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THE ANALYSIS OF THE MIRROR PRAYER POEM IN HÜSEYİN AKKAYA'S BOOK POEMS «PASSING THROUGH THE MIRROR»

Abstract. Hüseyin Akkaya, born in Sivas in 1955, worked as a professor at Cumhuriyet University since 2004 and retired. In addition to being an academic, his interest in poetry has never ended due to his childhood curiosity. After his first poem, *Beli Gül*, he wrote his poems with the theme of "mirror". "When I started writing poems centered on the mirror nine years ago, I did not expect that there would be so many of them." "I think my poem, "Living in Mirrors", which I first wrote in 2012, must have been born from a fertile source because it paved the way for other mirror poems." He describes his arrival in this way. "Mirror", which has an important place as a symbol in poetry, has been used by many poets from divan literature to the present day. The "Mirror" symbol has appeared in poems both in mystical and human terms. Akkaya, on the other hand, wrote his poem called "Mirror Prayer" as a Sufi style in his book where he compiled his poems on the symbol of "mirror".

Roman Ingarden and Nicolai Hartmann are two important names in the ontological analysis method, which is one of the poetry analysis methods. Ingarden stands out in dividing assets into layers, and Hartmann stands out in dividing these layers into real and unreal asset areas. Under the guidance of this information, İsmail Tunalı examined the layers of existence in his book titled *Art Ontology*. The poem "Mirror Prayer" mentioned in this study was analyzed ontologically according to the layers of existence in İsmail Tunalı's book titled *Art Ontology*.

Keywords: Hüseyin Akkaya, Mirror, Art Ontology, Layers of existentialism.

Introduction. In this study, Hüseyin Akkaya's poem named "Mirror Prayer" was analyzed by using the "Layers of Being in the Work of Literature" section of İsmail Tunalı's book titled *Art Ontology*. Tunalı [3] explains the necessary layers for a literary work in general, in order to preserve the internal unity of the literary work and to preserve its main character, as follows:

1. Word sounds and the sound structures formed based on them and indicating a higher level;
2. Different degrees of semantic unity layer;
3. Layer of different schematic views;
4. The layer of depicted things (objects, people and events) and their destiny.

Hüseyin Akkaya's poem "Mirror Prayer" in his work *Poems Passing through the Mirror* was analyzed according to the layers of art ontology.

Ayna Duâsı	Mirror Prayer
Aynaları ağartan bir yüzüm olsun Rabbim	Lord, may I have a face that makes the
Gün doğmadan seherin şavkıyleyi kanan	mirrors cleaned
Rengârenk çemberlerden uçarak geçmeliyim	Bathed in the light of dawn before sunrise
Rûhum bir kuşolmalı Sîmurg'akanatlanan	I have to fly through colorful hoops

Dünyadan dörtun suradâir bende ne varsa Alıp da karanlı ğakarışiversegölgem Sûretim sır içindeeriyip de kaybolsa Her baktığımaynada rûhumu gore bilsem	My soul must be a bird that flies to Simurg Everything I have about the four elements of the world If my shadow takes it and mixes with the darkness Even if my form melts into the secret and disappears If only I could see my soul in every mirror I look at
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Conditions and methods of research. Tunalı [3] Roman Ingarden “gives importance to the sound structures of words. Because, this layer has a constructive and founding value in terms of the polyphony of the work due to its aesthetic properties. He explains the preliminary structure by saying, “Aesthetic value characters that emerge in the sound layer of the language join this polyphony of the work and enrich it.” “As physical entities, we think of words as a layer of sound. This sound layer is an indispensable element of every word. Especially, when it comes to poetry and lyrical poetry, the importance of this becomes more evident. Because, a poem is primarily based on the rhythm of individual sounds, and especially in lyric poetry, the sound element is an indispensable, compulsory element [3].” In this sound layer, the external appearance of the poem is discussed. In other words, this layer is the material layer and the poem is examined visually and aurally. In this part, structures such as meter, rhyme, redif, letter, alliteration and assonance that provide harmony in the poem are physically examined.

The poem "Mirror Prayer" was written in a certain harmony in terms of sound layer. This harmony is achieved by syllabic meter. The poem is written in 14-syllable meter, in quatrains and two stanzas. The poet used rhyme and rhyme in poetry. It is written in cross rhyme and the rhymes are in abab order. The redifs and rhymes in the poem are as follows; wash-an/wings-an first -a full rhyme, second -an redif, Rabb – am / I must pass full rhyme, var-sa/get lost-saredif, shadow-em/seeable-em full rhyme. The poem also makes use of assonance and alliteration. Alliteration was made with the sounds “a” and “e” and assonance was made with the letters “n” and “l”. The poem consists of 8 lines, 45 words and 240 letters. The art of simile (beautiful simile) was used with the song of dawn in the second line of the first stanza. He also resorted to the art of allusion (reminding) with Simurg in the fourth line of the first stanza.

Tunalı [3] states that the unity of meaning layer in the background structure is above the language and sound structure, and the meaning is tightly connected with the word and word sound. Additionally, Tunalı [3] states that the meaning layer, that is, the semantic layer, closest to the sound layer in the structure we mentioned in the preliminary structure, is the meaning layer of the words. In this semantic layer, the way the words in the poem are combined and used in the poem and the meaning in which these words are used in the poem are examined. Generally, words are evaluated not according to their dictionary meaning, but according to the meaning the poet gives to the word.

Research results. One of the poems that Hüseyin Akkaya wrote about a mirror in his poetry book titled Poems Passing through the Mirror is "Mirror Prayer". The poet states that the mirror is one of the indispensable symbols for poetry. “The book consists of the first three poems. It consists of seven parts, each section separated by a verse selected according to the content, and includes forty

poems. For this reason, the poet says the following about the book: "Three, seven and forty/They became a group in this book." [1] " In this book, which includes forty poems, the "Mirror prayer", as mentioned by the poet, is included in the sixth chapter, separated by the verse "May I have a face that makes mirrors white", which is also mentioned in this poem.

The reason why the poet writes poems about the mirror symbol is that he wants to reflect his mental state and these changing mental states with positive and negative aspects through the mirror. Durukan [4] stated that the mirror, like all symbols, gains different meanings depending on where it is used in the Sufi framework, and that in Sufi belief, the universe and human beings are vehicles that reflect God, and by establishing a symbolic similarity with the reflecting function of the mirror, humans and the universe are the mirror of God. states that it is considered as The poet used the reflecting function of the mirror in many of his poems, as in his poem "Mirror Prayer". Pala [5] states that in Sufism, everything exists with its opposite, and that the objects reflected in the mirror are just shadows, so that God created man as a mirror and sees the beauty of his own self in him. With the "mirror" used in the poem, man does not actually see himself, but God who created him. The mirror symbol in Akkaya's poems was also used in this sense, God behind the mirror was pointed out and attempts were made to reach him.

In this context, the reason why the name of the poem is "Mirror Prayer" and the prayer to God in its content are related to each other. In the first line of the poem, when the poet looks at the mirror by saying "May I have a face that makes mirrors white", the creator's request for his face to be white emerges. "The image in the mirror is nothing but a shadow imitating the original. If Allah wishes, He withdraws His light from the mirror and leaves all beings in darkness. However, God wanted to watch His own reflection on man and created him as a mirror of his eternal beauty and power [6]." The poet conveyed his prayer to the creator behind the mirror, asking him to grant him his own light. Additionally, Akça [7] states that "mirror" is frequently used as an object reflecting God's light in mystical and religious texts. Accordingly, the poet prays to God to see this light when he looks in the mirror. It also includes a reference to the phrase "don't let me down" and the wish to appear before God in a clean and pure manner, without shame.

With the second line, "Washing with the dawn's light before sunrise", he wants to realize his wish to be cleansed with the first light of the morning and have his face white by washing it with this light. Human beings see the world as it is reflected in the mirror of their heart; if this mirror is dirty, what they see will be bad; if it is clean, it will be good and beautiful [6]. Thus, the poet wishes for God to illuminate him with his light through the reflecting function of the mirror, and to be cleansed with the light coming from the mirror by looking at it.

The "colorful circles" in the line "I must fly through colorful circles" symbolize the rainbow. The rainbow, also known as *alkım*, *ebekuşağı*, *ebemkuşağı*, is seen as a metaphorical area, a door opening upwards to make wishes come true. The person who passes through the middle of the rainbow with this door is closest to God and makes the wish come true more easily [8]. The poet wants to increase the possibility of his prayer to God being accepted in the first two lines by passing through the rainbow through this door.

The word meaning of Simurg in the line "My soul must be a bird, with wings to Simurg" is "thirty birds". This bird, which has many names, is called Anka by the Arabs, Simurg by the Iranians, and *Zümürdüankâ* (*Sîmurg u Ankâ*) in Turkish, which is born from the combination of both words [8] Akkaya [2] Simurg has a

mythological name that evokes positive connotations in our culture. Stating that it is an incorporeal bird, he also mentions that it is believed that whoever lands on his head or whose shadow falls on that person will attain happiness and happiness, and that he was even seen offering companionship to Sheikh Galib, who was on a journey to the unseen world. This bird, which does not exist in reality, has been used as a symbol in fairy tales, epics and mystical works, and according to rumors, the nest of this bird is on Mount Kaf, which does not exist in reality, is made of emeralds and is thought to be located on the border of the world [9].

The Phoenix bird, Simurg, is also the symbol of renewal and rebirth. He achieves this rebirth by burning himself and rising from his ashes. It does this through fire. Fire symbolizes rebirth. Light prevails over the light and ash-catching properties inherent in fire, and the rebirth that occurs by burning in this fire becomes a kind of immortality symbol of the Phoenix bird [10]. This rebirth is also mentioned in the third stanza of Hüseyin Akkaya's poem "Growing Old in Mirrors". The line "I am preparing for a brand new birth" [1] points to Simurg's rebirth from his ashes. In addition, Akkaya includes Simurg and Mount Kaf in many poems in his book *Poems Passing through the Mirror*. In the poem "We", "We are the Phoenix of love on the mountain of Qaf" [1], in the poem "Illusion", "I crossed the mountains of Kaf, I was saying in a moment" [1], in the poem "Unfinished tale", "I became emerald colored in the space of Anka" [1]. These poems, in which Simurg is used as a symbol, are positive poems and symbolize hope.

Additionally, in Feridüddin Attar's work *Mantiku't Tayr* "With the Language of Birds or Bird Language", Simurg is described as follows; "You thirty birds came here, thirty birds appeared; If you came more or less, you would still appear the same; This place is a mirror. As a result, they all perish in Simurgh; there is no way, no passenger, no guide anymore. The shadow disappears in the sun. Thirty birds who have reached the desired range realize that the Simurgh they are looking for is themselves [11]." As described in the work, these thirty birds, called Simurg, want to choose a sultan for their own country, and at the end of this journey they go on to reach God, they realize through the mirror that the sultan and God are actually themselves. By using Simurg's journey of finding himself in his poetry, the poet aimed to reach the one behind Mount Qaf, that is, God. Gürses [12] states that C. G. Jung generally expresses great quests, discoveries, salvations and great actions with the hero (stage) archetype. The process experienced by the hero in the stage archetype is similar to the story of Simurg told by Attar in that the heroes travel in their inner world, and that place, the collective unconscious, is the archetypal treasure that will enable one to become an individualized, integrated mature person, and God is there [12].

The "four elements" mentioned in the first line of the second stanza, "Whatever I have of the four elements of the world/If my shadow takes away and mixes with the darkness" are "fire, air, water, earth", also called *anâsır-ierbaa*. It is accepted that these "four elements" were used in the creation of man. "It was believed that human beings were created from soil obtained from the mixture of clay and water, cooked in fire, and at the last stage, air, that is, their souls, was blown into their bodies [13]." In the second verse, he wants his shadow to disappear in the darkness along with the "four elements" mentioned in the first verse. Shadow [14] points to the dark side of the unconscious that needs to be confronted. Quoting Storr, Kavut [15] states that the shadow, which Jung defines as the negative side of the personality, means the sum of the person's underdeveloped functions, personal unconscious contents, and unpleasant qualities that he wants to

hide. Based on this, the poet wants to destroy this bad side of him in the dark. On the other hand, along with the four elements that describe the existence of the human body, its desire for its shadow to become dark is also associated with death. In Akkaya's poem "Giant mirror", in the line "The shadow suddenly swelled inside me" [1], he talks about the shadow, as in this line, and uses it in the same sense, explaining that this shadow is an aspect that a person must suppress.

The wish in the third line of the second stanza, "If my form melts into the secret/If I can see my soul in every mirror I look at", also indicates death. It also refers to the secret behind the mirror that provides its visibility. Şengök [6] states that the secret behind the mirror shows people themselves and what is human and is a hidden truth that cannot be told to everyone. What makes a mirror a mirror is the secret behind it, and what makes a person human is the soul in his body. Based on this, the secret of the mirror and the human soul are similar to each other. Considering that it is stated in the previous verses that the person behind the mirror is God, it also means that the secret is God and his form disappears by integrating into God. His wish to see his soul in the mirror in the last verse indicates that he disappears from God and can see his soul clearly and cleanly in every mirror after death.

Discussion of the results. Tunalı [3] states that another layer in the background is character or spiritual characteristics, and what is in question here is not the behavior and actions of people, but the spiritual attitudes and characters in the background. While writing this poetry book, Hüseyin Akkaya was influenced by the mirror symbol mentioned in one of the poems written by Bıçakçı İbrahim Usta, one of the wise people of Sivas. He first wrote the poem "Living in mirrors" under the influence of Master İbrahim. He completed the remaining poems in seven years and brought them together in this book. Sufi thought is dominant in the poem "Mirror Prayer", in which the poet uses the mirror symbol. He used the mirror as a tool to reach God and prayed to God through the mirror. The image he sees in the mirror is not himself, but God himself, whose soul he says he wants to see. Akkaya brings Sufism with these poems. Revealed its direction.

This layer indicates the existence of a universal message and idea in the work. The idea of Ene'l Hak is dominant in this poem of the poet. In this thought, the message of one's integration with God and disappearing within God is dominant. The story of Simurg in the poem also points to this idea. The words of Yunus Emre, "There are within me, within me", actually reflect the content of this poem. This quote of Yunus Emre is also mentioned in the line "I watched myself for a long time inside me" [1] in the first stanza of Hüseyin Akkaya's poem "Giant Mirror". These two poems are similar in terms of content along with this saying. This idea is also dominant in the poet's poem called "Mihman".

Mihman	Mihman
Ayna gibidir ev içi	Home is like a mirror
Eviç mâkamında	In Eviç maqam
Dalgaları durulur	It fluctuates and stops
Kim sâkin olursa derununda	Whoever is calm is in his inner world
O incecik camlarda	In those thin glasses
Kendini değil	not yourself
Ev sâhibini bulur	The house finds its owner

Especially in the last four verses, it explains that a person can see God in the mirror, not himself. He showed his Sufi side with the idea of Ene'l Hak in these poems.

Conclusion. “Mirror” is frequently used as a symbol in the poem. This symbol, used in different meanings, takes the poem to a higher level. The mirror symbol, used in human and Sufi subjects, also appears in Hüseyin Akkaya's Sufi book, Poems Passing through the Mirror. The desire to reach God and get lost in God finds a place in the poem "Mirror Prayer". This mystical view is handled successfully in the poem. Simurg is an important symbol used to reach God. It is thought that one of its feathers will bring luck when it touches a person. Moreover, when viewed from a Sufi perspective, at the end of their journey of searching for a sultan and God, they realize through the mirror that the sultan and God are themselves. This is the idea of Ene'l Hak. It indicates integration and extinction within God. The rainbow symbol is also a door to your wishes being accepted. He passes through this door and asks for his prayer to be accepted. Fire, air, water and earth, known as Anasır-ierbaa, are the four basic elements in the creation of man. He wishes for these elements to disappear in the shadow, that is, to disappear and die and for the purity of his soul to emerge.

Hüseyin Akkaya successfully reflected the Sufi view with these symbols he used in this poem he wrote.

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**ХУСЕЙН АККАЙДЫҢ «АЙНА АРҚЫЛЫ ӨТЕТІН ӨЛЕҢДЕР» КІТАБЫНДАҒЫ
«АЙНА ДҰҒАСЫ» ӨЛЕҢІН ТАЛДАУ**

Аңдатпа. 1955 жылы Сиваста дүниеге келген Хусейн Аккая 2004 жылдан бастап Кумхуриет университетінде профессор болып жұмыс істеді және зейнетке шықты. Академик болумен қатар, оның поэзияға деген қызығушылығы оның балалық қызығушылығына байланысты ешқашан тоқтаған емес. "Бели гүл" атты алғашқы өлеңінен кейін ол "айна" тақырыбында өлеңдерін жазды. "Тоғыз жыл бұрын мен айнаға арналған өлеңдер жаза бастағанда, мен олардың көп болатынын күткен жоқпын. "Менің ойымша, менің 2012 жылы алғаш рет жазған "айнадағы Өмір" өлеңім құнарлы көзден шыққан болуы керек, өйткені ол басқа айна өлеңдеріне жол ашты. "Ол өзінің келуін осылай сипаттайды. Поэзияда символ ретінде маңызды орын алатын "айна" диван әдебиетінен бастап бүгінгі күнге дейін көптеген ақындармен қолданылған. "Айна" символы өлеңдерде мистикалық жағынан да, адам тұрғысынан да пайда болды. Екінші жағынан, Аккая өзінің кітабында сопылық стильдегі "Айна дұғасы" атты өлеңін жазды, онда ол "айна" символы туралы өлеңдерін жинады.

Роман Ингарден мен Николай Хартман-онтологиялық талдау әдісіндегі екі маңызды есім, бұл поэзияны талдау әдістерінің бірі. Ингарден активтерді қабаттарға бөлу арқылы ерекшеленеді, ал Хартманн бұл қабаттарды нақты және нақты емес активтерге бөлу арқылы ерекшеленеді. Осы ақпаратты басшылыққа ала отырып, Исмаил Тұнали өзінің "өнер онтологиясы" атты кітабында болмыс қабаттарын зерттеді. Осы зерттеуде айтылған "Айна дұғасы" өлеңі Исмаил Тұналидің "өнер онтологиясы" кітабындағы болмыс қабаттарына сәйкес онтологиялық тұрғыдан талданды.

Тірек сөздер: Хусейн Аккая, Айна, өнер онтологиясы, экзистенциализм қабаттары.

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**АНАЛИЗ СТИХОТВОРЕНИЯ «ЗЕРКАЛЬНАЯ МОЛИТВА» В КНИГЕ ХУСЕЙНА АККАЯ
«СТИХИ, ПРОХОДЯЩИЕ СКВОЗЬ ЗЕРКАЛО»**

Аннотация. Хусейн Аккая, родившийся в Сивасе в 1955 году, работал профессором в университете Кумхуриет с 2004 года и вышел на пенсию. Помимо того, что он был ученым, его интерес к поэзии никогда не прекращался из-за его детской любознательности. После своего первого стихотворения "Бели Гюль" он написал свои стихи на тему "зеркало". "Когда девять лет назад я начал писать стихи, посвященные зеркалу, я не ожидал, что их будет так много." Я думаю, что мое стихотворение "Жизнь в зеркалах", которое я впервые написал в 2012 году, должно быть, родилось из благодатного источника, потому что оно проложило путь для других зеркальных стихотворений". Он описывает свое прибытие таким образом. "Зеркало", занимающее важное место как символ в поэзии, использовалось многими поэтами от диванной литературы до наших дней. Символ "Зеркала" появлялся в стихах как в мистическом, так и в человеческом плане. Аккая, с другой стороны, написал свое стихотворение под названием "Зеркальная молитва" в суфийском стиле в своей книге, где он собрал свои стихи о символе "зеркало".

Роман Ингарден и Николай Хартманн - два важных имени в методе онтологического анализа, который является одним из методов анализа поэзии. Ингарден выделяется разделением активов на слои, а Хартманн выделяется разделением этих слоев на области реальных и нереальных активов. Руководствуясь этой информацией, Исмаил Тунали исследовал слои существования в своей книге под названием "Онтология искусства". Стихотворение "Зеркальная молитва", упомянутое в этом исследовании, было проанализировано онтологически в соответствии со слоями существования в книге Исмаила Тунали "Онтология искусства".

Ключевые слова: Хусейн Аккая, Зеркало, онтология искусства, слои экзистенциализма.