Nazan Bekiroğlu tells the creation of the universe and human in this novel by use of a poetic language.

2. Method

In this study, document analysis method was used in accordance with the qualitative research methods. Qualitative research is "development of concepts which help us to understand social phenomena in natural (rather than experimental) settings given to emphasize the meaning, experiences and views of the participants." (Mays & Pope, 1995). Document analysis method is a systematic procedure for reviewing or evaluating documents both printed and electronic (computer-based and Internet-transmitted) material (Bowen, 2009). In document analysis, the investigator analyzes these materials systematically that are related to the research subject (Yıldırım and Şimşek, 2008).

2.1. Sample

In this study, Nazan Bekiroğlu's novel named "*Lâ: Sonsuzluk Hecesi*" contains the story of Adam who was the first human, was examined. The book consists of six main parts. Each part has subtitles related to the whole story. The first part which is named "*Cennet Günleri / Heaven Days*" tells the story of the creation of the universe, the creation of Adam and the Devil's descent from heaven. The second part named "*Yasak Meyve / Forbidden Fruit*" tells the story of how Adam and Eve ate the forbidden fruit. The third part, "*Serendip Yolu / The Way of the Serendip*", tells the story of Adam's first days on the earth after descending from heaven. The fourth part named "*Atın Bu Hikâyeye Girmesi / The Involvement of the Horse to This Story*" tells story of the meeting of Adam and his sons with the horse. The fifth part, "*Kör Atın Rüyası / The Dream of the Blind Horse*", tells the story of how Abel came under influence of Devil, Adam's efforts to convince Abel and the death of Cain. And the last part, "*Nereye Çağırıyorsan / Wherever You Call*" tells the story of the last days of Adam on Earth.

2.2. Data Collection

Data was collected in two steps in this study. Firstly, studies in literary about the subject were determined. Secondly, the novel written by Nazan Bekiroglu was investigated, and the indications that were obtained from the novel were examined under two titles; “Mirror-Universe and Mirror-Human”.

2.3. Data Analysis

In this research, document analysis method was used. Passages that relevant with main subject were quoted from the novel. The findings were categorized and examined under two titles. The obtained indications from the novel were explained and they were made determinate by giving page numbers under each title. The quoted passages from novel were not translated in order to preserve novel’s symbolic language.

3. Findings

3.1. Mirror-Universe

The universe is a space that contains all heavenly objects. Every society’s beliefs and religions have their own creation story about the universe. The novel, which is the subject of the research, was composed of the Islamic version of the creation story. According to the Muslim mythology, God was a hidden treasure and he created the universe to appear. It was mentioned that God had said I was a hidden treasure, I wanted to be known, and I created the universe to be known in a hadith named “Kenz-i Mahfi”. We can relate this hadith to the mirror metaphor that was emphasized by philosophers. According to Ibn al-'Arabi, God is the mirror of the universe. He showed himself in a mirror, and everything in the universe saw its reflection in that mirror (El-Hakîm, 2004: 419). In light of this hadith, Nazan Bekiroglu also mentioned this case the same way as in her novel;

“Âlemlerin Rabbi âlemde bilindik kıldı kendisini. Görünmezini görünürde kaydetti. Sonra döndü kendisine nazar etti, kaydettiğini seyretti” (Page 18).

“Kurdu. Etti. Eyledi. Ayna kıldı kendisine cümle âlemi” (Page 19).

According to Islam Sufism, the creation is “God’s disposition” and “universe’s disposition” is to be created, as well. In other words, creation and to be created acts arises from a mutual affinity. This idea can be signalized by a mirror. A person cannot prevent the reflection of his/her image, just as the mirror cannot reject showing his/her image (Uluç, 2009: 125). There is a similar relation between God and universe that was symbolized before as the mirror. God was hidden before, and he created the universe to show his disposition through his names. Nazan Bekiroglu emphasized the

confidentiality and the appearance of God with a “sentence” metaphor. Accordingly, if the universe is a sentence, God is the null subject of this sentence. The other items of the sentences can find meaning just along with the appearance of the null subject;

“Âlem O’nun cümlesiydi şimdi. Öznesi gizliydi ama isimlerinin her biriyle cemicümlede tecelli etti. Yarattıklarının üzerine isimlerinden, sıfatlarından, filllerinden bariz ışık düşüverdi” (Page 20).

“Cennet aydınlığında bile görememişken O Zatı, dünya karanlığında O’nun görünürünü her şeyde, görünmezini kişiyle kalbi arasında buldu” (Page 186).

The other indications about the relation between “mirror and universe” has comprised with similar ways as noted above.

“Cennet gibiydi dünya. Neredeyse ona eş ona benzerdi. Göklerden geliyordu her şey. Ama sağlam bir aynaya düşmüyordu cennetin görüntüsü” (Page 176).

“Başı boş değildi dünyanın, bütün yollar O’na çıkıyordu” (Page 182).

“Ama o, kendisinin değilse de kendinde tecelli eden büyük oluşun karşısında. Durmadı yerinde. Kalktı. Ellerini yıldızlı göğe uzattı” (Page 184).

“Mecaz değil sahilerdi. Temsil değil gerçeklerdi. Ayna değil aynılardı. Hediyeyle Âdem’e. Şu dünya fenasının üzerinde bir avunmalık müjdesi kadar asıllardı” (Page 190).

3.2. Mirror-Human

Every creature is a mirror that reflects God’s manifestations. However, these creatures are not a perfect polished mirror. Only humans can be a mirror that reflects God’s manifestations in this universe perfectly (Karadayı, 2015). This universe isn’t a flawless reflection of God. God wants to polish this flawed universe and He creates “Adam” and he, the khalifa of God, reflects God’s manifestations flawlessly (Güler, 2004). Ibn al-'Arabi said that “Even though this universe is a reflection of God, it is not a shiny mirror. Hence, God’s image does not appear utterly on it. The human has been created for this reason” (Arabi, 2005: 584). We can clearly see that Nazan Bekiroğlu has emphasized Adam’s caliphate and explanation of why God has created him.

“Dediler ki: Dünya bir tecelli yeridir. Görünen O değil ama O’nun isimleridir. Âdem ise halifedir. Aslen değil vekâletendir. Aynen değil suretendir. Temsilendir. Mecazendir. Ama yine de O’nun içindir O’nun yerindedir” (Page 38).

“Bir ayna kıldın beni, döndün, o aynadan kendine nazar ettin. İsimlerini paylaştırdın cümle âleme de bütün isimlerinin yek-cümlesini bende söyledin” (Page 142).

Ibn al-'Arabi evaluated human in two different levels as a cosmos and an individual. According to first level, the human is a summation of universe. In other words he is a micro cosmos (Izutsu, 2005: 290). It means, the human has gathered God's qualifications in himself. Thus, God created human to reflect his qualifications as a mirror.

“O'na şimdi, ismini esmasını, sıfatını vasıflarını, benliğinde tümüyle taşıyıp toplayacak, sonra bir ayna olup yansıtacak, ıstıacak, bir bakıma O'na temsil O'na misal bir şey lâzımdı” (Page 20).

“O'nu bilmek için bir gayret sarfetmedi Âdem. Kendisini O'na öyle yakın, öyle parça, öyle ayna hissetti ki O'ndan başka bir şeyden gelmemiş olduğunu bir ânda anladı. Yüzünü nereye çevirse oradaydı ve baktığı her cihette O'nunla kendi arasında kurulmuş olan bağın manasına rastladı” (Page 26).

“Bu sonsuz ânda, yansıyan da yansıtan da, geçmiş de gelecek de aynı perde üzerinde birleşti, aynı ayna içinde karşılıklı ziyadeleşti” (Page 340).

Having created Adam, God ordered whole creatures to fall prostrate him. Because he was not just a human, he was a reflection of God by his names, and He called Adam as a piece of His soul.

“Ona selâm edin. Ona selâm ederken bana yönelin. Eğilin onun önünde, Benim ruhumdan bir parçanın önünde eğilir gibi eğilin” (Page 28).

“O kadar açtı ki, cennetin bütün meleksi sakinleri bu secdeleriyle Âdem'in temsil ettiği kutsal ruhun önünde kendi değerlerini bildi, kendi yerlerini belirlediler” (Page 42).

“Neticede baş eğmesi istenirken başını göklere dikti. Bir vehimle vehimlendi. Toprakta fazlasını, ateşte ateşten azını göremedi. Oysa o sadece ateşti de Âdem sadece toprak değildi” (Page 45).

Eve was the second human according to many beliefs. There are two different views regarding the creation of Eve. One of these views is she was created from Adam's rib bone. The other one is she was created from human essence like Adam (Birinci, 2014). In the investigated novel, Eve was created as second view. In this direction, Eve, as a human, was a reflection of God's qualifications like Adam.

“Saf güzelliğin haberi Havva'daydı. Ona bir kez bakanın, hiç bilmese de bir Yaratıcı'nın varlığına inanması kaçınılmazdı” (Page 65).

“İsimlerin Sahibi'nin her isminden bir tecelli vardı Havva'nun mizacında ya, en

fazla da güzelliği fark etmişlerdi suyun aynasında” (Page 107).

“Yüzünde, bütününde ayna olmuş parçanın masumiyeti, kendisine memnuniyetle muhabbet etmişti. Kendi aynasında seyrettiği, kendisinden ötesi” (Page 108).

“Şimdiyse düşünden uyanan Havva kendi yüzünde gördüğü has bahçe, boğulduğu ışık, düştüğü yağmur, içindeki arzuyla. Aynı güzelliği ikinci kez seyretti. O zaman iki hikâye, iki Havva, iki ayna arasına fark girdi” (Page 108).

4. Results

Throughout history, the problem of the creation of the universe and the human has been a subject that has been thought it over. It has been unavoidable for people to figure out “where they came and how they came” as long as they discover universe which they live in. In this context, it has been inevitable that philosophers appeal to symbols to give the meaning of the universe and the creation. In this study, it has been investigated that the mirror which was used for symbolizing the creation of the universe and the human in novel named Lâ: Sonsuzluk Hecesi written by Nazan Bekiroglu. The using mirror as a metaphor has been a way that often referenced because of its reflection feature. Philosophers, as Ibn al-'Arabi and Plotinus, referenced to symbols, especially mirror symbol, when they came up short to explain their idea (Uluç, 2009: 116). The mirror metaphor was used to explain the thought that the universe, the human and the heart are reflections of God as it was mentioned before. In the directions of the obtained evidences, the mirror was used to symbolize the relation between the universe, the human and God in the investigated novel.

5. Suggestions

In this study, Nazan Bekiroglu’s novel named Lâ: Sonsuzluk Hecesi was analyzed. It was observed that the mirror metaphor was used to show God’s reflection when he created the universe and human. This study involves just Lâ: Sonsuzluk Hecesi written by Nazan Bekiroglu. The research method of this study may be applied to another studies and the study may be extended with different approaches. Also, the indicators of other studies about the mirror metaphor may be compared with this study.

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