



KAHRAMANMARAŞ
SÜTÇÜ İMAM ÜNİVERSİTESİ

YABANCI
DİLLER YÜKSEKOKULU

VOLUME (CİLT):2

ISSUE (SAYI):1

NOVA

DİL DERGİSİ

NOVA LANGUAGE JOURNAL

2025

Volume 2

Issue 1

June 2025

NOVA Language Journal is an international, peer-reviewed and indexed journal that publishes 2 issues per year, June and December. All legal responsibilities of the manuscripts published in NOVA Language Journal belong to the authors. Anyone is allowed to copy the article on condition that the original article and source is correctly cited. The manuscripts can not be printed or copied without proper written permission of the publisher. The manuscripts submitted to the journal is not returned, even if it is accepted or rejected for publication.

Contact

**<https://dergipark.org.tr/tr/pub/nova>
nova@ksu.edu.tr**

**Kahramanmaraş Sütçü İmam University School of Foreign
Languages**

Kahramanmaraş / Turkey

2025

Founding Editor in Chief

Prof. Dr. Alptekin Yasım

Editor in Chief

Assoc. Prof. Dr. Fatma Yuvayapan

Associate Editor in Chief

Dr. Seda Baysal Doğruluk
Lecturer Rabia Elif YAKUT

Language Editors

Lecturer Aliye Neşe Yapıörner
Lecturer Nurseren Özsoy

Technical Editor

Lecturer Erhan Aran

Layout & Formatting Editor

Dr. Seda Baysal Doğruluk

Field Editors

Assoc. Prof. Dr. Selim Somuncu
(*Kahramanmaraş Sütçü İmam University*)

Assist. Prof. Dr. Filiz Yörük Çevik
(*Kahramanmaraş Sütçü İmam University*)

Assist. Prof. Dr. Bülent Sayak
(*Kahramanmaraş Sütçü İmam University*)

Assist. Prof. Dr. Bekir Canlı
(*Kahramanmaraş Sütçü İmam University*)

Assist. Prof. Dr. Zeynep Canlı
(*Kahramanmaraş Sütçü İmam University*)

Advisory Board

Prof. Dr. Arif Sarıçoban
(*Selçuk University*)

Prof. Dr. Yakup Poyraz
(*Kahramanmaraş Sütçü İmam University*)

Prof. Dr. Emrah Cinkara
(*Gaziantep University*)

Assoc. Prof. Dr. İlyas Yakut
(*Kahramanmaraş İstiklal University*)

Editor's message;

Dear researchers/ practitioners,

As NOVA Language Journal family, we are delighted to publish the second volume-first issue with your gracious support. During this journey, we have witnessed the publication of exceptional studies, affirming our commitment to fulfilling the vision of taking a leading role in scientific publications. We appreciate and welcome the invaluable interests and contributions of our field editors, authors, referees and readers, all of whom have played a leading role in the success of our journal.

We look forward to your ongoing interest and contribution to NOVA and hope to meet in the next issue.

Assoc. Prof. Dr. Fatma YUVAYAPAN
Editor in Chief

Table of Contents

- 1) İsa KAR** **1-16**
How Apology Strategies Are Employed by Large Corporations in Turkey during Crisis Management: A Genre Analysis Study
Türkiye'deki Büyük Şirketler, Kriz Yönetimi Sirasında Nasıl Özür Dileme Stratejileri Kullanıyor? Bir Tür Analizi Çalışması
- 2) Melike Sultan ÇİÇEKLER** **17-25**
A Review Study: The Persona and the Shadow Archetypes in Flannery O'Connor's A Good Man Is Hard to Find
Bir İnceleme Çalışması: Flannery O'Connor'ın A Good Man Is Hard To Find Eserinde Persona ve Gölge Arketipleri
- 3) Serap SARIBAŞ** **26-37**
A Tragedy Shaped by Icelandic Mythopoeitics: Hybrid Beings and Cosmological Justice in the Film Lamb
İzlanda Mitopoetiğiyle Şekillenen Bir Trajedi: Kuzu Filminde Melez Varlıklar ve Kozmolojik Adalet
- 4) İpek TAŞDEMİR** **38-50**
Sünbülzade Vehbî'nin Sühan Redifli Kasidesinden Hareketle Şiir ve Şair Hakkındaki Görüşleri
Views on Poetry and Poet, Based on the Sünbülzade Vehbî's Qasida with Sühan Redif
- 5) Aya BAYSAL** **51-54**
Don Delillo'nun Beyaz Gürültü Romanında Postmodern Tüketicilik
Postmodern Consumerism in Don Delillo's White Noise

TÜRKİYE'DEKİ BÜYÜK ŞİRKETLER, KRİZ YÖNETİMİ SIRASINDA NASIL ÖZÜR DİLEME STRATEJİLERİ KULLANIYOR? BİR TÜR ANALİZİ ÇALIŞMASI

İsa KAR

Lecturer, Kahramanmaraş Sütçü İmam University, Kahramanmaraş, Türkiye
isakar84@gmail.com, ORCID: 0009-0000-7987-8788

Özet

Bu makale, şirketlerin iddia edilen hata veya suistimal iddiaları sonrasında yaptıkları kurumsal özürleri, kriz yönetiminin önemli bir parçası ve kendine özgü bir tür olarak ele almaktadır. Tür analizi yöntemiyle, Türkiye'deki büyük şirketlerin özür dileme süreçleri, bu özürlerin amaçları ve kullanılan iletişim stratejileri incelenmektedir. Çalışma, büyük şirketlerin kamuoyuna yönelik yayınladığı 14 özür metnine odaklanmaktadır. Araştırma, bu özürlerin sadece itibar ve güveni yeniden kazanmayı hedeflemediğini, aynı zamanda iletişimde bir pazarlık süreci ve stratejik bir konumlandırma aracı olarak kullanıldığını ortaya koymaktadır. Elde edilen bulgular, tür analizinin önemini vurgularken, kriz yönetimi uzmanlarına etkili özür stratejileri konusunda değerli içgörüler sunmaktadır.

Anahtar kelimeler: Kurumsal Özürler, kriz yönetimi, tür analizi, itibar onarımı, iletişim stratejileri

HOW APOLOGY STRATEGIES ARE EMPLOYED BY LARGE CORPORATIONS IN TURKEY DURING CRISIS MANAGEMENT: A GENRE ANALYSIS STUDY

Abstract

This article examines corporate apologies following alleged misconduct or offenses as a distinct genre, emphasizing their frequent appearance and critical function in crisis management. Employing genre analysis, it scrutinizes the objectives and communication strategies utilized in large corporate apologies within Turkey. The study centers on 14 public apologies issued by major companies to Turkish audiences amidst allegations of misconduct. It reveals that these apologies aim not only to restore reputation and regain trust but also to participate in communicative negotiation and strategic positioning. The study's implications emphasize the importance of genre study methodologies and offer insights for crisis management practitioners on effective apology practices.

Key words: Corporate apologies, crisis management, genre analysis, reputation repair, communication strategies

1. INTRODUCTION

Compared to denial, downplaying the issue, making excuses, or not responding, an apology is generally seen as a better way for companies to fix their reputation and regain trust. However, apologizing makes the company seem more responsible for the crisis (Benoit, 1995; Fuoli et al., 2017; Koehn, 2013; Hearit, 1995; Wynes, 2022; Coombs and Holladay, 2008). Hearit (2006) created a model to guide how companies should apologize based on ethical standards. However, it's important to remember that apologizing is mainly a social action, shaped by the norms of any given society or culture (Holmes, 1990; Owen, 2019). Hearit's model, as explained by Frandsen and Johansen (2010), doesn't fully address the complex and varied practices of corporate apologies across different cultures.

This paper presents a comprehensive examination of apologies issued by large corporations (LCs) to people in Turkey. It becomes essential for a corporation to issue these apologies when it commits an error, such as a product failure, ecological disturbance, social or ethical mistake. This study covers both Turkish companies operating merely in the country and international firms that give service in other countries besides Turkey. The study aims to explore the intricacies of these corporate apologies, analyzing how they are constructed and presented to the public besides focusing on explaining how these apologies achieve balance between using standardized, often formal language and meet the specific communication intentions of the companies. This includes addressing and settling the issue, holding or reestablishing public trust, and keeping the corporation's reputation. The findings of this study seek to offer practical recommendations for professionals involved in crisis management. Understanding the dynamics of effective corporate apologies enable these professionals to more effectively manage crises, ensuring that apologies are perceived as genuine and fulfill their communication goals (Marsen, 2020; Coombs, 1995). This involves preserving or rebuilding the corporation's reputation, mitigating adverse public sentiment, and promoting accountability and transparency. This study will utilize genre analysis, a method pioneered by Swales (1990) and Bhatia (1993), to scrutinize corporate apologies because it specializes in the analysis of text-based communication. Apologies in linguistics are often examined either as speech acts or as integral aspects of larger social interactions. Apologies from corporations, especially when responding to allegations of wrongdoing, represent a distinct form of communication due to their prevalence during crises and their specific goals and constraints (Arendt et al., 2017; Patel and Reinsch, 2003). Page (2014) suggests that despite cultural differences, the structure and content of corporate apologies are exhibited as a distinct communication event within organizations.

Most people contend that the main objective of corporate apologies in crisis is to foster and rebuild the company's reputation (Coombs et al., 2010). This viewpoint reflects the understanding that when faced with crises like product recalls, service disruptions, or ethical scandals, corporations strategically utilize apologies to preserve or regain public trust and confidence (Lewicki and Brinsfield, 2017). According to Goffman (1971), an apology serves as a social mechanism that enables individuals or entities committing misconduct to acknowledge their mistakes, express regret, and request forgiveness from those influenced. Goffman (1971) contends that an efficient apology should have several key elements: acknowledging the mistake, displaying sincere regret, and seeking forgiveness which are crucial for both personal and corporate apologies. The earnestness of these apologies is often evaluated by how obviously the company accepts its mistake, shows sincere regret, and endeavors to correct the situation and avert possible occurrences in the future (Fuoli et al., 2017; Page, 2014; Sandlin and Gracyalny, 2018). This research seeks to assess how

successfully large corporations (LCs) achieve these essential elements in their apologies during crises.

Turkey is an excellent country to investigate this subject because Turkish people are becoming more conscious of public problems and their right to be apologized if they suffer from a wrongdoing (Ruhi, 2006). For example, in 2017, Yasar Holding, a large company operating in diverse business areas ranging from food, tourism, agricultural production to energy sectors in Turkey, was demanded by some people who thought their political sensitivities were disregarded by the chairman of the company. In 2011, Onur Air which is one of the prominent corporations in air passenger transportation in Turkey had to apologize for the start-up of an aid campaign thought by a group of masses humiliating the families of martyrs and earthquake victims in Van province. In 2021, because the oven offered for sale did not match the specifications on the poster, BIM, a chain of discount markets based in Turkey apologized for the wrongdoing. In 2023, Çiçeksepeti, an online platform company that provides online flower, gift and gourmet gift delivery services had to apologize to its users due to a mistake by one of the sellers registered on the platform for trying to make a terrorist organization look likable. In 2015, due to flight cancellations and delays that victimized thousands of people in Turkey, Turkish Airlines (THY) apologized to its passengers for the inconvenience they caused. In 2021, users of Ziraat Bank, Akbank and Garanti Bank which are the leading banks in Turkey experienced difficulties accessing online mobile banking for some time and the banks apologized to its users by publishing tweets due to the disturbance they caused to them. In 2019, Turk Telekom, a giant company providing telecommunication services to Turkey, victimized its users with serious communication disruptions after the earthquake taking place in Istanbul and then the company issued a message of apology due to this shortcoming. Vodafone, another communication giant operating in Turkey accidentally sent an emergency message to some of its users in the early hours of the morning, alarming and frightening them in 2021 and following this mistake, the company issued a letter of apology to its customers. In 2024, Patiswiss, a chocolate and dessert production company based in Turkey, apologized to its customers after it had been discovered that some of their products were sold even though they were moldy. Doğadan Cay, a Turkish brand manufacturing herbal tea, issued an apology letter for a sexist commercial in 2015. Ülker, a giant food manufacturing company in Turkey and operating in many different countries, had to apologize for an advertisement that called for a political coup in 2017. Hasbro Turkey, a game and toy company based in the United States, was forced to issue a letter of apology for sexually explicit advertising to its customers in Turkey in 2016.

1.1. Genre as an Analytical Tool

Genre-based analysis is a highly recognized approach for examining professional communication (Bhatia, 2008). According to John Swales (1990), a genre is a category of communicative events that share common communicative goals. Besides these goals, examples of a genre also display similarities in structure, style, content, and the intended audience (Hyland, 2002). The evident suggestion is that, while various elements can be examined in genre analysis, the core of a genre resides in its communicative purpose, which directs us to its ideological roles (Bhatia, 1993; Swales, 1990). Each text within a given genre shares a common communicative objective, which is achieved through various rhetorical functions and more specific actions, referred to as moves and strategies (Swales, 1990). A move is a part of a text that fulfills a specific purpose, such as confirming confirmation of message delivery. A strategy is the method used to accomplish this move, like highlighting a particular point. Moves may include steps (Bhatia, 1993), which are basically various

strategies employed to accomplish a move. Just as each step's role contributes to fulfilling the broader goal of a move, each move contributes to achieving the overarching communicative objective of a genre.

Analyzing moves, steps, and strategies can be a powerful tool not only to uncover implicit or individual purposes (Bhatia, 1995) in contexts like examining the part of promotion in proposals for grants and analyses of published works (Bhatia, 2004) and scrutinizing the orientations and biases inherent in news reporting (Fairclough, 1992), but also for describing how these elements are realized to achieve socially recognized communicative goals. Therefore, employing a genre analysis approach can provide a valuable framework for investigating the interplay between conventional form, underlying purposes and stylistic choices, indicating its relevance for examining the communicative purposes of corporate apologies (Askehave and Swales, 2001; Swales, 2004).

Genres, as often highlighted, serve as intermediaries between the distinctive characteristics of specific contexts and the recurring features across contexts, all of which are embedded within and shaped by the broader historical and socio-political context (Bhatia, 2004; Belcher, 2023; Richardson et al., 2012; Miller, 1984). Given that contextual factors often necessitate deploying various structures within the same genre to achieve communicative goals, it becomes compelling to perceive genres as evolving, diverse, and adaptable rather than restrictive (Swales, 1990, 2004). The flexibility of genres to accommodate contextual variations suggests the possibility for genres to be manipulated to redefine situations by deploying variables, shaping style and information, and creating stylistic and informational equivalence, among other possibilities (Wallin, 2008). Considering the multifaceted nature of generic forms (Bhatia, 2008a), it is logical to reinterpret the communicative goals of a genre within specific contexts as adapting the genre for a temporarily established set of social goals (Askehave and Swales, 2001).

Genre studies become incredibly useful for understanding corporate apologies when they consider not just the format of apology, but also the social and cultural forces that influence it (Yin, 2016; Miller and Shepherd, 2009). This is because the corporate apology can be considered an emerging genre that is relatively limited in its scale and scope, tied to the specific networks of business, yet it also encompasses somewhat broader, global interactions spanning across organizations, institutions, and society (Goss, 2003; Coe and Yeung, 2015). Studying textual organization, linguistic strategies, and discursive tactics utilized to achieve the communicative goals of corporate apologies is expected to reveal the true intentions of corporate entities (Fuoli and Paradis, 2014). This analysis would also be valuable for discussing whether these strategies are commonly accepted by Turkish society. In this regard, genre analysis, as a method of textual analysis, offers a robust theoretical foundation for examining the dynamic nature of corporate apologies and the interaction between micro-level practices and norms within larger societal contexts (Fuoli and Paradis, 2014).

2. MATERIAL AND RESEARCH QUESTIONS

This research analyzes 14 genuine apologies delivered by large corporations through various means like letters, statements, and announcements directly presented by large corporations (LCs) to Turkish consumers during the years of 2011-2024. These apologies were delivered online publicly after the LCs were accused of wrongdoing or violating the rights of Turkish customers. The data gathered from various media sources like newspapers,

social media accounts and internet could be classified into various types based on the themes of the crises. The apologies cover different topics, including violating political sensitivities, fake products, infringement of social values, customer victimization, disruption in service, communication breakdown, disrespect for sensitive public values, sex discrimination, safety concerns and sexual content. To achieve the research objectives, the study explores the following questions:

1. What are the intended outcomes of these apologies by large corporations?
2. How are these reasons expressed through language?

First, the data will be examined to identify the different rhetorical techniques used in this type of communication and to discuss how language is used to carry them out. In this paper, the limits of the text are defined according to the criteria suggested by Paltridge (1994), rather than specific linguistic markers. According to Paltridge (1994), Recognizing the structure of a text entails grasping its cognitive limits concerning convention, appropriateness, and content, rather than merely its linguistic boundaries.

Once these techniques are identified, the study will explore the underlying intentions of the large companies (LCs) by analyzing how they use language and discourse to achieve their goals. Specifically, the study focuses on how LCs accept responsibility and express regret, which are key aspects of evaluation. Unless specified otherwise, all translations of the examples examined in this study are made by the researcher. The original Turkish names of the large corporations (LCs) are provided in parentheses.

3. FINDINGS

Only a small number of the apologies in the dataset have a heading or title in bold and larger font than the rest of the text many of which start with various phrases like to the attention of the public, our valued customers, notification message and end with clauses and phrases like we respectfully announce to the public, with our best regards, or just the name of the company or board chairman. In addressing the audience, the phrases our valued customers, to the attention of our most valued customers, our very dear customers are used to show respect, enhance the standing of Turkish customers and imply how valuable the customers are for the LCs to mitigate the wrongdoing or inconvenience they caused to the consumers and users. Moreover, by aligning with the Turkish way of addressing, the adopted linguistic approach is seen to promptly pacify Turkish customers. The typical framework of rhetorical moves can be outlined as follows:

First move: Launching the crisis sequence

Second move: Softening the effect

Third move: Presenting an explanation

Fourth move: Make an apology

Fifth move: Guaranteeing corrections and/or reminding

Sixth move: Closing

The six moves outlined define and organize the key components or characteristics of large corporate apologies in Turkey. Moves 1 and 6 create a structural framework for the other moves, which are responsible for conveying the message's content. The apology appears in central moves 2, 3, 4, and 5, serving as a foundation for the LCs' message and achieving the communicative goals that define the genre. In some cases, the order of Moves 2, 3, and 4 can vary and an apology statement or announcement did not appear right at the start of the

message. The first move in this genre usually positioned following a headline or an opening greeting is launching the crisis sequence. This move primarily introduces and initiates the communicative process by providing reference information that connects the message to an purported misconduct or violation. It reviews the crisis event and updates its current status. The example given below showcases this communicative purpose.

(1) Interruptions caused by technical problems in our bank's mainframe computers continue. All channels through which we serve our customers are affected by this problem. Our relevant units and technology business partners continue to work for a solution. We apologize for the disruptions in our services during this period and thank you for your understanding. (Akbank)

The second move, softening the effect, is focused on mitigating any potential negative consequences resulting from the alleged misconduct or violation. This involves using language elements designed to lessen the perceived harm or to frame the wrongdoing in a way that suggests it is not as severe or significant as it might initially appear. This could include employing phrases that downplay the impact, offering explanations that contextualize the behavior, or highlighting aspects that portray the company's actions in a less severe light. The goal is to manage perceptions and reduce the severity of the wrongdoing in the eyes of the audience.

(2) Ziraat Mobile is experiencing some partial access problems due to intense demand. You can perform your transactions smoothly through our other channels. We apologize for the access problem and thank you for your understanding. (Ziraat Bankası).

In Example 2, the bank's choice of the quantifier "some" and the adjective "partial" indicates a deliberate attempt to downplay the severity of the service disruption. Furthermore, the bank aims to reassure Turkish customers by concluding the apology message with gratitude for their anticipated understanding. Additionally, the bank portrays itself as a highly sought-after institution by using the phrase intense demand, subtly suggesting that it is burdened by the overwhelming demands of its clientele, thereby positioning itself as somewhat of a victim in the situation.

The third step in the corporate apology process involves the strategic use of language to explain the wrongdoing. This stage usually includes offering explanations or accounts for the incident, often shifting some accountability to outside forces or third parties. At the same time, ambiguous language quantifiers like "some," "a few," or "partial"—are utilized to lessen the impact of the misconduct. Vague wording and minimized details help diminish the perceived gravity of the situation. Additionally, the message is meticulously crafted to safeguard the company's reputation by underscoring its moral standards, previous positive impacts, or ongoing steps to rectify the situation. This strategy seeks to restore stakeholder confidence, preserve credibility, and limit reputational harm.

The apologizer strives to manage perceptions, reduce reputational damage, and uphold trust while admitting fault by mixing explanations, ambiguous language, and positive framing. Moreover, the company frequently attempts to portray itself as a victim of circumstances in this stage, subtly deflecting full responsibility and seeking forgiveness. This victimization strategy aims to evoke empathy and understanding from stakeholders, helping to ease negative perceptions and maintain goodwill. The strategic use of language in this phase is key to shaping the narrative surrounding the incident and influencing how the company's actions are perceived afterward. The following examples illustrate how Turkish corporations apply these strategies in their apologies:

(3) Since the Simfer branded midi oven we offer for sale in our stores does not match the product specifications on the poster, it has been decided to recall the products sold. We expect our customers who purchased the product to return it to the nearest BIM store and we apologize for the mistake made. (Bim)

BIM, a prominent retail chain, recognizes a mismatch between the advertised features of the Simfer-branded midi oven and the actual product available in its stores. Instead of admitting a mistake in labeling or marketing, the company frames the problem as an opportunity to demonstrate its dedication to accountability. BIM shifts the focus from a potential mistake to a simple technical mismatch by phrasing it as 'not matching the poster'. The wording diminishes the seriousness of the situation, making it appear to be a trivial difference rather than a critical product defect.

Additionally, BIM is positioning the recall as a demonstration of their commitment to customer satisfaction, rather than a reaction to external pressures. The phrase "it has been decided to recall the products sold" finely avoids assigning direct blame, while emphasizing that the company is taking rapid action to solve the issue. BIM also implements a customer-focused approach by politely asking customers to return the product to the nearest store and offering an earnest apology. This tactic works to preserve customer trust, framing the recall as a responsible, customer-oriented action, rather than a sign of their own negligence.

(4) We are deeply saddened by the comments made on social media about our campaign video we prepared to announce our new product. We would like to sincerely state that we did not set out with the mentioned purpose. Therefore, we would like to let you know that we understand the sensitivity of our valued consumers and that we have removed our campaign video. (Doğadan Çay)

The company structured their apology to both recognize the negative feedback to their video and to highlight their good intentions and their quick response. Instead of directly acknowledging the mistake, they express regret over social media comments, subtly shifting focus and depicting the issue as a misunderstanding rather than an error. The phrase "we sincerely state that we did not intend the perceived offense" redirects attention to how the audience perceives the situation rather than implying any fault on the company's side. At the same time, they acknowledge consumer sensitivity, positioning themselves as empathetic and considerate of public concerns. Their decision to remove the video emphasizes their sensitivity and responsibility to acting in the best interests of their consumers, helping to generate positive feelings and moves the focus from the problem to the solution.

(5) As the Türk Telekom Family, the earthquake that occurred during the mobile technology renewal works for uninterrupted and more secure communication caused disruptions in our network. We deeply regret not being able to provide uninterrupted communication to our mobile subscribers for a while. We sincerely apologize for this negative experience and thank our customers for their patience and understanding. (Türk Telekom)

Türk Telekom is using its statement to position the network problems because of a natural disaster, thereby avoiding any admission of any shortcomings on their end. By linking the issue to an earthquake that occurred during mobile technology updates, the company diverts focus from possible weaknesses in infrastructure or planning. The statement "we deeply regret" expresses empathy and recognizes the inconvenience caused but avoids explicitly accepting direct responsibility. By emphasizing the external cause, Türk Telekom portrays itself as a victim of unexpected events rather than a party responsible for the issue. The apology for failing to deliver "uninterrupted communication" subtly recognizes the disruption while reaffirming their typical dedication to reliability. Lastly, thanking customers

for their patience and understanding builds goodwill, encouraging a response of empathy rather than frustration.

(6) A statement clarifying the purpose of the commercial and its subsequent parts was released to the public to prevent any confusion. Nonetheless, despite this explanation, this negative campaign, which attempted to inject diverse interpretations or meanings into the commercial, escalated to the extent of including 'insults and threats' against our brand/company. As a company that has been producing for this country since 1944 and satisfying its consumers with its products, Ülker is aware that it is an important value of our nation and our country. Ülker is also aware of the value that our nation attaches to Ülker. In addition, a comprehensive investigation has been initiated by our company, all the relevant persons have been suspended, and criminal complaints will be filed against anyone who is negligent and/or intentional, as well as administrative measures. We would like to take this opportunity to apologize to all our citizens who have been hurt by this unfair perception. On the other hand, we would like to thank our nation for standing by us and wishing us well in this process.) (Yıldız Holding)

Ülker's statement tactfully frames the controversy over its commercial as arising from how others misinterpreted it rather than any error on their side. By explaining that they issued a clarification "to prevent confusion," the company implies that the negative responses arose from misunderstandings rather than flaws in the advertisement. The term "negative campaign" reinforces this notion, suggesting that the backlash was not organic but a deliberate effort to weaken the brand. By highlighting insults and threats, Ülker positions itself as a victim, changing attention from the commercial's content to the seemingly aggressive behavior of those criticizing it. The mention of serving the nation since 1944 reminds patriotism and enduring trust, subtly indicating that the company's long-standing reputation should compensate for the controversy. The apology is thoroughly worded, stating regret for the damage caused by "unfair perception" instead of undertaking responsibility for the company's actions, further deflecting the blame. Lastly, the announcement of an internal investigation and personnel suspensions is a deliberate move to demonstrate accountability and professionalism, designed to reassure the public while evading direct admission of fault. Bhatia (2004) argues that when potential causes of wrongdoing are presented in a different light, regardless of their truthfulness, they are often accepted without challenge. He suggests that even though explanations and apologies are different, they happen in a similar social setting, which lets companies create specific ways of communicating to reach their goals. By mixing these discourses, companies strategically manipulate apology customs to escape accountability. This interdiscursive connection exploits the perceived trustworthiness of the explanatory genre to divert responsibility in corporate apologies. Language such as "unavoidable reasons" is intentionally used to display events as fated, thus shifting blame and mitigating the alleged responsibility. The following apologies illustrate how linguistic choices shape the narratives of responsibility in corporate communication.

(7). Atatürk Airport is effectively closed due to heavy weather conditions. Many of our passengers were victimized for reasons beyond our control. We apologize to all our passengers.
(Türk Hava Yolları)

The statement tactfully uses the term "beyond our control" to evade responsibility from the airport authorities, portraying the disruptions as an inevitable consequence of extreme weather conditions rather than a failure in management or readiness. The message implies that the closure was an unavoidable necessity rather than a decision that could have been prevented by describing Atatürk Airport as "effectively closed". The phrase "many of our passengers were inconvenienced" admits the impact on passengers in a neutral tone, escaping any direct admission of blame. The apology at the end expresses regret, but since the responsibility has already been ascribed to uncontrollable weather, it serves more as an

expression of sympathy rather than an acceptance of responsibility. This strategy allows the airport to protect its image and reduce negative public feedback regarding its response.

Two additional key observations in Move 3 demand further consideration. Firstly, although this move illustrates clear form-function relationships, it is less standardized when compared to other moves within the genre. For instance, as demonstrated in example 6, LCs highlight their favorable reputation among Turkish consumers while acknowledging the misconduct. This dual purpose becomes even more apparent when analyzing Move 5. Second, within this obligatory and frequently detailed stage of explaining misconduct, LCs occasionally leverage it to request forgiveness, denounce the wrongdoing, and portray themselves as victims, thereby adding further complexity to the narrative.

(8) Our campaign, whose aim was to draw attention on social media to help the families of our martyrs and earthquake victims, has been terminated due to some of our followers who did not understand this. We apologize to our followers for the misunderstandings. (Onur Air).

Onur Air's statement subtly shifts responsibility onto its audience by blaming the campaign's cancellation on "misunderstandings by some followers" instead of admitting any internal shortcomings. By presenting the situation in this way, the company positions itself as a victim of misunderstanding rather than confronting possible flaws in the campaign's execution or communication. Emphasizing the campaign's noble objective—assisting the families of martyrs and earthquake victims—portrays Onur Air as well-intentioned, suggesting that the criticism was unnecessary. The apology centers on the "misunderstandings" rather than addressing any genuine errors, reinforcing the idea that the company was not responsible for the issue. This approach helps protect Onur Air's reputation by implying that the controversy arose from external miscommunication rather than any fundamental shortcomings in the campaign.

(9) Due to the high demand for our digital services, we are experiencing access problems on our digital channels. We apologize for the inconvenience experienced by our customers. (Garanti Bankası).

Garanti Bank's statement skillfully blames the access issues on "high demand," presenting the problem because of the bank's popularity and success rather than a fault in its infrastructure. By redirecting attention to external factors, particularly increased user activity—the statement avoids accountability while maintaining a favorable brand image. The wording, "we are experiencing access problems," uses neutral language, evading any admission of internal deficiencies or insufficient preparation. The final apology recognizes customer inconvenience, but it fails to take direct responsibility, implying that the situation was beyond the bank's control. This approach not only reassures customers but also subtly reframes a technical issue as a sign of robust consumer trust and engagement.

In the fourth stage of the corporate apology process, large corporations (LCs) formally offer apologies to their Turkish customers. This step follows the previous phase, in which LCs provide an explanation or justification for the misconduct or incident. This sequence indicates that apologies are typically given only after offering context or clarification about the events, ensuring customers have a clear grasp of the situation before the apology is issued.

A key insight from the data is that all the apologies analyzed were conveyed in a clear and explicit manner. This straightforward approach highlights the transparency and clarity with which large corporations (LCs) communicated their regrets and acknowledgments to

their customers. By avoiding ambiguity, these companies aim to convey sincerity and accountability in their responses.

(10) We would like to apologize to anyone who felt disturbed. (Hasbro Türkiye)

The use of clear and direct language in corporate apologies demonstrates a strong commitment to transparency and respect for customers. Companies aim to rebuild trust and demonstrate accountability for their misconduct by explicitly expressing regret without ambiguity. This direct approach reassures customers that their concerns are being recognized and addressed earnestly. Furthermore, by avoiding vague or evasive language, companies emphasize their dedication to honest and open communication, which helps strengthen their relationship with consumers and fosters long-term brand credibility.

11. We would like to apologize for the access problem and thank you for your understanding. (Vodafone)

Vodafone's apology is straightforward and brief, openly addressing the access issue while appreciating customers' patience and understanding. By acknowledging the problem and expressing gratitude for their cooperation, the statement remains courteous and respectful, reinforcing its positive connection with the clients.

Although it appears near the end of the message, the fifth step—ensuring corrective actions and/or reaffirming the company's commitment—plays a crucial role in resolving the crisis and restoring the corporation's damaged reputation. In some cases, the apologies analyzed included detailed lists of corrective actions, often formatted as key points to improve clarity and readability. By underscoring the importance of Turkish customers and providing clear actions to prevent future incidents, this action endeavors to rebuild customer confidence and earn forgiveness. The example below shows how this is done.

12. We apologize for this regrettable situation, and we would like to inform the public that we will be much more careful to prevent similar situations and to prevent the opening of similar products by our sellers.) (Çiçeksepeti)

This statement doesn't just recognize the issue; it also demonstrates the company's commitment to fixing it by defining precise preventative measures. By declaring that they will "be much more careful" and detailing steps to prevent similar incidents, the company not only shows awareness of the problem but also reassures customers that concrete corrective measures are being implemented. By taking action beyond a simple apology, this strategy establishes a sense of responsibility through the implementation of real improvements. This transparency fosters trust and signals a sincere commitment to preventing errors and ensuring high-quality service.

In instances where no specific corrective actions are proposed, some large corporations (LCs) employ an alternative move referred to as "reminding." This strategy allows LCs to emphasize their previously established positive image or past good deeds to the Turkish public. Among the apologies examined, only Yildiz Holding, Yasar Holding, and Patiswiss included references to their company's positive image following the description of remedial actions, as seen in sample 6. This tactic aims to reinforce the perception of the company's integrity and commitment to positive contributions despite the occurrence of a transgression or issue.

13. Yaşar Group has been producing, providing employment and contributing to our country's economy with its companies and brands for 71 years in the light of its corporate values, without compromising its ethical stance, standing at an equal distance to every institution, organization and individual. (Yasar Holding)

In this statement, Yasar Holding employs the "reminding" strategy to emphasize its positive reputation and longstanding contributions to society. The company reminds its audience of its enduring economic presence by emphasizing its 71 years of production, employment, and contribution to the country. The mention of "corporate values" and maintaining an "ethical stance" further strengthens the company's integrity, suggesting that its actions consistently align with high moral principles, even during current difficulties. This strategy reinforces trust and reaffirms the company's dedication to its core principles.

The phrase "standing at an equal distance to every institution, organization, and individual" further underlines the company's assurance of objectivity and impartiality, showing itself as a responsible and balanced entity in its relations with the public and other stakeholders. This approach goes beyond merely reflecting on past achievements; it is a deliberate tactic to remind the audience of Yasar Holding's enduring contributions and favorable reputation. By doing so, the company seeks to counteract any negative perceptions or criticisms arising from the current situation, reinforcing its image as a reliable and ethical organization.

This reminder functions as a carefully planned crisis management strategy. In the absence of explicit corrective actions, the company highlights its positive track record to uphold trust and loyalty among its customers, bolstering the public's perception of its integrity and long-standing dedication to ethical practices and social contributions. By stressing its history, the company seeks to remind consumers that its past actions exhibit reliability and consistency despite the present challenge. This method helps to mitigate potential damage to its reputation by redirecting attention to its proven reliability and enduring principles.

14. As the Patiswiss brand, we work hard to make sure that our products remain fresh and healthy throughout their shelf life. We see every feedback as an opportunity to improve our products. (Patiswiss)

Patiswiss's statement employs a "reminder" strategy to emphasize its continuous focus on quality and customer satisfaction. By stating their dedication to product freshness and health throughout shelf life, they underpin their dedication to quality. This strategy not only stresses their high standards but also raises openness by explicitly revealing their efforts to provide product quality.

Furthermore, "We see every feedback as an opportunity to improve our products" shows Patiswiss's sensitivity to consumer feedback portraying them as a customer-centric company. By focusing on these positive attributes, Patiswiss aims to maintain its reputation for trustworthiness. In the context of an apology, these reminders help lessen the impact of the current issue by reinforcing their history of quality and customer dedication, reassuring customers of their integrity and commitment to improvement.

In the final move of closing, different companies do not adhere to a standardized pattern. Some firms choose to conclude by expressing gratitude towards their customers, with three companies specifically thanking them for their understanding, and two using the phrase "with our best regards." Four companies opted for a formal closure, stating "we respectfully

announce to the public." Interestingly, only six companies ended their apologies by explicitly stating their company name, while others concluded their apologies without any specific marking at the end. This variability in closure styles reflects the diverse approaches companies take in formally concluding their apologies to the public.

4. DISCUSSION

The findings suggest that large corporate apologies in Turkey, like other genres, are relatively formulaic with a recognizable organizational structure designed to serve multiple communicative purposes. These purposes include direct communication about the current crisis, the impact of alleged wrongdoings, their causes, expressions of apology, remedial actions, and highlighting the corporation's achievements or good deeds. Additionally, these apologies subtly convey a minimal impact of the issue, projecting a sense of responsibility while implying no real fault. Direct purposes are achieved through structured communication moves such as updates on the situation, evaluations of the impact, identification of causes, formal apologies, remedies, and positive image reinforcement. Indirect purposes, such as minimizing the perceived impact, distancing from responsibility while appearing accountable, are achieved through the strategic use of linguistic and discursive resources, particularly by employing explanatory and promotional genres.

The data suggests that, along with the diversity of communicative purposes, the genre being analyzed shows underlying contradictions. These communicative purposes are so strongly connected that they are difficult to distinguish. Specifically, in the context of corporate apologies, this genre aims to appear as honest, genuine, and intended (Hearit, 2006) within the framework of Move 4. However, there is a hidden objective where large corporations (LCs) attempt to avoid responsibility through explanations and to restore their reputation through self-promotion. Although the phrase "We/I apologize" may sound apologetic, the surrounding context reveals that it is neither an admission of wrongdoing nor an expression of remorse. These language strategies seem to be attempts to release LCs from responsibility and guilt or to manipulate the Turkish customers. Recent studies indicate that reform signals in corporate apologies have a stronger impact on consumer trust than mere admissions of guilt, suggesting that emphasizing corrective actions may be more effective in restoring reputation (Hornsey et al., 2024).

This study looks at how crisis communication and apologies are used as strategies to handle crises, especially in the context of large corporate apologies in Turkey. Even though this type of apology is relatively new in Turkey, it shows both consistency and creativity in its structure. This study contributes to the limited body of research on corporate apologies in non-Western settings by revealing how Turkish cultural norms reshape typical apology structures. Such insights have rarely been discussed in the existing literature. It is consistent because some elements, like saying sorry and explaining what went wrong, are like those used in Western practices. This consistency supports the idea that there is a specific way corporate apologies are typically made.

Large corporations (LCs) show creativity by adapting their apology methods to align with the values and social norms of Turkish culture. For example, they employ respectful language when referring to Turkish people, illustrating how the local context influences corporate apologies (Kadar, 2007). However, the LCs' practice of providing explanations sometimes goes against or reshapes the sociocultural expectations of Turkish people. The method used to assign responsibility tends to emphasize blaming others rather than

considering the consequences. This intentional difference in approach helps to reveal the real motives of the large corporations (LCs) not to take responsibility themselves but to assign blame to someone else or invent an excuse. The tendency to shift blame to uncontrollable reasons or third parties as the sole cause of the problem may seem strange to many Turkish people. Although this study has concentrated on the language and discourse strategies used for these purposes, the limited number of apologies analyzed (only 14) means the findings should be considered suggestive rather than broadly applicable.

5. CONCLUSION

This study explores the genre of large corporate apologies, a relatively under-researched area compared to other professional genres. It examines how various communicative purposes are accomplished through the systematic structuring and linguistic patterns of this genre. This research suggests two important implications.

First, a holistic approach is necessary to examine examples of large corporate apologies. The current research focuses on the specific relationships between form and function. To support the principle of holism in professional discourse analysis, it is crucial to go beyond common modes of communication and consider typical participants and their reservoir of knowledge on navigating typical situations within their social community (Yeung, 2007; Askehave and Swales, 2001) by implementing a framework that incorporates multiple viewpoints and dimensions (Bhatia, 2008b). For a more profound comprehension of the cultural genre of corporate apologies, future research should advance holism by integrating linguistic analysis with a cultural perspective that accounts for national cultural differences (Swales, 1998). Recent frameworks such as multimodal genre analysis (Xia, 2020) or culturally-informed genre studies (Lim, 2020) offer promising avenues to examine corporate apologies within specific national and cultural contexts. Additionally, a contextual approach utilizing ethnographic techniques, such as reflective in-depth interviews, should be employed. This includes engaging with LCs (those responsible for apologies) and Turkish individuals (the recipients) to gain insights into their perspectives and experiences.

The second practical implication focuses on how crisis communication practitioners engaged in crisis management can apply the findings of this study. The research offers valuable insights into large corporate apologies, including the various communicative goals achieved through distinctive rhetorical features. It also explores strategies for fostering long-term relationships with intended recipients, employing diverse linguistic and discursive techniques across different stages of the apology process. For crisis management practitioners aiming to rebuild the reputation and trustworthiness of large corporations (LCs), it is advisable to customize the style and content of apologies to align with the sociocultural expectations of their intended audiences. This approach not only recognizes local variations (Oliveira, 2013) but also emphasizes the importance of specialized genre knowledge as a critical aspect of professional expertise.

This study offers a novel contribution by analyzing Turkish large corporate apologies through a genre-based lens, highlighting the interplay between global apology structures and localized cultural practices. By focusing on both linguistic strategies and implicit motives, it extends existing research beyond Western-centric models and provides a culturally grounded understanding of corporate discourse in Turkey.

6. REFERENCES

- Arendt, C., LaFleche, M., & Limperopulos, M. A. (2017). A qualitative meta-analysis of apologia, image repair, and crisis communication: Implications for theory and practice. *Public Relations Review*, 43(3), 517-526. <https://doi.org/10.1016/j.pubrev.2017.03.005>
- Askehave, I., & Swales, J. M. (2001). Genre identification and communicative purpose: A problem and a possible solution. *Applied linguistics*, 22(2), 195-212. <https://doi.org/10.1093/applin/22.2.195>
- Belcher, D. D. (2023). Digital genres: What they are, what they do, and why we need to better understand them. *English for Specific Purposes*, 70, 33-43. <https://doi.org/10.1016/j.esp.2022.11.003>
- Benoit, W. L. (1995). *Accounts, Excuses, and Apologies: A Theory of Image Restoration Strategies*. Albany, NY: State University of New York Press.
- Bhatia, V. K. (1993). *Analyzing genre: Language use in professional settings*. Longman
- Bhatia, V. K. (1995). Genre-mixing in professional communication: The case of 'private intentions' v. 'socially recognized purposes'. *Explorations in English for professional communication*, 1-19.
- Bhatia, V. K. (2004). *Worlds of Written Discourse: A Genre-Based View*. London: Continuum International.
- Bhatia, V. K. (2008). Genre analysis, ESP and professional practice. *English for specific purposes*, 27(2), 161-174. <https://doi.org/10.1016/j.esp.2007.07.005>
- Bhatia, V. K. (2008). Towards critical genre analysis. In *Advances in discourse studies* (pp. 176-187). Routledge.
- Coe, N. M., & Yeung, H. W. C. (2015). *Global production networks: Theorizing economic development in an interconnected world*. Oxford University Press.
- Coombs, W. T. (1995). Choosing the right words: The development of guidelines for the selection of the "appropriate" crisis-response strategies. *Management communication quarterly*, 8(4), 447-476. <https://doi.org/10.1177/0893318995008004003>
- Coombs, W. T., & Holladay, S. J. (2008). Comparing apology to equivalent crisis response strategies: Clarifying apology's role and value in crisis communication. *Public relations review*, 34(3), 252-257. <https://doi.org/10.1016/j.pubrev.2008.04.001>
- Fairclough, N. (1992). *Discourse and social change*. Polity Press.
- Fatima Oliveira, M. D. (2013). Multicultural environments and their challenges to crisis communication. *The Journal of Business Communication* (1973), 50(3), 253-277. <https://doi.org/10.1177/0021943613487070>
- Frandsen, F., & Johansen, W. (2010). Apologizing in a globalizing world: Crisis communication and apologetic ethics. *Corporate Communications: An International Journal*, 15(4), 350-364. <https://doi.org/10.1108/13563281011085475>
- Fuoli, M., & Paradis, C. (2014). A model of trust-repair discourse. *Journal of Pragmatics*, 74, 52-69. <https://doi.org/10.1016/j.pragma.2014.09.001>
- Fuoli, M., van de Weijer, J., & Paradis, C. (2017). Denial outperforms apology in repairing organizational trust despite strong evidence of guilt. *Public Relations Review*, 43(4), 645-660. <https://doi.org/10.1016/j.pubrev.2017.07.007>
- Goffman, E. (2017). *Relations in public: Microstudies of the public order*. Routledge.
- Goss, D. R. (2003). *A critical exploration of the rhetoric of apologia as applied to the discourse of corporate social legitimacy*. Howard University.

- Hearit, K. M. (1995). "Mistakes were made": Organizations, apologia, and crises of social legitimacy. *Communication Studies*, 46(1-2), 1-17. <https://doi.org/10.1080/10510979509368435>
- Hearit, K. M. (2006). *Crisis management by apology: Corporate response to allegations of wrongdoing*. Routledge.
- Holmes, J. (1990). Apologies in New Zealand English. *Language in society*, 19(2), 155-199. <https://doi.org/10.1017/S0047404500014366>
- Hornsey, M. J., Chapman, C. M., La Macchia, S., & Loakes, J. (2024). Corporate apologies are effective because reform signals are weighted more heavily than culpability signals. *Journal of Business Research*, 177, 114620. <https://doi.org/10.1016/j.jbusres.2024.114620>
- Hyland, K. (2002). Genre: Language, context, and literacy. *Annual review of applied linguistics*, 22(1), 113-135. <https://doi.org/10.1017/S0267190502000065>
- Kádár, D. Z. (2007). On historical Chinese apology and its strategic application. *Journal of Politeness Research Language Behaviour Culture* 3(1):125-150. <https://doi.org/10.1515/PR.2007.006>
- Koehn, D. (2013). Why saying "I'm sorry" isn't good enough: The ethics of corporate apologies. *Business Ethics Quarterly*, 23(2), 239-268. <https://doi.org/10.5840/beq201323216>
- Lewicki, R. J., & Brinsfield, C. (2017). Trust repair. *Annual review of organizational psychology and organizational behavior*, 4(1), 287-313. <https://doi.org/10.1146/annurev-orgpsych-032516-113147>
- Lim, J. R. (2020). How organizations in different cultures respond to crises: Content analysis of crisis responses between the United States and South Korea. *International Journal of Strategic Communication*, 14(4), 294-316. <https://doi.org/10.1080/1553118X.2020.1812613>
- Marsen, S. (2020). Navigating crisis: The role of communication in organizational crisis. *International Journal of Business Communication*, 57(2), 163-175. <https://doi.org/10.1177/2329488419882981>
- Miller, C. R. (1984). Genre as social action. *Quarterly journal of speech*, 70(2), 151-167. <https://doi.org/10.1080/00335638409383686>
- Miller, C. R., & Shepherd, D. (2009). Questions for genre theory from the blogosphere. *Genres in the Internet: Issues in the theory of genre*, 263-290. <https://doi.org/10.1075/pbns.188.11mil>
- Owen, M. (2019). *Apologies and remedial interchanges: A study of language use in social interaction*. Walter de Gruyter GmbH & Co KG. Mouton Publishers.
- Page, R. (2014). Saying 'sorry': Corporate apologies posted on Twitter. *Journal of pragmatics*, 62, 30-45. <https://doi.org/10.1016/j.pragma.2013.12.003>
- Paltridge, B. (1994). Genre analysis and the identification of textual boundaries. *Applied linguistics*, 15(3), 288-299. <https://doi.org/10.1093/applin/15.3.288>
- Patel, A., & Reinsch, L. (2003). Companies can apologize: Corporate apologies and legal liability. *Business Communication Quarterly*, 66(1), 9-25. <https://doi.org/10.1177/108056990306600103>
- Richardson, K., Parry, K., & Corner, J. (2012). *Political culture and media genre: Beyond the news*. Springer.
- Ruhi, Ş. (2006). Politeness in compliment responses: A perspective from naturally occurring exchanges in Turkish. *Pragmatics. Quarterly Publication of the International Pragmatics Association (IPrA)*, 16(1), 43-101. <https://doi.org/10.1075/prag.16.1.03ruh>
- Sandlin, J. K., & Gracyalny, M. L. (2018). Seeking sincerity, finding forgiveness: YouTube apologies as image repair. *Public Relations Review*, 44(3), 393-406. <https://doi.org/10.1016/j.pubrev.2018.04.007>

- Swales, J. M. (1990). *Genre analysis: English in academic and research settings*. Cambridge University Press.
- Swales, J. M. (2004). *Research genres: Explorations and applications*. Cambridge University Press.
- Swales, J. M. (2013). *Other floors, other voices: A textography of a small university building*. Routledge.
- Timothy Coombs, W., Frandsen, F., Holladay, S. J., & Johansen, W. (2010). Why a concern for apologia and crisis communication? *Corporate Communications: An International Journal*, 15(4), 337-349. <https://doi.org/10.1108/13563281011085466>
- Wallin, M. R. (2008). *An Eurhythmic Response to Adaptive Accrual: A Rhetoric of Adaptation*. (Doctoral dissertation). Thompson Rivers University. <http://hdl.handle.net/10012/3502>
- Wynes, M. J. (2022). “Just Say You’re Sorry”: Avoidance and revenge behavior in response to organizations apologizing for fraud. *Journal of Business Ethics*, 178(1), 129-151. <https://doi.org/10.1007/s10551-021-04781-9>
- Xia, S. A. (2020). Genre analysis in the digital era: Developments and challenges. *ESP Today*, 8(1), 141-159. <https://doi.org/10.18485/esptoday.2020.8.1.7>
- Yeung, L. (2007). In search of commonalities: Some linguistic and rhetorical features of business reports as a genre. *English for specific purposes*, 26(2), 156-179 <https://doi.org/10.1016/j.esp.2006.06.004>
- Yin, B. (2016). An exploratory genre analysis of three graduate degree research proposals in applied linguistics. *Functional Linguistics*, 3(1), 7. <https://doi.org/10.1186/s40554-016-0032-2>

BİR İNCELEME ÇALIŞMASI: FLANNERY O'CONNOR'IN *A GOOD MAN IS HARD TO FIND* ESERİNDE PERSONA VE GÖLGE ARKETİPLERİ

Melike Sultan ÇİÇEKLER

Lecturer, Kahramanmaraş İstiklal University, Kahramanmaraş, Türkiye
melikesultan.cicekler@istiklal.edu.tr, *ORCID*: 0000-0001-8285-287X

Özet

Flannery O'Connor'ın *A Good Man is Hard to Find* adlı eseri, Carl Gustav Jung'un arketip teorisi çerçevesinde psikoanalitik bir yaklaşım kullanılarak, özellikle Persona ve Gölge arketipleri üzerinden analiz edilecektir. Büyükanne, ahlaki bir maske takarak kusurlarını gizleyen Persona arketipini temsil ederken, Misfit karakteri, insan doğasının rahatsız edici gerçekleriyle yüzleşen Gölge arketipini simgeler. Bu iki karakterin etkileşimi, görünüş ile gerçeklik arasındaki gerilimi gözler önüne serer. Jungcu kavramlar ışığında, bu çalışma O'Connor'ın sahte ahlak anlayışını nasıl eleştirdiğini ve iyi ve kötü kavramlarının karmaşıklığını nasıl sorguladığını incelemeyi amaçlamaktadır.

Anahtar kelimeler: Carl Gustav Jung, persona arketipi, gölge arketipi, Flannery O'Connor

A REVIEW STUDY: THE PERSONA AND THE SHADOW ARCHETYPES IN FLANNERY O'CONNOR'S *A GOOD MAN IS HARD TO FIND*

Abstract

Flannery O'Connor's *A Good Man is Hard to Find* will be analyzed through a psychoanalytical approach, specifically using Carl Gustav Jung's archetypal theory, particularly the Persona and the Shadow. While the Grandmother represents the Persona, hiding her flaws behind a mask of morality, the Misfit embodies the Shadow archetype, confronting disturbing truths about human nature. The interaction between these two characters highlights the tension between what is on the surface, namely appearance, and reality. By applying Jungian concepts, this paper aims to explore how O'Connor critiques false morality and challenges the complexity of the good and the evil.

Key words: Carl Gustav Jung, persona archetype, shadow archetype, Flannery O'Connor

1. INTRODUCTION

The human psyche is like a deep ocean, containing both the darkest and brightest aspects of humanity. Individuals may project an untrue version of themselves by exaggerating behaviors and discourse to conceal their true character. For example, someone may constantly brag about their accomplishments and possessions to cover up feelings of inadequacy and insecurity. However, when they demonstrate kindness and empathy towards others during times of need, their true character emerges. Carl Gustav Jung, a renowned psychologist, theorized that our authentic selves are often hidden beneath layers of societal expectations and personal insecurities. In this study, Jungian archetypes are applied to the main characters in Flannery O'Connor's *A Good Man is Hard to Find* by Flannery O'Connor to explore the contrast between intentions and actions, using Jungian concepts as a guide to navigate the complexities of human nature.

Flannery O'Connor is widely regarded as a key figure in 20th-century Southern Gothic literature, a genre characterized by “irrational, horrific, and transgressive thoughts, desires, and impulses; grotesque characters; dark humor, and an overall angst-ridden sense of alienation (Bjerre, 2017). Her works are known for their exploration of grotesque characters, moral dilemmas, and the dark undercurrents of human nature. *A Good Man is Hard to Find* is one of her most famous short stories, reflecting the key elements of the Southern Gothic genre. This particular story, exemplifies O'Connor's ability to probe deeply into the human psyche while challenging conventional moral binaries. To explore the unconscious mind and its impact on behavior, Sigmund Freud founded psychoanalysis in the late 19th century. International Dictionary of Psychoanalysis defines the term “psychoanalysis” as follows:

Sigmund Freud himself provided the most complete, and now most classical definition for his invention, psychoanalysis: “Psycho-analysis is the name (1) of a procedure for investigating mental processes which are almost inaccessible in any other way, (2) of a method (based upon that investigation) for the treatment of neurotic disorders and (3) of a collection of psychological information obtained along those lines, which is gradually being accumulated into a new scientific discipline” (1923a [1922], p. 235). This definition, intended for the Encyclopedia Britannica, is still widely used today by many psychoanalytic training institutes. (Mijolla, 2005, p. 1362)

Freud's theories, over the years, have evolved and expanded, leading to the development of various schools of psychoanalysis. Jung later developed Analytical Psychology, diverging from Freudian theory by introducing the concepts of the conscious mind (ego), the personal unconscious, and the collective unconscious (Jung, 1959). His definition of the conscious mind is “the function or activity which maintains the relation of psychic contents to the ego” (Jung, 1943, p. 6). This makes it clear that the ego then is the conscious mind. Briefly, the conscious represents the conscious mind because it comprises the thoughts, memories, and emotions that a person is aware of. It is the level, where an individual makes decisions, learns, and obtains wisdom: “the ego forms the center of the consciousness; and, in so far as this comprises the empirical personality, the ego is the subject of all personal acts of consciousness” (Jung, 1959, p. 14), writes Jung in his work *Aion*. Thus, the ego is largely responsible for feelings of identity. Moreover, the personal unconscious is “the most decisive qualities in a person and can be perceived only by others, or have to be laboriously discovered with outside help” (Jung, 1959, p. 5) and Jung re-describes it as “a more or less superficial layer of the unconscious” (Jung, 1955, p. 3). It is possible to conclude that the personal unconscious is a collection of repressed memories and neglected information. These experiences may encompass ignored childhood

memories or traumatic memories that the mind has suppressed or excluded from conscious memory. Lastly, the collective unconscious, where the archetypes are found, is the deepest and darkest side of the psyche. Jung believed that regardless of the culture that they are born into or the time period in which they live, all people can identify with the content of the collective unconscious. It is the most original and controversial contribution to the personality theory (J. D. Singer, 1968). As mentioned earlier, it is in this state that the archetypes* are found. Jung points out that “the archetypes most clearly characterized from the empirical point of view are those which have the most frequent and the most disturbing influence on the ego”(Jung, 1959, p. 8). Also, he writes that “the archetype of the self is met with everywhere in mythology as well as in the products of individual fantasy”(Jung, 2008, p. 147) summarizes that the archetypes are seen in many cultures which have cultivated many myths independently of one another and which feature similar characters and themes. Among from his many archetypes, Jung focused on four of them: “prominent aspects of oneself that one needs to become aware of in such a situation are the persona (the "I" one presents to the outer world), the inner contra sexual (anima or animus) and the shadow (attitudes and inclinations that have either been repressed or never been conscious)” (Sharp, 1996, p. 65), and the Self. These archetypes, for Jung, form the human psyche as they are present within the human race from the primitive past, by directing and influencing the present behavior. Mueller writes in his paper, *Jungian Analysis*, the followings:

There are at least two ways of approaching a literary work of art from the stand point of psychology: first, by simply analyzing the characters through their words and actions as real people; and second, by treating the work as a dream turned inside out, in which each character is a facet, or refraction, of the dreamer's personality.(Mueller, 1978, p. 74)

From this point of view, this paper will analyze the short story to delve into the characters' dialogues and behaviors by focusing merely on the Persona and the Shadow, as they play a crucial role in O'Connor's narrative. Yet, a brief summary of the short story should be given to understand the paper better in terms of Jungian psychology.

The story takes place in Atlanta, where a grandmother is trying to convince her son, Bailey whom she lives with among with his three children and wife, to go to east Tennessee instead of taking a trip to Florida. She tries to convince him by showing a news on the paper that if they travel to Florida, they might encounter with a criminal, who has escaped from prison, who calls himself The Misfit. The real reason of her not wanting to go to Florida but to east Tennessee is not to protect her family, as she announces, but secretly wants to see her relatives. The father, Bailey, is of an aggressive man, his wife is rather naïve and passive, the elder son John Wesley, aged eight, is rather rude, and his younger sister June Star, is even worse than her brother. The last child is a baby, and the grandmother's attitude, according to her, is moral, yet she is critical and a deceiver. The Misfit, as the name suggests, is an outsider, entitled to prison, but morally wiser than the grandmother when he speaks, but not in his actions. The story continues by taking a trip to Florida in their car, but the climax is when the grandmother convinces her son to stop nearby Toombsboro, because she remembers a house that she wants to detour. She actually lies about the house having a secret panel, so the children take her side and they all convince the father to go there. On their way they have an accident and The Misfit and his men see the incident and come near them. Killing two members of the family at a time, The Misfit and the grandmother have a conversation, where the grandmother tries to convince him

* The Merriam Webster dictionary defines that “the archetype comes from the Greek verb *archein* (“to begin” or “to rule”) and the noun *typos* (“type”)”(Definition of *ARCHETYPE*, 2024).

that he is a good man, thus he does not have to kill anyone. The Misfit agrees that he was a good man, but does not give up killing them at the end.

2. DISCUSSION

2.1 The Character Analysis

The relationship between the family members is contradictory, as they do not symbolize a happy and united type, but a deceitful and toxic one. The main reason for this complex relationship is due to the grandmother's interference and criticisms towards the others. She claims to be a moral and religious lady, but her actions show the opposite. The reader is aware of the fact that all the actions she takes and the dialogues that she has with the rest of the characters imply that she is a hypocrite, and a dishonest and selfish person. The hypocrisy is seen throughout the story; in the beginning when she gives a big speech about conscience to Bailey, but acts differently when she sneaks her cat, Pitty Sing, to the car, being aware of the fact that her son hates traveling with it. The second dishonesty happens when she lies about the secret panel in the house, and later remembers that she recalled the location wrongly, but kept silence as not to anger her son. The third one is when they encounter with The Misfit and she begs to him not to kill her son and his family, but not to kill her by trying to represent herself as a true lady with virtues. The father figure, Bailey, is not a happy nor a talkative man. He is, most of the time, silent and aggressive. He does not do the talking when the family meet with new people, but it is the grandmother who takes on this duty. He is unprotective against his own family when The Misfit and his men start killing them. The wife, is a repressed figure, with a naïve face, but a masculine fashion, when compared to the grandmother, who dresses in bright colors and wears a hat. She is like her husband; not a talker. Her only active actions are to put the baby to sleep, or she sleeps herself or calls the children by her side. She leaves the dominant woman character to her mother-in-law. John Wesley, the eight years old son, is a stocky and rude boy with glasses. He often challenges his grandmother and ignores her most of the time with rude comments. Although being rude, his innocence is seen when he asks why The Misfit is carrying a gun, unaware of the fact that he will kill his family. June Star, the younger daughter, is a sassy girl and even ruder than her brother. Her rudeness is seen towards her challenges with her grandmother as well as in her dialogues with other people. June Star and John Wesley, are the representations of the present people who are not as polite as the past, as the grandmother says. The Misfit, although being the unlikely source of spirituality, or moral guidance, questions the existence of life and shares anecdotes with the grandmother, who assumes to be morally superior.

2.2. The Persona Archetype

June Singer summarizes the analytical psychology of Carl Jung by means of archetypes briefly in this sense:

The archetypes belong to the deeper layers of the psyche, the unconscious. Since they are unconscious, we cannot observe them directly, but we can see their manifestations everywhere about us in the form of archetypal images and symbols. These images and symbols lead us from the known to the unknown, as we seek to better understand ourselves. (J. Singer, 1994, p. 133)

The grandmother character embodies the persona archetype. She is not of an unusual figure, everyone from different backgrounds and cultures can identify with this character. Anthony Stevens defines the universality of the archetypes as they “possess the dynamic property of seeking actualization in the reality of life- that is to say, in the behavior and personality of the individual as the life cycle unfolds within the context of the

environment”(Papadopoulos, 2006, p. 85), demonstrates that the grandmother is an universal archetype, using the religious mask/persona[†] when interacting with the others. Jung describes his persona as mentioned below:

Whoever looks into the mirror of the water will see first of all his own face. Whoever goes to himself risks a confrontation with himself. The mirror does not flatter, it faithfully shows whatever looks into it; namely, the face we never show to the world because we cover it with the *persona*, the mask of the actor. But the mirror lies behind the mask and shows the true face.(Jung, 1955, p. 20)

Thus, the persona -distinct from our inner self- is an identity that we project onto others. It is a kind of a public image; an attributed social and certain role such as mother, father, or an artist. As it is an idealized image, it is not a true reflection of one's self. Jung believes identifying oneself too much with the persona can lead to inner conflicts and a repression of individuality that can be resolved through *individuation*, which is the “becoming of the self”(Jung, 1955, p. 35). The grandmother puts on the persona, or the social mask, of a devoted Christian lady. It is clear every time within her speeches or dialogues she has with either the strangers or with her family, and the acts that she takes. The first examples of the evidence that she is putting on the persona of a good Christian lady will be given in three perspectives; by her speech, her acts and her physical appearance, respectively.

The first dialogue can be given from the beginning of the story when she tries to convince her son, Bailey, to give up the trip to Florida, but to east Tennessee:

“Here this fellow that calls himself The Misfit is aloose from the Federal Pen and headed toward Florida and you read here what it says he did to these people. Just you read it. I wouldn't take my children in any direction with a criminal like that aloose in it. I couldn't answer to my conscience if I did”. (O'Connor, 1977, p. 3)

“I couldn't answer to my conscience if I did” is the very first implication that the grandmother is using this persona to cover up her real character, because her intention is not to really save the children from the harm that they could get from The Misfit, but to visit her hometown so that she can “see her connections”(O'Connor, 1977, p. 3). Unfortunately, the grandmother does not have a good will, thus she is a contradictory character. A following example is when the family is on the road and the grandmother goes on and on talking about fields that they pass and how great her hometown is. The grandson is challenging her, so the grandmother uses these sentences:

"In my time," said the grandmother, folding her thin veined fingers, "children were more respectful of their native states and their parents and everything else. People did right then. Oh look at the cute little pickaninny!" she said and pointed to a Negro child standing in the door of a shack. "Wouldn't that make a picture, now?" she asked and they all turned and looked at the little Negro out of the back window. He waved. (O'Connor, 1977, p. 5)

This moment is actually a very clear point that gives a true reflection into the grandmother's inner self and the persona. She seems to be morally guiding the younger generation by giving a big speech about the past times, where suddenly she is distracted by an African boy outside. The discourse, i.e., the choice of the language is confusing, because within

[†] Originally the word persona meant a mask worn by actors to indicate the role they played.

religious beliefs each man is equal, but the adjectives and nicknames the grandmother is using are *pickaninny*, and *Negro*. She is also treating him like an object that you can take a picture of.

Among many others, the last example of the dialogue that she has that ensures her self-interest is when The Misfit makes his man take two at a time of her family to be murdered within the woods:

"Jesus!" the old lady cried. "You've got good blood! I know you wouldn't shoot a lady! I know you come from nice people! Pray! Jesus, you ought not to shoot a lady. I'll give you all the money I've got!" (O'Connor, 1977, p. 15)

"The old woman is an unfit vessel of grace"(Bethea, 2006, p. 246), as she calls The Misfit, Jesus, and when she tries to ensure him that she would not kill a lady. If she were of a true believer, one can say that first, she would pray for her family and later pray not to the criminal but to God, only.

Apart from the speeches, her actions should be delved into to analyze the Christian persona. The very first action that she contradicts with what she says is when she secretly hides her cat under her valise in the next morning when the family is about to begin their trip to Florida. Here, she is deceiving her own son, again, because she knows Bailey does not like to travel with a cat. Another example is when the family had just gotten out of Toombsboro and the grandmother recalls a house in a plantation that she used to visit. She wants to revisit it so hard that she lies about the house having a secret panel where the old owners kept their unfound silvers. Later, just a few moments before the car accident, she remembers that she was mistaken about the location of that house, but decides not to tell Bailey. The Christian persona is so embraced by the grandmother that she is well self-convinced that she is virtuous, but her true self shows within her actions that she is not.

The last evidence of her self-interest is the way she dresses:

The grandmother had on a navy, blue straw sailor hat with a bunch of white violets on the brim and a navy blue dress with a small white dot in the print. Her collars and cuffs were white organdy trimmed with lace and at her neckline she had pinned a purple spray of cloth violets containing a sachet. In case of an accident, anyone seeing her dead on the highway would know at once that she was a lady. (O'Connor, 1977, p. 4)

She does not even take her hat off after the car accident. It seems like the grandmother still has her youth spirit, her true character does not match with her so-called beliefs and morality as she assumes them to be.

2.3.The Shadow Archetype

In literature, the shadow is often presented as a villainous character. The shadow archetype within the story is The Misfit character. According to Jung:

The shadow is a living part of the personality and therefore wants to live with it in some form. It cannot be argued out of existence or rationalized into harmlessness. This problem is exceedingly difficult, because it not only challenges the whole man, but reminds him at the same time of his helplessness and ineffectuality. (Jung, 1955, p. 20)

Surely, The Misfit is of a villain, who is sentenced into prison for killing his own father, but he cannot remember whether he committed the murder or not: "I forget what I done, lady.

I set there and set there, trying to remember what it was I done and I ain't recalled it to this day. Once in a while, I would think it was coming to me, but it never come"(O'Connor, 1977, p. 14). As he unconsciously holds onto the shadow, he is at all times in conflict with what he believes in and what he actually does. As Jung explains above, although he knows the true path, namely the Christianity and morality when he speaks to the grandmother, who assumes to be a moral guide more than anyone she has encountered, he is in of a helpless place. He cannot give up murdering. His words are of good evidence that his true self is somewhere deeper and reflects itself within his discourse. He says he would "hate to have to"(O'Connor, 1977, p. 11) kill the grandmother, when she tells him that he "wouldn't shoot a lady"(O'Connor, 1977, p. 11). He also adds that he has come from a good family; "God never made a finer woman than my mother and my daddy's heart was pure gold"(O'Connor, 1977, p. 11). Jung points out that the shadow "is a moral problem that challenges the whole ego-personality, for no one can become conscious of the shadow without considerable moral effort. To become conscious of it involves recognizing the dark aspects of the personality as present and real"(Jung, 1959, p. 8). The Misfit is as Jung points out is having delusions in a kind of way, so, he is committing the murders as if it is not such a big deal, because he is at the same time sharing his knowledge about Jesus and blaming others who are using "the papers" against him:

"Jesus thown everything off balance. It was the same case with Him as with me except He hadn't committed any crime and they could prove I had committed one because they had the papers on me. Of course," he said, "they never shown me my papers. That's why I sign myself now. I said long ago, you get you a signature and sign everything you do and keep a copy of it. Then you'll know what you done and you can hold up the crime to the punishment and see do they match and in the end you'll have something to prove you ain't been treated right. I call myself The Misfit," he said, "because I can't make what all I done wrong fit what all I gone through in punishment."(O'Connor, 1977, p. 15)

As one has to recognize the dark places of the psyche, The Misfit is incapable of doing so. It is as if the shadow has possessed his character. He does not use his birth name, even. He calls himself The Misfit, which represents that his own character is dominated by the shadow within. The Misfit is questioning the actions of Jesus and blames him for raising the dead, if it was even true. For him, Jesus has played with the balance of life and that the old lady should enjoy the last minutes "by killing someone or burning down this house or doing some other meanness to him. No pleasure but meanness"(O'Connor, 1977, p. 15,16). It is as if he is angry towards the religion and the way things work. He is questioning the life, way too better than the grandmother, but in the end cannot fight with his shadow, on the contrary, he becomes the shadow himself.

3. CONCLUSION

In conclusion, Carl Jung's theory of the collective unconscious suggests that every person carries within them a set of universal symbols and archetypes that shape their understanding of the world. In *A Good Man is Hard to Find*, Flannery O'Connor skillfully weaves Jungian archetypes into her characters, adding layers of psychological depth and complexity to their actions and interactions. The grandmother, embodying the persona archetype, clings to her self-righteousness and religious facade, presenting herself as morally superior while failing to acknowledge her own shortcomings. This 'mask' represents her desire to conform to societal expectations of goodness, but ultimately reveals her moral blindness. On the other hand, The Misfit represents the shadow—the darker, repressed side of human nature. His existential questioning and violent rejection of traditional morality expose the chaotic, destructive potential within all individuals.

The significance of these archetypes is crucial to understanding the characters' true motives. Jung's theory warns of the dangers of becoming overly identified with these unconscious symbols, as they can distort one's perception of reality and lead to a fractured sense of self. Both the grandmother and The Misfit suffer from this psychological delusion: the grandmother's passive lies and judgments blur her own moral compass, while The Misfit's obsessive questioning of life and death pushes him deeper into nihilism. These characters illustrate the duality that exists within every human being—the constant tension between light and shadow, good and evil. As O'Connor suggests, this duality is not easily resolved, but it remains a defining feature of the human experience, often distorting one's perception of truth and reality. Consequently, the interplay of these archetypes serves as a reminder of the complexity of human nature, where the lines between moral righteousness and moral decay are often indistinguishably blurred.

4. REFERENCES

- Bethea, A. F. (2006). O'Connor's A Good Man is Hard to Find. *The Explicator*, 64(4), 246–249. <https://doi.org/10.3200/EXPL.64.4.246-249>
- Bjerre, T. Æ. (2017). Southern Gothic Literature. In T. Æ. Bjerre, *Oxford Research Encyclopedia of Literature*. Oxford University Press. <https://doi.org/10.1093/acrefore/9780190201098.013.304>
- Definition of ARCHETYPE*. (2024, April 13). <https://www.merriam-webster.com/dictionary/archetype>
- Jung, C. G. (1924). *Analytical Psychology and Education*.
- Jung, C. G. (1943). *Collected Works* (Vol. 11). The Psychology of Eastern Meditation.
- Jung, C. G. (1955). *The Collected Works: Volume Nine The Archetypes and the Collective Unconscious* (R. F. C. Hull, Trans.). Routledge.
- Jung, C. G. (1959). *Aion Researches Into The Phenomenology of The Self* (R. F. C. Hull, Trans.). Pantheon Books.
- Jung, C. G. (2008). *Psychology and the occult*. Routledge.
- Mijolla, A. de (Ed.). (2005). *International dictionary of psychoanalysis: Dictionnaire international de la psychanalyse*. Macmillan Reference USA.
- Mueller, C. R. (1978, September). Jungian Analysis. *The Drama Review: TDR*, 22(3), 73–86.
- O'Connor, F. (1977). *A good man is hard to find and other stories* (1st Harvest/HBJ ed). Harcourt Brace Jovanovich.
- Papadopoulos, R. K. (2006). *The handbook of jungian psychology: Theory, practice and applications*. Routledge.
- Sharp, D. (1996). *Living Jung: The good and the better*. Inner City Books.
- Singer, J. (1994). *Boundaries of the soul: The practice of Jung's psychology: revised and updated* (Rev. Anchor Books ed). Anchor Books.
- Singer, J. D. (1968). *Culture and the Collective Unconscious* [Ph.D., Northwestern University]. <https://www.proquest.com/docview/302315443/citation/90FE890659374B66PQ/1>

İZLANDA MİTOPOETİĞİYLE ŞEKİLLENEN BİR TRAJEDİ: *KUZU* FİLMİNDE MELEZ VARLIKLAR VE KOZMOLOJİK ADALET

Serap SARIBAŞ

Assoc. Prof. Dr., Karamanoğlu Mehmetbey University, Karaman, Türkiye
serapsaribas@kmu.edu.tr, ORCID: 0000-0002-4079-8024

Özet

Valdimar Jóhannsson'un *Lamb* (*Kuzu*) adlı filmi, pastoral bir görünüme bürünen ancak metafizik huzursuzlukla örülmüş İzlanda manzarası içinde, doğa ile insan arasındaki kadim sınırların sessizce ihlal edildiği bir ontolojik kırılma anını sahnelemektedir. Film, insansı bedene sahip bir kuzu yavrusunun doğumu üzerinden gelişen anlatısıyla yalnızca anne kaybı ve ebeveynlik arzusu gibi bireysel temalara değil; aynı zamanda doğanın kutsallığını ihlal eden modern arzusunun mitopoetik sonuçlarına da işaret eder. Ada adlı melez varlık, yalnızca biyolojik anomalinin değil, aynı zamanda bastırılmış dürtülerin, yasın, suçluluğun ve etik sınır ihlalinin hem simgesel hem de bedensel tezahürü olarak okunabilir. Anlatı, yüzeyde pastoral bir dram estetiği sunsa da derin yapısında ritüelistik sessizlik, mitsel döngüsellik ve sınır figürleriyle örülü çok katmanlı bir simgesel düzlem inşa eder. Filmde doğa, edilgin bir arka plan değil; kendi yasaları, belleği ve cezalandırıcı işleyişi olan bir özne olarak konumlanır. Ada'nın varlığı, İzlanda mitolojisinde sıkça rastlanan huldufólk (gizli halk), doğa ruhları ve insan dışı sınır varlıklarıyla benzeşimler kurar ve doğa-insan etkileşiminin yalnızca fiziksel değil, aynı zamanda ontolojik ve etik bir müzakereye dayandığını açığa çıkarır. Sessizlik, bu bağlamda estetik bir tercihten ziyade, doğanın insani dile karşı geliştirdiği simgesel bir direnç biçimi olarak işlevselleşir. Filmdeki ebeveynlik arzusu, bastırılmış travmaların, kayıpla başa çıkma dürtüsünün ve varoluşsal yetersizliğin mitik bir temsiline dönüşür. Özellikle melez varlık üzerinden kurulan kurban metaforu, modern bireyin doğayla girdiği ilişki biçiminde etik körlükle birleşen bir telafi mekanizmasına işaret eder. Bu çalışma, *Lamb* adlı filmi ekokritik ve psikanalitik kuramsal düzlemlerde inceleyerek, doğa-insan ikiliğinin bozulduğu noktada ortaya çıkan "iğrençlik" ("abjection") deneyimini Julia Kristeva'nın kavramsal çerçevesi içinde tartışmaktadır. Film, mitin çağdaş anlatılarda yalnızca kültürel bir kalıntı değil, hâlâ işleyen bir yapı, sembolik bir düzen bozucu ve kozmik bir hesaplaşma imkânı olarak nasıl geri döndüğünü göstermektedir. En nihayetinde *Lamb*, doğaya yönelik müdahalenin yalnızca ekolojik değil; aynı zamanda epistemolojik, etik ve metafizik düzeylerde bir kriz ürettiğini hatırlatan, sessiz ama yankısı büyük bir çağrıdır.

Anahtar Kelimeler: İzlanda mitolojisi, doğaüstü ahlak, ontolojik belirsizlik, mitopoetik sinema

A TRAGEDY SHAPED BY ICELANDIC MYTHOPOETICS: HYBRID BEINGS AND COSMOLOGICAL JUSTICE IN THE FILM *LAMB*

Abstract

Valdimar Jóhannsson's *Lamb* unfolds within the seemingly pastoral yet metaphysically unsettling Icelandic landscape, staging a moment of ontological rupture wherein the ancient boundaries between nature and humanity are silently transgressed. Through the birth of a lamb with a human body, the film navigates not only individual themes such as maternal grief and the longing for parenthood but also gestures toward the mythopoetic consequences of modern desire's intrusion upon the sanctity of nature. The hybrid being named Ada can be read not merely as a biological anomaly but as the embodied and symbolic manifestation of repressed drives, mourning, guilt, and an ethically transgressive relationship with the natural order. While the narrative presents itself on the surface as a pastoral drama, it constructs a multilayered symbolic structure embedded with ritualistic silence, mythic cyclicity, and liminal figures. Nature is not portrayed as a passive backdrop but rather as a subject endowed with its own laws, memory, and retributive logic. Ada's existence resonates with figures from Icelandic mythology such as huldufólk (hidden people), nature spirits, and other nonhuman threshold entities, revealing that interaction with nature entails not merely a physical encounter but also an ontological and ethical negotiation. Within this context, silence functions not as a stylistic preference but as a symbolic form of resistance developed

by nature against anthropocentric language. The film's portrayal of the desire for parenthood evolves into a mythic representation of unresolved trauma, the drive to redress loss, and existential insufficiency. The sacrificial metaphor established through the hybrid being highlights a compensatory mechanism wherein modern individuals, blinded by ethical myopia, seek resolution through acts that violate the sacred codes of the natural world. This study analyzes *Lamb* within ecocritical and psychoanalytic theoretical frameworks, particularly drawing on Julia Kristeva's concept of "abjection," in order to examine the representational logic of hybridity, ethical boundary violations, and the rearticulation of myth in contemporary narrative structures. The film illustrates how myth reemerges not as a residual cultural trace but as an operative structure, a symbolic disruptor, and a site of cosmic reckoning. Ultimately, *Lamb* functions as a subdued yet resonant invocation, reminding us that human intervention in nature generates not only ecological but also epistemological, ethical, and metaphysical crises.

Keywords: Icelandic mythology, supernatural morality, ontological ambiguity, mythopoetic cinema

1. INTRODUCTION

Contemporary cinema has increasingly turned to mythopoetic forms as a means of re-enchanting the disenchanted world, particularly in the wake of ecological degradation, existential alienation, and the epistemic decline of anthropocentrism. Valdimar Jóhannsson's *Lamb* (2021) stands at the intersection of this aesthetic and philosophical shift, weaving together Icelandic folklore, psychoanalytic thematics, and ecocritical undertones into a profoundly contemplative and ontologically charged narrative. Set against the bleakly sublime landscape of rural Iceland, the film constructs more than a diegetic backdrop; it stages nature as an ontological interlocutor. In this liminal terrain, the natural world is neither mute nor mechanistic but palpably sentient, ethically attuned, and cosmologically consequential. Within this myth-saturated ecology, the birth of a hybrid being, simultaneously lamb and human, precipitates a gradual but irreversible unraveling of anthropocentric desire, ethical violation, and cosmological equilibrium.

At the epicenter of *Lamb* lies a mythopoetic architecture shaped by the lingering spiritual substrata of Icelandic cosmology, wherein *huldufólk* (hidden people), *landvættir* (land spirits), and elemental deities are not relegated to premodern superstition but persist as culturally sanctioned mediators of ecological order. These beings function not as folkloric curiosities but as epistemological reminders of a world in which nature is neither inert nor innocent. Ármann Jakobsson (2015) compellingly argues that Icelandic cultural memory sustains "a latent belief in an invisible order of beings whose existence enforces moral boundaries in the human world" (p. 215). Read in this light, Ada, the film's hybrid child, is not simply an anomaly or metaphor. She is a semiotic rupture, a mythic emissary, a figure through which natural law reasserts itself. Her ontological ambiguity unsettles normative categories of kinship, biology, and innocence, compelling the viewer to confront the thresholds where mourning collapses into appropriation, and where parental love entangles with metaphysical desecration. The narrative grammar of *Lamb* is profoundly ritualistic, characterized by an ascetic minimalism that privileges stillness, repetition, and spatial intimacy over exposition or verbal articulation. This narrative economy is not merely aesthetic; it reflects a metaphysical alignment with what Mircea Eliade (1959) describes as "sacred time," a cyclical temporality wherein actions are embedded in an eternal return and transgressions echo beyond linear consequence (p. 34). Within this sacred temporality, the decision to nurture Ada emerges not as a personal act of healing but as a cosmological offense. Her existence crystallizes the fundamental contradiction between affective attachment and ontological order. She is both cherished and abhorred, embraced and expelled, simultaneously the locus of emotional restitution and the symptom of metaphysical imbalance. This ontological ambiguity is further elucidated through Julia Kristeva's theory of abjection. According to Kristeva (1982), the abject is that which "does not respect borders, positions, rules... the in-between, the ambiguous, the

composite” (p. 4). Ada, in her liminality, embodies abjection in its most distilled form. She is loved yet unclassifiable, a creature who destabilizes symbolic structures through her very presence. The abject, Kristeva asserts, is not merely cast out but constitutes the border upon which identity and meaning depend. In *Lamb*, Ada’s body functions as such a border: she is the uncanny return of the repressed, the site where the symbolic collapses into the real, and where the sacred bleeds into the grotesque. The viewer is thus compelled into a position of ethical vertigo, unable to resolve her status within either natural or human law.

Ecocritically, *Lamb* stages a potent allegory of human hubris and its cosmological consequences. The couple’s appropriation of Ada under the guise of love and mourning reveals a deeper impulse to domesticate alterity, to make the radically other conform to the registers of the familiar. Yet the film resists this assimilationist logic. Nature, in *Lamb*, is not a passive recipient of human intervention but a morally charged presence that responds without spectacle, through withdrawal and symbolic correction. The climactic appearance of Ada’s biological progenitor, a horned, humanoid ram, enacts a moment not of vengeance but of cosmic recalibration. As Ursula Heise (2008) contends, ecocritical narratives often seek not retribution but “the rearticulation of justice across species and temporalities” (p. 99). The return of Ada’s father thus functions not as an act of revenge but as an ontological rectification that reasserts the sacred boundaries momentarily violated. This article contends that *Lamb* should be understood as a mythopoetic tragedy wherein hybridity serves as the focal point of ontological anxiety and ecological reckoning. Drawing upon Icelandic mythological systems, Kristevan psychoanalysis, and ecocritical theory, the analysis will elucidate how the film reanimates myth as an active hermeneutic structure capable of diagnosing the ethical lapses of modern subjectivity. In centering a nonverbal, interspecies figure as the locus of grief, violation, and judgment, *Lamb* invites a reconsideration of kinship, desire, and metaphysical accountability in a world where myth has not vanished but returned with spectral urgency.

2. ICELANDIC MYTHPOETICS, NATURE SPIRITS AND THE LANGUAGE OF SILENCE

In *Lamb*, silence transcends mere absence to articulate a presence that eludes verbal articulation. It functions as a modality of ontological attunement, a conduit through which the film communicates the ineffable and evokes the mythic substratum of Icelandic cultural consciousness. Jóhannsson’s austere deployment of dialogue, the immersive ambient soundscape, and the deliberate tempo constitute a cinematic liturgy, resonating with what Bachelard (1964) terms “poetic reverie”, a contemplative state wherein the subject becomes receptive to the deep time of being. Within this meditative silence, Icelandic mythopoetics emerges not as superficial ornament but as a living epistemology, shaping the ethical, spatial, and temporal architecture of the film’s narrative. Icelandic folklore, particularly the traditions surrounding *huldufólk* (hidden people) and *landvættir* (land spirits), envisions the landscape not as passive scenery but as an ensouled, agentic reality. These mythic entities inhabit a liminal order, unseen yet omnipresent, whose power resides in their capacity to mediate the relationship between humans and the more-than-human world. As Ármann Jakobsson (2015) contends, such beings serve as “symbolic enforcers of moral boundaries whose retribution is not immediate but inevitable” (p. 217). *Lamb* internalizes this folkloric logic by transforming the environment into a sacred semiotic field. The mist-laden vistas, the cadence of light and shadow, and the repetitive, choreographed movements of the characters imbue the landscape with metaphysical resonance.

The rural dwelling in *Lamb*, ostensibly mundane, is sacralized through the rhythm of ritual repetition. Daily practices, feeding livestock, cultivating the soil, and tracking seasonal change, operate as mythic reenactments that echo Eliade's (1959) notion of "sacred time," in which ritual action reinstates ontological equilibrium. This cyclical temporality collapses the divide between the archaic and the contemporary, rendering the film's world as temporally suspended. Within this sacred frame, Ada's birth is not an aberration but the incarnate manifestation of an ancient, forgotten covenant, a convergence of the sacred and the profane that recalls the cosmological schemas of pre-Christian Iceland. The child becomes a cipher for loss, for divine reckoning, and for the ethical reverberations of human action within an unseen moral ecology. The elision of direct visual depictions of huldufólk further reflects the film's aesthetic refusal to commodify the mythic. Their presence is intuited rather than shown, in alignment with Gunnell's (2007) assertion that Icelandic narrative structures are predicated on "negative space," wherein implication supersedes exposition. The camera's lingering attention to thresholds, open doorways, undulating grasses, and frozen stillness, constructs a visual lexicon of absence pregnant with symbolic presence. This aesthetic restraint underscores the epistemic humility embedded within Icelandic mythopoeia: the human is not sovereign but contingent, situated within a larger ontological field that remains partially inscrutable.

In *Lamb*, silence acquires the status of an ethical medium. It is the channel through which the land bears witness, renders judgment, and ultimately reclaims what has been transgressed. The silent retrieval of Ada by her horned progenitor functions not merely as a narrative denouement but as a liturgical act of cosmic restitution. The refusal of explanation compels the spectator into an active interpretive position, mirroring oral mythic traditions in which significance unfolds through gesture, ambiance, and implication. In this respect, *Lamb* does not merely represent myth but reanimates its ontological grammar, shaping its world through logics of reciprocity, reverence, and restraint. Ultimately, the film reinstates the mythopoetic function of cinema as a site of ontological inquiry rather than nostalgic escapism. Through its invocation of Icelandic cosmological imaginaries, its embodiment of ritual silence, and its aesthetic rendering of the sacred, *Lamb* constructs a narratological and affective framework that invites viewers into a heightened state of attunement, to the land, to grief, and to the enduring enigma animating the thresholds of life and loss.

3. HYBRID BEINGS AND THE VIOLATION OF NATURAL BOUNDARIES

In Valdimar Jóhannsson's *Lamb*, the figure of Ada, a being born with the body of a human and the head of a lamb, emerges as the film's symbolic fulcrum, through which it explores the metaphysical rupture and ethical transgression inherent in hybridity. Neither wholly animal nor fully human, Ada destabilizes the ontological categories upon which Western metaphysics and Judeo-Christian cosmology are founded. In this cinematic context, hybridity is not reconciliatory but profoundly subversive, evoking Kristeva's (1982) conception of the abject as that which "disturbs identity, system, order" and occupies the interstitial space "where meaning collapses" (p. 4). Her very existence embodies a transgressive excess that disrupts the delineations between nature, family, and species, positioning her simultaneously as an object of illicit desire and a vessel of sacred reckoning. The transgression of natural boundaries in *Lamb* is not dramatized as a violent incursion, but as a subdued reconfiguration of ethical space. The couple's decision to integrate Ada into their domestic life is rendered with affective subtlety, yet beneath this tenderness lies a metaphysical appropriation, an incursion upon the order of alterity. Their longing, catalyzed by grief, translates into what may be termed a form of metaphysical appropriation. Haraway (2008) underscores that the human impulse to enfold the nonhuman within the familial structure is frequently an extension of possessive

desire, a will to contain and assimilate the inassimilable (p. 88). Ada is not merely a surrogate but a vessel of unresolved mourning and a transgressive signifier whose presence disorients the household's moral architecture.

In many mythopoetic systems, hybrid beings serve as omens of cosmological disequilibrium. They signal an ontological breach, a moment wherein divine, natural, and human realms interpenetrate with destabilizing consequences. Chimeras, centaurs, and other classical hybrids represent such thresholds, simultaneously feared and revered for their capacity to embody contradiction. Likewise, Ada functions as a semiotic paradox, eliciting maternal tenderness while provoking existential anxiety. Her hybridity transcends biology to become a symbolic articulation of the unrepresentable, a phenomenon that eludes codification. This echoes Derrida's (1978) notion of the "undecidable," those entities that rupture epistemic certainties and expose the precarity of symbolic architecture (p. 254). The film's spatial and ecological setting amplifies the sense of desecration. The Icelandic landscape, laden with folkloric resonance and ecological gravity, becomes the sanctified terrain upon which Ada's presence enacts metaphysical disturbance. Plumwood (1993) critiques anthropocentric paradigms that construe nature as inert and exploitable, a perspective that *Lamb* radically subverts by positing nature as sentient, sovereign, and morally reflexive (p. 119). Ada's presence interrupts the tenuous balance between the couple and their environment, revealing the latent domination inscribed in affective projections untempered by ethical constraint.

The reappearance of the horned ram, a humanoid figure embodying both paternal and chthonic dimensions, functions not merely as a narrative climax but as a mythic adjudication. His intervention reimposes the sacral boundary that has been silently violated. The act of reclamation is devoid of sentimentality or vengeance; it assumes a sacramental quality. As Eliade (1959) articulates, sacrifice in archaic cosmologies is not punitive but restitutive, a gesture that reinstates sacred equilibrium (p. 91). Thus, the father-figure's retrieval of Ada becomes an ontological recalibration, a restoration of balance that transcends anthropocentric moral codes. Formally, the film's cinematography reinforces this exploration of hybridity and transgression. The visual restraint, avoidance of sensationalism, and prolonged attention to spatial voids create a mood of metaphysical unease. The refusal to offer narrative closure reflects the film's ethical stance, an invitation to dwell within ambiguity. Trigg (2012) asserts that encounters with uncanny environments elicit a reorientation of the subject toward the limits of control and comprehension (p. 145). *Lamb* orchestrates such estrangement to provoke philosophical contemplation rather than emotional resolution. Ultimately, *Lamb* stages hybridity not as a trope of synthesis but as a locus of ethical and ontological crisis. Ada is not assimilated, resolved, or explained. She remains irreducibly other, a living rupture that compels both characters and viewers to confront the consequences of violating the liminal thresholds that define the human condition. In its refusal to domesticate its own monstrosity, the film affirms the enduring vitality of myth to interrogate the limits of human desire and the sacred parameters of the world.

4. COSMOLOGICAL JUSTICE AND THE MYTHIC LOGIC OF RETRIBUTION

The concluding act of *Lamb* dramatizes not only a familial rupture but the enactment of a deeper, cosmological judgment. The retrieval of Ada by the horned figure, presumed to be her biological progenitor, operates within a mythic framework in which justice is not codified through legalism but mediated through the logic of sacred equilibrium. Unlike secular retribution grounded in punitive response, the film's narrative resolution gestures toward what Eliade (1959) describes as mythic restitution, wherein the cosmos reasserts balance through

symbolic intervention (p. 75). This retributive logic is neither immediate nor anthropocentrically motivated. Rather, it reflects the principle that transgressions against ontological order, particularly those that violate the sacrality of nature, inevitably invite a non-verbal, ritualistic response. The silence of Ada's "father" mirrors the film's larger commitment to non-discursive ethics, emphasizing gesture, presence, and inevitability. His solemn presence, shot in long takes with minimal sound, visually conveys the authority of an ancient moral order. As Ricoeur (2004) observes, "myth is not explanation, it is revelation, of the primordial relation between man, guilt, and the sacred" (p. 203). Within this framework, *Lamb* becomes a revelation of guilt unspoken and judgment unannounced, where nature does not accuse but simply recalibrates.

The film builds toward this revelation through a series of meticulously composed visual metaphors. Scenes of the couple sleeping with Ada nestled between them, an image of stolen comfort, are mirrored by the final tableau of Ada silently taken back into the wilderness. This reversal of intimacy is not portrayed as cruelty, but as the reinstatement of cosmic boundaries. Crucially, this act of "cosmological justice" does not hinge on moral blame. The couple's grief is not vilified; rather, it is positioned within a tragic structure wherein emotional yearning conflicts with metaphysical law. Drawing on the tradition of Greek tragedy, particularly the writings of Sophocles, the characters are not malevolent but tragically unaware of the metaphysical implications of their actions. Their ethical failure lies in their inability to perceive Ada not simply as a child, but as a disruption to an invisible but operative cosmological contract. The return of the father, then, echoes the structure of anagnorisis, a tragic recognition that arrives too late for redemption but not too late for justice.

The aesthetic choices of the final sequence underscore its ritualistic character. The barren Icelandic highlands, the camera's refusal to follow the departing ram into the distance, and the desolate expressions of the grieving mother all coalesce into a liturgical enactment of myth. This symbolic register evokes what Hans-Georg Gadamer (1975) calls fusion of horizons, where viewer, myth, and narrative coalesce into a shared ontological moment (p. 273). The audience is not simply watching a story conclude, but is drawn into a ritualized recognition of violated sacred order. The stillness and lack of closure are not narrative flaws, but essential components of mythic logic.

Furthermore, this cosmological justice is intimately entwined with ecological ethics. The film's silent adjudicator does not punish out of wrath but restores a balance disturbed by anthropocentric transgression. His action serves as an ethical reminder that nature, when treated as property or surrogate, will reassert itself. This aligns with Val Plumwood's (2002) concept of ecological retribution, wherein nonhuman agency expresses itself not through human institutions, but through the reordering of relations, affect, and place (p. 146). In this sense, Ada's removal is not only a symbolic act, but an ecological imperative, a restoration of an ontological wound inflicted by the conflation of mourning with ownership.

One of the most powerful scenes that encapsulates this ecological dimension is the final wide shot of the valley: empty, wind-blown, and echoing with silence. It is not only Ada who is gone, but the illusion of control and healing that the couple tried to manufacture. This void is not punitive but pedagogical. It returns the viewer to the mythic realization that nature is not a blank canvas for human desire, but a realm imbued with its own memory, rules, and sovereignty. *Lamb* thus positions cosmological justice not as divine wrath but as sacred consequence. The return of the father-ram is not a fantastical twist, but a metaphysical necessity, an articulation of myth as active structure, not residual story. Through this act,

Jóhannsson asserts that myth remains a potent mode of inquiry into the ethical thresholds that define our relationship to the more-than-human world.

5. MYTOPOETIC CINEMA AND THE PERSISTENCE OF RITUAL FORM

Valdimar Jóhannsson's *Lamb* exists not only as a singular cinematic work but as a powerful instance of a broader contemporary movement, what might be called mythopoetic cinema. This strand of filmmaking does not merely represent mythic narratives or characters, but reactivates myth as an ontological structure, re-enchanting a disenchanted world through symbolic density, ritual pacing, and metaphysical inquiry. In this regard, *Lamb* participates in a tradition that includes films such as Robert Eggers's *The Witch* (2015), Ari Aster's *Midsommar* (2019), and Apichatpong Weerasethakul's *Uncle Boonmee Who Can Recall His Past Lives* (2010). These films share an investment in the sacred, the uncanny, and the cosmological as registers through which human experience is reframed. In *Lamb*, the ritual form is embedded in the cinematographic texture itself. The long, unbroken takes, the ambient sound design, and the elliptical narrative rhythms all contribute to what Catherine Bell (1992) might describe as a "ritualized space of meaning-making," wherein repetition and silence assume more weight than dialogue (p. 218). The camera observes rather than dramatizes, allowing scenes to unfold with a meditative temporality that echoes religious liturgy. One striking example is the frequent return to cyclical actions such as plowing the field, feeding the animals, or tending to the greenhouse, each of which is filmed with deliberate slowness and reverence. These sequences function not merely as depictions of rural life but as ritual repetitions that mark the passing of mythic time.

This stylistic discipline aligns with Mircea Eliade's (1959) understanding of sacred narrative, which does not aim to entertain but to reveal ontological truth. Jóhannsson refrains from explanatory dialogue or conventional backstory, relying instead on atmosphere, silence, and bodily gesture to communicate states of metaphysical disquiet. The restraint in cinematic language becomes a conduit for sacred presence, much like in Tarkovsky's *The Sacrifice* or Dreyer's *Ordet*, where divine rupture invades ordinary time. Moreover, the film's visual lexicon is deeply coded in archetypal imagery. The lamb, the crib, the barren fields, and the horned figure all operate within a symbolic economy that recalls not only Christian motifs (such as the sacrificial lamb) but also pre-Christian, animist traditions in which animals serve as liminal messengers or spiritual mediators. The mother's act of dressing Ada in human clothes while bathing her in silence, or the father placing her gently in a tractor seat, speak to a dissonant rite, an attempt to domesticate that which resists symbolic resolution. These actions invoke what Joseph Campbell (1949) calls the "archetypal tension between the world of men and the world of myth" (p. 147).

This form of mythopoetic storytelling resists psychological realism in favor of ontological realism, an aesthetic in which characters are not merely individuals but expressions of cosmic conditions. María, Ingvar, and Ada do not simply act; they signify. Their actions reverberate within an unseen mythic order that slowly reveals itself not through plot but through form, space, and absence. This is perhaps most evident in the film's final scene, where narrative resolution is refused in favor of metaphysical closure: the restoration of ritual order through Ada's removal. Mythopoetic cinema, as embodied by *Lamb*, reasserts the potential of film to engage with what Paul Schrader (1972) has called the "transcendental style", a mode of filmmaking that creates spaces for contemplation, rupture, and metaphysical inquiry. By invoking ritual forms and sacred temporality, *Lamb* does not simply tell a story. It performs a liturgy of grief, transgression, and return, reminding contemporary viewers that myth is not a

relic of the past but a structure of meaning still capable of shaping ethical and ontological consciousness.

6. INTERTEXTUAL REFLECTIONS: FROM HULDUFOLK TO THE HORNED GOD

While *Lamb* draws much of its symbolic force from its unique Icelandic context, it simultaneously invites intertextual readings that connect its figures to broader mythological and religious traditions. The character of Ada's father, silent, horned, humanoid, and ultimately redemptive, is a figure whose presence resonates not only within Icelandic folklore (particularly the belief in huldufólk, or hidden people) but also with pan-European pagan iconography, especially the archetype of the Horned God. In Nordic and Celtic traditions, horned deities such as Cernunnos represent fertility, wilderness, liminality, and cycles of life and death. His silent strength and rootedness in nature parallel the energy exuded by Ada's father, who is not only a biological progenitor but a mythic enforcer of cosmological boundaries. This archetype, as explored by Margaret Murray (1931) and later by neo-pagan theorists, is often tied to chthonic power, the deep, earth-bound forces that defy anthropocentric order. His presence is not malevolent but restorative, aligned with the natural cycles of loss, balance, and regeneration.

This connection is further reinforced by visual parallels. The father-ram's towering stature, curved horns, and expressionless face evoke both awe and terror, qualities that Rudolf Otto (1917) associates with the numinous, a sacred force that is *mysterium tremendum et fascinans* (p. 12). His final appearance does not interrupt the narrative but completes it in ritual form, as he silently reclaims what was taken from nature. The camera lingers on this moment, not for dramatic climax, but for ritual absorption. The landscape, cold, open, and wind-swept, responds not with sound but with atmospheric reverberation. Moreover, by refusing to anthropomorphize this character or explain his motivations, Jóhannsson preserves the theological opacity essential to myth. The horned figure is not made legible through psychology or speech. Instead, he operates as a symbolic axis: an enforcer of mythic law, a channel through which the logic of the sacred reasserts itself against human desire. In this, the film mirrors mythic structures found in Norse sagas, where justice is administered not through personal revenge but through elemental reordering.

Additionally, the horned god figure echoes Carl Jung's notion of the shadow archetype, that which is repressed but returns in primal form to correct the psychic imbalance of the conscious self. Ada's father may then be read as the return of the mythic shadow, reclaiming the part of nature rendered abject through human grief. He is both loss and restoration, both silence and law. In this way, *Lamb* stages a mythic return, not only of the repressed grief of a bereaved couple, but of an older cosmology wherein nature, deity, and boundary remain indistinguishable. The film's conclusion becomes not merely tragic but hierophanic, a moment of the sacred breaking into the profane. In Ada's removal by this figure, we do not witness loss, but ritual rectification, the reactivation of myth as a living law of the world.

7. THE ETHICS OF POSTHUMAN KINSHIP: RETHINKING THE HUMAN IN *LAMB*

In *Lamb*, the emergence of Ada, a being that is neither wholly human nor entirely animal, offers a profound challenge to long-standing humanist frameworks that privilege reason, language, and species purity as the cornerstones of subjectivity. Her hybrid form resists categorical containment, revealing the limitations of anthropocentric taxonomies that have historically defined the boundaries of the human in opposition to the nonhuman. Rather than situating Ada within a narrative of monstrosity or deviance, the film invites a rethinking of

kinship through a posthumanist lens, where affect, vulnerability, multispecies cohabitation, and ontological porosity become the new axes of ethical affiliation. This reconceptualization aligns with Donna Haraway's (2008) concept of "companion species," which suggests that relationships between humans and nonhumans are not hierarchical but co-constitutive, emerging through shared histories and mutual vulnerability. Ada, in this context, is not an aberration but a relational event, a manifestation of grief, hope, displacement, and longing. The couple's decision to care for her, dress her, feed her, and integrate her into their domestic space speaks not only to psychological substitution but to the radical potential for new, interspecies forms of kinship. Yet, *Lamb* refuses sentimentalism. It exposes the ethical tensions inherent in adopting the nonhuman as surrogate, where love, protection, and care become entangled with control, denial, and symbolic restitution.

The ethics of this posthuman kinship are further complicated by Ada's inability to speak. Her silence, far from rendering her passive, becomes a space of spectral agency. Drawing on Cary Wolfe's (2010) argument that posthuman ethics requires the "de-centering of the speaking, reasoning subject," *Lamb* shifts moral focus from intention to implication, from logos to embodiment, and from identity to relationality. Ada's silence implicates both characters and viewers in a profound ethical dilemma: how do we respond to that which escapes anthropocentric articulation yet still demands ethical recognition? Her presence troubles the symbolic order while insisting on the development of a new ethical grammar, one that does not rely on familiarity, sameness, or utility. Rosi Braidotti (2013) argues that the posthuman condition necessitates an affirmative ethics, an ontological generosity toward forms of life that do not mirror the human. In this spirit, *Lamb* can be read as staging an encounter with alterity that exceeds anthropomorphic assimilation. Ada is not integrated, transformed, or normalized. She remains irreducibly other. Yet the film insists on her right to exist, to be nurtured, to be mourned. It is through this insistence that *Lamb* enacts a cinematic ethics of care, wherein cohabitation does not require assimilation but recognizes mutual exposure and co-vulnerability.

Visually, this is rendered through repeated compositions of Ada nestled between the sleeping couple, or walking silently beside them through the fog-laden Icelandic fields. These images do not illustrate equality, but proximity, intimacy without erasure. The framing of these scenes emphasizes horizontality: neither the couple nor Ada dominates the visual field. Instead, the camera often rests at ground level, creating a flattened perspective that symbolically levels human and nonhuman, adult and child, subject and other. This visual strategy reflects the film's ethical vision, a world seen not from above but beside.

The intrusion of Ada's biological father into this domestic arrangement underscores the limits and fragility of posthuman hospitality. His arrival does not nullify the couple's affective bond with Ada, but it reasserts a different order of accountability, one rooted in ecological memory, species boundary, and mythic ancestry. This moment reanimates the central ethical paradox of posthuman kinship: how can one extend care without capturing, love without colonizing, nurture without negating difference? *Lamb* offers no moral certainty, only the exposure of ethical fault lines. Furthermore, the film's affective economy resists closure. Ada's departure is not marked by resolution but by mourning, a cinematic acknowledgement that love across ontological divides entails not only risk but loss. The film ends not with the triumph of human will but with its relinquishment. This relinquishment, in its silence and grief, performs a kind of ethical maturity, one that acknowledges the nonhuman not as object or extension but as co-subject, sovereign and sacred. Ultimately, *Lamb* gestures toward a future in which the human is no longer the sole ethical center. Through its portrayal of interspecies intimacy, ontological ambiguity, and ecological haunting, the film calls for a posthuman ethics of

humility, attention, and co-existence. In Ada's silent gaze, her resistance to narrative assimilation, and her eventual reclamation by the wilderness, *Lamb* offers a cinematic parable of what it might mean to dwell responsibly and reverently with the inhuman other.

8. CONCLUSION

Mythic Structures, Ethical Limits, and Cinematic Re-enchantment
Valdimar Jóhannsson's *Lamb* is not simply a film about grief or familial trauma, nor is it merely a folk horror tale imbued with supernatural strangeness. It is a richly layered, mythopoetic text that confronts the fragile ethical boundaries separating humanity from the nonhuman world. Drawing from Icelandic folklore, psychoanalytic theory, eco-critical discourse, and archetypal symbolism, the film constructs an ontology in which every aesthetic decision, from the tempo of silence to the grain of the Icelandic landscape, functions as a signifier of sacred imbalance and potential restitution. In doing so, *Lamb* revitalizes cinema as a medium capable of ontological inquiry, not merely narrative or psychological resolution.

By positioning a hybrid being at the center of its narrative, *Lamb* engages with one of the oldest motifs in world mythology: the liminal creature that calls into question the integrity of ontological categories. Ada is not merely a lamb with a human form. She is an interruption of taxonomy, a site of ethical discomfort and emotional projection. Her body, and her relationship to the grieving couple, become vehicles through which the audience is asked to reconsider the cost of desire and the hubris of boundary violation. As Julia Kristeva suggests in her work on abjection, that which destabilizes subjectivity also exposes the limits of cultural order. Ada is abject not because she is monstrous, but because she resists containment, symbolic, affective, and biological.

The culmination of this resistance takes place in the film's final act, when Ada's silent, horned father reclaims her without dialogue or violence. This event is not an act of vengeance but of ritual restoration, aligning with Eliade's model of mythic time in which disruption is always met with realignment. The couple's grief, although rendered sympathetically, is subsumed within a larger cosmic structure that exceeds individual longing. Through this logic of sacred return, *Lamb* dramatizes what Ricoeur terms the "symbolic economy of guilt," where the sacred is not articulated through punishment but through presence. The film's refusal to render this justice as dramatic catharsis marks its fidelity to the logic of myth: not to resolve but to re-inscribe the world within sacred order.

What makes *Lamb* exceptional is its ability to use cinema not merely as a narrative medium but as a vessel for ritual experience. Like Tarkovsky's *The Mirror* or Bergman's *The Seventh Seal*, the film trades in ambiguity and repetition, constructing a sensory space in which metaphysical themes are not told but felt. The pacing, mise-en-scène, and use of natural sound operate not simply for dramatic effect, but to cultivate a contemplative space where myth can re-enter modern consciousness. It is through this temporal dilation and atmospheric immersion that the viewer is drawn into the slow revelation of cosmic truth.

In its invocation of huldafólk, the reimagining of the Horned God, and its commitment to sacred time and ecological ethics, *Lamb* reaffirms the potential of contemporary cinema to function as mythopoesis, myth made again through form, symbol, and silence. The film reminds us that the sacred still resides in the landscape, in the body, and in the other, and that transgressions against these ontological domains are not met with spectacle, but with silence,

withdrawal, and the return of ritual law. It is in this refusal of sensationalism, this commitment to absence and implication, that the film enacts its most profound philosophical gesture.

Ultimately, *Lamb* is a cinematic hierophany, a revelation of the sacred within the profane. In a world increasingly alienated from mythic thinking, it invites viewers to inhabit the thresholds between human and animal, grief and restitution, the domestic and the divine. By tracing the contours of abjection, sacrifice, and sacred time, the film activates a mythic imagination capable of resisting the reductive logics of modernity. It is precisely through this dwelling in liminality that *Lamb* achieves its most enduring act: the restoration of ritual consciousness and the ethical humility it demands in the face of the more-than-human world.

9. REFERENCES

- Bachelard, G. (1964). *The poetics of space* (M. Jolas, Trans.). Beacon Press.
- Bell, C. (1992). *Ritual theory, ritual practice*. Oxford University Press.
- Braidotti, R. (2013). *The posthuman*. Polity Press.
- Campbell, J. (1949). *The hero with a thousand faces*. Princeton University Press.
- Derrida, J. (1978). *Writing and difference* (A. Bass, Trans.). University of Chicago Press.
- Eliade, M. (1959). *The sacred and the profane: The nature of religion* (W. R. Trask, Trans.). Harcourt.
- Gadamer, H.-G. (1975). *Truth and method* (J. Weinsheimer & D. G. Marshall, Trans.). Continuum.
- Gunnell, T. (2007). The origins of drama in Scandinavia. In S. Mitchell & S. D. Grimstad (Eds.), *Old Norse mythology, Comparative perspectives* (pp. 299,320). Harvard University Press.
- Haraway, D. J. (2008). *When species meet*. University of Minnesota Press.
- Heise, U. K. (2008). *Sense of place and sense of planet: The environmental imagination of the global*. Oxford University Press.
- Jakobsson, Á. (2015). The return of the elves: Cultural memory and ideology in Icelandic folklore. *Folklore*, 126(2), 210,223.
- Jung, C. G. (1953). *Psychology and alchemy* (R. F. C. Hull, Trans.). Princeton University Press.
- Kristeva, J. (1982). *Powers of horror: An essay on abjection* (L. S. Roudiez, Trans.). Columbia University Press.
- Murray, M. A. (1931). *The god of the witches*. Oxford University Press.
- Otto, R. (1917). *The idea of the holy* (J. W. Harvey, Trans.). Oxford University Press.
- Plumwood, V. (1993). *Feminism and the mastery of nature*. Routledge.
- Plumwood, V. (2002). *Environmental culture: The ecological crisis of reason*. Routledge.
- Ricoeur, P. (2004). *The symbol gives rise to thought* (D. Pellauer, Trans.). University of Chicago Press.
- Schrader, P. (1972). *Transcendental style in film: Ozu, Bresson, Dreyer*. University of California Press.
- Trigg, D. (2012). *The memory of place: A phenomenology of the uncanny*. Ohio University Press.
- Wolfe, C. (2010). *What is posthumanism?* University of Minnesota Press.

SÜNBÜLZADE VEHBÎ'NİN SÜHAN REDİFLİ KASİDESİNDEN HAREKETLE ŞİİR VE ŞAİR HAKKINDAKİ GÖRÜŞLERİ

İpek TAŞDEMİR

Lecturer, Kahramanmaraş İstiklal University, Kahramanmaraş, Türkiye
ipek.tasdemir@istiklal.edu.tr, ORCID: 0000-0002-3001-3780

Özet

Klasik Türk şairleri, dönemin getirdiği şartlar doğrultusunda yüksek kültür ve ilme dayalı bir şiir anlayışı geliştirmiş olsalar da estetik algılarını betimleyen, sınırları net bir şekilde belirlenmiş müstakil poetikalar kaleme alma gereği duymamışlardır. Bunun yerine şairler ve yazarlar poetik görüşlerine, eserlerinin muhtelif kısımlarında yer vermişlerdir. Bu gibi görüşler; mesnevilerin sebep-i telif bölümlerinde, divan dibacelerinde, tezkirelerde veya doğrudan muhtelif şiirlerde karşımıza çıkmaktadır. Bu şiirlerden biri de 18. yüzyılın önemli simalarından Sümbülzade Vehbî'nin Sadrazam Halil Paşa'nın emriyle yazmış olduğu sühan redifli kasidesidir. Kelamiyye türünde kaleme alınan kaside, gerek Sümbülzade'nin şahsi görüşlerini gerek dönemin estetik algısını yansıtmaya açısından önemli bir kaynaktır. Bu çalışmada Sümbülzade Vehbî'nin sühan redifli kasidesinden yola çıkılarak şairin şiir ve şaire bakışı üzerinden dönemin estetik algısı ortaya konacaktır.

Anahtar kelimeler: Söz, estetik, poetika, 18.yy., şiir, şair

VIEWS ON POETRY AND POET, BASED ON THE SÜNBÜLZADE VEHBÎ'S QASIDA WITH SÜHAN REDİF

Abstract

Although classical Turkish poets developed a poetic understanding based on high culture and science in line with the conditions of the period, they did not feel the need to write independent works that described their aesthetic perceptions and had clearly defined boundaries. Instead, poets and writers included their poetic views in various parts of their works. Such views can be seen in the reason-i compilation sections of mesnevis, divan prefaces, anthologies or directly in various poems. One of these poems is the qasida with the rhyme Sühan written by one of the important figures of the 18th century, Sümbülzade Vehbi, on the orders of Grand Vizier Halil Pasha. Written in the genre of Kalamiyye, the qasida is an important source in terms of reflecting both Sümbülzade's personal views and the aesthetic perception of the period. In this study, the aesthetic perception of the period will be revealed through the poet's perspective on poetry and poets, based on Sümbülzade Vehbi's qasida with the rhyme sühan.

Key words: Word, aesthetics, poetics, 18th century, poetry, poet

1. GİRİŞ

Divan şairleri her dış varlığa edebî bir hassasiyetle yaklaşmış; kendilerine, şiire, sanata ve edebiyata da aynı gözle bakmışlardır. Şairler; şiiri, şairi, edebiyatı, sözü, kalemi, kâğıdı, gazeli, kasideyi, beyti, belâgatı, fesâhatı, lafzı, mânâyı renkli hayallerin, güçlü ve mantıklı benzetmelerin, kısaca edebî tefekkürün konusu yapmışlar ve bu görüşlerini çoğunlukla divan dibacelerinde, tezkirelerde, mesnevilerin sebep-i te'lif kısımlarında ve doğrudan şairlerin şiirlerinde ifade etmişlerdir (Doğan, 2002, 18). Bu yorumları yaparken çoğunlukla söz etrafında yoğunlaşmıştır. Çünkü söz (sühan), şiirin yapısında önemli bir faktördür.

Şairin malzemesi sözdür. Söz, edebiyatın ve şiirin bedeni, mânâ ise bu bedene kazandırılan ruhtur. Sözü anlamı en eksiksiz ve en güzel biçimde taşıması, anlam ile lafzın estetik bir zeminde ahenkli bir tarzda buluşması meselesi belâgatçilerin ve şairlerin temel endişesi olmuştur (Doğan, 48). Bu bakımdan söz, sühan, kelam redifli şiirlerin Divan şiirimiz açısından önemi büyüktür. Bu tür şiirler; şairin üslubu, hayatı, şiire bakış açısı, özetle poetikası hakkında önemli bilgiler verir. Ayrıca bu tür şiirlerde redif olarak tekrarlanan “sühan” kelimesi ritmi ve birliği meydana getiren temel bir motif, bir nevi hareket olup anlatıma devamlılık ve tematik destek sağlar (Kazan, 2004, 27).

Divan edebiyatımızda “sühan, söz” redifli şiirler çokça kaleme alınmıştır. Bu şiirler, şairlerin poetikalarını ortaya koymada önemli birer kaynaktır. Çalışmamıza öncülük eden, “Divan Şiirinde Önemli Bir Leitmotif: Sühan Redifli Şiirler”¹ adlı makalesinde Kazan, sühan redifli şiirleri, birer “leitmotif” olarak görür. Çalışmaya göre “sühan” redifli ilk şiir Nefî tarafından söylenmiştir. Daha sonra Üsküdarlı Sırrî, Edirneli Âlî, Rüşdî ve Sünbülzâde Vehbî gibi şairler de sühan redifli kasideler yazmışlardır. Kaside nazım biçiminin yanı sıra sühan redifli gazeller de kaleme alınmıştır. Nâbî, Mezâkî, Neylî, Nehcî, Esrâr Dede gibi şairler, sühan redifli gazeller yazan şairlere örnek verilebilir (Kazan, 27).

Bu çalışmada, XVIII. yüzyılın renkli simalarından Sünbülzâde Vehbî (1718-1808)’nin “Kaside-i Kelamiyye Ki Der- Sadâret-i Halil Paşa” başlıklı kasidesini ele alınarak Vehbî’nin şiir ve şaire dair poetik görüşleri, ortaya koymaya çalışılacaktır.

Kaside-i Kelamiyye Ki Der- Sadâret-i Halil Paşa²

Vehbî, “sühan” kasidesini Sadrazam Halil Paşa’nın sadareti devrinde, zamanın değersiz şâirlerini yermek ve onlara şiirin ne yolda yazılabileceği hakkında öğütler vermek için yazmıştır. Sadrazam Halil Paşa’nın emriyle yazmış olduğu “Sühan Kasidesi”dir. Sünbülzâde Vehbî, bu kasidesinde zamanın değersiz şâirlerini yererek onlara şiirin nasıl yazılabileceği hususunda öğütler verir. Gerek döneminin şiire ve şaire bakışı gerek Vehbî’nin poetik görüşleriyle ilgili bilgiler içermesi bakımından oldukça önemlidir. Kaside, medhiye amacıyla yazılan kasidelerden farklı olarak “kelamiyye” türünde yazılmıştır. (Dilçin, 2009, 143). Hatta bu tarz kasidelerin en meşhuru olarak bilinir. 126 beyitlik kaside; nesip, fahriye,

¹ Şevkiye Kazan, “Divan Şiirinde Önemli Bir Leitmotif: Sühan Redifli Şiirler”, *Çankaya Üniversitesi Journal of Art and Science*, 2004, c.2, s.75-104.

² Kasidedeki beyitlerin Latin harfli gösterimi için “Ahmet Yenikale, *Sünbülzâde Vehbî Divânı*, Kültür ve Turizm Bakanlığı Kütüphaneler ve Yayımlar Genel Müdürlüğü, Kahramanmaraş. <http://ekitap.kulturturizm.gov.tr/Eklenti/10651,sunbul-zade-vehbipdf.pdf?0>, Erişim Tarihi: 16.11.2025.” kaynak referans alınacaktır.

tegazzül, maksut ve dua bölümünden oluşur.³ Vehbî, nesip bölümünde şair, sözü ve şairi tanımlar.

Sühan oldur ki ola âyet-i kübrâ-yı sühan

Yazıla safha-i i'câzda âlâ-yı sühan⁴

Vehbî'ye göre söz, Allah'ın varlığını ve birliğini kanıtlayan en büyük ayettir, Allahın'ın mucizelerini gösteren en önemli delildir.

Şâir oldur ki anın kalbine Hassân gibi

Nefha-i rûh-ı emîn eyleye ilkâ-yı sühan⁵

Ona göre şair, Hasan⁶ gibi kalbine Cebrail nefesiyle söz ilhamı üflenendir. Şairlik bu yönüyle kutsal bir meslektir. Şairlik tabiatı, Allah tarafından bahşedilen bir yetenektir.

Hüsrev-i mülk-i sühan ana denür kim kalemi

Çeke menşûr-ı hayâlatına tuğrâ-yı sühan⁷

Şair, hayallerin fermanını imzalayan söz ülkesinin sultanıdır. Sahip olduğu yaratıcılıkla kurgu dünyasında dilediğini yapabilen, hayal ve imgelerin padişahıdır.

Vehbî, kasidesinin ilk 20 beytinde sözün çeşitli vasıflarını sıralayarak sözün (nazmın) nasıl söylenmesi gerektiği üzerinde durur:

Micmer-i dilde olursa eser-i âteş-i aşk

Neşr eder râyihâsın anber-i sârâ-yı sühan

Hum-ı endîşede şahbâ gibi sâf olmayıcak

Nazm-ı rengîn olamaz zîver-i mânâ-yı sühan⁸

Ona göre söz, aşk ateşinin tesiriyle gönül buhurdanında sözün saf amber kokusunu yayar. Sözü insanların içini açan keskin bir amber kokusuna benzeten şair, aşk olmadan saf şiirin ortaya çıkamayacağını ifade eder. Bu yönden şiir, aşktan doğar ve insanların gönüllerini fetheder.

Vehbî, sözü uzun uzun vassettikten sonra iyi bir şairin nasıl olması gerektiğini betimleyerek zamanın şairlerinden dem vurur:

Hâne-yi tab-ı harâbî gibidir yapıdığı beyt

Yıkdı nazmı temelinden niçe bennâ-yı sühan

Ekseri halt-ı kelâmın hezeyân-ı mahmûm

Acebâ tutdu mu şâ'irleri hummâ-yı sühan⁹

Böyle şairlerin şiirleri; perişan, darmadağın bir ev gibidir. Bu şairler; söz mimarlarının şiirlerinin temelini bile yıkmıştır. Söyledikleri şiirler, kadim şairlerin nazım geleneğini yerle bir etmiştir. Vehbî, bu tür şairlerin; şiir söylemek yerine sıtmaya tutulmuş bir hasta gibi sayıkladıklarını, saçmaladıkları söyler.

³ Medhiye amacıyla yazılmayan kasideler hakkında ayrıntılı bilgi için bkz. Çakıcı, Bilal. (2021). "Medhiye olmayan kasideler ve kasidenin bölümlerine bir bakış". *Türk Dili Araştırmaları Yıllığı-BELLETEN*, 71 (Haziran), s. 193-203.

⁴ Beyit no: 1.

⁵ Beyit no: 2.

⁶ Hassan bin Sabit; Hz. Muhammed döneminde yaşayıp peygamber şairi olarak ünlenmiş Arap şairi. Bkz. *Türkiye Diyanet Vakfı İslam Ansiklopedisi*, c.16, s. 399-40. Erişim Tarihi: 15.05.2025. <https://islamansiklopedisi.org.tr/hassan-b-sabit>.

⁷ Beyit no: 3.

⁸ Beyit no: 14-15.

⁹ Beyit no: 39-40.

Şair, 7 beyitlik tegazzül bölümünden önce, kendini överek yeni şairlerin onu örnek almaları gerektiğini çünkü şiirinin, şairlere kâinatın özünü gösteren, sözün en büyük nüshası olduğunu belirtir:

*Nev-sühanlar bana taklîd ile yazsın sühanı
Ki benim her sühanım nüsha-yı kübrâ-yı sühan*

*Tab'ım âyîne-yi ilhâm-ı füyûzât-ı Hudâ
Bana keşf oldu bu sûretle hafâyâ-yı sühan¹⁰*

Vehbî, şairlik yeteneğinin ona Allah tarafından bahşedilen bir ilham aynası olduğunu, bu sayede sözün sırlarına vakıf olduğunu söyler.

Tegazzül bölümünden sonra, sebep-i telif bölümünde eserini, Halil Paşa'nın izniyle bu yazdığını, amacının kendisini şâir zannedenleri terbiye etmek olduğunu belirtir. Aslında, bu zavallıların ayıplarını yüzlerine vurarak, şiirlerindeki maskaralıkları görüntülemek gayesinde olmadığını söyler.

*Ruhşatın olmasa cür'et mi ederdim hâşâ
Tavr-ı fahriyye ile etmege inşâ-yı sühan*

*Müteşâ'irleri ancak garazım terbiyedir
Anlasınlar ne imiş rütbe-yi vâlâ-yı sühan¹¹*

Sonrasında şâir, Halil Paşa'ya "Yüce sadaretinde devlet ile sağ olasın. Söz sahipleri yani şairler, şiirlerinde seni yüceltsinler." diyerek dua eder ve kasidesini sonlandırır:

*Sadr-ı rif'atde hemân devlet ile sağ olasın
Olsun erbâb-ı sühan mahmidet-ârâ-yı sühan¹²*

Şiir ve Şaire Dair Değerlendirmeler

Vehbî söz konusu kasidesinde teşbih ve istiare çerçevesi içinde bazı kelimeleri kullanarak bize şiir, şair ve sühana bakışının önemli ipuçlarını vermiştir.

Şairler, kendilerini Hz. Musa'ya benzetmişlerdir. Bunun nedeni Hz. Musa'nın Allah ile konuşması "Kelmullah" sıfatını taşımasıdır. Hz. Musa'nın Allah ile konuşması gibi kendilerinin de şiirleriyle mucizeler gösterdiklerini söylemişlerdir. Sünbülzâde Vehbî'ye göre şair, Hz. Musa'ya ait yed-i beyzâdan söz edercesine Kelîm gibi fikrin en parlakını söylemelidir:

*Eyleye şa'sa'a-i fikreti mânend-i Kelîm
Ceyb-i ma'nâda nümûde Yed-i Beyzâ-yı sühan¹³*

Vehbî'ye göre şair, Hz. İsa gibi ölümlere can bağışlayandır. Hz. İsa, mucizeyle ölümleri nasıl diriltmişse şairler de cansız olan kelimelere şairlik güçlerinden aldıkları ilhamlarla can vermişlerdir.

*Dem-i İsa gibi enfâs-ı hayât-efzâsı
İde bir nutk-ı revân-bahşile ihyâ-yı sühan¹⁴*

Vehbî, Cebail'in nefesiyle Hassan'a şairlik yeteneği verdiği için onu, gerçek şair olarak kabul eder.

Şâir oldur ki anun kalbine Hassân gibi

¹⁰ Beyit no: 97-98.

¹¹ Beyit no: 119-120.

¹² Beyit no: 126.

¹³ Beyit no: 4.

¹⁴ Beyit no: 5.

Nefha-i rûh-ı emîn eyleye ilkâ-yı sühan¹⁵

Vehbî, ilimle şiirin mânâda birbirine benzer iki kelime olduğunu; dolayısıyla bilgin şairle cahil kimsenin bir olamayacağını belirtir.

İlm ü şi'r ikisi ma'nâda mürâdifler iken

Bir midür şâir-i nâdân ile dâna-yı sühan¹⁶

Vehbî'ye göre şair; “ilm-i ma'ânî”de (belagatta) yetenekli olmalı, orijinal hayaller üretebilmek için de hayal gücü gelişmiş olmalı.

Evvelâ ilm-i ma'ânîde mahâret lâzım

Bilmege nükte-i serbeste-i ma'nâ-yı sühan¹⁷

Ayrıca şair, istiare, kinaye, mecaz gibi anlam sanatlarında usta olmalıdır. Örneğin teşbihin unsurlarını bilmeyen şair, sevgilinin güzelliğini vafedemez.

İsti'ârât ü kinâyât ü hakîkatle mecâz

Dâ'imâ olmadadır cârî-i mecrâ-yı sühan

Ahsen-i sûret-i vech-i şebahi bilmeyicek

Neye teşbih olunur vech-i dil-ârâ-yı¹⁸

Vehbî, asıl şiirin, “rengin” olması gerektiğini söyler:

Kimse bakmaz yüzüne tâb-ı hayâl-i rengîn

Olmasa gâze-i ruhsâr-ı dil-ârâ-yı sühan¹⁹

Hum-ı endîşede sahbâ gibi sâf olmayıcak

Nazm-ı rengîn olamaz zîver-i mînâ-yı sühan²⁰

Şairlerin Tab'ına (Yaratılışı, Şairliği) Dair Değerlendirmeler

Diğer şiirlerde olduğu gibi, “sühan” redifli şiirlerde de şairlik anlamındaki “tab” kelimesi önemli bir yer tutmaktadır. Bu tür şiirlerde şairlerin şiir, söz, mânâ gibi birtakım unsurlara bakış açılarını öğrenerek kendi kurgu dünyalarında meydana gelen ikinci kimliklerini görmekteyiz. Şairlerimiz, sahip oldukları bu tab'larla (şiir söyleme yetenekleriyle) övünmüşlerdir. Şairin tabiatında şiir söyleme özelliği ve kuvveti bulunmaktadır. Şiir, Allah'ın onlara bahşettiği bir yetenektir.

Vehbî, usta olmayan şairlerin şairlik yeteneklerinin güçlü olmadığını bu nedenle orijinal söz söyleyemeyeceklerini ifade eder. Çünkü yetenekli şairler, sözün sırlarına erebilir.

Mahrem-i bîkr-i mezâmîn olamaz nâ-ehlân

Takviyet vermeyicek tab'a mezâyâ-yı sühan

Vehbî, şiir söyleme yeteneğinin şairlere kâinatın özünü gösteren bir ayna olduğunu, sözün sırlarını bu sayede keşfettiğini ifade eder.

Tab'um âyîne-i ilhâm-ı füyûzât-ı Hudâ

Bana keşf oldu bu sûretle hafâyâ-yı sühan

¹⁵ Beyit no: 2.

¹⁶ Beyit no: 26.

¹⁷ Beyit no: 27.

¹⁸ Beyit no: 28-29.

¹⁹ Beyit no: 11.

²⁰ Beyit no: 15.

Ayrıca şiir söyleme yeteneğini gam kafesine bağlı çaresiz, konuşan bir bülbüle benzetir.

Çâre ne böyle kafes-bend-i gam oldum kaldum

Tutalum tab ‘um imiş bülbül-i gûyâ-yı sühân

Vehbî, tabı bazen de keskin bir kılıca benzetir.

Rezmgâh-ı sühânâ tîg-i zebânın eyler

Tîzî-yi tab ile şemşîr-i mücellâ-yı sühân

Vehbî’nin tab için kullandığı benzetmelikler: bülbül, şemşîr, âyîne, güher, hâne.

Söze Dair Değerlendirmeler

Söz, İslâm inancına göre, kutsaldır. “Allah bir varlığın veya olayın gerçekleşmesini istediği zaman ‘ol’ (kün) der, o da hemen oluverir” anlamındaki âyetlerden hareketle ilk sözün Allah’a ait olduğu anlaşılmaktadır (Pala, 2002, 552). Kur’an-ı Kerim de Allah kelâmıdır. İnsanlara söz, Allah tarafından öğretilmiştir. Bu nedenle Klasik Türk şairleri, söze ve onu söyleyen şaire kudsîyet atfemişlerdir (Kazan, 89).

Vehbî’ye göre, söz (şiir) Ankası’nın yükseklerde uçabilmesi için Farsça ve Arapça gibi iki kanada ihtiyacı vardır (Kazan,):

Fârisî vü Arabîden iki şehbâl ister

Tâ ki pervâz-ı bülend eyleye ankâ-yı sühân²¹

Söz bazen bilgi denizinin kalbinde saklı bir incidir. Ancak bu inci, her yerde bulunmaz, sadece marifetle işlenmiş şiirlerde bulunur:

Sadef-i sîne-i deryâ-yı ma’ârifde olur

Yohsa her dilde bulunmaz dîr-i yektâ-yı sühân

Söz, Hızır ve İskender’i bile suya kandıran âb-ı hayata benzetilir:

Hızr u İskender’i sîr-âb ede cûy-ı nazmı

Eylese âb-ı hayâta bedel icrâ-yı sühân²²

Söz, bazen de mana ülkesini fikir askeriyle fetheden ünlü İran kahramanı Dârâ’ya benzetilir:

Ceyş-i fikr ile alıp memleket-i ma’nâyı

Gösterir şevket ü dârâtını Dârâ-yı sühân²³

Vehbî’nin söz için kullandığı diğer benzetmelikler: âyet-i kübrâ, İsâ, Hızır, İskender, bebgâ, güher, anber, zîver, Dârâ, şemşîr, dürr, Ankâ, Süreyyâ, lü’lû, fülk, şem, Leylâ, helvâ, Zelîhâ, Monla, sûrnâ, kâlâ, atâ, hedâyâ, zîbâ, tûtî, Sa’ib, Rûknâ, esb, çay, Koca Mirzâ, bâbâ, sahrâ, Sâbit, deryâ, gavgâ, da’vâ, bülbül, a’dâ, lâlâ, cây, bâdiye.

Şairlerin Şairlere Bakışı

Vehbî, kasidesinde zamanın edebî ölçütlerine uymayan şairleri yererek onları gerçek şairler-şair geçinen kişiler olarak ikiye ayırır. Ona göre gerçek şairlerin Allah’tan gelen bir yeteneği vardır. Cebrail’in ünlü şair Hassan bin Sabit’in kalbine ihya eden nefesi üflemesi gibi gerçek şairlerin de yüreklerinde kutsal bir güç (tab) vardır:

Şâir oldur ki anın kalbine Hassân gibi

Nefha-i rûh-ı emîn eyleye ilkâ-yı sühân

Gerçek şairler, kurgu dünyasında orijinal mazmunlar üreten, söz ülkesinin padişahlarıdır:

Husrev-i mülk-i sühân ana denür kim kalemi

Çeke menşûr-ı hayâlatına tuğrâ-yı sühân²⁴

²¹ Beyit no:30.

²² Beyit no: 6.

²³ Beyit no: 17.

²⁴ Beyit no: 2-3.

Şiirin (sözün) verdiği coşkuyu da sadece Câmî, Nâbî gibi usta şairlerin anlayabilir.

Anı Câmî gibi Nâbî gibi rindân anlar

Başkadur neş'e-i keyfiyyet-i sahbâ-yı sühan²⁵

Çünkü gerçek bir şair olabilmek, saf şiir söyleyebilmek için kalbin aşk ateşiyle dolu olması gerekir:

Micmer-i dilde olursa eser-i âteş-i aşk

Neşr eder râyihâsın anber-i sârâ-yı sühan²⁶

Gerçek şairlerin haricinde müteşairler (şair geçinenler) vardır. Bunlar, şair diye geçinen ancak sözü (şiir söylemeyi) rüyalarında bile göremeyen kişilerdir:

Nice şâir deyü ta'bîr olunur anlara kim

Şeb-i ömründe henüz görmeye rü'yâ-yı sühan²⁷

Bu tür şairler, sözün hakikatini bilemezler bu nedenle onlara şair demek gerçekliğe aykırıdır:

Şâ'iriyyet ana isnâd-ı mecâzîye çıkar

Bilmeye ol ki hakikatle mü'eddâ-yı sühan²⁸

Vehbî, bu tür kişilerin şair olarak anılması için şiir yazmadan önce bilgi sahibi olmaları gerektiğini söyleyerek bu konuda tahsil görmelerini tavsiye eder:

Tâlib-i nazm-ı gazel ilme çalışsın evvel

Leyte şî'rî deyü eylerse temennâ-yı sühan²⁹

İyi şair ile şair geçinen kişilerin özelliklerini sıraladıktan sonra Vehbî, şair geçinenleri yererek ünlü şair Bosnalı Sabit'i anar ve döneminde bu tarz kişilerin çokluğundan yakınır:

Kaldırım taşları altında birer şâ'ir var

Deyü taş urmuş idi Sâbit-i dâna-yı sühan

Şimdi görseydi neler çıkdı o menfezlerden

Kaldırımlarda gezer bir sürü pûyâ-yı Sühan

Ayrıca bunların kadim şairlerin hazine gibi değerli şiirlerini yağmaladıklarını söyler:

Kudemânın bulup âsârını gencîne-misâl

İtdiler cümle harâmî gibi yagmâ-yı sühan

Vehbî, kendi dönemindeki şairleri eleştirirken 18. yüzyıl klasik Türk şiirinin estetik değerleri hakkında önemli bilgiler de vermektedir.

Vehbî döneminde klasik üsluptan uzaklaşıldığını, belki de şiirin mahalli üsluba yaklaştığını

Bir alay şâir-i nâ-muntazım-ı bed-mahlas

Nazm-ı rüsvâyî ile eyledi rüsvâ-yı sühan

Vezn-i eş'ârî terâzûlara vaz' itmişler

Tartılır şimdi dükânlarda mukaffâ-yı sühan

İktifâ eylediler meslek-i Âşık Ömer'e

Aşk u şevkile niçe kâfiye-cûyâ-yı sühan

Gevherî güftesine döndü bugünlerde meded

²⁵ Beyit no: 16.

²⁶ Beyit no:14.

²⁷ Beyit no:23

²⁸ Beyit no: 24.

²⁹ Beyit no: 25.

Gevher-i nâdire-i lü'lü'-i lâlâ-yı sühan

Hâne-i tab'-ı harâbı gibidir yaptığı beyt

Yıkdı nazmı temelinden nice bennâ-yı sühan³⁰

beyitleriyle ifade eder. Dönemin şiir zevkinin değiştiğini söyleyerek bir takım kötü mahlaslı şairlerin Âşık Ömer'in tarzına yöneldiğinden; klasik şiiri, Gevherî'nin tarzı gibi manasız ve vezinsiz bir şeye dönüştürüp rezil ettiklerinden yakınıdır. Bu saydığı olumsuz değişimler sonucunda da bu tür şairlerin, kadim şairlerin bina ettiği üslubu yıktıklarını, saygısızlık ettiklerini ifade eder.

Vehbî, bu tür şairlerin şiirlerini, vezin ve kafiye yönünden eleştirerek onların şair değil zurnacı bile olamayacağını söyler:

Ötdürür gâhice boru gibi çatlak kalemin

Nefesi yetse çalardı kaba surnây-ı sühan³¹

Bu tür şairlerin okumayı öğrenmeye yeni başlayan bir çocuk gibi kekelediklerini söyleyerek tarih düşürürken düzgün hesap bile yapamadıklarından dert yanar:

Tıfl-ı ebced gibi târih-i rekîkin edemez

Bin hisâb etse yine dâhil-i ma'nâ-yı sühan³²

Vehbî'ye göre bu tür şairler, meyhanenin şarabıyla meyhanede içki dağıtanı yad ederek içmeyi çok seven Bekri Mustafa Paşa³³ gibi şiirleriyle meyhaneyi süslerler. Bu yönüyle şiir sahasını Bekri gibilerin uğrak yerine benzetir:

Mey ü meyhâne ile muğ-beçeyi yâd iderek

Oldılar Bekrî gibi meykede-pîrâ-yı sühan³⁴

Bu tür şairler, başkalarının şiirlerini çaldıktan sonra kabahatini örtmek için çaldığı sözlerin "selh³⁵, ilmâm³⁶ ve tevârüd"³⁷ olduğunu söyler:

Selh ü ilmâm ü nevâdır deyü sonra çalışır

Aybını setre nice düzd-i tîvânâ-yı sühan

Vehbî, bu tür arsız şairlerin belagat şeriatine göre dillerinin kesilerek cezalandırılması gerektiğini söyler:

Sirkat-i şî'r idene kat'-ı zebân lâzımdır

Böyledir şer'-i belâgatda fetâvâ-yı sühan³⁸

Şiiri dilencilik menzillerine sokanlardan şikâyet eder. Şairle dilenci arasında farkın kalmadığını; bu tür şairlerin zengin kapılarına gazelim var diyerek daldıklarını ve bu kapıları dilenci kapısı haline getirdiklerini söyler:

Nice nâ-ehl-i gedâ-tıynet-i sâ'il-meşreb

Ceri ser-mâye eder eylese imlâ-yı sühan

³⁰ Beyit no: 35-39.

³¹ Beyit no: 56.

³² Beyit no: 56-57.

³³ İçmeyi çok sevdiği için tarihçi Fındıklılı Silâhdar Mehmed Ağa tarafından "Bekrî" sıfatıyla anılan Mustafa Paşa. Bkz. *Türkiye Diyanet Vakfı İslam Ansiklopedisi*, c.16, s. 324-325. <https://islamansiklopedisi.org.tr/mustafa-pasa-tekindagli>. Erişim Tarihi: 21.05.2025.

³⁴ Beyit no: 47.

³⁵ "Başkasına âit bir şiiri, anlamına dokunmadan sâdece kelime değiştirmek sûretiyle kendine mal etme, sâhiplenme". *Kubbealtı Lugatı*, <https://lugatim.com/s/selh>. Erişim Tarihi: 22.05.2025.

³⁶ "Bir şâirin, kendinden önce söylenmiş güzel bir mânâyı az çok değişik bir şekilde ifade etmesi." Bkz. *Kubbealtı Lugatı*, <https://lugatim.com/s/ilmam>. Erişim Tarihi: 22.05.2025.

³⁷ "İki şâirin birbirinden haberdar olmadan aynı beyit veya mısraı söylemesi". *Kubbealtı Lugatı*, <https://lugatim.com/s/TEV%C3%82R%C3%9CT>. Erişim Tarihi: 22.05.2025.

³⁸ Beyit no: 74.

*Kalmadı şâ'ir ile farkı hemen cerrârın
Müntic-i cerr ü su'âl oldu kazâyâ-yı sühan*

Bu tür şairlerin bir hami bulmak amacıyla “gazelim var” diyerek büyükleri rahatsız ettiklerini söyleyen şair; bunlar yüzünden sözün yüce dergahının kapısının dilenciden geçilmediğinden yakınır:

*Daldılar bâb-ı kibâra gazelim var diyerek
Oldı sâ'il kapısı dergeh-i vâlâ-yı sühan*

Ayrıca ne zaman biri vefat etse hiç vakit kaybetmeden bir tarih yazmaya koyulduklarını, şiirin kıymetini öldürdüklerini söyler:

*Kim vefât itse kazup seng-i mezâra târîh
Cönk ü tûmârın ider mahşer-i mevtâ-yı sühan³⁹*

Vehbî, bu tür şair geçinen kişilerin, aruzla şiir yazmada zorlandıklarını, bu yönleriyle kabız bir kişiye benzediklerini mizahi bir üslupla dile getirir:

*İllet-i kabz-ı arûzîye dûcâr olmuşlar
Yetişüp tenkîyeler itsün etibbâ-yı sühan⁴⁰*

diyen Vehbî,

Vehbî, kasidesinin fahriye bölümünde beklenildiği gibi kendisini övmüş, kadim şairlerden Bâkî ve Nef'î'den bile üstün olduğu iddia etmiştir:

*İşidüp şöhetimi mülk-i bekâda Bâkî
Anlamış kalmadığın ana bakâyâ-yı sühan*

*Belki fehm eyler idi sûd u ziyân-ı sühanı
Gelse arz eylese Nef'î bana kâlâ-yı sühan⁴¹*

Vehbî, bu iddiasını daha da ileri götürerek Urî, Hâfız ve Sâdî gibi büyük İran şairlerin bile kendisini beğendiğini söylemiştir:

*Gitdüm isbât-ı vücûd etmek için Şîrâz'a
Eyledüm Urî-i fehîr ile gavgâ-yı sühan*

*Bi't-terâzî varıcak mahkemeye olmuş idi
Kutb-ı Şîrâzî-i allâme-i mevlâ-yı sühan*

*Şâhid-i adlüm olup Hâfız u Sa'dî anda
Hükm olundu bana ehliyyet-i da'vâ-yı sühan⁴²*

Daha sonra büyüklüğünü kabul etmeyenlere de “dilleri tutulsun” diyerek beddua etmiştir.

*Ta'n-ı hussâd ile dem-beste vü lâl oldum âh
Ebkem olsun beni hâmûş eden a'dâ-yı sühan⁴³*

Dil ve Üslup, Âhenk Unsurları

Şevkiye Kazan'a göre şiirde âhengi meydana getiren başlıca unsurlar; vezin, redif, kafiye, ses ve kelime tekrarları, paralellikler, armoniyi sağlayan aliterasyon ve asonanslardır (Kazan, 20). Aruz ölçüsü, Divan şiirinde, âhengi sağlayan temel unsur olarak kabul edilir.

³⁹ Beyit no: 65.

⁴⁰ Beyit no: 41.

⁴¹ Beyit no: 100-101.

⁴² Beyit no: 102-104.

⁴³ Beyit no: 107.

Vehbî, Sühan redifli şiirinde aruzun “fe‘ilâtün/fe‘ilâtün/fe‘ilâtün/fe‘ilün” kalıbını kullanarak şiirine canlılık ve kolaylık sağlamıştır. Ayrıca 126 beyitten meydana gelen kasidede kafiye olan kelimeler: “kübrâ, âlâ, ilkâ, tuğrâ, Yed-i Beyzâ, ihyâ, icrâ, heyûlâ, bebgâ, tamgâ, Dilârâ, mezâyâ, sârâ, mînâ, sahbâ, Dârâ, mücellâ, yektâ, pâ, pîrâ, rü’yâ, müeddâ, temennâ, dâna, ma’nâ, mecrâ, ankâ, muallâ, Süreyyâ, şekvâ, şinâsâ, rüsvâ, mukaffâ, cûyâ, lâlâ, bennâ, hummâ, etibbâ, fersâ, felek-sâ, heycâ, müsennâ, yelessâ, pîrâ, şeb-ârâ, ser-â-pâ, şeydâ, Leylâ, helvâ, Züleyhâ, monlâ, zırvâ, surnâ, muammâ, hârâ, a’mâ, kâlâ, imlâ, kazâyâ vâlâ, mevtâ, torbâ, atâyâ, hedâyâ, hurmâ, zîbâ, yağmâ, tûvânâ, fetâvâ, peymâ, bâlâ, inşâ, Rükânâ, saçmâ, ra’nâ, şehnâ, teberrâ, peydâ, mirzâ, âlâ, mutallâ, ebnâ, Kalgâ, bâbâ, sahrâ, dâna, pûyâ, hafayâ, deryâ, bakâyâ, gavgâ, Mevlâ, davâ, gûyâ, a’dâ, ârâ, imâ, ıtrâ, ifşâ, pezirâ, ısgâ, câ, inşâ, peymâ, sîmâ, urbâ”dır.

Dilçin’e göre kafiye, beyitleri birbirine bağlayan en önemli öğelerden biridir. Şâir, cinaslı olarak kullanmanın dışında aynı kafiye sözcüğünü bir gazel içinde ikinci kez kullanmaz. Gazelden çok daha uzun bir nazım biçimi olması nedeniyle kasidede, 7 beyit ara ile aynı kafiyenin kullanılması hoş görülürse de gazelde böyle bir durum söz konusu değildir. Aynı kafiyenin, ikinci kez tekrarlanması çok sık rastlanan bir durum değildir (Dilçin’den aktaran Kazan, 21).

Buna karşılık Vehbî’nin kasidesinde bazı kafiyelerin ikişer defa tekrarlandığı görülür: kübrâ, dil-ârâ, -ârâ , mezâyâ, lâlâ, fersâ, -pîrâ, pâ, ma’nâ, kâlâ, vâlâ, dâna, imlâ ve hatta “atâyâ” kafiyesi üç kez tekrarlanmıştır. Görülüyor ki Vehbî, kafiye sözcükleri özenle seçmemiş; aynı kafiye sözcüğünü bir şiir içinde art arda kullanmıştır. Bu sık tekrarlar, Vehbî’nin şiirinin uzun olmasından kaynaklanmaktadır.

Cem Dilçin, beyti oluşturan kelimelerin birbirleri arasında belli bir uyum ve dengeye dayanan bir yapı oluşturmalarını, divan şiirinin temel özellikleri içinde gösterir. Ona göre hemen hemen her şâir, söylediği her beyitte ses, söz ve anlam açısından düzenli bir yapı oluşturacak kelimeleri özenle seçer. Anlam, beytin eksen konumundaki bu kelimeler etrafında döner ve eksene bağlı olarak diğer kelimeler üzerine dağılır (Dilçin’den aktaran Kazan, 22). Bu görüşten hareketle kasidede “sühan” kelimesinin redif görevi dışında fazlalığı veya tekrarı dikkat çekmektedir. Bunun sonucunda redif, kasidenin muhtevasıyla kavram birliği oluşturmuş, ayrıca âhenge büyük katkı sağlamıştır:

*Gûy-ı çevgân-ı sühan başka oyundur ne demek
Acem alayı gibi göstere alay-ı sühan⁴⁴*

*Nev-sühanlar bana taklîd ile yazsın sühanı
Ki benüm her sühanum nüsha-i kübrâ-yı sühan⁴⁵*

*Belki fehm eyler idi sûd u ziyân-ı sühanı
Gelse arz eylese Nef’î bana kâlâ-yı sühan⁴⁶*

*Yetişür nush ile de lâf ise gavgâ ise de
Bu kadar gulgule-i hûy-ı sühan hây-ı sühan⁴⁷*

⁴⁴ Beyit no: 88.

⁴⁵ Beyit no: 97.

⁴⁶ Beyit no: 101.

⁴⁷ Beyit no: 108.

*Süzülüp nâz ile olmazsa da gûyâ-yı sühan
Yine ol çeşm-i sühan-gû eder îmâ-yı sühan⁴⁸*

*O cefâ-pîşe vü bâbî-i sühan-fehm ammâ
Eylemez âşık-ı bî-çâreden ısgâ-yı sühan⁴⁹*

*Sadr-ı rif'atde hemân devlet ile sağ olasın
Olsun erbâb-ı sühan mahmidet-ârâ-yı sühan⁵⁰*

Sünbülzâde Vehbî'nin kasidesinin giriş bölümünde de bir âhenk ve bütünlük söz konusudur. Vehbî, beyitleri ahenkle uyumlu olarak bir anlam bütünlüğü içinde vermiştir (Kazan, 26):

*Sühan oldur ki ola âyet-i kübrâ-yı sühan
Yazıla safha-i i'câzda âlâ-yı sühan*

*Şâir oldur ki anın kalbine Hassân gibi
Nefha-i rûh-ı emîn eyleye ilkâ-yı sühan sühan*

*Husrev-i mülk-i sühan ana denür kim kalemi
Çeke menşûr-ı hayâlatına tuğrâ-yı sühan⁵¹*

Ayrıca bağlaçların tekrarından kaynaklanan bir iç âhenk kullanarak seçmiş olduğu kelimelerin vezinleri de birbiriyle uyumludur.

*Ne müseccâ' ne mukaffâ ne kelâm-ı mevzûn
Ne muhammes ne murabba ne müsennâ-yı sühan*

*Kimi mânî kimisi vâdî-i türkmânîdir
Karaoğlan kayabaşısı yelellâ-yı sühan⁵²*

2. SONUÇ

Sünbülzade Vehbî, "sühan" kasidesi adıyla meşhur olan kelamiyyesinde sühan redifinin anlam çerçevesinden faydalananak 18. yüzyılın estetik değerleri hakkında önemli bilgiler verir. Kasidede; şiirin nasıl olması gerektiği, iyi bir şairin hangi özelliklere sahip olması gerektiği vurgulanır. Vehbî, sözü Allah tarafından insana öğretilen bir lütuf olarak ele alır. O nedenle şiirin özü de sözdür. Söz, eşsiz bir incidir. Bu incinin hakikatlerine herkes erişemez. Bu nedenle söz, marifetle söylenmelidir. İlim olmadan orijinal şiir söyleme söz konusu olamaz. Şairin iyi şiir söyleyebilmesi için Farsça ve Arapça'ya hâkim olması, iyi bir tahsil görmüş olması gerekmektedir. Kasidede yer alan beyitlerden Vehbî'nin klasik üslubu benimsediği; Nâbî, Bâkî gibi kadim şairlere büyük saygı duyduğu anlaşılmaktadır. Ona göre klasik mazmunlar ve kaideler saf şiiri oluşturur. Yaşadığı dönemdeki şairlerin kadim temellere dayanan bu şiir sistemini yıktığını söyleyerek onların şiir anlayışını, halk diline yaklaştığı gerekçesiyle eleştirir. Bu da Vehbî'nin, döneminde hızla yaygınlaşan mahalli üslubu hoş görmediğini göstermektedir. Vehbîye göre iki tür şair vardır: gerçek şairler ve müteşairler. Gerçek şairler, kalplerindeki aşk ateşiyle şiirler söyler. Şairlik yeteneği, onlara

⁴⁸ Beyit no: 111.

⁴⁹ Beyit no: 116.

⁵⁰ Beyit no: 126.

⁵¹ Beyit no: 1-4.

⁵² Beyit no: 45-46.

Allah tarafından verilen bir kutsal bir armağandır. Bu tür şairler, hayal dünyalarında orijinal mazmunlar üretirler. Onların söylediği şiirler, gönülleri açar. Bunlara karşılık müteşairler; bu tür şairleri taklit eder, onların şiirlerini çalıp bu durumu pişkince bilmemezlikten gelirler. Vehbî, müteşairleri para için şiir söylemekle eleştirir. Ona göre bu tür şairler, kendilerine bir hami bulmak adına zenginlerin kapısından ayrılmayan birer dilenci gibidirler. Bu yönleriyle şairlik mesleğini kirletmektedirler. Çünkü şairlik, ilahi yönü olan saygın bir meslektir.

3. KAYNAKÇA

- Çakıcı, Bilal. (2021). “Medhiye olmayan kasideler ve kasidenin bölümlerine bir bakış”. *Türk Dili Araştırmaları Yıllığı-BELLETEN*, 71 (Haziran), s. 193-203.
- Dilçin, Cem (2009). *Örneklerle Türk Şiir Bilgisi*, Türk Dil Kurumu Yayınları, Ankara.
- Doğan, Muhammed Nur (2002). *Fuzûlî'nin Poetikası*, Ötüken Yayınları, İstanbul.
- Elmalı Hüseyin (1997). Türkiye Diyanet Vakfı İslam Ansiklopedisi, c.16, s. 399-40. Erişim Tarihi: 15.05.2025. <https://islamansiklopedisi.org.tr/hassan-b-sabit>. 16.05.2025.
- Kazan, Şevkiye (2004). “Divan Şiirinde Önemli Bir Leitmotif: Sühan Redifli Şiirler”, *Çankaya Üniversitesi Journal of Art and Science*, c.2, s.75-104.
- Kubbealtı Lugatı, <https://lugatim.com/s/TEV%C3%82R%C3%9CT>. Erişim Tarihi: 22.05.2025.
- Öntürk, T. (2016). “Sünbül-Zâde Vehbî Divanı'nda Şiir ve Şair İle İlgili Düşünceler”. *İdil*, 5 (26), s.1743-1762.
- Özcan, Abdulkadir (2019). Türkiye Diyanet Vakfı İslam Ansiklopedisi, c.16, s. 324-325. <https://islamansiklopedisi.org.tr/mustafa-pasa-tekirdagli>. Erişim Tarihi: 21.05.2025.
- Pala, İskender (2004). Türkiye Diyanet Vakfı İslam Ansiklopedisi, c. 26, s. 552-553. <https://cdn2.islamansiklopedisi.org.tr/dosya/26/C26008683.pdf> Erişim Tarihi: 19.05.2025.
- Yenikale, Ahmet (2012). *Sünbülzâde Vehbî Dîvânı*, Kültür ve Turizm Bakanlığı Kütüphaneler ve Yayımlar Genel Müdürlüğü, Kahramanmaraş, <http://ekitap.kulturturizm.gov.tr/Eklenti/10651,sunbul-zade-vehbipdf.pdf?0>, Erişim Tarihi: 21.05.2025.

DON DELILLO’NUN *BEYAZ GÜRÜLTÜ* ROMANINDA POSTMODERN TÜKETİCİLİK

Aya BAYSAL

WSB University, Dabrowa Gornicza, Poland
baysalaya9@gmail.com

Özet

Don DeLillo, Amerikalı bir yazar olarak modern kültür, teknoloji ve insanlık durumu gibi temaları işleyen eserleriyle tanınmaktadır. Yazarlık kariyerinden önce bir reklam ajansında çalışan DeLillo, reklamların insanların bilinçaltını nasıl manipüle edebileceğini ve sıradan yaşamlarına nasıl müdahale edebileceğini yakından deneyimlemiştir. Bu deneyimi, bireyleri "mutlu tüketiciler" haline getiren süreçlerin nasıl işlediğini anlamasına olanak tanımıştır. Bu bağlamda, tüketiciliğin bilinçaltını şekillendiren etkileri, *Beyaz Gürültü* (Hidalgo, 2004) adlı romanının birçok bölümüne yansımıştır. Roman, ölüm korkusu, tüketicilik ve medyanın toplum üzerindeki etkisi gibi temaları hicivsel bir üslupla ele alır.

Anahtar kelimeler: Tüketicilik, postmodern, Don DeLillo

POSTMODERN CONSUMERISM IN DON DELILLO’S WHITE NOISE

Abstract

Don DeLillo, as an American author, is known for his works that explore themes such as modern culture, technology, and the human condition. Before his writing career, DeLillo worked at an advertising agency, where he closely experienced how advertisements could manipulate the subconscious and interfere with ordinary life. This experience enabled him to understand how the processes that turn individuals into “happy consumers” operate. In this context, the subconscious-shaping effects of consumerism are reflected in many parts of his novel *White Noise* (Hidalgo, 2004). The novel addresses themes such as the fear of death, consumerism, and the impact of media on society in a satirical style.

Key words: Consumerism, postmodern, Don DeLillo

Don DeLillo, Amerikalı bir yazar olarak modern kültür, teknoloji ve insanlık durumu gibi temaları işleyen eserleriyle tanınmaktadır. Yazarlık kariyerinden önce bir reklam ajansında çalışan DeLillo, reklamların insanların bilinçaltını nasıl manipüle edebileceğini ve sıradan yaşamlarına nasıl müdahale edebileceğini yakından deneyimlemiştir. Bu deneyimi, bireyleri “mutlu tüketiciler” haline getiren süreçlerin nasıl işlediğini anlamasına olanak tanımıştır. Bu bağlamda, tüketiciliğin bilinçaltı üzerindeki şekillendirici etkileri Beyaz Gürültü (Hidalgo, 2004) romanının birçok bölümüne yansımıştır. Roman, ölüm korkusu, tüketicilik ve medyanın toplum üzerindeki etkisi gibi temaları hicivsel bir üslupla ele alır. Beyaz gürültü farklı frekanslardan gelen seslerin birleşimi iken, David B. Morris, beyaz gürültüyü, tüketici kültüründen kaynaklanan çevresel tehditler olarak tanımlar “Beyaz Gürültü, tüm farklı frans aralıklarının seslerinin bir araya getirilmesiyle üretilen bir gürültü türüdür. Ancak, bu alıntıda, David B. Morris beyaz gürültüyü, tüketici kültüründen kaynaklanan çevresel tehditler olarak tanımlar” (çev. Yazar, Morris, 1996).

Roman, tüketiciliğin birey üzerindeki yıkıcı etkilerini derinlemesine işler. DeLillo, tüketimin bireylerin kendilerini birer nesne gibi hissetmelerine neden olduğunu vurgular. Günlük yaşamın sıradan ürünleri dahi, tüketicilik aracılığıyla toksik tehditlere dönüşerek varoluşa nüfuz eder ve tanımlanamaz hale gelir. Bunun sonucunda, bireylerde psikolojik problemler ortaya çıkar; insanlar, reklamların ve medyanın yönlendirmesiyle yanlış algılara kapılır ve tüketici şizofrenisi olarak tanımlanabilecek bir durumla karşı karşıya kalırlar. Jacques Lacan’ın psikanalitik teorisiyle ilişkilendirilen üçlü düzeni olan Simgesel (Symbolic), İmgesel (Imaginary), ve Gerçek (Real) düzlemleri açısından değerlendirildiğinde: bireylerin kimliklerini ve zihin halleri arasındaki bütünlüğü kaybetmesiyle karakterize edilir (çev. Yazar, Currie, 1998; Vungthong, 2018). İnsanlar, ölüm korkusundan ve çevresel tehditlerden kaçmak için tüketiciliğe yönelir, ancak bu süreç onları daha fazla tehdit ve yabancılaşmaya maruz bırakır.

DeLillo, modern toplumda medyanın ve teknolojinin bireylerin hayatlarını nasıl şekillendirdiğine de odaklanır. Medya, yalnızca bilgi ve eğlence sağlayan bir araç değil, aynı zamanda bireylerin gerçeklik algısını yeniden inşa eden güçlü bir simülasyon mekanizması olarak işlev görür. Jean Baudrillard’ın simülasyon teorisi çerçevesinde değerlendirildiğinde, romandaki medya ve reklam unsurları, gerçekliğin yerini alan bir “hipergerçeklik” yaratır. Baudrillard’a göre, günümüz toplumunda insanlar, yapay olan tüm işaret ve sembollerin kendi gerçeklikleri olduğuna inanmaya başlamıştır. Aynı şekilde, romanda da insanlar, medya tarafından inşa edilmiş bir toplumda yaşamaktadır ve arzuları ile değerleri bu yapay unsurlarla bağlantılıdır. Bu durum, bireylerin taklitte ortaya konan bir hipergerçeklik içinde hapsolmalarına yol açar ve bu da toplumsal ilişkilerin sona ermesine neden olur. Bireyler, bu hipergerçeklik içinde, medya tarafından oluşturulan sahte bir dünyada yaşamaya başlar.

DeLillo’nun romanında ölüm korkusu da merkezi bir tema olarak işlenir. Modern tüketici toplumunda ölüm, doğal bir olgu olmaktan çıkar ve bir tehdit olarak algılanır. Romanın merkezinde, Jack Gladney ve eşi Babette’in ölüm korkusuyla başa çıkma çabaları yer alır. Ölüm korkusu, modern toplumda bireylerin karşılaştığı en temel varoluşsal sorunlardan biridir. Tüketim kültürü, bireylere bu korkuyu bastırmanın bir yolu olarak sunulurken, aslında bu korkuyu daha da derinleştirir. Babette’in ölüm korkusuyla baş etmek için kullandığı deneysel bir ilaç olan “Dylar,” bireylerin teknolojik çözümler aracılığıyla insan doğasının temel sorunlarını çözme çabasını simgeler. Ancak, bu çözüm çabası başarısızlıkla sonuçlanır ve ölüm korkusunun kaçınılmazlığı bir kez daha vurgulanır. Jack Gladney’nin ölüm korkusuyla mücadelesi, romanın en çarpıcı temalarından biridir. Jack, ölümün kontrol edilemez doğasına karşı çaresizdir ve bu korku, onun düşüncelerini sürekli olarak meşgul eder. Jack’in toksik bir

kimyasal maddeye maruz kalması, ölümün yalnızca bireysel bir deneyim değil, aynı zamanda çevresel ve toplumsal bir tehdit olduğunu da gösterir. Bu korku, bireylerin çevresel toksinler ve yaşam tarzlarından kaynaklanan erken ölümlerle karşı karşıya kalmasıyla daha da derinleşir. Amerikan tüketici toplumunda ölüm reddedilir ve tüketim ürünleri aracılığıyla ondan kaçılmaya çalışılır. Ancak bu kaçış, daha fazla çevresel tehdit yaratır ve bireyleri sürekli bir döngüye sokar.

Romanın yapısı, postmodern edebiyatın özelliklerini taşıyan parçalanmış bir anlatı ile dikkat çeker. Reklam sloganları, anlatı çizgisinin sürekliliğini kesintiye uğratarak, bireylerin bilinçaltına nasıl sızıldığını gösterir. Örneğin, “Krylon, Rust-Oleum, Red Devil” (DeLillo, 2018, s. 159), “Mastercard, Visa, American Express” (DeLillo, 2018, s. 100) gibi sloganlar, karakterlerin düşüncelerini bölerek roman boyunca tekrar eden bir motif haline gelir. Bu unsurlar, tüketici toplumunun bireylerin zihinsel süreçlerini nasıl etkilediğine dair güçlü bir anlatım sunar.

Sonuç olarak, DeLillo, tüketimciliğin ötesine bakmamız için bizi davet eder. Bu roman, bize şu soruyu sormamıza neden olur: Eğer kimliğimiz, sahip olduklarımız ve tükettiklerimizle tanımlanıyorsa, biz kimiz?. Süpermarketler, yalnızca tüketim yapılan yerler değil, bireylerin kimlik ve anlam arayışı içinde kaybolduğu mekanlar olarak da betimlenir bireylerin tüketim yoluyla aradığı kimlik ve anlamın, nihayetinde onları daha büyük bir boşluğa sürüklediğini çarpıcı bir şekilde ortaya koyar.

Currie, M. (1998). Kùltür ve şizofreni. H. B. (Ed.), *Postmodern anlatı teorisi* içinde (ss. 104–113). Macmillan.

DeLillo, D. (2018). *Beyaz gürültü* (H. Balkara, Çev.). Siren Yayınları. (Orijinal eser 1985’te yayımlanmıştır)

Vungthong, S. (2018). *Tüketici şizofrenisi ve postmodern edebiyatta kimlik inşası* [Yüksek lisans tezi, Thammasat Üniversitesi]. Thammasat University Institutional Repository. <https://doi.org/10.14457/TU.the.2018.956>.