

Western Influence on Phoenix Motif in Modern Turkish and Arabic Poetry: A Comparison

Modern Türk ve Arap Şiirinde Anka Kuşu Motifine Batı Etkisi: Karşılaştırmalı Bir İnceleme

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Abstract ▶ This article conducts a comparative analysis of the Phoenix motif in Turkish and Arabic poetry, focusing on how Western literary traditions have influenced its evolution and manifestation. The Phoenix motif, a potent symbol of rebirth and transformation, is a key area of study within these distinct but intersecting literary traditions. This research's purpose is to identify and compare the historical, cultural, and political factors that have shaped the motif's use and evolution within each context. Employing a comparative methodology, the research dissects the multi-layered influences of Western literary traditions on the Phoenix motif's use in these two vibrant poetry traditions. This examination has a broad scope, spanning centuries of Turkish and Arabic poetry, and it seeks to underscore the importance of cross-cultural literary influences in shaping poetic motifs. The aim of this research is to deepen our understanding of how a shared symbol, such as the Phoenix, can diverge in meaning and usage due to varying cultural and literary contexts, demonstrating the richness and complexity of these poetic traditions. Through its exploration, this paper contributes significantly to our knowledge of the interconnectedness of world literary traditions and their capacity for cross-cultural symbiosis.

Keywords: Arabic Language and Literature, Phoenix, Resurrection, Arabic Poetry, Turkish Poetry.

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Öz ▶ Bu makale, Türk ve Arap şiirindeki Anka motifinin karşılaştırmalı bir analizini yapmakta ve Batı edebî geleneklerinin bu motifin gelişimini ve tezahürünü nasıl etkilediğine odaklanmaktadır. Yeniden doğuş ve dönüşümün güçlü bir sembolü olan Anka motifi, bu farklı ancak kesişen edebî gelenekler içinde önemli bir çalışma alanıdır. Bu araştırmanın amacı, motifin her bir bağlamda kullanımını ve gelişimini şekillendiren tarihsel, kültürel ve siyasî faktörleri belirlemek ve mukayese etmektir. Karşılaştırmalı bir metodoloji kullanan araştırma, Batı edebiyat geleneklerinin bu iki canlı şiir geleneğinde Anka motifinin kullanımı üzerindeki çok katmanlı etkilerini incelemektedir. Bu inceleme, Türk ve Arap şiirinin geçmiş asırlarını ihtiva eden bir kapsama sahiptir ve şiirsel motiflerin şekillenmesinde kültürler arası edebî etkilerin önemini vurgulamayı hedeflemektedir. Bu gaye, Anka gibi ortak bir sembolün farklı kültürel ve edebî bağlamlar nedeniyle anlam ve kullanım açısından nasıl farklılaşabildiğine dair anlayışımızı derinleştirmek ve bu şiir geleneklerinin zenginliğini ve karmaşıklığını ortaya koymaktır. Çalışma, dünya edebiyat geleneklerinin birbirine bağlılığı ve kültürler arası ortak yaşam kapasiteleri hakkındaki bilgilerimize önemli bir katkıda bulunmaktadır.

Anahtar Kelimeler: Arap Dili ve Edebiyatı, Anka, Yeniden Diriliş, Arap Şiiri, Türk Şiiri.

Introduction

The Phoenix motif has long been a staple of both Turkish and Arabic poetry, used by poets to explore themes of death, rebirth, and transcendence. However, a closer examination

of the use of the motif across different literary contexts reveals significant variation, particularly in contemporary poetry. This paper sets out to analyze the ways in which the Phoenix motif is used in Turkish and Arabic poetry, with a focus on the historical, cultural, and political factors that have shaped its development and manifestation in each region. The central hypothesis of this paper is that the diversity in the use and function of the Phoenix motif is directly related to the influence of Western literary traditions and the unique political and historical circumstances of each region. By examining the traditional and contemporary use of the Phoenix motif in Turkish and Arabic poetry, this paper seeks to shed light on the complex interplay of literary, cultural, and political factors that have shaped the poetic traditions of these two regions. Through this analysis, we hope to gain a deeper understanding of the role that the Phoenix motif plays in shaping the literary and cultural identities of Turkish and Arabic poetry, and the broader implications of this diversity for our understanding of cross-cultural literary exchange.

1. Exploring the Origins and Cross-Cultural Significance of the Mythical Phoenix Creature

The mythical avian creature known as the Phoenix, which features prominently in the mythology and folklore of numerous cultures, is posited to have its origins in Persian mythology. However, it has been contended that, over time, this creature has evolved into a motif present in other Eastern mythologies and legends. According to Pahlavi records, the Phoenix is designated as *Sēnmurw*, whereas in Pazand records, it is referred to as *Sīna-Mrū*.¹ Investigating the presence of this mythical creature across diverse cultures and ascertaining its origins prove more challenging than initially anticipated. Indeed, the legendary Phoenix appears under various appellations in different cultures. In Sumerian and Akkadian mythology, there exists a mythological bird known as *Anzud* or *Anzu*, embodying the genesis of both benevolence and malevolence. Before receiving a definitive name, this bird was denoted as *Imdugud* in ancient Akkadian, signifying “storm” or “wind”. The term “Imdugud” alludes to the lion-headed eagle, a symbol of *Ningirsag* (i.e. *Ninhursag*) in ancient Sumer, as well as the lightning and storm bird *Anzu*. This moniker was assigned due to its association with both positive and negative forces, hence its dual beginnings. In this context, *Ansud* represents the *Imdugud*, conceptualized as a hybrid of an eagle and a lion.²

¹ Gülser Erçel, *Mitoloji Sözlüğü* (İstanbul: Kafekültür Yayıncılık, 2014), 47-48.

² Ramil Aliyev, *Türk Mitolojisi* (Ankara: Astana Yayınları, 2020), 106-107.

In Arab culture, the Phoenix is occasionally referred to as *Rukh* or *Roc*, with its plural form being *Rikhākh* or *Rikhakha*.³ Concurrently, Arabs also designate this mythical creature as ‘*Anqā*’.⁴ At times, the name ‘*Anqā*’ *Mughrib* is employed to describe this bird. al-Jāhiz asserts that the bird depicted on Persian carpets corresponds to the *Sīmurak* in Persian culture, a term meaning “thirty birds”. In contemporary Iranian literary texts, this bird is identified as the *Sīmurgh*.⁵ In the Turkish language, both Arabic and Persian nomenclature are utilized. Additionally, it is known as *Zümrüdüanka*. The mythologies of ancient Turkic peoples encompass various mythological birds bearing a resemblance to eagles. For instance, Kyrgyz mythology features a legendary bird named *Shinghiray*, while Kazakh mythology includes one called *Samghrghh*. In the mythologies of Western Turks, legendary birds are referred to as *Gonrul*, *Konghurul*, *Toghrul*, or *Tonghurul*.⁶ It is posited that the Phoenix (i.e. ‘*Anqā*’) in Near Eastern legends is distinct from the “Phoenix” (i.e. *Phoinīx* [φοῖνιξ]) of the West and the *Humā* (i.e. *Hūmā*) or the Government Bird (i.e. *Devlet Kuşu*) concepts prevalent in Islamic contexts, which are often examined conjointly in various sources. Nevertheless, these two folkloric motifs are occasionally conflated and perceived as possessing analogous characteristics. It is discerned that the Phoenix exhibits partially divergent attributes from the *Garuda* in Hindu mythology and the double-headed eagle in Altai mythology.⁷

2. The Phoenix Motif in Arabic Poetry and its Connection to Western Impact

In Arabic literature, the phoenix motif has been featured in diverse literary movements across different periods. This mythological figure is portrayed as the bird transporting Sinbad on its back in the renowned prose masterpiece of Arabic literature, *One Thousand and One Nights*. Referred to as *al-‘Anqā’ al-Mughrib* due to its behavior of hunting birds in its habitat and flying westward, the etymological origin of the term ‘*Anaq*’ in Arabic denotes “long-necked”.⁸ Scholars in the field of Arab studies assert that this term is of pure Arabic origin. *al-‘Anqā’* represents the feminine form of the Arabic word *al-A‘naq*, which

³ Hans Wehr, *Arabisches Wörterbuch für die Schriftsprache der Gegenwart* (Wiesbaden: Harrassowitz Verlag, 1985), 460.

⁴ ‘Abd al-Jabbār Maḥmūd al-Sāmarrā’ī, “Ṭuyūr al-‘Arab al-khurāfiyya”, *Majalla al-Fayṣal* 88 (July 1984), 115-120.

⁵ ‘Alī b. ‘Ubayda al-Rayḥānī, *Persian Wisdom in Arabic Garb*, ed. and trans. Mohsen Zakeri (Leiden - Boston: Brill, 2007), 1/110.

⁶ Aliyev, *Türk Mitolojisi*, 106-107.

⁷ Sargon Erdem, “Anka”, *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (İstanbul: TDV Yayınları, 1991), 3/198-200; İskender Pala, “Anka”, *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (İstanbul: TDV Yayınları, 1991), 3/201.

⁸ İbrahim Usta, *Çağdaş Arap Şiirinde Mitolojik Unsurlar*, ed. Zafer Ceylan (Ankara: Fenomen Yayınları, 2021), 16.

similarly signifies “long-necked”.⁹ Several researchers maintain that the word has Hebrew roots rather than Arabic. Nevertheless, their arguments generally do not provide a semantically distinct alternative.¹⁰ Given that both languages have a shared root, this is not a fundamental concern.

When discussing the phoenix in Arabic literature, the Tammūzī Movement is the foremost literary trend that comes to mind. This movement is regarded as a component of modern Arabic literature. During the 1950s, Arabic poetry was heavily influenced by Western modernist poets, particularly T.S. Eliot (d. 1965). Moreover, the contemporary Arab world was impacted by the mythological symbolism found in newly uncovered Babylonian and Greek myths, as well as the ancient Arab myths they remembered. They were also partially influenced by leftist ideologies and existentialist thought. As a result, these influences are noticeably evident in the content of the poems composed during this era. The previously dismissive attitude of Arabs towards mythology as mere superstition shifted in the first half of the 20th century, largely due to the Western literary figures they admired. Upon examining the Western perception of mythology, Arab intellectuals and literary figures engaged in comprehensive research and studies on the topic, recognizing that mythological tales were not trivial fabrications, but rather encompassed a wealth of symbolism. They postulated that this symbolism could be interpreted in multiple ways, ultimately acknowledging the potential for utilizing this symbolism to lay the groundwork for change and innovation, as well as to create works that facilitated a profound and earnest comprehension of the human experience.¹¹ Naturally, achieving this level of awareness implied that they would rediscover the phoenix motif, which held a prominent position in the Arabic literary tradition established by their predecessors.

Khalīl Ḥāvi (d. 1982), ‘Alī Aḥmad Sa‘īd (Adūnīs), Badr Shākir al-Sayyāb (d. 1964), Jabrā Ibrāhīm Jabrā (d. 1994), and Yūsuf al-Khāl (d. 1987) are among the most distinguished representatives of the Tammūzī poets. These poets spearheaded a literary movement that conferred a notable status upon the phoenix motif within contemporary Arabic literature, drawing connections between the deities from ancient mythologies and the modern Arab world. In undertaking this endeavor, they held the conviction that they could ameliorate the frailty of the Arab society in which they resided and perhaps even rejuvenate the Arab world.

⁹ İhsān Ja‘far, “Ṭā‘ir Ustūrī al-Anqa’ fī al-asātīr wa al-adab wa al-amthāl”, *Majalla al-Fayṣal* 118 (1986), 109.

¹⁰ Fatma Kılıç, “Nevâ’î’nin Fevâ’îdü’l-Kiber Adlı Divanında Geçen Kuş Adları”, *Uluslararası Uygur Araştırmaları Dergisi* 20 (2022), 22.

¹¹ F. Betül Üyümez, “Modern Arap Şiirinde Temmuz Akımı ve Cebra İbrahim Cebra’nın Şiirinde Temmuz Miti”, *İstanbul Üniversitesi Edebiyat Fakültesi Şarkiyat Mecmuası* 11 (2007), 99.

The mythological character Tammūz or Dumuzid, an Ancient Mesopotamian god, served as the inspiration for the literary movement initiated by this cohort of poets.¹² The term “Tammūzī poets” is thought to have been first employed by Jabrā Ibrāhīm Jabrā, a member of the group, in a 1958 article. This term subsequently gained acceptance in Arab literary circles and was adopted by other authors and critics.¹³ Given its association with resurrection, the Tammūz legend provided a fitting and comprehensive denomination for these poets, who also exhibited a predilection for the phoenix motif.

Ancient Egyptian and West Asian civilizations, responsible for introducing the phoenix motif into global folklore, commemorated the cessation and subsequent renewal of life - particularly with regard to plant life - by personifying annually dying and resurrecting gods under appellations such as Osiris, Tammūz, Adonis, and Attis. Nature perishes alongside the death of these deities, only to be revived upon their rebirth. In Sumerian mythology, “Tammuz” or “Dumuzid” is depicted as a shepherd god who embodies the fecund energy of nature, appearing as the lover or spouse of the principal goddess, Ishtar or Inanna. The theme of resurrection profoundly influenced these poets to such an extent that one even selected a pseudonym from among mythological characters symbolizing this motif. For instance, ‘Alī Aḥmad Sa‘īd, a poet associated with the Tammūzī Movement, adopted the mythological character Adonis as his pen name, representing the vegetation that conceals itself underground during winter, only to reemerge on the earth's surface in spring, flourishing amid a passionate resurgence. This divine figure was venerated by the Semitic peoples of Babylon and Syria, and the Greeks adopted this practice in the 7th century BCE, allowing it to enter Greek mythology with the same role - that of reviving nature following its demise.¹⁴

In contemporary Arabic literature, the presence of the phoenix motif cannot be attributed solely to influences within Arabic literature itself. Rather, poets participating in the Tammūzī Movement have meticulously analyzed myths originating from ancient Greek, Egyptian, Roman, and Sumerian mythologies. Furthermore, they have adeptly and inventively integrated elements from both global and Arab folklore into their works. This suggests that they have also uncovered various cultural manifestations of the phoenix motif. However, the adoption of the phoenix motif by these poets likely transpired after numerous explorations for inspiration. For example, key figures in this movement, particularly al-Sayyāb, were

¹² Nazeer el-Azma, “The Tammūzī Movement and the Influence of T. S. Eliot on Badr Shākir al-Sayyāb”, *Journal of the American Oriental Society* 88/4 (1968), 671

¹³ Zafer Ceylan, *Modern Arap Şiirinde Mito-Poetik İsyān* (Konya: Çizgi Kitabevi Yayınları, 2019), 55-56.

¹⁴ Rahmi Er, *Çağdaş Arap Edebiyatı Seçkisi* (Ankara: Vadi Yayınları, 2012), 29.

influenced by T.S. Eliot, specifically his poem *The Waste Land*. These poets perceived this poem as a means to express the sentiments of Arabs grappling with the Palestinian issue and subsequently embraced Eliot as a model for their literary creations. The genesis of this movement can be largely attributed to al-Sayyāb's poetic prowess and sensibility. His poem *Unshūda al-Maṭar* [Song of the Rain], evocative of Eliot's style, delves into the fecund Tammūz myth, symbolizing the advent of spring and renewal through life-sustaining rain following winter and death.¹⁵ While the phoenix motif is not explicitly employed in this poem, the rain motif serves as a symbol of resurrection.¹⁶

The importance of al-Sayyāb's poem in relation to the phoenix motif lies in its potential to pave the way for a literary perspective that incorporates the phoenix, one of the most notable folkloric figures associated with the theme of resurrection. As Rahmi Er noted, this poem heralded the extensive utilization of diverse fertility myths by poets such as Khalīl Ḥāvi, Yūsuf al-Khāl, and Adūnīs. As a result, these poets began incorporating other Tammūz symbols, like Adonis and Baal, into their works. Consequently, prominent poets of the movement, such as Adūnīs, commenced infusing their literary creations with the phoenix myth. Nonetheless, motifs about resurrection were not confined to the phoenix alone. For instance, Ḥāvi drew upon figures from the Holy Scriptures, like Lazarus, while al-Sayyāb employed the crucifixion symbol. The utilization of resurrection and fertility myths by these poets has also given rise to a trend connected to the Palestinian issue. In fact, as these poets perceived Palestine as having lost its essential vitality, they endeavored to foster the belief that a resurrection could ensue following this metaphorical demise.¹⁷

For instance, Khalīl Ḥāvi, a prominent figure in the Tammūzī Movement, critically assesses the Arabs' defeat against Israel as a humiliating experience in his poem entitled *Ba'd al-Jalīd* (بعد الجليد). He posits that for the Arabs to overcome this unfavorable situation, they must emulate the phoenix's resurrection from its ashes. Beyond the theme of resurrection, the phoenix motif serves as a versatile symbol for conveying a range of emotions. For example, in Adūnīs's celebrated poem *al-Ba'th wa al-Ramād* [البعث و الرماد], some interpretations correlate the sense of alienation he experiences with the sojourn of the phoenix. Within this poem, Adūnīs explicitly incorporates the theme of resurrection, which is even discernible in the poem's title. The poet beckons the phoenix to undergo death and

¹⁵ Rahmi Er, "Bedr Şâkir es-Seyyâb ve Yağmurun Türküsü", *İkinci Orta Doğu Semineri Bildirileri*, ed. Mustafa Öztürk - Enver Çakar (Elazığ: Fırat Üniversitesi Orta Doğu Araştırmaları Merkezi, 2006), 1/255-256.

¹⁶ Ramazan Kazan, "Arap Edebiyatında Serbest Şiirin İlk Örneklerinden: Bedr Şâkir es-Seyyâb'ın 'Unşûdetu'l-Matar / Yağmurun Türküsü' Adlı Şiiri", *Süleyman Demirel Üniversitesi İlahiyat Fakültesi Dergisi* 34 (2015), 57.

¹⁷ Er, "Bedr Şâkir es-Seyyâb ve Yağmurun Türküsü", 1/255-256.

subsequent resurrection for their collective redemption.¹⁸ Tammūzī poets typically employ the term “Fīnīq”, of Western origin, to refer to the phoenix in their works. However, this preference should not be construed as an indication of exclusive influence from Western mythologies. On the contrary, these poets also regard the mythical bird as an integral element of their indigenous folklore. The phoenix narrative manifests itself in the works of numerous Arab poets, with Adūnīs and Shafīq al-Ma'lūf being among the earliest to adopt this theme.¹⁹

The presence of the phoenix theme in Arabic literature extends beyond its manifestations within the works of the Tammūzī movement's trailblazers; rather, a diverse array of poets have embraced and employed this motif. A prime illustration of the phoenix motif's deployment in modern Arabic literature can be found in ‘Abd al-Mu’ṭī Ḥijāzī’s poem *Ughniya Tayyār Shahīd* [أغنية طيار شهيد].²⁰ In this composition, the Egyptian poet invokes the phoenix, a creature renowned for its capacity to resurrect from its ashes post-mortem, and contends that emulating the phoenix's rebirth represents the sole avenue for escaping their unfavorable conditions. By utilizing words that summon negative connotations, such as night and winter, the poet communicates the earth's insatiable craving for blood. Subsequent to painting a somber ambiance, the poet explores the notion of anticipating serenity amid trepidation.²¹

The poetry of Maḥmūd Darwīsh (d. 2008) prominently features the phoenix theme. The reinvigoration of the legendary phoenix symbol in Darwīsh’s oeuvre is intrinsically linked to both the evolution of the Palestinian cause and the poet’s artistic development. The symbol’s dramatic emergence occurs following his departure from Beirut and the subsequent collapse of his aspirations. Before 1982, the phoenix symbol was explicitly present in his poems only once. However, with the publication of *Madīḥ al-Zill al-‘Āli* [مدیح الظل العالی] in 1982, the phoenix motif resurfaces with greater clarity.²² In this particular poem, Darwīsh likely employs the phoenix motif as a representation of Palestine. Nonetheless, diverging from conventional representations, the phoenix in this work is depicted as having permanently perished, unable to resurrect as is customary in myths. Furthermore, the poem features a narrative that portrays other Arab nations, described as friends, as having forsaken the

¹⁸ Usta, *Çağdaş Arap Şiirinde Mitolojik Unsurlar*, 17-23.

¹⁹ Ceylan, *Modern Arap Şiirinde Mito-Poetik İsyen*, 310-311.

²⁰ ‘Abd al-Mu’ṭī Ḥijāzī, *Dīwān ‘Abd al-Mu’ṭī Ḥijāzī* (Beirut: Dār al-‘Awda, 1982), 249-254.

²¹ Usta, *Çağdaş Arap Şiirinde Mitolojik Unsurlar*, 17.

²² Khālīd ‘Abd al-Ra’ūf al-Jabr, “Ramz al-‘Anqa’ fī Shi’r Maḥmūd Darwīsh”, *Majalla Ittiḥād al-Jāmi’āt al-‘Arabiyya lil-‘Ādāb* 9/2 (2012), 1137.

Palestinians, leaving them to their fate. The poet consistently expresses his lament for their isolated predicament.²³

In conclusion, a comprehensive analysis of the use of the phoenix motif in the poetry of various Arab poets reveals that this mythical bird is predominantly employed as a symbol of resurrection. This symbolism highlights the poets' desire to convey themes of rebirth and regeneration in the face of adversity. Nevertheless, as a result of the societal transformations and psychological conditions they endured, the poets occasionally shifted the equilibrium between optimism and pessimism in their literary works, reflecting the complex nature of human experiences. Furthermore, it is worth noting that Arab poets have not confined their utilization of the phoenix motif solely to the theme of resurrection. Instead, they have adeptly incorporated various aspects of the phoenix figure, as found in different cultures' folklore, to express their emotions and explore diverse themes. This multifaceted use of the phoenix motif serves to enrich the cultural and thematic tapestry of their poetry, demonstrating the flexibility and versatility of this powerful symbol in conveying the intricate emotions and experiences that characterize the human condition.

3. The Phoenix Motif in Turkish Poetry and its Connection to Western Impact

A thorough investigation of the phoenix motif in Turkish literature reveals that the presence of this mythological creature in Turkish culture extends far beyond the realm of contemporary Turkish literary works. Turkish mythology encompasses a plethora of legends concerning mythical avian species. The phoenix, in particular, manifests itself under various nomenclatures within Turkish tradition. Among these mythical birds, the eagle occupies a distinguished position. It is crucial to emphasize that, in contrast to many other cultural groups, Turks have not ascribed a multitude of metaphysical attributes to these mythical birds; instead, they have revered them in their extant forms. However, subsequent interactions with other cultures have led to an augmentation of the supernatural features ascribed to these mythical birds.²⁴ The folklore of the Ottoman Turks likewise contains an array of such mythical birds. While these birds lack a direct equivalent in Western folklore, their translation into English as "phoenix" is facilitated by certain shared characteristics. In

²³ Usta, *Çağdaş Arap Şiirinde Mitolojik Unsurlar*, 17.

²⁴ Sanaz Mehran, *Simurg* (Erzurum: Atatürk Üniversitesi, Sosyal Bilimler Enstitüsü, Master's Thesis, 2017), 56.

Ottoman Turkish legends, the most renowned bird is likely the ‘Anqā’, which is described as possessing a name but no corporeal form.²⁵

It is widely acknowledged that the phoenix motif rose to prominence in Turkish culture following the introduction of Islam. Nevertheless, this folkloric component is also linked to other pre-Islamic mythological birds. The connections between the phoenix and various mythical birds occasionally materialize as diverse cultural adaptations of a singular avian entity. In Turkish culture, the phoenix is equated to the Iranian-origin Sīmurgh. Furthermore, it is posited that the phoenix may bear connections to certain birds of prey that serve as national symbols for the Turks. The phoenix figure in Turkish culture is primarily recognized for its symbolic connotations. Consequently, it is unsurprising that the phoenix shares similar symbolic meanings with other mythical birds to which it is likened.²⁶

In classical Turkish literature, the Phoenix, when referred to with positive attributes in both poetry and prose, has been exalted to the position of a celestial bird adorned with vibrant plumage and dubbed Zümürdüanka [the emerald green ‘Anqā’]. Owing to traits such as residing in Mount Qaf, soaring at remarkable altitudes, and evading capture, this mythological avian figure has been utilized to symbolize situations that are challenging to attain. Poets, drawing inspiration from the fact that this bird is widely known yet invisible, have compared it to their beloved due to its concealed nature. The affection of the beloved towards the smitten poet has been interpreted as the poet receiving the visitation of the propitious bird.²⁷ The Phoenix motif manifests itself in diverse forms throughout classical Turkish poetry, folktales, assorted works of folk literature, and various literary genres of contemporary Turkish literature. The Phoenix, which also occupies a significant position in folktales and fairy tales, is predominantly associated with Mount Qaf in fairy tales. It assists the protagonists of the tales and stories, occasionally rescuing them from perilous situations, and assumes the role of a supporting bird that transports them on its wings during extensive journeys or to remote realms. In some fairy tales, the Phoenix serves as the guardian of Kaloghlan.²⁸

²⁵ Walter G. Andrews, *Poetry's Voice, Society's Song: Ottoman Lyric Poetry*, ed. and trans. Walter G. Andrews - Najaat Black - Mehmet Kalpaklı (Seattle - London: University of Washington Press, 2006), 84.

²⁶ Can Şahin, *Türklerde Ejder ve Simurg Motiflerinin Grafik Gelişimi* (Konya: Selçuk Üniversitesi, Sosyal Bilimler Enstitüsü, Ph.D. Dissertation, 2001), 63.

²⁷ Pala, “Anka”, 3/201.

²⁸ H. Dilek Batıslam, “Divan Şiirinin Mitolojik Kuşları: Hümâ, Anka ve Simurg”, *Türk Kültürü İncelemeleri Dergisi* 3/7 (2002), 198.

The Turkish population's familiarity with the Phoenix motif might have led to a heightened inclination among folk poets to incorporate this motif in diverse contexts. In 16th-century Turkish folk literature, poets have adapted the Phoenix motif to various situations, not merely emphasizing its ability to be reborn. The power and dominion of the Phoenix have been frequently scrutinized, and its esteemed status has been employed as a metaphor or symbol in poems. For instance, Pîr Şultân Abdâl (d. 1550 [?]), in his renowned poem addressed to Khiḍr Pasha, alludes to the formidable power of the Phoenix and associates it with Nimrod in terms of possessing absolute authority. In this context, the poet's connection of the Phoenix's might with the malevolent historical figure Nimrod is intriguing. Indeed, the individual referenced by the poet is believed to have ruled during the era of Prophet Abraham, rejecting Abraham's teachings and ordering him to be cast into the fire. After this religious narrative, it is believed that a mosquito entered Nimrod's nostril and subsequently caused his demise.²⁹ Consequently, in this protest-oriented composition by Pîr Şultân Abdâl, emphasis is placed on the potential collapse of despotic tyrannies, irrespective of whether they wield power comparable to Nimrod or the Phoenix.

As evidenced in the Tammūzī movement of Arabic literature, one can find narratives about the Phoenix's resurrection from its ashes within Turkish poetry. For example, Shaykh Ghālib (d. 1799) articulates, in a poem, his yearning for the flames of his beloved to engulf him and for the Phoenix to emerge from the resultant ashes. This reference alludes to the popular belief regarding the Phoenix's rebirth from its ashes. Turkish poets typically utilize the Phoenix as an emblem of magnificence. Uşulî (d. 1538-39) likens his heart to Mount Qaf in a poem and equates the truths residing in his heart to a Phoenix awaiting capture. In this regard, he entreats his interlocutor to venture into the Mount Qaf of his heart and instructs them to pursue the Phoenix representing truths. Additionally, the poet engages in moral discourse, addressing the connection between gossip, hypocrisy, and deceit. Muḥibbî portrays how the Phoenix of love captured his heart's hawk during a peculiar aerial pursuit at lofty altitudes. Khayālî (d. 1556-57) recounts that since contentment has found its abode in Mount Qaf, he no longer roams the rose garden akin to frenzied nightingales.³⁰

Occasionally, Turkish poets, akin to Tammūzī poets, derive inspiration from various religious figures when crafting verses centered on the Phoenix. For instance, 'Āşiq Sayrānî (d. 1866 [?]) refers to Prophet Idrîs in a poem that divulges Mount Qaf as the Phoenix's homeland. In these lines, the poet insinuates that they were already adorned before Prophet Idrîs,

²⁹ Abdülbâki Gölpınarlı, *Pîr Sultan Abdal: Hayatı Sanatı Eserleri* (İstanbul: Varlık Yayınevi, 1953), 35.

³⁰ Batıslam, "Divan Şiirinin Mitolojik Kuşları: Hümâ, Anka ve Simurg", 198-199.

credited in religious literature with the inception of tailoring, conceived this art form. Subsequently, the poet asserts their preeminence over the mythical mountains, claiming dominion over them before the Phoenix's creation and its habitation in Mount Qaf.³¹ It appears that the human disposition toward life and nature in archaic Turkish poetry is predominantly passive. To be more precise, nature, replete with vibrancy, color, and authenticity, has been largely excluded from classical Ottoman poetry. This exclusion is somewhat expected within an idealistic, form-centric, rule-bound, and change-resistant poetic tradition. In general, nature in ancient poetry comprises a domain of metaphors and allegories. Flowers such as roses, tulips, daffodils, hyacinths, and violets; trees like cypresses, plane trees, boxwoods, Judas trees, and oaks; and real or fantastical creatures such as nightingales, the Phoenix, deer, horses, wolves, and lions frequently embody a notion or theme within poems.³²

Upon examining modern Turkish poetry, it becomes evident that the Phoenix motif has relinquished the prominent position it once occupied in classical Turkish poetry. Asserting that this bird, which bears a significant role in traditional Turkish culture, has comparatively lost its prior popularity in contemporary times could be construed as a subjective and unsubstantiated hypothesis. In this regard, those contesting this hypothesis might refer to poems centered around the Phoenix, composed by specific poets. However, when assessing the Phoenix motif's application in contemporary Turkish poetry, it is crucial to acknowledge that the works of amateur poets, who are either unrecognized by the general public or whose verses fail to engage the intellectual sphere, should not be deemed definitive in this context. The Phoenix remains a motif that is consistently recalled and employed when appropriate, both in Turkey and numerous other nations. Nonetheless, beyond rhetorical declarations, the standing of this mythical creature within modern Turkish poetry remains highly contentious.

Admittedly, it is impossible to substantiate our hypothesis regarding the diminished significance of the Phoenix in contemporary Turkish poetry using tangible data. Furthermore, it appears that although the academic community demonstrates an interest in the Phoenix motif within classical Turkish poetry, it has not thoroughly investigated its presence in contemporary Turkish poetry. Even so, the scholarly disregard for this subject might offer some indication of the Phoenix's status in modern Turkish poetry. The waning interest in the

³¹ Barış Demirkaya, "Âşık Şiirinde Kuş Motifleri", *Korkut Ata Türkiyat Araştırmaları Dergisi* 8 (2022), 888-898. 892.

³² Ali Budak, *Batılılaşma ve Türk Edebiyatı: Lale Devri'nden Tanzimat'a Yenileşme* (İstanbul: Bilgi Kültür Sanat, 2008), 143-144

Phoenix motif in contemporary Turkish poetry can likely be attributed to the impact of modernity. However, it is equally important to note that the Phoenix has not been entirely forsaken by Turkish poets. The implication of the Phoenix losing its previous popularity is that renowned and highly acclaimed poets have not concentrated on this motif. In other words, a parallel to the Tammūzī Movement poets in Arabic literature, who popularized the Phoenix motif, is absent from contemporary Turkish literature. The underlying reasons and ramifications of this circumstance are more suitably explored in the subsequent section.

The contemporary milieu of Turkish poetic expression manifests a marked scarcity of substantive Western interference, particularly in the evolution of the Phoenix motif. It is paramount to recognize the intricate web of literary interrelations spanning diverse cultures; however, the evolution of the Phoenix motif in modern Turkish poetry seems to uphold a unique independence. This postulation is substantiated by a meticulous analysis of dominant themes, stylistic nuances, and socio-political backdrops that typify contemporary Turkish verse. Contrasting the evident imprint of Western literary paradigms on manifold dimensions of Turkish literature, from thematic investigations to narrative methodologies, the Phoenix motif endures with a robustness that predominantly upholds its native semantic layers. This motif, emblematic of themes like regeneration, transcendence, and cyclic nature, consistently mirrors the cultural nuances inherent in Turkish literary articulations. This peculiar retention can likely be ascribed to Turkey's historic role as an interstice between the Eastern and Western worlds, thus fortifying a literary conversation that melds both local ethos and international literary tides. Moreover, the transformative socio-political events that have dotted Turkey's modern chronicle—from the decline of the Ottoman Empire to the inception of the Republic—have catalyzed a poetic milieu in which the Phoenix motif rises as a symbol of nationalistic identity and tenacity. While the dialogue surrounding intercultural literary imprints remains salient, the sophisticated study of the Phoenix motif's persistence in modern Turkish poetry delineates a deviation from a predominant Western-centric narrative, unveiling a complex tapestry of historical lineage and cultural perpetuity. However, one must not infer that the Phoenix motif in contemporary Turkish poetry is entirely bereft of Western influences. Indeed, certain components, notably lexical selections reminiscent of Western culture, suggest that Western influences might be subtly embedded to some degree.³³

4. A Representative Phoenix-centric Poem

³³ See Soner Akpınar - Burcu Yılmaz Çebin, "İkinci Yeni Şiirinde Phoenix ve Pan'ın Simgesel Anlamları", *Uluslararası Sosyal Araştırmalar Dergisi* 8/39 (2015), 14-25.

To provide empirical evidence for the claims presented in this study, it is prudent to incorporate illustrative examples. In line with this rationale, drawing from modern Arabic literature emerges as a fitting choice. The core argument of this study hinges on the observation that the Phoenix motif's prevalence in modern Turkish literature does not mirror its widespread recognition and potential overuse found in its Arabic counterpart. While there are instances where contemporary Turkish poetry alludes to the Phoenix motif, these instances are predominantly authored by poets who have yet to gain significant prominence. This makes it notably difficult to identify works by renowned Turkish poets who have extensively explored this motif. Conversely, modern Arabic poetry is replete with works centered on the Phoenix theme, many of which are the contributions of esteemed poets. *al-Qaṣīda wa al-'Anqā'* [القصيدة و العنقاء] by Badr Shākir al-Sayyāb stands as a quintessential representation of this trend. The poem in question is presented subsequently:

1. " جنازتي في الغرفة الجديدة
2. تهتفُ بي أن أكتب القصيدة،
3. فـأكتبُ
4. ما في دمي وأشطبُ
5. حتى تلينَ الفكرة العنيدة.
6. وغرفتي الجديدة
7. واسعة، أوسعُ لي من قبوري
8. إذا اعتراني تَعَبُ
9. من يقظةٍ فالنوم منها أعذبُ،
10. ينبع حتى من عيون الصخر،
11. حتى من المدفأة الوحيدة
12. تقوم في الزاوية البعيدة.
13. وترفع الجنازة اليابسة المهذمة
14. من رأسها، ترنو إلى الجدران

15. والسقف والمرأة والقناني،
16. ما للزوايا مظلمة
17. كأنهن الأرض للإنسان،
18. تريد أن تحطمه
19. بالمال والخمور والغواني،
20. والكذب في القلب وفي اللسان!
21. تريد أن تعيده
22. للغابة البليدة!
23. وصفحة المرأة ما لها تظل خاوية
24. ما أثمرت بغانيه،
25. بالشفة المرجان
26. تُنيرها، كالشفق، العينان،
27. وبالنهود العارية؟
28. كهذه المرأة
29. ستُصبح الأرض بلا حياة
30. وفي الليالي الداجية،
31. في ذلك السكون ليس فيه
32. إلا الرياح العارية،
33. سيفزع الله من الأموات
34. ويسحب الموت ويغفو فيه
35. مثل دثار في الليالي الشتائية.
36. وهكذا الشاعر حين يكتب القصيدة

37. فلا يراها بالخلود تنبضُ،
38. سيهدمُ الذي بنى، يقوِّضُ
39. أحجارها ثم يملُ الصمتَ والسكونا
40. وحين تأتي فكرةً جديدة،
41. يسحبها مثل دثارٍ يحجب العيوننا،
42. فلا ترى، إن شاء أن يكوننا
43. فليهدم الماضي، فالأشياء ليس تنهضُ
44. إلا على رمادها المحترق
45. منتثرًا في الأفق،
46. وتولد القصيدة."

- "1. *My funeral in the new room...*
2. *...Urges me to write the poem.*
3. *So I write...*
4. *...What's in my blood and erase...*
5. *...Until the stubborn idea softens.*
6. *And my new room is...*
7. *...Spacious, wider for me than my grave.*
8. *When fatigue overtakes me...*
9. *...From wakefulness; sleep is sweeter.*
10. *It springs even from the eyes of the rock,...*
11. *...Even from the overheated places...*
12. *...Standing in the distant corner.*

13. *The withered, ruined funeral is raised...*
14. *...From its head, it gazes at the walls...*
15. *...The ceiling, the mirror, and the bottles.*
16. *What is it with the dark corners?*
17. *As if they are the Earth for man...*
18. *Wanting to shatter him...*
19. *...With money, wine, and beautiful girls.*
20. *And lies in the heart and on the tongue,...*
21. *...Wanting to return him...*
22. *...To the bleak forest?*
23. *And the mirror's surface, why does it gaze emptyly?...*
24. *...Not reflecting a beauty...*
25. *...With coral-colored lips...*
26. *...That illuminate the eyes like twilight,...*
27. *...with exposed breasts?...*
28. *Like this mirror...*
29. *...The Earth will become lifeless.*
30. *And in the dark nights,...*
31. *...In that silence, there is nothing...*
32. *...But the howling wind.*
33. *God, startled by the dead,...*
34. *...He will annul death and slumber in it...*

35. *Like a cloak in the winter nights.*
36. *Thus the poet, in writing his poetry,...*
37. *...Without seeing its pulse of eternity,...*
38. *... Will destroy what he built, he will tear down...*
39. *...Its stones, then he'll saturate with silence and stillness.*
40. *When a new idea emerges,...*
41. *He draws it forth like a cloth that shielded the eyes*
42. *From sight. If he wishes to endure,*
43. *He must demolish the past. Everything rises...*
44. *...From its consumed ashes..*
45. *...Scattered on the horizon...*
46. *...And the poem is born.*³⁴

This poem intricately intertwines the themes of mortality, creation, and the cyclical nature of life, resonating with profound reflections on the human condition. Beginning with an evocative juxtaposition of a funeral and the act of creation within a "new room," the poet foregrounds the constant interplay between endings and beginnings. The iterative process of writing, characterized by erasures and revisions, serves as a metaphor for the fluidity and impermanence of existence. The room's spatial vastness, in contrast to the confinement of a grave, subtly underscores the boundless potential of life in comparison to the finality of death. Furthermore, the recuperative power of sleep, depicted through organic imagery, emphasizes the potential for renewal even amidst adversity. As the narrative progresses, the poem delves into the pitfalls of materialism and deceit, suggesting the transient and often misleading nature of worldly temptations. The mirror's inability to reflect beauty presents a poignant commentary on loss, disconnection, and perhaps the fading essence of truth in contemporary life. As the poem culminates, it offers a theological reflection, envisaging a scenario where the omnipotent is startled by the magnitude of death, hinting at the inherent

³⁴ Badr Shākir al-Sayyāb, *Manzil al-aqnān* (Windsor: Hindawi, 2019), 59-61.

unpredictability and overwhelming nature of existence. Yet, hope persists as the poem suggests a potential cessation of death, alluding to rebirth or an afterlife. The poet's role, central to this discourse, emerges as both a creator and a destroyer. Through the act of writing, he constructs and deconstructs, mirroring life's continuous ebb and flow. The poem's finale, marked by the birth of a poem from the ashes of its antecedents, is emblematic of the cyclical nature of existence, where destruction paves the way for creation. In essence, this poem is a profound meditation on life, death, art, and the myriad complexities in between, reflecting the poet's deep engagement with the intricacies of the human soul and the broader cosmos.

Conclusion

Following an extensive analysis, it has become evident that the utilization of the Phoenix motif in Turkish and Arabic poetry varies significantly across different contexts. This disparity is particularly noticeable in contemporary Arabic and Turkish poetry, where the motif's presence and function diverge considerably. Interestingly, the widespread adoption of the Phoenix motif and the apex of its popularity transpired during distinct periods within the two compared literary traditions. In Turkish poetry, the Phoenix motif reached its zenith within the realm of classical literature. This contrasts with Arabic literature, where the resurgence of the Phoenix motif, contrary to expectations, is observed primarily in contemporary works. As a result, the Western influence on the development and manifestation of this motif can be directly associated with both period-specific and political factors.

In classical Eastern literature, the Phoenix motif's usage predominantly derives inspiration from the respective cultural folklore and regional traditions. This reliance on indigenous sources suggests that these literary works were firmly rooted in their unique cultural contexts. Furthermore, the external influences exerted on classical Eastern literature primarily originated from neighboring Eastern civilizations, highlighting the interconnectedness of these literary traditions. During the medieval period, poetic exchanges between East and West were exceedingly limited, effectively precluding the possibility of significant Western influence on the development of the Phoenix motif. This historical context underscores the profound impact that geographical, cultural, and political circumstances had on shaping the trajectory of the Phoenix motif in both Turkish and Arabic poetry.

In an analysis of contemporary Turkish and Arabic poetry, it has been discerned that the factors inspiring the utilization of the Phoenix motif exhibit a marked diversification. The impetus for this variation is likely entrenched in the prevailing political milieu. Indeed, throughout the past century, the political experiences encountered by modern Turkey and the Arab countries have been distinctly dissimilar. A closer examination of the circumstances in Arab countries reveals that many have endured periods under the administration of Western colonial powers. This colonial legacy, coupled with military, economic, and scientific setbacks in comparison to Western nations, has significantly impacted the Arab world. Additionally, discordant foreign policies among Arab states have profoundly shaped the intellectual landscape of poets. Furthermore, the observation of failed anti-Israeli initiatives by Arab states, despite their aspirations to expel Israeli settlers from Palestinian territories, has prompted Arab poets to embark on a new creative journey. In this context, Arab poets have reflected on the illustrious past of their people, contemplating the perceived stagnation afflicting Arab populations during this period, even drawing parallels between this state of affairs and symbolic death.

The myriad of instabilities permeating Arab political life has instigated a search for a motif representing rebirth among Arab poets. Consequently, influenced by the works of Western writers they have engaged with, they have adopted the use of symbols of resurrection, most notably the Phoenix motif, which has been extensively incorporated into their literary works. In stark contrast, the political trajectories of Turkey and Arab countries have diverged significantly over the past century, with modern Turkey's experiences deviating from those of Arab nations. This divergence is manifested in the distinct employment of the Phoenix motif within contemporary Turkish and Arabic poetry. The variations in the use and prominence of the Phoenix motif underscore the diverse historical, cultural, and political influences that have shaped the two poetic traditions, highlighting the intricate interplay between sociopolitical factors and literary expression.

In the analysis of contemporary Turkish poetry, it becomes apparent that the concerns and motivations of Turkish poets diverge from those of their Arab contemporaries. This divergence can be largely attributed to the lack of political turmoil in modern Turkey, a stark contrast to the chaotic conditions prevalent in many Arab nations. The Turkish people, having demonstrated a heroic resistance against Western invaders during the War of Independence, have successfully preserved their national sovereignty and cherished national values. Owing to the peaceful foreign policy pursued by the founding fathers of the Republic of Turkey, a stable political environment has been established, which stands in stark contrast

to the situation in Arab countries. Furthermore, Turkish domestic policies, which aim for swift progress in education, industry, and the arts, have cultivated an optimistic vision of the future among the Turkish populace.

Consequently, considering some observations suggest progress in various areas of life in the newly established Republic, it could be posited that modern Turkish poets might not share an identical inclination to delve into alternative symbols of phoenix as seen among some Arab poets. This phenomenon can be primarily attributed to the fact that the comprehensive advancements sought by Arab intellectuals and poets have already been realized in contemporary Turkey. Moreover, while engagement with Western literature in the Arab world has prompted Arab poets to rediscover the Phoenix symbol, the influence of the West on Turkish literature has conversely fostered a departure from the traditional motifs characteristic of classical Turkish literature. This divergence underscores the complex interplay of cultural, historical, and political factors that shape the poetic traditions of these two regions.

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Modern Türk ve Arap Şiirinde Anka Kuşu Motifine Batı Etkisi: Karşılaştırmalı Bir İnceleme

Doç. Dr. Esat AYYILDIZ

Genişletilmiş Özet

Bu makale, Batı edebî geleneğinin Türk ve Arap edebiyatındaki Anka kuşu motifi üzerindeki gelişim ve belirginleşmesi üzerindeki tesirine odaklanarak, Türk ve Arap şiirindeki Anka motifi kullanımlarının karşılaştırmalı bir analizini takdim etmektedir. Söz konusu araştırma, edebî eserler, tarihî kayıtlar ve kültürel çalışmalardan yararlanılarak mukayeseye dayanan bir metodun kullanımıyla icra edilmektedir. Anka motifi, Türk ve Arap şiirinde, ölüm, yeniden doğuş ve aşkınlık gibi temaları keşfetmek için kuşaklar boyunca şairler tarafından ilham kaynağı olarak kullanılmıştır. Bununla birlikte, motifin farklı edebî bağlamlardaki kullanımı daha yakından incelendiğinde, özellikle çağdaş şiirde önemli farklılıklar ortaya çıkmaktadır. Bu vakıya istinaden söz konusu makale, Anka motifinin Türk ve Arap şiirinde kullanıma biçimlerini, onun her bir bölgedeki gelişim ve tezahürünü şekillendiren tarihî, kültürel ve siyasî faktörler ile Batı edebî geleneklerinin bu gelişim üzerindeki etkisine odaklanarak analiz etmeyi amaçlamaktadır.

Mevzubahis araştırma, Türk ve Arap şiirindeki Anka motifinin tarihsel kökenlerinin incelenmesi ile başlamakta ve bu sembolün kültürel temaları ifade etmek için kullanıldığı yolları keşfetmektedir. Türk şiiri ve folklorunda Anka motifi klasik edebiyatta zirveye ulaşmaktadır. Buna karşılık, Arap edebiyatında ve folklorunda Anka motifinin yeniden canlanması, Batı edebî geleneğinin etkisini ve bölgenin kendine özgü siyasî koşullarını yansıtan çağdaş eserlerde gerçekleşmektedir. Müteakiben Anka motifinin Türk ve Arap şiirindeki çağdaş kullanımları analiz edilerek söz konusu sembolün modern düşünceleri ve eğilimleri ifade etmek için nasıl kullanıldığı keşfedilmektedir. Arap dünyasında Anka motifinin kullanılması, mevcut siyasî istikrarsızlığa ve sömürgeciliğin kalıntılarına karşı tepkisel bir tutum olarak görülebilir; söz konusu sembol, yabancı boyunduruğuna karşı bir canlanma ve muhalefet amblemi olarak kullanılmaktadır.

Modern Arap edebiyatında özellikle Temmûzî Hareket, Anka motifi kullanımı bakımından dikkat çekici bir oluşum olarak ön plana çıkmaktadır. Bu harekete bağlı olan şairler, T.S. Eliot gibi Batılı modernist şairlerden ilham alarak zorluklarla karşı karşıya kalındığında yeniden doğuş ve yenilenme temalarını aktarmak için çeşitli bereket mitlerini kullanmışlardır. Söz konusu hareket, antik mitolojiler ile modern Arap dünyası arasında köprüler kurarak eserlerine Anka motifini dâhil etmiştir. Hareketin şairleri, Anka örneğinde olduğu gibi metaforik ölümün ardından yeniden dirilişin mümkün olduğuna inanmış, gerek küresel gerekse Arap folklorundaki diğer diriliş ve bereket mitlerinden de yararlanarak eserlerini oluşturmuşlardır. Anka motifi modern Arap şiirinde, yeniden doğuş temasının ötesinde, geniş bir duygu ve deneyim yelpazesini ifade etmek için çok yönlü bir sembol olarak kullanılmaktadır.

Öte yandan modern Türkiye'nin uluslararası ilişkilerindeki belirgin siyasî istikrar, Arap meslektaşlarının aksine Türk şairler arasında geleceğe dair olumlu ve iyimser bir bakış açısı doğurmuştur. Ayrıca Türk ulusunun Batılı işgalcilere karşı verdiği Kurtuluş Savaşı'ndan zaferle çıktığını ve yeni cumhuriyetin kurucularının, Arap şairlerin uzun zamandır çeşitli alanlarda kendi ulusları için özlemini çektikleri sembolik yeniden doğuşu haddizatında etkili bir şekilde gerçekleştirdiğini belirtmek gerekir. Dolayısıyla, Arap şairlerin yeniden doğuş özelemlerinin, çağdaş Türk şairleri için hâlihazırda gerçeğe dönüşmüş olduğu söylenebilir. Çalışma boyunca, Türk ve Arap şiirinde Anka motifinin kullanımının, Batı edebî geleneklerinin etkisi de dâhil olmak üzere, kültürel, tarihî ve siyasî faktörlerin karmaşık bir etkileşimi tarafından şekillendirildiği savunulmaktadır. Anka motifinin tarihsel ve çağdaş kullanımlarını incelemek, edebî geleneklerin karmaşıklığı ve çeşitliliği ile kültürler arası alışverişleri hakkında kapsamlı bir anlayış sunmaktadır.

Netice itibarıyla kapsamlı bir analizin ardından, Türk ve Arap şiirinde Anka kuşu motifinin kullanımının farklı bağlamlarda önemli ölçüde değiştiği ortaya çıkmaktadır. Bu farklılık, motifin varlığının ve işlevinin önemli ölçüde farklılaştığı çağdaş Arap ve Türk şiirinde özellikle temayüz etmektedir. Bu motifin gelişimi ve tezahürü üzerindeki Batı etkisi, hem dönemsel bir özgünlüğü bünyesinde barındırmaktadır hem de siyasî faktörlerle doğrudan ilişkilendirilebilir niteliktedir. Klasik Doğu edebiyatında Anka motifinin kullanımının ağırlıklı olarak ilgili kültürel folklorlardan ve bölgesel geleneklerden ilham aldığı bilinmektedir. Yerli kaynaklara duyulan bu itimat, söz konusu edebî eserlerin kendi özgün kültürel bağlamlarına sıkı sıkıya bağlı olduklarını ispat edebilecek mahiyettedir. Keza klasik Doğu edebiyatı üzerindeki dış etkiler öncelikle komşu Doğu uygarlıklarından kaynaklanmaktadır ve bu edebî geleneklerin birbirine bağlılığını vurgulamaktadır. Orta çağ döneminde, Doğu ve Batı arasındaki şiir konusundaki teatiler son derece sınırlıdır ve bu durum da Anka kuşu motifinin gelişimi üzerinde önemli bir Batı etkisi olasılığını, en azından bu dönem için, etkili bir şekilde azaltmaktadır.

Anahtar Kelimeler: Arap Dili ve Edebiyatı, Anka, Yeniden Diriliş, Arap Şiiri, Türk Şiiri.