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## ANALYZING THE CONCEPTS OF JUSTICE AND CONSCIENCE IN THE PLAY REIS BEY WITHIN THE FRAMEWORK OF CRITICAL DISCOURSE ANALYSIS

### Abstract

Justice is the concept that ensures the existing order and aims to maintain it. Conscience and compassion are the sense of distinguishing right from wrong within oneself. In this study, the concepts of justice, conscience and compassion are analyzed through the life of Reis Bey, the main character of the radio play. While analyzing the radio play Reis Bey, critical discourse analysis method was preferred. Discourse involves uncovering the true meaning of any group of words, finding the impact of words on the individual or society, understanding the real conversations in relationships between people, explaining the political system, what its ideology is and how it is. Critical discourse analysis, on the other hand, systematically analyzes a dialogue or a single spoken word by turning it into a text. Critical discourse analysis does not have a sharp line as it enables the emergence of abstract concepts underlying the dialogues. In this context, the aim of the study is as follows. While analyzing the radio play Reis Bey, it is to reveal the meanings underlying the dialogues within the framework of meaning, context, interpretation and periodic social structure. The importance of the study is to examine the relationship between the concepts of justice, conscience and compassion in the radio play Reis Bey through the individual and to interpret the evaluations between conscience and justice in the decision-making process of justice providers. The character of Reis Bey in the radio theater play has changed his thoughts towards the concepts of justice, conscience and compassion throughout the narrative. As a result, it was concluded that the main character of the radio play, Mr. Reis Bey, completely changed his attitude towards the events in his life.

**Keywords:** Justice, Conscience, Compassion, Reis Bey, Discourse Analysis, Critical Discourse Analysis





## REİS BEY OYUNUNDA ADALET VE VİCDAN KAVRAMLARININ ELEŞTİREL SÖYLEM ANALİZİ ÇERÇEVESİNDE İNCELENMESİ

### Öz

Adalet, mevcut düzeni sağlayan ve düzeni sürdürmeyi amaçlayan kavramdır. Vicdan ve merhamet insanın kendi içindeki doğruyu yanlıştan ayırt edebilme duygusudur. Bu çalışmada adalet, vicdan ve merhamet kavramları radyo oyununun ana karakteri Reis Bey'in hayatı üzerinden incelenmiştir. Reis Bey radyo oyunu incelenirken eleştirel söylem analizi yöntemi tercih edilmiştir. Söylem analizi, herhangi bir kelime grubunun gerçek anlamını ortaya çıkarmayı, kelimelerin birey veya toplum üzerindeki etkisini bulmayı, kişiler arasındaki ilişkilerdeki gerçek konuşmaları anlamayı, politik sistemi, ideolojisinin ne olduğunu ve nasıl olduğunu açıklamayı içerir. Eleştirel söylem analizi ise karşılıklı bir diyalogu ya da tek bir söylenmiş sözcüğü metin hâline getirerek sistematik olarak çözümleme yapar. Eleştirel söylem analizi, diyalogların altında yatan soyut kavramların ortaya çıkmasını sağladığı gibi keskin bir çizgiye de sahip değildir. Bu bağlamda çalışmanın amacı şu şekildedir. Reis Bey radyo oyununun çözümlemesi yapılırken anlam, bağlam, yorum ve dönemsel sosyal yapı çerçevesinde diyalogların altında yatan anlamları açığa çıkarmaktır. Çalışmanın önemi ise Reis Bey radyo oyununda işlenen adalet, vicdan ve merhamet kavramları arasındaki ilişkiyi birey üzerinden incelemek, adalet sağlayıcılarının karar aşamasında vicdan ile adalet arasındaki değerlendirmeleri yorumlamaktır. Radyo tiyatrosu oyunundaki Reis Bey karakterinin anlatı boyunca adalet, vicdan ve merhamet kavramlarına karşı düşüncesi değişmiştir. Sonuç olarak radyo oyununun ana karakteri olan Reis Bey, yaşamındaki olaylara karşı tutumunun tamamen değiştiği sonucuna varılmıştır.

**Anahtar Sözcükler:** Adalet, Vicdan, Merhamet, Reis Bey, Söylem Analizi, Eleştirel Söylem Analizi

### Introduction

All laws and rules that regulate the life of society and determine the sanction power of the state are called "law". The starting point of law can be defined as order. Law regulates the relations between individuals, determines how they should behave and enforces them within the framework of established laws. Law encompasses the laws that are backed by public power, defend the rights of individuals in society, work for the benefit of individuals, and realize them within a law. In other words, it is a structure that works to ensure justice.

The concept of justice has many different meanings. To put it briefly, it is a concept that ensures the existing order and aims to maintain it, sometimes supporting and sometimes opposing rebellions. In many aspects, justice is encountered both in human relations in our lives and in court proceedings within the framework of the law. In this context, human beings have lived intertwined with the concept of justice throughout history. The variability of the concept of justice is shaped according to the living conditions of individuals and sometimes





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according to the time period. As such, we as individuals can sometimes be conflicted about justice and injustice (Kuş 2019: 233).

Justice ensures that members of society live in security and peace. Therefore, personal security and peace indirectly brings happiness and prosperity. So justice does not directly bring happiness but indirectly affects individuals (Apaydın 2018: 9). Conscience plays a very active role in the process of evaluating and determining value judgments (Akseki 1991: 25) Conscience is a moral teacher who shows what is right and what is wrong. It is the best guide showing what is good and what is right. It is a voice of instinct that tells people what is right and what is wrong. The living judge is the one who sees one's feelings, thoughts and intentions step by step (Hendel 2009: 25). On the other hand, there is no universal view on whether conscience changes or not. Conscience also changes according to age, nationality, religion and understanding. For example, disturbing my conscience may not disturb the conscience of someone else who has not received the same education (Diemer vd. 2001: 375). In the view of the authors above, the concept of justice and morality is variable in many respects

This study aims to show that the concept of justice and conscience today is shaped by variables that are not only individual and instantaneous thoughts. Conscience is the stage of thinking by listening to the inner voice of individuals in the face of events and phenomena. In other words, conscience is a feeling that an individual gains from life experiences. Justice, on the other hand, is a phenomenon that varies according to both the law and the inner world of the individual. It is difficult to talk about a sharp expression in both concepts. In this study, we try to explain the problem of concept confusion through radio theater. It shows that these concepts are emphasized in complete opposites throughout the narrative. For this reason, a reis bey radio play was preferred to explain the phenomena of conscience and justice through an auditory art. The aim of the study is to examine the relationship between the concepts of justice, conscience and compassion in the radio play Reis Bey through the individual and to interpret the evaluation made by justice providers by staying between conscience and justice in the decision-making process.

The concept of justice is used in many ways depending on the position of individuals. When someone who thinks he has been unfairly punished says that there is no justice, someone else might say something like justice has been done to confirm the rightness of a sentence. Justice is a kind of balance of life, this is why justice is represented by the symbol of a balance. But how can justice be ensured to be balanced? Is the provision of justice the most appropriate decision for society within the framework of the powers granted by law? Does the decision made in the radio play Reis Bey serve an individual or class idea? In this study, some determinations have been made based on the above-mentioned approaches.

### Law and Justice





To expand on justice, there are three areas that are related to the concept of justice. The first is the principles and rules for individuals working in judiciaries and other legislative executive institutions, The second is the immunity and impartiality of the decision-maker and the independence of the judiciary, And the third is about the good functioning of the trial of any case (Elibüyük 2015: 5). However, this conceptualization, which has become a limitation for some institutions, ignores the wide range of justice that justice does or does not reach. To talk about the concept of justice, we need to talk about culture. In every culture and in every era, the way in which justice is done in societies may differ from one another.

In addition to the variability in the understanding of justice in different cultures, the way justice is practiced also differs. What is forbidden in some societies and punishable by serious penalties in others may be considered quite normal and not punishable in other societies. Just as the institutions that provide justice and judgment in societies have different understandings of justice, so do the members of that society have very different understandings of justice. Therefore, it can be quite troublesome and sometimes even impossible to place the concept of justice on an exact ground.

There are two other important elements in the concept of justice: justice of equality and justice of balance. Equality justice; to defend the value, human rights and dignity of individuals in society and to promote the respect for all individuals; It is the equal and impartial application of the legal system without discriminating on the basis of language, religion or race and without considering anyone superior to anyone else. The second, equilibrium justice, involves treating equally in the allocation of public services the person who is best able to do a job and the individuals who consider this job their own. Societies that advocate for rights and equality need to combine these two elements.

Justice can also be a cause for happiness. Justice ensures that individuals living in society live in security and peace. Therefore, indirectly, the individual's being in security and peace brings happiness and prosperity. In other words, although justice does not directly give happiness, it indirectly affects individuals (Apaydın 2018: 8).

In the relationship between law and justice, the justice of law is generally dependent on external sources, while the law of justice is critical, emancipatory, constructive and internal. In the justice of the law, the minority can be ignored and their demands left unanswered for the reaction and happiness of the masses. As a result, the majority is supported. But the law of justice says that justice is for everyone. The individual is asked not to give up hope under any circumstances (Saruhan 2018: 9). While the main purpose of law is always to maintain order in society, the task of justice is to prevent disorder, maintain the existing order and maintain the social security of individuals in society.

Natural law theory and legal positivism have led to the development of debates on legal theories in modern times. Natural law theory supports the concept of justice and defines





justice as the central point. Legal positivism is often opposed to this approach. Postmodernism is the movement that most often argues that justice in modern times is relative and varies from society to society. With postmodernism, the basic common goals of individuals in society such as justice, balance, unity, equality and values have started to be ignored, this has resulted in a strong relativism in the application of justice. Justice strives for a better standard of living for individuals in society. In order to rebuild the lost spirituality of the person, more objective assessments need to be made in the justice process (Safi 2018: 72). According to Plato, fairness in justice does not mean judging individuals according to personal goals or according to one's beliefs and values. Fairness is orientation towards the good and the right. This can be manifested in the beliefs and actions of the decision-maker. In this case, reason, intelligence, wisdom and balance are important elements in achieving justice. (Platon t.y.: 220-22).

### **Conscience and Justice**

In the dictionary, the term conscience is defined as "the sense of distinguishing between good and evil in the human self, inner intuition" (Parlatır 2006). Accordingly, one must have a conscience to act justly. When people without a conscience make judgments or make decisions that can affect someone's life, they may act out of self-interest and make wrong decisions.

In the absence of a proper perception of justice, individuals may be too conscientious, altruistic and prescriptive. By this behavior they try to avoid being unjust. Both thoughts and feelings are important for realistic justice. If thought represents justice, conscience represents emotions. Even if it is thought that justice is being done, sometimes the sentences that come out of the mouth can disturb the inner world of individuals and lead them to question their conscience. This questioning, though involuntary, is uncomfortable and pushes the individual to be more fair than usual. As a result of this situation, the individual starts to take precautions in order not to cause a further negative event. After a certain period of time, a person may try to cover his or her selfishness with excessive self-sacrifice or take on an event that could have a bad outcome. Sometimes individuals with a troubled conscience may take unfamiliar routes in order to learn something new and find out what is troubling them (Karaosmanoğlu 2018).

Conscience leads individuals to judge themselves and makes them think about their own moral values. A society developed in all respects is necessary for questioning moral values and self-judgment. In fact, the development of a country depends on justice and conscience working together in society. Injustice can shake society and the individual after a while. It can lead to irreversible consequences and disturb one's conscience. Moving away from conscience in law means causing conflicts, turmoil and social problems among individuals. The solution to avoid such a problem is to be both just and conscientious (Gündoğdu 2019).







“According to Law No. 5217 dated 4/12/2004, Article 217 of the Code of Criminal Procedure- (1) "The judge may base his decision only on evidence brought to the hearing and discussed in his presence. This evidence shall be freely evaluated by the conscientious judgment of the judge"(2004). That is to say, the judgment is based solely on the evidence in accordance with the law that has been brought before the court and has been clearly argued. Although freedom is envisaged in the examination and evaluation of the evidence presented, the judge is not allowed to rule according to he will at the decision stage. At the decision-making stage, the judge may decide according to the conscience based on the relevance of the evidence.

Anything that seems plausible to the conscience can be presented as evidence. Such evidence may include the testimony of the victim, witness testimony, expert testimony, minutes of judges and prosecutors, and documents recorded by means of camera footage or sound recordings. These documents must be discussed during the hearing and the judge must personally examine the evidence at the time of the decision. Based on this evidence, the judge may use his/her conscientious judgment. Conscientious conviction is not actually evidence, it is the limit of evidence. In other words, it is the judge's evaluation of the available evidence at the decision stage. Opinion is not necessarily intended to eliminate someone else's opinion. There is a certain level of certainty, depending on the judge's life experience, but doubt can often interfere with the formation of an opinion (Özberk 2019: 82-87).

## **Theoretical Framework (Method)**

### **1. Discourse**

Discourse time refers to the difference between the duration of the events that the character goes through and the time it takes to narrate these events, the time needed to read or tell the story under scrutiny. The relationship between story time and discourse time is a symptom of the selective nature of narrative discourse. It is not possible to include all aspects of the events and situations that people go through in the text, it may therefore be necessary to make choices in line with the specific messages to be conveyed and to emphasize the more important parts (Devrişcemaloğlu 2016: 161-62).

The message to be transmitted is based on the receiver's attention level, the level of attention he shows, his comprehension of previous messages and how he stores it in her memory. There are two most studied phenomena in discourse: Analyzing and inferring. While analysis is related to comprehension and assimilation of the elements of the text, inference is related to the totality of information that reveals the signs that describe the discourse. In addition, these two elements are followed by the process of memorization. The effectiveness of a message on the reader or viewer depends on the capacity of the recipients to recall, store, infer, assimilate and pay attention. The impact of the message on the receiver is measured by





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the receiver's full attention focused on the message. In this case, the intended message is grasped, assimilated and a certain conclusion is reached. At the same time the message is stored in memory (Lazar 2001: 51-52). Discourse, revealing the true meaning of any group of words, finding the effects of the words spoken on the individual or society, understanding the actual discourse of those who engage in political relations, explaining how and in what ways ideology is reflected, dealing with the purposes of the discourse of the individuals who exist and what they want to convey in their discourse (Sözen 2017: 90).

Discourse analysis is a field of practice that tries to reveal the truth. It advances this reality on the subject it analyzes. In other words, the subject being analyzed is an attempt to reveal what is really wanted to be said (Çiler 2014: 85). Discourse analysis does not only look at the first meaning of the words spoken. It analyzes the underlying meaning of the words and reveals the second meaning relation connected to the events (Güngör 2018: 264). Discourse analysis applies observation and evaluation methods while explaining how the meanings of words change through inductive-deductive methods (Balcı 2018: 200). One of the main objectives of discourse analysis is to provide a better understanding of the meaning of words and terms (Howard and Bruce 2019: 363). Discourse analysis states that there is no meaning in the internal structure of language, and that meanings emerge by developing for a reason. In this way, meanings are constructed and discourse analysis focuses on everyday speech practices (Türkdoğan ve Gökçe 2018: 277). In other words, discourse develops through the practice of language used by the individual to make sense of something. Individuals practice the language through daily communication with each other. Meanings formed through language practice help discourse to emerge (Sancar 2005: 579).

Discourses may contain subliminal messages and through these messages one person has the opportunity to direct another person. Ideologies are actually transmitted through discourses and are ensured to be embedded in the minds of individuals. The rationalization system is mostly used by those in power (Çakmak ve Bilişli 2019: 101-102). Discourse deals with all dimensions of a message. For example, it answers questions such as who is saying the message, what is the message based on, what is its authority, to whom is the message addressed, and what is the goal of the message, what does it aim to achieve? In short, discourse includes thoughts, expressions, and information that are developed over a period of time, between specific groups of people, and in relation to other groups of people with whom these groups communicate (Punch 2005: 215).

In many of his works on discourse analysis, Van Dijk emphasized the social context of discourse and made a number of observations on this issue. According to Dijk, every discourse exists in a social environment. The thought structure and ideological structure of the social environment have a significant impact on the formation of discourse (Güngör 2011: 214).





Discourse analysis method is a method that examines political texts or speeches, how power in society is used effectively on individuals, how the situation in the defense of rights or how the rightful is ignored (Tuğan 2015: 50).

## 2. Critical Discourse Analysis

Critical Discourse Analysis (CDA) as a network of researchers emerged in the early 1990s, following a small symposium in Amsterdam in June 1991. With the contribution of the University of Amsterdam, Teun Van Dijk, Norman Fairclough, Gunter Kress, Theo van Leeuwen and Ruth Wodak worked together to discuss the methods and theories of discourse analysis, especially critical discourse analysis. In this group work, differences emerged and commonalities were identified. In this study, the differences and similarities with other theories and methodologies within Discourse Analysis are presented (Wodak ve Meyer 2009: 13).

Critical discourse analysis focuses on social issues. Critical discourse analysis examines the linguistic<sup>1</sup> and semiotic<sup>2</sup> structures of social stages and problems. The analysis does not focus on language, but instead considers the form and quality of language and its transformation in sociocultural processes. Critical discourse analysis examines the structural form of language and its interpersonal interaction. It also linguistically assesses the distribution of interpersonal power and attempts to prioritize discourse-based expressions. With this examination, it is necessary to look at how discourse is realized and the structures of expressing power in discourse. When looking at discourse expression structures, attention should be paid both to specific discourse expressions and to what is happening now and what will happen in the future (Sözen 1999: 145). All the information collected in critical discourse analysis is based on a sociocultural, ideological, social and political structure. Therefore, critical discourse analysis can be seen as an interdisciplinary study because it brings together different fields. Fairclough's systematic analysis is as follows: 1. description (discourse/text) 2. plot 3. interpretation (analysis process) 4. explanation/ conclusion (social analysis). These four basic approaches need to be addressed, and then a more comprehensive solution will emerge from the study (Doyuran 2018: 303-4).

Critical Discourse Analysis utilizes various methods such as critical discourse, usage studies, discourse analysis and cognitive<sup>3</sup> science, which are based on functional language

<sup>1</sup>**Linguistic:** The branch of science that views language as a system and studies its nature, structure, units and transformations.

<sup>2</sup>**Semiotic:** A science based on the systematic study of all the factors that involve the interpretation and production of signs or the processes of understanding signs.

<sup>3</sup>**Cognitive:** A scientific term used to describe a cluster of mental abilities, including attention, memory, language use and comprehension, learning, evaluation, problem solving and decision making.







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theories. It provides the reader with the opportunity to critically evaluate texts. Criticism is based on individuality. Therefore, critical discourse is not objective but subjective. When the reader reads the text with a critical eye, they make a unique interpretation and subject the text to subjective evaluation (Erden 2002: 106).

Since critical discourse analysis is a "social and political attitude", it is not a research method but a discipline. Dijk does not use this academic activity, which he calls "discourse studies" in general and "critical discourse studies" in particular, in a unique way. Evaluates discourse analysis with different methods used in psychology, linguistics and social sciences. Critical discourse analysis is not a concept that can be learned and taught, just as being sensitive to social inequality and injustice between classes, or approaching social problems critically rather than selfishly, is not something that can be learned (Çokmak ve İnceoğlu 2016: 30-31).

Critical discourse analysis can help critical, political and social analyses to a certain extent, given the effective and powerful use of language, the events and discourse in the reappearance of inequality. Sovereign powers restrict the rights of the "other class" by preventing them from freely accessing collective rights, types of discourse, important issues, different styles, speech acts. They can also control other groups' access to public discourse in their own interests. In doing so, they can manipulate public memory (attitudes, ideologies, goals, etc.) in line with their own interests (Dijk 1993: 280).

The aim of the study is to examine the relationship between the concepts of justice, conscience and compassion in the radio play Reis Bey through the individual, and to interpret the evaluation made by justice providers by staying between conscience and justice in the decision-making process. In addition, the following research questions were added to the study to expand the scope of the study,

How does the radio play Reis Bey affect the concepts of justice, conscience and mercy and the judicial system?

Do the ideas of justice, conscience and compassion in the radio play Reis Bey change according to the lifestyle of individuals?

Does the way the concepts of conscience and compassion are reflected in the radio play Reis Bey change the thoughts of other characters?

The answer to these questions will be given through the radio play Reis Bey. While searching for answers to the questions, the dialogues in the scenes will be analyzed according to the critical discourse analysis method. In the field research, it was determined that there were no studies on justice and conscience. The study, especially the examination of the





concepts of justice, conscience and compassion through the radio play prepared for radio theater, is an important resource for those who want to research these concepts.

Although discourse analysis is used in the analysis of news texts, there is no limitation for the use of critical discourse analysis. Van Dijk's discourse analysis approach is used in every text analysis. For this reason, Van Dijk's basic discourse analysis method was taken as a reference in the analysis of the radio play Reis Bey with the critical discourse method. In line with the examinations under the title of discourse explained above, researchers working in different fields have not limited critical discourse analysis to a single field and have not seen it as a single discourse method. For this reason, when applying critical discourse analysis, analysis will be made according to the structure/content of the study to be conducted. While the population of the study is the radio plays on justice broadcasted on the radio in Turkey, the sample of the study is the radio play Reis Bey in which the subject of justice is mentioned.

### Findings

The character of Mr. Reis Bey is a heavy penal chief who lives in a small hotel room, strictly adheres to the laws of the law, and lives alone. One day Reis Bey hears the case of a young man accused of murdering his mother. At the end of the trial, he listens to the witnesses and sentences the young man to death on the basis of evidence that is not entirely clear, taking into account his past crimes. After the real culprit surrenders, Reis Bey resigns from his post. Reis Bey's stern character turns into a naive person and starts to beg for mercy from every person he sees. He goes to the casino where the young man used to go and talks to the people there about mercy and conscience. Meanwhile, the police raid the casino. One of them throws a drug package into Reis Bey's pocket. Mr. Reis Bey is arrested by the police. Reis Bey goes to court and talks about compassion once again.

The opening scene of the play begins with the courtroom. Mr. Reis Bey sees the young man sweating and shaking during the interrogation and the following dialog takes place between them;

Reis Bey: "Are you having a heroin crisis?"

Young: "I know I'm guilty, Reis Bey but I'm not guilty of mother murder. It's being a heroin addict who fell off the wagon. Falling from the highest to the lowest. Maybe that's why I get in trouble, but I'm not a mother killer."

Reis Bey: "This is all literature. Crime is always in need of this literature. You answer to the dry truth." (Kısakürek 2008:18).

Reis "Are you having a heroin crisis?" As the sentence suggests, there is an attempt to make the accused feel oppressed. Mr. Reis Bey expresses indirectly, rather than directly, that he has a definite decision in mind.





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The youth knows that he is guilty. But he keeps saying that he is not the mother killer. "I fell from the highest height," he says, referring to the fact that he used to be economically well off. He also states that his mother was rich and he always spent the money on gambling. With the discourse of falling, he admits that he is a member of the upper class and that he made a mistake and fell behind in his upper position. The events that happened to him happened because he did not utilize what life offered him.

Reis Bey stated that all of what was said was literature. While a certain amount of literary works are based on reality, a certain amount is based on fiction. Necip Fazıl Kısakürek, the author of the work, made such a statement based on his own experiences. In the second sentence, Reis Bey states that the young man is telling a fictional story by saying "Crime is always in need of this literature.". In doing so, he expresses his ideology by thinking that his opinion is correct. He tries to get the answer he wants to hear.

Reis Bey: "I don't understand!"

Woman in a Vest: "Of course you cannot understand. What is understanding without knowing what compassion is? How will you understand? How can you understand without knowing what mercy is?"

Reis Bey: "Have you come here to do theater?"

Woman in a fan: "Mercy, Reis Bey, mercy!"

Reis Bey: "Get them out! How many times have I told you not to allow them!"

Woman in a Vest: "Those who coveted my daughter-in-law slandered my son. They put marijuana in his coat and called the police. My son is an honest worker, he neither buys nor sells. My son doesn't know how to talk."

Reis Bey: "Tears do not fade the color of crime. Take him away."

The Woman in a Vest: "I wish you to suffer the heaviest, most unlikely slander from the Almighty, you! Crush poison in the air of that stone heart of yours, eat poison! May Allah bring it upon you if you have no children..." (Kısakürek 2008:10).

Mr. Reis bey says, "I don't understand." Being firmly attached to a situation or event leads to a situation in which any phenomenon to be encountered is seen as wrong and not accepted. Not seeing a woman struggling for her son represents a person without a conscience. The fact that the woman reproaches Mr. Reis Bey and expresses her lack of compassion does not prevent Mr. Reis Bey from being unaware of this situation. Mr. Reis Bey thinks that even tears are fake, that all these situations are just a game. In front of the door of his room, Mr. Reis Bey listens to the last words of the Woman with a Vest and closes the door with indifference. Woman with a Vest said, "Crush poison in the mortar of that stone heart of yours, eat poison!" and wished that Mr. Reis would always writhe in pain.





While sitting in his room, Mr. Reis Bey is disturbed by the sounds of whining coming from the next room. He speaks to the clerk to find out what is happening. The clerk tells them that a sick girl and her father have arrived and that he has given them the room next door because there is no other room available. As Mr. Reis tells them to keep quiet, the girl's father comes out of the room.

Peasant Customer: "I'll shut him up now, sir."

Reis Bey: "If you don't shut him up now, I'll call the police and have him hospitalized overnight."

Peasant Customer: "Have mercy, sir!"

Reis Bey: "Did you learn that too? There are so many words, so many feelings; we can't teach them, but when it comes to compassion, everyone is like a nightingale. Disgusting chewing gum!"

Hotel Clerk: "Is mercy a crime, sir?"

Reis Bey: "(Very harsh) And it's a death sentence..." (Kısakürek 2008:15).

Mr. Reis Bey has no sense of compassion whatsoever. Neither for a tearful person nor for a sick person, the word compassion is not in his vocabulary. He even considers this word as an expression for execution. "There are no words, no feelings; we cannot teach them," he says, indicating that ordinary individuals belonging to the lower strata see compassion as a refuge. When Reis Bey utters these words, it is understood that he is obsessed with the expression of mercy and pity. According to Mr. Reis Bey, making such important decisions and ensuring justice is done through reason, not pity.

Mr. Reis Bey closes the door to his room. He walks around the room for a while, then sits at the desk and the sound of notebook leaves is heard, followed by the voice of Mr. Reis Bey, "There is an opinion in criminal philosophy. It is better to let a thousand criminals go unpunished than to kill one innocent. I also say that in order to protect one individual in society, one should not refrain from putting this shirt on a thousand people. That one person is the whole community. To show mercy to those whom mercy kills is to show no mercy to the community."

Reis Bey thinks that one person represents all human beings, even though in his philosophy of punishment he says that it is better to let a thousand criminals go free than to kill an innocent. He follows this thought by saying that pity for those killed by mercy is a crime against society. He sees mercy as a crime. Whoever asks for mercy, he looks at that person as a criminal. Although it is unclear which society Reis Bey is referring to here, it is seen that he tries to make the individuals in the hotel feel inferior with his superior view of them. In some scenes in the plays, when Mr. Reis Bey makes some decisions, there are parts where he stops and thinks, uses conscientious sentences and starts to soften. However, it is clear from his sentences that Reis Bey shakes himself up in these situations and prevents the feeling of





compassion from entering his heart. By saying that mercy kills, he sees mercy as a criminal since he thinks that goodness will bring bad results.

While Mr. Reis Bey, the prosecutor and the prison director are waiting in the room, the prisoner is taken in and Mr. Reis Bey starts to speak:

Reis Bey: "It's good that you face death with fortitude. A new man has emerged from you. You don't look like the accused in the trials. It's a pity. Studying philosophy in Europe, this and that, and being incomplete in everything. Then all kinds of vagrancy, gambling, heroin, mother murder... It's something to cry about." (Kısakürek 2008:29).

While talking to the prisoner before the execution, Reis Bey did not use any words that would make him feel pity or compassion, on the contrary, he tried to convey his last hatred before getting rid of something bad. In each sentence, Mr. Reis Bey emphasized a different fact. The expression "pity" is actually not pity, but contempt. He is looking for the killer he wants to see. By condemning a middle-aged young man to death with the words "to remain incomplete in everything", Mr. Reis Bey is also referring to the rest of the young man's life. From Mr. Reis's point of view, the young man who is thought to be guilty is unscrupulous and ruthless. After the young man is executed, the real culprit is revealed, and Reis Bey will then go through a process of judging his inner world.

Genç: "Come on, Mr. Reis bey, you cannot cry, if you could cry, you would understand. You believe that only evil can come out of pity and compassion. You are right to some extent, but you lose the greatest right because you forget how much good can come out of it. Mercy has been removed from your heart, you are traveling in the ice desert, Mr. Reis Bey, I wish your sealed heart to be opened." (Kısakürek 2008: 65).

The play expresses that Mr. Reis bey is a person without conscience and merciless. He sees him as someone who can never understand people, who thinks only of his duty, who has removed compassion from his heart. Reis Bey thinks that kindness and compassion, which are seen as ineffective at first, will pay off in time. What is meant here by "open your sealed heart" is that the time of the opening of the seal is the event of execution. The body that leaves this world goes where it really belongs. Reis Bey's character's remorse begins at that very moment, but he still wants clear evidence in his mind. After the young man's execution, Reis Bey recalls the young man's words in his bed. That night is the moment when Reis Bey is alone with his conscience and begins to question his own character and life.

### Transformation of the Character of Mr. Reis Bey







After learning that the executed young man is not really guilty, Mr. Reis Bey goes to his hotel, sits pensively for a long time and then writes his resignation. He goes to the young man's grave, at that moment the young man's nanny arrives.

Nanny: "You're here... I've been wanting to find you and spit in your face."

Reis Bey: "Why don't you spit? I was looking for you."

Nanny: "What were you going to do?"

Reis Bey: "I was going to ask you to forgive me."

Nanny: "If I forgive you, there will be no man on earth whose crime is not forgiven."

Reis Bey: "Forgive me, that there may be no man on earth whose offense is not forgiven."

Nanny: "Oh my God, are you that Reis Bey?"

Reis Bey: "I'm that man, but I'm not that Reis."

Nanny: "Or is this a trick to save yourself?"

Reis Bey: "If you have such a trick, teach me so I can get rid of it."

Nanny: "By God, I have no such power."

Reis Bey: "Forgive and God will forgive." (Kısakürek2008:42).

The nanny does not believe it at first, but after Mr. Reis's discourses, the character of the nanny also undergoes a change. When they leave the cemetery together, we realize that Nanny has forgiven Mr. Reis Bey. Reis Bey actually wants to be forgiven by the youth. Seeing himself in the grave is a desire to be found there. He wishes to die in the young man's place. When he realizes that this is not going to happen, he starts begging for mercy

As Reis Bey enters the lobby of the hotel, the Woman in a Vest begins to grovel at his feet.

The Woman in a Vest: "Reis Bey, Reis Bey, save my son, Reis Bey!"

Reis Bey: "What can I do, tell me!"

The Woman in a Vest: "Suit yourself"

Reis Bey: "I know. Wait for me here, I will save your son. Take this. Give it to your son's lawyer. My notebook. Let him ask the Supreme Court to release him. That'll save him.

(The prostitute in the hotel lobby reads her notebook)

The prostitute: "I swear, if he had hanged my parents and wiped me out, and I saw the last of him, I would still forgive him everything."

Reis Bey: "Forgive me, my daughter, at least you forgive me."





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The prostitute: "Me? What right do I have to forgive?"

Reis Bey: "I can't think of a single person in this world who has no right over me." (Kısakürek 2008:42).

The second request for mercy takes place in the hotel that constitutes the living environment of the character Reis Bey. The Woman in a Vest falls at the feet of Reis Bey to save her son. While Reis Bey did not look at the woman's face in the previous behavior, now, surprised, he immediately picks her up from the ground. He asks what to do. Reis Bey shows through his actions that he has given up his ideological mindset and sees individuals as equals. Reis Bey, who started to ask questions to change things, was told that "you have the answer" and it was emphasized that he should look at all events from a conscientious point of view. After a few seconds of thought, he struggles to help. The prostitute who reads the notes feels pity for Mr. Reis Bey. Mr. Reis Bey thinks that everyone has a right. He even asks for forgiveness from the character who is a prostitute. His strict adherence to the law shows that he does not really have a life, that he does not recognize the world. That is why he thinks he has a right to everyone. He starts apologizing to every individual in society.

### **Casino Stage**

The third place to ask for mercy is the casino. Mr. Reis Bey tells the character who is the murderer in the casino to serve his prison term, to serve his sentence. He then tells the other characters to stop their bad deeds and turn to good deeds and, above all, to pity themselves. Mr. Reis Bey tries to explain that if they feel sorry for themselves, they will become more decent people and understand other people. Mr. Reis Bey also asks for forgiveness by making a speech at the casino. In the meantime, he collects weapons from the people there. The police make a raid. The heroin dealer puts the heroin on his person in Mr. Reis's pocket. Reis Bey is arrested. When Nanny, who visits Reis Bey in prison, says "I brought my son's bed, can you sleep in it?", it shows that Reis Bey will go through the same path and Mr. Reis Bey appears in the courtroom and makes an impressive speech on mercy:

Reis Bey: "Compassion, teaching people compassion, softening the power of evil in people instead of beating it, compassion is the elixir we need like water, like air. A society that will turn upside down society upside up. The boy I was mercilessly executing told me that I was traveling through an ice desert. All of us, all of humanity, are traveling through an ice desert. Even the breaths we take freeze into jagged rocks. We stab with the eye while looking, poison with the eye while listening. We pollute the palate and wither the hand. We don't know the laws for all this, so we try to make laws." (Kısakürek 2008:79).

In order to disrupt the order or to make the disordered order, one does not stay outside the order, one enters the very heart of the order. Just like Mr. Reis Bey, entering the casino and communicating with the people there... His initial action of "beating them" later turned





into "sighing and sighing. He compared compassion, which is an abstract concept, to air and water. Elements such as air and water are basic needs for people to sustain their lives. Just as the human body cannot live without air and water, the human soul cannot live without compassion and pity. We can infer from this that Reis Bey did not actually live until the young man's execution, that he starved his soul. For us to live, we have to be people of conscience, and we have to use this compassion as a part of our life like any other element. This scene of the play actually emphasizes how we can make mistakes when we live without conscience, when we do not have compassion in us.

Prosecutor: "Sir, even if mercy were bread and mercy were distributed to the whole humanity, this is the cursed one who will not get anything. Moreover, it is a great honor for a wretch who, in the office of the supreme Chieftain, fell into the dens of the dens and established a heroin gang among people made of rope and string, to give a lecture on justice in front of you as if he were a savior. I would like to remind him of something he said in his office of the Presidency; *"Let them put aside that literary artifice that always distracts us from looking at the leper face of the crime and reveal if there is an invisible side to this visible crime."* Here is the best opportunity for the thesis that a regime of forgiveness and mercy will eliminate the power of evil in man. Let them reveal the real culprit (Kısakürek 2008:71-73).

Mr. Prosecutor is angry with Mr. Reis for having the young man executed for no crime. He expresses that he is, as he says, making literature. It seems that the same cycle may repeat itself. The prosecutor did not react in any way when the youth was executed. He is no different from Mr. Reis Bey. He only kept silent during the young man's trial and waited for time to pass. After the execution of the young man, Mr. Reis Bey realized his awareness of himself and life and opened the doors of his conscience. The same cannot be said for Mr. Prosecutor. Mr. Prosecutor thinks that forgiveness and mercy do not eliminate evil, citing Mr. Reis's old idea. Mr. Prosecutor could not understand that the issue of forgiveness and mercy is different from Mr. Reis' opinion. The Prosecutor's thinking is both the same as Reis Bey's old thinking and he does not know how to put compassion into a mold.

Reis Bey: "What a pitiable logic... Is my thesis of mercy a detective's aim to find the guilty? I say that every individual should hang a sign on his bedside that says "I am guilty and everyone else is innocent". I say that our only salvation lies in everyone forgiving everyone else. Anything beyond that is the responsibility of the law. But I see that I can't explain it. I feel it, but I can't explain it. The child said, "If you could cry, you would understand." If a murder is committed on the other side of the world, if I am asked who the murderer is, I can cry out that it is me. What sacred thing have I defiled that I know I am the only one responsible for all the evils that have come and will come. What are they looking for in me? I am guilty inwardly. And here I am, chasing a lunatic asylum dream that "maybe a fire of compassion will spread from one person to another, from one person to another, and the whole country will be





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engulfed in it." Don't pity me, Mr. Reis Bey, pitying me would be an injustice to compassion. Reis Bey, I am a criminal, my pocket belongs to my jacket. Heroin is the property of that pocket. Don't pity me, Mr. Reis, pitying me would be unfair to mercy" (Kısakürek, 2008, s.70-74).

After this dialog, the character who puts the heroin in Reis Bey's pocket confesses that he committed the crime. Mr. Reis Bey is released. Mr. Reis Bey actually emphasizes compassion by saying what needs to be said when faced with an accusation. He imagines what it is like for one person to forgive another person and show mercy. Reis Bey questions the period of his life that he was not aware of. Reis Bey makes us feel that he has moved from a period when he did not recognize his own personality to a conscious personality. Necip Fâzıl, the author of the work, became a completely different person at the end of a turbulent life and this change affected his whole life. Therefore, it is possible to see traces of the author in Reis Bey. In the sentences, the feeling of guilt manifests itself by saying "Did I make it this way?". Reis Bey steps into a life dominated by compassion from a period of logic and hard feelings. Reis Bey's heartbreak is so high that he thinks it would be unfair to pity and show mercy to himself. The executed youth had said at the beginning of the play, "I fell from the highest to the lowest, maybe that's why I'm being punished." Something can happen to people of different education and different classes at any time, and they can turn into completely different people and live very different lives. This is where the relationship between Reis Bey and the executed youth emerges. The only difference is that one character lies in the graveyard while the other character always sees himself in the graveyard or feels like an unliving soul. Mr. Reis Bey is aware that he is a prisoner in the prison of conscience. He knows from the emphasis in his words that he will never get out of this prison. But he hopes to bring a sense of compassion to even a few people.

In the last scene of the play, Reis Bey is presented with a plaque. After receiving the plaque, he calls out to the murderer character and says, "Murderer, my son, this suits you, unlike me, I am not a mouthpiece for the cause of mercy, but I am the very embodiment of it." Then he turns to the nanny and says, "I can't come, nanny, I'm afraid my tears will dry up." He leaves the hotel.

Reis Bey not only renounced himself and his old life, but also renounced worldly things. Even when the nanny offers to stay with him and accompany him as a sister, it is clear from Reis Bey's words that he does not want the pain of his conscience to subside: "I can't come, nanny, I'm afraid my tears will dry up."

### Discussion

Reis Bey is a play with a double structure. Almost all of the characters have tried to change. While some characters are the exact opposite, some are dragged between temporary anger and conscience. Reis Bey, the main character of the radio play, has tried to change after





the execution. At the very beginning, Reis Bey is shown as a complete step of law. He is portrayed as someone who lacks conscience until he has the young man executed. But in a judgment process, it is necessary to include conscience in the middle like justice. According to (Gündoğdu 2019) conscience calls individuals to judge themselves. It allows individuals to reflect on their moral values. A society developed in every aspect should question its moral values and judge itself (Gündoğdu 2019). The change in the character of Reis Bey is the result of his decision to execute the wrong man. According to (Karaosmanoğlu 2018), both thinking and feeling are important in achieving practical justice. If thought represents justice, conscience represents emotion. Even if you think you are treated fairly, the words that come out of their mouths can sometimes upset you and cause you to question your conscience (Karaosmanoğlu 2018). When Reis Bey realizes that the young man he had executed died by mistake, his story begins to change. No one believes him, not only the people in the hotel where he stays, but also the murderers, thieves and heroin addicts in the workhouse.

Reis Bey's living conditions changed when his ideas about justice and conscience changed. Throughout the narrative, there are people who frighten everyone with their harsh nature and hesitate to say even a word. According to (Kuş 2019), the variability of the concept of justice varies depending on the living conditions of individuals and, in some cases, time. Therefore, as individuals, we may experience conflicts about justice and injustice (Kuş 2019: 233). Reis Bey's transformation took place in some of the situations as told by the Bird. Reis Bey, who was extremely harsh, went into a complete mental breakdown when the young man died. After this stage, the concept of conscience overtook the concept of justice and the concept of conscience. After this change of Reis Bey, the character tries to do good to everyone. He asks all villains to stop being evil. Bad characters start to undergo change. According to (Apaydın 2018), justice can also be the cause of happiness. In other words, justice does not directly bring happiness but has an indirect effect on individuals (Apaydın 2018: 8). The character's becoming more and more conscientious is represented by his crying and sadness in the court scene towards the end of the narrative. The negative outcome of Reis Bey's trial made all the evil characters happy and as a result, Apaydın's state of happiness indirectly affected everyone.

## Conclusion

First of all, considering that it is a radio play, it was analyzed according to discourse analysis. As the dialogues reveal, the judicial system is not only based on the legal framework provided by the law, it is stated that it must be realized together with the judge's authority to use personal conscience within the scope of evidence. In this way, when the law is inadequate, the trial judge can follow his or her conscience and reach a conclusion. It is recommended that decision-makers receive periodic psychotherapy. While Reis Bey was a character devoid of conscience and compassion at the beginning of the play, he took refuge in these feelings when







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he saw that justice was wrong and experienced a great regret. In the radio play Reis Bey, the main character lives in a hotel room. After the transformation of the character of Reis Bey, he opens the window of his room for the first time and lets the light in. Reis Bey, whose mind was as dark as his room, illuminated not his room but his soul and mind with the spiritual transformation he underwent. This can be seen as a door way out of a dark inner life Secondly, Mr. Reis Bey is in prison, a place he thought he would never be. Our character's conscience has intensely affected his living conditions and relationships, preventing him from realizing how and under what conditions he lives. As a result, our character's living conditions have changed. Naturally, his ideas about conscience and compassion have also changed.

After the execution scene in the play, the first sign of conscience is the encounter between the nanny and Reis Bey in the cemetery. After the characters communicate with each other, they leave the cemetery together and the nanny character's pity and forgiveness of Reis Bey is a conscientious act. The second scene in which the concept of conscience and compassion prevails is the scene in the hotel lobby where Mr. Reis gives a notebook to the Woman in a Vest. The prostitute reads this notebook and feels compassion for Mr. Reis Bey. Reis Bey, who was previously disliked by no one because he was very strict, is now a character who is pitied and pitied. Thirdly, in the last court scene, when the character of Reis Bey explains the concept of mercy and says words that touch people's hearts, it affects individuals' feelings of conscience. Reis Bey stands out as a character who feels guilty even if he does not have heroin in his pocket. The character who committed the actual crime confessed his crime at that moment. As a result, it can be concluded that conscience and compassion discourses affect individuals' thoughts.

Reis Bey regrets the execution of the young man and seeks mercy. Towards the end of the play, Reis Bey's thoughts are answered. The play ends with Reis Bey's effort to convey the concept of compassion to individuals. In this study, the play Reis Bey, which is important for radio theater and based on a certain discourse, was examined and analyzed within the framework of the concepts of justice, conscience and compassion. With this study, it is aimed to contribute to the field researchers to some extent and to help those who are interested in the field by evaluating the games objectively.

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