

ARABIC PANEGYRICS FOR TURKISH LEADERS

A STUDY OF CROSS-CULTURAL PRAISE

Esat AYYILDIZ



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ETHICAL STATEMENT

I unequivocally affirm that all information presented in this research adheres rigorously to the established norms of academic integrity and ethical standards. In alignment with these principles, I further certify that I have conscientiously credited all sources of data, ideas, and findings included in this study that are not the product of my original scholarly work.

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ABBREVIATIONS AND TRANSCRIPTIONS

This book has been meticulously crafted in strict accordance with the ISNAD Citation Style, specifically employing the ISNAD II Footnote Version. In adherence to these comprehensive guidelines, all abbreviations and transcriptions have been methodically organized and presented.

INTRODUCTION

Context and Background

The historical intertwining of Turkish and Arab civilizations presents a fascinating study of cultural symbiosis, marked by centuries of shared experiences, intellectual exchange, and linguistic interpenetration. This enduring relationship, underpinned by the unifying force of Islam and the geographic contiguity of their lands, has fostered a rich tapestry of mutual influence that is manifested not only in the lexicon of the Turkish and Arabic languages but also in the realms of science, philosophy, and the arts. The assimilation of numerous Arabic terms into the Turkish vocabulary stands as a testament to the deep-seated intercultural dialogue that has transcended mere linguistic borrowing to encompass a wide array of cultural and intellectual traditions. Conversely, the Arabic dialects have been enriched by the incorporation of Turkish-origin words, highlighting a reciprocal linguistic exchange that mirrors the broader cultural synthesis between these two peoples.¹ Furthermore, the transmission of disciplines such as rhetoric from Arabs to Turks underscores a significant intellectual exchange that has implications beyond the mere acquisition of knowledge. The Turks' engagement with Arab scholarship in rhetoric and their subsequent endeavors to adapt these rhetorical arts to the Turkish linguistic and cultural context illustrate a deliberate process of intellectual and cultural adaptation and innovation.² This process not only reflects the Turks' reverence for Arab intellectual traditions but also their ambition to cultivate a distinct Turkish scholarly and literary identity that could accommodate and reflect the complexities of their own cultural and social milieu. This profound interconnectedness between the Turkish and Arab worlds, grounded in the principles of Islamic brotherhood and geographical closeness, has developed into a complex network of intellectual enrichment and cultural exchange. Throughout history, despite their distinct ethnic and linguistic origins, Turks and Arabs have engaged in a dynamic process of mutual influence that has significantly shaped their intellectual landscapes, contributing to the development of a shared heritage that spans a wide spectrum of human endeavor.

¹ Bedrettin Aytaç, *Arap Lehçelerindeki Türkçe Kelimeler* (İstanbul: Türk Dünyası Araştırmaları Vakfı, 1994), 1-159.

² Derya Adalar Subaşı. "Arap ve Türk Belâgatında Me'ânî İlmine Genel Bir Bakış", *The Journal of International Social Research* 7/34 (2014), 9.

The intricate relationship between Arab and Turkish cultures, rich in historical depth and cultural exchange, provides a fascinating backdrop for the study of literary expressions of admiration and respect. This interconnection, forged over centuries of political alliances, religious affiliations, and social exchanges, has cultivated a unique landscape where art and literature flourish as mediums of cross-cultural dialogue. The context and background of this dynamic interaction are essential in understanding the significance of Arabic panegyrics dedicated to Turkish leaders, a literary tradition that not only celebrates individual achievements but also symbolizes the enduring bond between these two great civilizations. Historically, the Ottoman Empire served as a bridge between the Arab and Turkish worlds, expanding its influence from the heart of Anatolia to encompass vast regions of the Arab-speaking world. This empire, at its zenith, was a melting pot of cultures, languages, and religions, with Istanbul as its capital—a city that epitomized the convergence of East and West. Within this cosmopolitan empire, Arabic and Turkish scholars, poets, and artists interacted within the imperial courts and urban cultural centers, leading to a rich tapestry of cultural and intellectual exchange.³

The Arabic panegyric, or *madīh*, is a poetic form with deep roots in the pre-Islamic and Islamic Arab literary tradition, often used to praise the virtues of individuals, including leaders and patrons.⁴ When Arab poets began composing panegyrics for Turkish leaders, these works transcended mere flattery to become complex engagements with the themes of leadership, virtue, and the communal values of the Islamic world. These panegyrics not only reflected the poets' personal admiration for their subjects but also commented on the political and social order, weaving together the ideals of Arab culture with the realities of Ottoman rule. The backdrop against which these panegyrics were composed was one of significant historical events, including wars, political upheavals, and periods of cultural renaissance. Each poem, therefore, not only serves as a tribute but also as a historical document, reflecting the circumstances of its time and offering insights into the ways in which Arab poets viewed their Turkish rulers. This interplay between poetry and history, culture and politics, provides a rich vein of inquiry for scholars seeking to understand the complexities of Arab-Turkish relations. In this context, "Arabic Panegyrics for Turkish Leaders: A Study of Cross-Cultural

³ See Abdullah Kızılcık, "Osmanlı Dönemi Âlim ve Şairlerinden Abdülkerimzâde Mehmed Efendi ve Kasîde-i Mîmiyyesi", *Şarkiyat Mecmuası* 11 (2007), 60.

⁴ Sirāj al-Dīn Muḥammad, *al-Madīh fī al-Shi'r al-'Arabī* (Beirut: Dār al-Rātīb al-Jāmi'iyya, n.d.), 6-17.

Praise” sets out to explore this unique literary phenomenon, aiming to shed light on the ways in which these panegyrics articulate a shared cultural heritage and mutual respect. By examining these poems within their historical and cultural contexts, the study endeavors to unveil the intricate layers of meaning that make Arabic panegyrics a vital part of the cultural dialogue between Arabs and Turks. This exploration not only contributes to our understanding of Arabic literature and Ottoman history but also highlights the broader significance of literary works as bridges between cultures, past and present.

Despite the rich tapestry of historical interactions and the profound cultural exchanges between the Arab and Turkish worlds, there exists a notable gap in scholarly research, particularly among Arab researchers, concerning the eulogies written for Turkish leaders. This oversight is surprising given the depth and breadth of the Arab-Turkish historical relationship, and the significant role that eulogistic poetry has played in expressing admiration, conveying political allegiance, and fostering a shared cultural identity. The relative scarcity of studies focusing on this specific literary phenomenon suggests a need for a more thorough investigation into how these poetic expressions mirror the complex interplay of cultural, political, and religious dynamics between Arabs and Turks. Despite this gap, there are exceptional works that have ventured into this less explored territory, offering invaluable insights into the nuances of Arabic panegyric poetry dedicated to Turkish figures. These pioneering studies not only illuminate the artistic and rhetorical strategies employed by Arab poets but also highlight the socio-historical contexts that shaped the creation and reception of these eulogies. As such, these works stand as critical reference points for any comprehensive exploration of the subject, providing a foundation upon which further research can build to deepen our understanding of the Arab-Turkish cultural interchange through the lens of eulogistic poetry.

While the field of Arab scholarship has often overlooked the study of eulogies written for Turkish leaders, there are notable exceptions that have shed light on this unique aspect of literary and cultural interaction. Na‘īm Yāfī’s work, *Ṣūra al-Turkī fī al-shi‘r al-‘Arabī al-ḥadīth*, published in 1995, stands as a pioneering exploration of the Turkish image in modern Arab poetry, offering a comprehensive analysis of how Turkish figures are portrayed in Arab verse.⁵ Similarly, Ibrāhīm al-Dāqūqī’s *Ṣūra al-Atrāk ladā al-‘Arab*,

⁵ Na‘īm Yāfī, *Ṣūra al-Turkī fī al-shi‘r al-‘Arabī al-ḥadīth* ([Latakia]: Dār al-Ḥiwār li’l-Nashr wa al-Tawzī‘, 1995), 1-239.

released in 2001, delves into the representation of Turks in Arab consciousness, tracing historical perceptions and their poetic expressions.⁶ Abdelkarim Amin Mohamed Soliman's article, "Rithā' al-Khilāfa al-'Uthmāniyya fī al-Shi'r al-Miṣrī al-Ḥadīth", published in 2019, specifically focuses on eulogies for the Ottoman Caliphate in modern Egyptian poetry, highlighting the nuanced responses to the Ottoman legacy in Arab nationalist discourse.⁷ Lastly, Rāniyā 'Abd al-Ḥamīd Muḥammad 'Alī Zaydān's master's thesis, *al-Āthār al-Turkiyya fī shi'r Aḥmad Shawqī wa Ḥāfiẓ Ibrāhīm*, also from 2019, examines the Turkish influences in the poetry of Aḥmad Shawqī and Ḥāfiẓ Ibrāhīm, offering insights into how these poets integrated Turkish themes and figures into their work.⁸ These scholarly contributions, each in their unique way, illuminate the depth and richness of the Arab poetic engagement with Turkish subjects, counteracting the broader trend of neglect in Arab scholarship regarding this significant literary intersection.

In the realm of Western scholarship, studies exploring the rich interplay between Arab poets and Turkish leaders through the medium of panegyric poetry are remarkably sparse. Notable works in Western languages that delve into related themes include Turki Mugheid's German study, *Sultan Abdulhamid II. im Spiegel der arabischen Dichtung*, which explores the literary and political landscape of the late Ottoman period,⁹ and Yeshoshua Frenkel's *The Turkic Peoples in Medieval Arabic Writings*, offering insights into the depiction of Turkic peoples within medieval Arabic literature.¹⁰ Additionally, my own article, "Arab Poets' Panegyric Odes to Ottoman Sovereigns", published in *Eskiye*, contributes to this limited yet vital body of work by examining Arabic panegyric poetry dedicated to Ottoman rulers.¹¹ Considering the limited research available in Western languages on this complex aspect of cultural and literary exchange, my book, *Arabic Panegyrics*

⁶ Ibrāhīm al-Dāqūqī, *Ṣūra al-Atrāk ladā al-'Arab* (Beirut: Markaz Dirāsāt al-Waḥda al-'Arabiyya, 2001), 1-424.

⁷ Abdelkarim Amin Mohamed Soliman, "Rithā' al-Khilāfa al-'Uthmāniyya fī al-Shi'r al-Miṣrī al-Ḥadīth", *Bayburt Üniversitesi İlahiyat Fakültesi Dergisi* 10 (2019), 33-62.

⁸ Rāniyā 'Abd al-Ḥamīd Muḥammad 'Alī Zaydān, *al-Āthār al-Turkiyya fī shi'r Aḥmad Shawqī wa Ḥāfiẓ Ibrāhīm* (Konya: Necmettin Erbakan Üniversitesi, Sosyal Bilimler Enstitüsü, Master's Thesis, 1440/2019), 1-162.

⁹ Turki Mugheid, *Sultan Abdulhamid II. im Spiegel der arabischen Dichtung: Eine Studie zu Literatur und Politik in der Spätperiode des Osmanischen Reiches* (Berlin: Klaus Schwarz Verlag, 1987), 1-383.

¹⁰ Yeshoshua Frenkel, *The Turkic Peoples in Medieval Arabic Writings* (New York: Routledge Taylor & Francis Group, 2015), 1-143.

¹¹ Esat Ayyıldız, "Arab Poets' Panegyric Odes to Ottoman Sovereigns", *Eskiye* 50 (September 2023), 859-876.

for *Turkish Leaders: A Study of Cross-Cultural Praise*, aims to modestly contribute to the scholarly conversation in this field.

In the realm of Turkish scholarship, there exists a collection of studies that meticulously examine the nuanced dynamics of Arab-Turkish relations from the perspectives of both cultures. These works contribute significantly to our understanding of the historical and literary intersections between these two civilizations, exploring the myriad ways in which Arabs and Turks have influenced and perceived each other over centuries.¹² Within the realm of Turkish academic contributions, there are several noteworthy studies that delve into the intricate relationship between Arab poets and Turkish figures, articulated through eulogies and poetic tributes. Hüseyin Yazıcı’s “Mısırlı Bir Arap Şairi Ahmed Şevki ve Şiirlerinde Sultan II. Abdulhamid” provides a profound examination of Aḥmad Shawqī’s poetry dedicated to Sultan ‘Abd al-Ḥamīd II, revealing the layers of political and personal nuance within these odes.¹³ Şükran Fazlıoğlu, in her work “Mekkeli Şair İbnu’l-Uleyf’in Sultan II. Bayezid’e Yazdığı Kasıde”, explores the ode composed by Ibn al-‘Ulayf (d. 926/1520) for Sultan Bāyazīd II, offering insights into the cross-cultural reverence expressed through poetry.¹⁴ Additionally, Fazlıoğlu’s *Arap Romanında Türkler* broadens the examination to the portrayal of Turks in Arabic novels, providing a broader cultural perspective.¹⁵ Şerafeddin Yaltkaya’s (d. 1947) “Türklerle İlgili Arapça Şiirler” further broadens the scope by surveying Arabic poems related to Turks, highlighting a rich tradition of poetic engagement.¹⁶ Ahmet Yıldız’s study, “Hafız İbrahim’in Şiirlerinde Türk İmajı”, focuses on Ḥāfız İbrāhīm’s portrayal of Turks, emphasizing the significance of such representations in understanding Arab-Turkish cultural intersections.¹⁷ Ahmet Farman Saeed al-Chalaby’s “Ma’ruf er-Rusafi’nin Mustafa Kemal Atatürk Hakkında Yazdığı Şiire Bir Bakış” looks at Ma’rūf al-

¹² See Bedrettin Aytaç. “İki Tarafın Görüş Açılarında Arap-Türk Münâsebetleri, Editörler: Ekmeleddin İhsanoğlu - Muhammed Safiyuddin Abu’l-Izz. İstanbul 1993. [Book Review]”, *Belleten* 61 (1997), 165-170.

¹³ Hüseyin Yazıcı, “Mısırlı Bir Arap Şairi Ahmed Şevki ve Şiirlerinde Sultan II. Abdulhamid”, *İlmi Araştırmalar* 4 (1997), 179-192.

¹⁴ Şükran Fazlıoğlu, “Mekkeli Şair İbnu’l-Uleyf’in Sultan II. Bayezid’e Yazdığı Kasıde”, *Divan: Disiplinlerarası Çalışmalar Dergisi* 11 (December 2001), 163-81.

¹⁵ Şükran Fazlıoğlu, *Arap Romanında Türkler* (İstanbul: Küre Yayınları, 2nd Edition, 2015), 1-316.

¹⁶ Şerafeddin Yaltkaya, “Türklerle İlgili Arapça Şiirler”, Simplifying pub. Musa Yıldız, *Nüsha* 7/21 (2006), 7-29.

¹⁷ Ahmet Yıldız, “Hafız İbrahim’in Şiirlerinde Türk İmajı”, *Türk İslam Medeniyeti Akademik Araştırmalar Dergisi* 13/25 (2018), 195-212.

Ruşâfî's poem about Mustafa Kemal Atatürk, reflecting on the modern implications of Arab poetic tribute.¹⁸ Yakup Göçemen's analysis in "Mısırlı Neo-Klasik Şair Veliyyüddin Yeken'in Eserlerinde Sultan II. Abdülhamid"¹⁹ and Ömer Faruk Karakuş's "Hâfız İbrahim'in Şiirlerinde Sultan II. Abdülhamid"²⁰ both scrutinize the poetic reflections on Sultan 'Abd al-Ḥamīd II, illustrating the depth of admiration and critique embedded within these verses. Kenan Demirayak's *Arap Edebiyatı Tarihi: Osmanlı Dönemi (Mısır ve Bilâdu 'ş-Şam Bölgesi)* is a crucial text that provides insight into the eulogistic practices in Arabic literature during the Ottoman era, especially in regions like Egypt and Bilād al-Shām. By offering examples of eulogies, this work helps illuminate the rich tradition of poetic homage within this historical and geographical context.²¹

İbrahim Ethem Polat's "Arap Edebiyatı Üzerinden Türk Tarihine Bir Bakış" explores the intricate interplay between Turkish history and Arabic literature, revealing the deep cultural connections between these two realms.²² Similarly, Ahmet Kazım Ürün's works, "Ahmet Şevki'nin Şiirlerinde Boğaziçi ve Marmara"²³ and "Ahmet Şevki'nin Şiirlerinde Osmanlı Devleti",²⁴ delve into Aḥmad Shawqī's poetic depictions of the Bosphorus, Marmara, and the Ottoman State, highlighting the poet's engagement with themes of geography, history, and identity.

Recent academic endeavors in Turkish institutions have further enriched the study of Arab poetry's engagement with Turkish history and leadership. İmad Khayata's master's thesis, *Emiru 'ş-Şuarâ Ahmed Şevki'nin*

¹⁸ Ahmet Farman Saeed al-Chalaby, "Ma'ruf er-Rusafî'nin Mustafa Kemal Atatürk Hakkında Yazdığı Şiire Bir Bakış", *RumeliDE Dil ve Edebiyat Araştırmaları Dergisi* 05 (2019), 176-186.

¹⁹ Yakup Göçemen, "Mısırlı Neo-Klasik Şair Veliyyüddin Yeken'in Eserlerinde Sultan II. Abdülhamid", *Dokuz Eylül Üniversitesi İlahiyat Fakültesi Dergisi* 51 (June 2020), 215-248.

²⁰ Ömer Faruk Karakuş, "Hâfız İbrahim'in Şiirlerinde Sultan II. Abdülhamid", *Atatürk Üniversitesi Edebiyat Fakültesi Dergisi* 67 (December 2021), 19-32.

²¹ Demirayak, Kenan. *Arap Edebiyatı Tarihi: Osmanlı Dönemi (Mısır ve Bilâdu 'ş-Şam Bölgesi)* (Kayseri: Fenomen Yayınları, 2015), 1-530.

²² İbrahim Ethem Polat, "Arap Edebiyatı Üzerinden Türk Tarihine Bir Bakış", 38. *Uluslararası Asya ve Kuzey Afrika Çalışmaları Kongresi*, ed. Zeki Dilek et al. (Ankara: Atatürk Kültür, Dil ve Tarih Yüksek Kurumu Yayınları, 2009), 317-332.

²³ Ahmet Kazım Ürün, "Ahmet Şevki'nin Şiirlerinde Boğaziçi ve Marmara", *Uluslararası X. Üsküdar Sempozyumu*, ed. Coşkun Yılmaz (İstanbul: Üsküdar Belediyesi, 2019), 2/309-320.

²⁴ Ahmet Kazım Ürün, "Ahmet Şevki'nin Şiirlerinde Osmanlı Devleti", *Uluslararası Kuruluşunun 700. Yıl Dönümünde Bütün Yönleriyle Osmanlı Devleti Kongresi*, ed. Alâaddin Akgöz et al. (Konya: Selçuk Üniversitesi Basımevi, 2000), 639.

Osmanlı Devletine Bakışı, at Atatürk University, offers a deep dive into Aḥmad Shawqī's perspectives on the Ottoman Empire, providing invaluable insights into the nuanced views held by one of the eminent poets of his time.²⁵ Sümeyye Revşen Okumuş, through her thesis *Mısırlı Neo-Klasik Şairlerin Şiirlerinde II. Abdulhamid Han İmajı* at Hitit University, examines the depiction of Sultan 'Abd al-Ḥamīd II in the works of neo-classical Egyptian poets, shedding light on the complex portrayal of Ottoman leadership.²⁶ Ömer Faruk Karakuş's work, *Hâfız İbrahim'in Şiirlerinde Osmanlı İzleri*, also at Atatürk University, explores the Ottoman traces in Hâfız İbrâhīm's poetry, illustrating the lasting impact of Ottoman themes on Arab poetic expression.²⁷ Abdulkadir Mehmetoğlu's thesis *Büyük Selçuklular İçin Söylenmiş Arapça Şiirler* from Ankara University ventures into the Arabic poetry dedicated to the Great Seljuks, uncovering the historical connections and cultural reverence between Arab poets and Turkish rulers in earlier periods.²⁸ Lastly, Adnan Hacı Mohamad's study, *XIX. ve XX. Yüzyıl Suriye Arap Şiirinde Türkler*, at Çukurova University, focuses on the representation of Turks in 19th and 20th-century Syrian Arabic poetry, highlighting the evolving perspectives within the context of changing political landscapes.²⁹ These theses collectively contribute to a broader understanding of the rich tapestry of interactions between Arab poetic traditions and Turkish historical figures, offering fresh perspectives on the shared cultural and historical narratives that have shaped these exchanges.

What sets my book apart from previous works in the field is its concentrated focus on the art of eulogy within Arabic literature, specifically targeting a wide array of figures rather than concentrating on a single individual. This broader approach allows for an exploration of eulogies dedicated to numerous personalities, offering a panoramic view of how these poetic tributes function across different contexts and time periods. Unlike other studies that may selectively analyze excerpts or specific elements of eulogies, my work undertakes a comprehensive examination and translation of entire

²⁵ İmad Khayata, *Emiru'ş-Şuarâ Ahmed Şevkî'nin Osmanlı Devletine Bakışı* (Erzurum: Atatürk Üniversitesi, Sosyal Bilimler Enstitüsü, Master's Thesis, 2022), 1-111.

²⁶ Sümeyye Revşen Okumuş, *Mısırlı Neo-Klasik Şairlerin Şiirlerinde II. Abdulhamid Han İmajı* (Çorum: Hitit Üniversitesi, Lisans Üstü Eğitim Enstitüsü, Master's Thesis, 2022), 1-137.

²⁷ Ömer Faruk Karakuş, *Hâfız İbrahim'in Şiirlerinde Osmanlı İzleri* (Erzurum: Atatürk Üniversitesi, Sosyal Bilimler Enstitüsü, Master's Thesis, 2019), 1-79.

²⁸ Abdulkadir Mehmetoğlu, *Büyük Selçuklular İçin Söylenmiş Arapça Şiirler*, (Ankara: Ankara Üniversitesi, Sosyal Bilimler Enstitüsü, Master's Thesis, 2023), 1-73.

²⁹ Adnan Hacı Mohamad, *XIX. ve XX. Yüzyıl Suriye Arap Şiirinde Türkler* (Adana: Çukurova Üniversitesi Sosyal Bilimler Enstitüsü, Master's Thesis, 2018), 1-80.

praise poems, ensuring that no couplet is overlooked. This meticulous attention to the complete works enriches the analysis, preserving the integrity of the poems and providing a fuller understanding of the eulogistic tradition in its entirety. By delving exclusively into the genre of eulogy, the book highlights the unique qualities of this form of poetic expression, uncovering the intricate layers of admiration, cultural exchange, and historical significance embedded within these verses.

Scope of the Book

This book ambitiously sets out to traverse the rich landscape of Arabic panegyric poetry, focusing particularly on compositions that celebrate Turkish leaders across an extensive historical continuum. This exploration delves into the poetic expressions of admiration that have served not only as a testament to individual leadership qualities but also as bridges between the Arab and Turkish cultures. The study is rooted in a deep literary analysis that examines the nuanced artistry of the poets, the themes that pervade this genre, and the stylistic elements that characterize these tributes, showcasing the sophistication and depth of the panegyric tradition. The scope of this work extends beyond mere literary critique to incorporate a broader examination of the cultural and historical contexts within which these poems were crafted. It explores the role of panegyric poetry in reflecting and shaping the cultural identities and heritage of both Arabs and Turks, offering insights into how these works contribute to a shared cultural dialogue. This analysis is interwoven with an exploration of the historical significance of the panegyrics, considering the socio-political climates, contemporary events, and figures of leadership that inspired these compositions. Such a historical lens provides a richer understanding of the poets' motivations, the subjects of their praise, and the broader historical narratives into which these poems are inscribed. Central to the study is the examination of cross-cultural dynamics that emerge from these literary exchanges. The book illuminates how Arabic panegyrics dedicated to Turkish leaders transcend simple articulations of admiration, evolving into complex sites of cultural interaction. These poetic works reveal mutual respect and shared values, highlighting the interconnectedness of Arab and Turkish histories and cultures.

This article zeroes in on the tradition of eulogies within both the post-classical and modern periods, a deliberate focus driven by the observation that the relationship between Turks and Arabs reached its zenith during these distinct epochs. The post-classical period, marked by the rise and consolidation

of the Ottoman Empire, witnessed the intertwining of Arab and Turkish spheres through conquests, administration, and cultural exchanges, laying the groundwork for a profound mutual influence that would shape the political, social, and cultural landscapes of both peoples. This era provided fertile ground for the flourishing of eulogistic poetry, as Arab poets found themselves under the patronage of Turkish rulers, inspiring works that not only celebrated individual achievements but also subtly navigated the complex dynamics of power, allegiance, and cultural identity. Transitioning into the modern period, the relationship evolved against the backdrop of the empire's decline, the emergence of national states, and the intellectual currents of modernism and nationalism. These changes transformed the nature of eulogistic poetry, with poets engaging with themes of sovereignty, reform, and identity in ways that reflected the shifting paradigms of Arab-Turkish relations. By examining eulogies from these periods, the book aims to shed light on the enduring and evolving nature of Arab admiration for Turkish leadership, exploring how these literary expressions of praise and reverence mirrored the highs and lows of a relationship that has significantly impacted the history and development of the region. Through this focused exploration, the book seeks to provide insight into the ways in which eulogies served as a mirror to the complex and dynamic interactions between these two cultures, offering a unique lens through which to view the peaks of their historical relationship.

Methodology

The methodology underpinning this exploration into the eulogies of the post-classical and modern periods is meticulously designed to offer a comprehensive understanding of the nuanced relationship between Arab poets and Turkish leaders. This research adopts a multi-dimensional approach, combining qualitative analysis with historical contextualization to delve into the depths of poetic eulogies as a reflective medium of cultural and political ties between Arabs and Turks. At the heart of this methodology is an extensive literary analysis, wherein selected eulogies are examined for thematic content, stylistic features, and linguistic nuances. This involves a close reading of the texts to uncover the layers of meaning embedded within the poetry, with particular attention paid to how the poets articulate their reverence for Turkish leaders. By analyzing the eulogies through this lens, the study aims to reveal the complexity of the poets' perspectives, the poetic strategies employed to convey admiration, and the underlying sentiments that these literary works encapsulate. Complementing the literary analysis is a rigorous historical

contextualization of the eulogies. Recognizing that literature does not exist in a vacuum, the research situates each poem within its specific socio-political and cultural context. This entails a detailed examination of the historical circumstances surrounding the creation of the eulogies, including the political climate, the nature of Arab-Turkish relations at the time, and the role of the poet within society. Such contextualization is crucial for understanding the motivations behind the eulogies, the selection of themes, and the intended message or impact of the poetry.

Furthermore, the study employs a comparative approach to explore the evolution of eulogistic poetry across the post-classical and modern periods. By comparing and contrasting eulogies from different epochs, the research seeks to trace the development of this literary form and to identify shifts in the portrayal of Turkish leaders. This comparative analysis highlights changes in poetic conventions, shifts in cultural attitudes, and the impact of historical events on the practice of composing eulogies. Integral to the methodology is a commitment to scholarly rigor and ethical consideration. Primary sources, including original texts of eulogies, are carefully analyzed, with all translations and interpretations undertaken with a keen awareness of the potential for bias and the importance of accuracy. Secondary sources, comprising historical accounts, literary critiques, and theoretical frameworks, are meticulously selected and reviewed to support the analysis and to ensure a well-rounded exploration of the subject matter. In sum, the methodology of this research is characterized by its interdisciplinary approach, blending literary analysis with historical inquiry and comparative study. It is through this methodological framework that the research endeavors to provide a nuanced understanding of the role of eulogies in expressing cross-cultural praise and in reflecting the rich tapestry of Arab-Turkish relations across the post-classical and modern periods.

Overview of Chapters

This book is structured into two primary chapters, each meticulously crafted to explore the depth and breadth of Arabic eulogistic poetry dedicated to Turkish leaders across distinct historical periods. The delineation of chapters is purposefully designed to provide readers with a comprehensive journey through the evolution of this literary form, highlighting its significance in the context of Arab-Turkish cultural exchanges. The first chapter, titled “Post-Classical Panegyrics”, delves into the eulogies composed during the post-classical era, a time characterized by the burgeoning influence of the Ottoman

Empire and its intricate relationships with the Arab world. This chapter aims to unpack the complex dynamics of admiration, political alliance, and cultural interplay that informed the creation of these poems. Through a careful analysis of selected eulogies, this section explores how Arab poets navigated the socio-political landscapes of their time, employing their craft to articulate respect and reverence for Turkish leaders. The focus on the post-classical period sheds light on the foundational elements of the Arab-Turkish cultural nexus, examining how these early interactions set the stage for enduring literary and cultural connections.

Transitioning to more recent history, the second chapter, “Modern Panegyrics”, shifts the focus to the eulogies composed in the modern period. This era, marked by significant political, social, and cultural transformations within the Ottoman Empire and the eventual emergence of the Turkish Republic, provided new contexts and motivations for poetic praise. This chapter critically examines how changes in the political landscape, including the rise of nationalism and modernity, influenced the themes, styles, and purposes of eulogistic poetry. By analyzing poems dedicated to figures like Sultan Mehmed V Rashād and Mustafa Kemal Atatürk, the section highlights the evolution of panegyric poetry in response to the shifting paradigms of leadership and identity in the Turkish context. Together, these chapters offer a holistic view of Arabic panegyric poetry for Turkish leaders, tracing its trajectory from the post-classical to the modern era. Through this overview, the book not only celebrates the rich tradition of cross-cultural praise but also critically engages with the ways in which this literary form has mirrored, and at times shaped, the complex web of relations between Arab and Turkish cultures. The thematic organization of the chapters ensures that readers gain a nuanced understanding of both the continuities and divergences in the practice and significance of panegyric poetry across different historical moments, providing insights into the enduring legacy of Arab-Turkish intercultural appreciation and dialogue.

CHAPTER 1

POST-CLASSICAL PANEGRYRICS

1.1. A Panegyric Poem Composed for Sinān Pāshā by Quṭb al-Dīn al-Nahrawālī al-Makkī

In the wake of Sinān Pāshā's (d. 1004/1596) triumphant campaign in Yemen, Quṭb al-Dīn al-Nahrawālī al-Makkī (d. 990/1582), a distinguished poet of his time, composed a panegyric that transcends mere words of praise to encapsulate the grandeur and strategic brilliance of the Ottoman Grand Vizier. This composition is not merely an ode but a richly woven tapestry that immortalizes Sinān Pāshā's accomplishments, casting his military successes and governance in a light that aligns with the highest ideals of leadership and Islamic virtue. Through eloquent verses, al-Makkī delves into the essence of Sinān Pāshā's character, portraying him as a beacon of Islam's glory, whose endeavors in expanding the empire were deeply interwoven with the fabric of faith and divine aspiration. The poem serves as a historical document, capturing the zeitgeist of an era where conquests were seen not just as territorial expansions but as endeavors of spiritual significance, furthering the reach of Islam and its principles. al-Makkī's work is imbued with profound respect and admiration for Sinān Pāshā, reflecting the collective sentiment of his contemporaries towards a figure who epitomized the zenith of Ottoman power and piety. As we approach this poem, we are invited to traverse the realms of history and poetry, to explore the multifaceted dimensions of Sinān Pāshā's legacy, as seen through the eyes of one of his era's most eloquent witnesses:

"1. لَكَ الْحَمْدُ يَا مَوْلَايَ فِي السِّرِّ وَالْجَهْرِ عَلَى عِزَّةِ الْإِسْلَامِ وَالْفَتْحِ وَالنَّصْرِ
2. كَذَا فَلْيَكُنْ فَتْحُ الْبِلَادِ إِذَا سَعَتْ لَهُ الْهَمَمُ الْعَلِيَا إِلَى شَرْفِ الدُّكْرِ"

"1. All praise to you, my master, in secrecy and openly, for the dignity of Islam, its conquest, and victory.

2. So let the conquest of lands be when high aspirations aim for the honor of mention (of Allah)."³⁰

³⁰ Aḥmad b. Muḥammad al-Khafājī, *Rayḥāna al-alibbā wa zahra al-ḥayāt al-dunyā*, Critical ed. 'Abd al-Fattāḥ Muḥammad al-Ḥulw (s.l.: 'Īsā al-Bābī al-Ḥalabī, 1386/1966), 1/411-412.

In the opening verses of *Quṭb al-Dīn al-Makkī*'s panegyric dedicated to the Ottoman Grand Vizier *Sinān Pāshā*, the poem intricately weaves a tapestry of divine adulation and the profound intertwining of faith with the valorous endeavors of leadership and conquest. The initial verse, offering praises to Allah both in secrecy and openly, establishes the foundational premise that the successes and glories of Islam—its dignity, conquests, and victories—are ultimately attributable to divine providence. This expression of gratitude and acknowledgment serves not only as an invocation of Allah's greatness but also as a recognition of the ultimate source of all triumphs and achievements within the Islamic tradition. Moving into the subsequent verse, the poet articulates a vision wherein the conquest of lands is envisioned as an act of high aspirations striving for the honor of Allah's mention. This sentiment reflects a deeply rooted Islamic principle that the expansion of Muslim territories and the victories over other lands are not mere acts of territorial gain but sacred endeavors aimed at spreading the word of Allah and enhancing His glory. Through this lens, military campaigns and the exertions of rulers like *Sinān Pāshā* are elevated to acts of religious significance, with their ultimate success being attributed to their intention to honor Allah.

Such an opening sets a reverent tone for the entire panegyric, positioning the narrative within a framework where divine will and favor are seen as integral to the accomplishments of Islamic leaders. The emphasis on the spiritual dimensions of conquest and governance serves as a reminder of the inseparable link between faith and statecraft in the Islamic worldview. It casts *Sinān Pāshā*'s military and political feats not merely as personal or nationalistic achievements but as contributions to the greater glory of Islam under the auspices of divine guidance and blessing. This sophisticated interplay between divine praise and the valorization of human endeavor in the realms of leadership and conquest exemplifies the rich cultural and religious context from which the poet draws. It establishes a narrative that transcends the specifics of historical events to touch upon universal themes of faith, duty, and the pursuit of honor in the service of a higher spiritual calling. Through these verses, *Quṭb al-Dīn al-Makkī* crafts a delicate balance between the acknowledgment of Allah's supreme role in the affairs of men and the valorous contributions of individuals like *Sinān Pāshā* to the Islamic cause, framing their earthly successes within the grand tapestry of divine will and providence.

Qutb al-Dīn al-Makkī continues his poem with the following lines:

3. جنود رمت في كوكبان خيامها وأخرها بالنيل من شاطئ مصر
 4. تجر من الأبطال كل غضنق بصارمه يسطو على مفرق الدهر
 5. عساكر سلطان الزمان مليكنا خليفة هذا العصر في البر والبحر
 6. حمى حوزة الدين الحنفي بالقنا وبيض المواضي والمتففة السمر
 7. وحين أتاه أن قد اختل جانبنا من اليمن الأقصى أصر على القهر"

“3. Soldiers pitched their tents from the Kawkabān mountain (near Sana’a) to the last of them by the Nile on the shores of Egypt.

4. Drawing every hero like a young lion with its sword, seizing control over the course of time.

5. The armies of our king, the sultan of the era, our Caliph in this age, on land and sea.

6. He protected the domain of the true faith with his spear, white swords, and polished dark ones.

7. And when he heard that a side of the farthest Yemen had faltered, he insisted on subjugation.”³¹

In this segment of Qutb al-Dīn al-Makkī’s panegyric, the poet vividly chronicles the martial prowess and expansive reach of the Ottoman forces under the leadership of the Grand Vizier Sinān Pāshā, seamlessly blending historical military exploits with a rich tapestry of symbolic imagery. The depiction of soldiers pitching their tents from the Kawkabān mountain near Sana’a to the shores of the Nile in Egypt not only maps the geographical span of the Ottoman military campaigns but also serves as a metaphor for the unification of disparate lands under the banner of Islam. This imagery emphasizes the Ottoman Empire’s role as a custodian of the Islamic world, showcasing its capability to bridge regions with diverse cultural and geographic landscapes in the service of a singular religious and imperial vision. The comparison of Ottoman warriors to young lions wielding swords captures the valor, strength, and youthful vigor of the Sultan’s soldiers, portraying them as indomitable forces of nature. This analogy further reinforces the theme of heroism that pervades Islamic military ethos, where martial prowess is celebrated not only for its effectiveness in battle but also for its embodiment of noble qualities such as bravery, honor, and a relentless pursuit of justice.

By lauding the Ottoman Sultan as the “king of the era” and “our Caliph in this age”, Qutb al-Dīn al-Makkī confers upon the Sultan an elevated position that transcends his worldly role, attributing to him a spiritual and

³¹ al-Khafājī, *Rayḥāna al-alibā wa zahra al-ḥayāt al-dunyā*, 1/411-412.

historical magnitude that resonates with the Islamic paradigm of leadership. This acknowledgment accentuates the Sultan's intertwined roles as both the political sovereign and the religious steward of the Islamic community, tasked with the defense and dissemination of the faith across diverse terrains and seas. Such an accolade illuminates the Sultan's overarching command over the Ottoman Empire's military endeavors, which spanned both naval and terrestrial strategies, underlining the empire's dynamic approach to safeguarding the Islamic ummah against all threats. In al-Makkī's verses, the depiction of the Sultan arming the domain of the true faith with a variety of weapons—ranging from spears to white and dark polished swords—embodies the Ottoman Empire's comprehensive strategy for protection and conquest. This array of arms signifies not only the readiness to undertake combat to shield the faith but also symbolizes the duality of the Sultan's guidance and protection that blankets his realm and the broader Islamic faith. Through this portrayal, al-Makkī not only commends the military feats of the Ottoman leadership but also crafts an enduring image of the Sultan as the guardian of Islam, weaving a narrative that celebrates the Ottoman Empire's commitment to upholding the unity and sanctity of the Islamic world under the Sultan's vigilant watch.

The narrative closes with an account of how the Sultan, upon learning about instability in distant Yemen, immediately took measures to restore order. This swift action by Sinān Pāshā, aiming to reassert control, showcases not only a steadfast dedication to the empire's cohesion but also illuminates the complexities of managing an empire as vast and varied as the Ottoman. His readiness to act decisively in the face of dissent reveals a leadership style characterized by both determination and a deep-seated commitment to the principles of Islamic governance. Through this, the Sultan emerges as a guardian of peace and unity, embodying the resolve and vigilance required to navigate the challenges of ruling over diverse territories, thereby ensuring the empire's prosperity and the flourishing of its people under the banner of Islam. Through these verses, Quṭb al-Dīn al-Makkī not only commemorates the military achievements of Sinān Pāshā but also paints a broader picture of the Ottoman Empire's role as a guardian of Islam. The poet adeptly intertwines the martial with the spiritual, crafting a narrative that celebrates the Sultan's successes on the battlefield while simultaneously venerating his contributions to the Islamic faith. This intricate portrayal serves as a powerful testament to the enduring legacy of Ottoman leadership, characterized by its dedication to the expansion, protection, and unification of the Islamic world.

The verses of Quṭb al-Dīn al-Makkī's poem proceed as follows:

8. وساق لها جيشًا خميسًا عزمًا
يَدُكَ فجاجِ الأرضِ فِي السَّهْلِ وَالْوَعْرِ
9. لَدَى أَسَدِ شَاكِي السِّلَاحِ عَرِيئُهُ
طَوَالَ الرَّمَاكِ السَّمْهَرِيَّةِ وَالْبُنُورِ
10. وَزَيْرٌ عَظِيمُ الشَّانِ ثاقِبٌ رَأْيُهُ
يُجَهِّزُ فِي أَنْ جِيوشًا مِنَ الْفِكْرِ
11. سِنَانٌ عَزِيْزُ الْقَدْرِ يوسفُ عَصْرَهُ
أَلَمْ تَرَ فِي مِصْرَ أَحْكَامُهُ تَجْرِي
12. وَهَلْ تَطْمَعُ الْأَعْدَاءُ فِي مُلْكِ تُبَّعِ
وَتَأْخُذُهُ مِنْ آلِ عَثْمَانَ بِالْمَكْرِ
13. أَبَى اللَّهِ وَالْإِسْلَامُ السِّيفُ وَالْقَنَا
وَسِرُّ أَمِيرِ الْمُؤْمِنِينَ أَبِي بَكْرٍ"

“8. He led to it a massive army, pulverizing the earth’s expanse in plain and rugged terrain.

9. At the lion’s den, bristling with arms, where long Samharite spears and clubs reside.

10. A minister of great importance, with penetrating insight, he prepares armies of thought in an instant.

11. Sinān, of esteemed stature, the Joseph of his era, have you not seen his decrees executed in Egypt?

12. Would the enemies hope to take the realm of Tubba and seize it from the House of ‘Uthmān by deceit?

13. God, Islam, the sword, and the spear refuse, and so does the secret of the Commander of the Faithful, Abū Bakr.”³²

In this segment of Quṭb al-Dīn al-Makkī’s poem dedicated to the illustrious Sinān Pāshā, the poet intricately weaves a narrative that not only glorifies the military and strategic acumen of the Ottoman Grand Vizier but also underscores his intellectual prowess and his pivotal role in the Islamic governance and jurisprudence of his time. Through a blend of martial imagery and allusions to Islamic history and theology, al-Makkī crafts a multifaceted portrait of Sinān Pāshā, elevating him as a figure of profound importance and divine favor in the Ottoman empire’s grandeur. The poet begins with a vivid depiction of Sinān Pāshā’s military campaigns, characterized by the might of a massive army that leaves a mark on both the plains and rugged terrains it crosses. This imagery of earth-shattering force not only highlights the physical might of the Ottoman forces under Sinān Pāshā’s command but also metaphorically represents the transformative impact of his leadership across the geographical and political landscapes of the empire. Moving into a more symbolic domain, the reference to a lion’s

³² al-Khafājī, *Rayḥāna al-alibbā wa zahra al-ḥayāt al-dunyā*, 1/411-412.

den bristling with arms, where long Samharite spears and clubs reside, evokes the valor and readiness of the forces, prepared to defend and expand their realm. The lion, a symbol of courage and nobility, here, is not just any warrior but a guardian of the Islamic faith, equipped with the tools of both literal and metaphorical warfare. This not only reflects the martial prowess of Sinān Pāshā's forces but also their steadfast commitment to the protection of the Islamic state.

The poem then shifts to highlight Sinān Pāshā's intellectual contributions, likening him to a minister of great importance whose insights prepare "armies of thought". This comparison between the battlegrounds and the intellectual arenas suggests that Sinān Pāshā's strategies were not confined to physical warfare but extended into the realms of governance, jurisprudence, and policy-making, where his wisdom and foresight were equally formidable. Sinān Pāshā is further likened to Joseph of his era, an allusion that imbues his character with a sense of divine favor and prophetic wisdom. Just as Joseph navigated his way through trials to emerge as a key figure in Egypt, Sinān Pāshā's policies and decrees are shown to have a profound and lasting impact on Egypt, showcasing his pivotal role in the administration and well-being of the territories under his influence. The subsequent lines pose a rhetorical question about the futility of enemies' hopes to deceitfully take over the realm of Tubba from the House of 'Uthmān, emphasizing the divine protection and the inherent strength of the Ottoman empire against such machinations. This segment not only reaffirms the inviolability of the Ottoman realm under God's watch but also subtly references the historical and spiritual lineage of Islamic leadership, tracing back to the time of the Prophet Muhammad and his companions, specifically Abū Bakr, the first Caliph. In invoking the refusal of God, Islam, the sword, and the spear, along with the secret of Abū Bakr, al-Makkī encapsulates the spiritual, legal, and martial foundations upon which Sinān Pāshā's leadership stands. This not only cements Sinān Pāshā's legacy as a defender of the faith and the empire but also as a leader whose actions are in harmony with the divine will and the principles of Islamic governance. Through this lyrical exploration, Quṭb al-Dīn al-Makkī offers not just an homage to Sinān Pāshā's military and political feats but also an insightful commentary on the essence of Islamic leadership. By intertwining historical references, Islamic theology, and the metaphorical depiction of military campaigns, al-Makkī crafts a narrative that celebrates Sinān Pāshā as a figure whose contributions to the Ottoman empire are as vast and deep as the territories he helped to safeguard and enrich.

1.2. A Panegyric Poem Composed for Sultan Murād IV by Tāj al-Dīn al-Mālīkī

Throughout the tenure of Sultan Suleiman the Magnificent's rule, Ottoman forces achieved a significant milestone by seizing Baghdad in 1534. The city remained a cornerstone of Ottoman rule for an extended period of approximately ninety years. Yet, the year 1624 marked a pivotal moment when the Safavids temporarily seized control of Baghdad, thereby delivering a substantial blow to the Ottoman Empire's administrative structure. The occupation of Baghdad—a critical center for political and religious affairs—and its adjacent territories by the Safavids represented a noteworthy diminution of Ottoman power. This shift was not merely indicative of the diminishing Ottoman influence in Iraq; it also heralded potential vulnerabilities to their dominion over strategic regions such as Syria, Egypt, the Basra locale, and the Arabian Peninsula. Additionally, this situation denoted a significant compromise in the control over vital trade conduits through Basra. In response to this exigency, the Ottoman Empire initiated three significant military expeditions over the ensuing fourteen years, aiming to recapture Baghdad. Notably, it was only during the culminating campaign, under the direct leadership of Sultan Murād IV, that the Ottomans managed to reassert their control over the city. This triumphant reconquest effectively reinstated Ottoman sovereignty over the region. The subsequent ratification of the Treaty of Qasr-e Shirin in 1639 by the Safavids formally acknowledged Ottoman jurisdiction over the contested territory, thereby reinstating the status quo ante.³³

Following the tumultuous period of conflict and the eventual reconquest of Baghdad by Sultan Murād IV, a remarkable sense of accomplishment and resurgence enveloped the Ottoman Empire. This era, characterized by strategic victories and the restoration of territories, was a testament to the resilience and military ingenuity of the Ottoman leadership. In recognition of Sultan Murād IV's decisive role in reclaiming Baghdad, Tāj al-Dīn al-Mālīkī (d. 1066/1655), a figure deeply versed in the legal and religious scholarship of the time,³⁴ felt compelled to articulate his admiration and respect through a carefully crafted panegyric. This poem,

³³ Özer Küpeli, "Irak-ı Arap'ta Osmanlı-Safevi Mücadelesi (XVI-XVII. Yüzyıllar)", *History Studies: International Journal of History* Ortadoğu Özel Sayısı (2010), 231-244.

³⁴ Carl Brockelmann, *Geschichte der arabischen Litteratur* (Leiden: E. J. Brill, 1938), 2/511.

steeped in the rich tradition of Islamic literary forms, was not merely an ode to a victorious leader; it was a profound reflection on the significance of Murād IV's triumph over the Safavids. By vividly depicting the Sultan's conquest and its implications for the Ottoman Empire, al-Mālikī's verses served to immortalize the strategic and symbolic victory that reinforced Ottoman sovereignty and showcased the indomitable spirit of its people and their leader.³⁵

One of the intriguing aspects of the poem, comprised of five verses, is the poet's subtle incorporation of the conquest's date within the final two lines through the use of Abjad numerology. This sophisticated technique, where letters are assigned numerical values, allows for a deeper layer of meaning to be embedded within the poem. By intertwining historical events with literary expression, the poet not only celebrates the triumphant moment but also immortalizes it in a manner that requires discernment and insight to fully appreciate. This blending of history with the art of poetry through numerical encoding showcases the intellectual depth and cultural richness of the period, offering readers a multifaceted perspective on the significance of the Ottoman conquest of Baghdad:

1. خَلِيفَةُ اللَّهِ مُرَادٌ غَزَا
 2. وَعِنْدَمَا حَاصَرَهَا جَيْشُهُ
 3. وَأَصْبَحَ الشَّاهُ ذَبِيحًا لَمَّا
 4. هَذَا اخْتِصَارُ الْقَوْلِ فِيهَا فَإِنَّ
 5. فَلْتَشْرَحَنَّ فِعْلَ مُرَادٍ بِهَا
 قَلْعَةَ بَغْدَادَ فَأَزْدَاهَا
 إِنَّ ذَلِكَ لِلْأَسْنِ قَلَّ أَعْلَاهَا
 أَخْبِرَ مَنْ كَثُرَ قَتْلَاهَا
 قِيلَ لَقَدْ أَجْمَلَتْ ذِكْرَاهَا
 مُؤَرِّخًا قَدْ ذَبَحَ الشَّاهَا"

“1. Murād, the Caliph of Allah, waged war on the fortress of Baghdad and laid it low.

2. When his army besieged it, its highest points crumbled to the ground.

3. And the Shah became as if slaughtered upon being informed of the multitude of his slain.

4. These are the brief words concerning it, and if it is said that the recounting of its memory has been abbreviated...

5. ...Then let it be known that mentioning ‘He slaughtered the Shah’ through historical record suffices to expound upon Murād's actions there.”

³⁵ See Muḥammad Amīn ibn Faḍl Allāh al-Muḥibbī, *al-Khulāṣa al-athar fī a'yān al-qarn al-hādī 'ashar*, Critical ed. Muṣṭafā Wabbī (Egypt: al-Maṭba'a al-Wahbiyya, h. 1284), 4/339.

Tāj al-Dīn al-Mālikī's poem dedicated to Sultan Murād IV's campaign against Baghdad is a compelling fusion of historical recount and poetic expression, encapsulating the essence of the event with both reverence and a sense of immediacy. The narrative unfolds with a portrayal of Murād IV as not merely a ruler but as "the Caliph of Allah", a title that imbues his military endeavor with a divine sanction. This framing not only elevates the status of the Sultan but also positions the conquest within a larger cosmic order, suggesting that his actions were in alignment with divine will. The poem then moves to describe the siege of Baghdad, focusing on the physical transformation of the city as a metaphor for its conquest. The imagery of the city's "highest points crumbled to the ground" serves as a potent symbol of the Ottoman victory, implying that the mightiest defenses of Baghdad were rendered powerless against Murād IV's forces. This description, while brief, conveys the intensity of the battle and the eventual capitulation of the city, highlighting the prowess of the Ottoman military.

The depiction of the Shah as having been effectively slaughtered upon receiving news of his forces' extensive losses starkly amplifies the narrative's intensity. This imagery does not merely present the Shah as a vanquished foe but rather illustrates him as having endured a metaphorical annihilation in the wake of his army's obliteration. This evokes a vivid picture of the Shah's transition from a reigning sovereign to a figure emblematic of defeat, dramatically highlighting the comprehensive nature of the loss and the inevitable dominion of Murād IV's victory. The poem subsequently contemplates its own conciseness and the possibility that its recounting may be perceived as truncated. This introspective commentary prompts readers to reflect on the challenge of encapsulating the vast expanse of historical events within the limited scope of poetic expression. It serves as a reminder of the selective essence of historical remembrance and the deliberate choices poets confront in determining what to emphasize or overlook.

The poet's contemplation of the poem's brevity being compensated through the use of Abjad numerology introduces a fascinating layer to the analysis of the text. This method, wherein each letter of the Arabic alphabet is assigned a numerical value, allows for a complex interplay between the literal and symbolic meanings within the poem. The decision to embed the date of the conquest within the poem using Abjad numerology is not merely a testament to the poet's ingenuity but also speaks to a deeper tradition of encoding significant historical or mystical information within literary works. This technique enriches the poem by adding an additional dimension of

interpretation, inviting readers to engage with the text beyond its surface meaning. It suggests that the apparent conciseness of the poem is not a limitation but rather a deliberate choice that hides layers of meaning within its structure. This use of numerology can be seen as a way to embed a temporal signature within the poem, thereby immortalizing the event in a manner that transcends conventional historical documentation. Furthermore, this approach reflects the broader intellectual and cultural milieu in which the poet was writing, where literary works were often infused with layers of meaning that could be unlocked through various forms of esoteric knowledge. It underscores the poet's role not just as a chronicler of events but as a conduit for conveying deeper truths and connections between the seen and unseen worlds.³⁶

1.3. A Panegyric Poem Composed for Sultan Murād IV by Aḥmad b. Zayn al-‘Ābidīn al-Bakrī

In the rich tapestry of Arabic literature, the poetic contributions of Aḥmad b. Zayn al-‘Ābidīn b. Muḥammad ‘Alī al-Bakrī (d. 1048/1638) stand as a testament to the cultural and political zenith of the Empire.³⁷ Regrettably, the comprehensive body of al-Bakrī's literary output has not been bequeathed intact to the modern scholarly community, a loss that underscores the ephemeral nature of cultural artifacts and the vicissitudes of historical preservation. Despite this, through the meticulous efforts of historians and scholars, a selection of his verse has been salvaged from the ravages of time, offering us invaluable glimpses into the ideological and aesthetic underpinnings of the period. Among the remnants of al-Bakrī's work is a poignant piece that lauds the virtues and accomplishments of Sultan Murād IV, a ruler renowned for his formidable leadership and military prowess. This fragment not only illuminates the reverence with which Murād IV was held in his time but also exemplifies the broader tradition of panegyric poetry in Ottoman and Arab literary cultures. Through this lens, al-Bakrī's composition serves not only as a celebration of a singular figure but as a conduit through which the values, aspirations, and the very ethos of an era are communicated.

³⁶ For a comprehensive analysis of the utilization of chronogrammatic poetry, or the integration of dates within poetic compositions, within the realm of Arabic literature during the Ottoman era, please consult: Kenan Demirayak, "Osmanlı Dönemi Arap Edebiyatında Tarih Düşürme Şiirleri ya da Şiirle Tarih Düşürme", *Şarkiyat Mecmuası* 25 (2014), 87-124.

³⁷ See Nabīl Abū al-Qāsim, *A'lām 'ulamā' Miṣr wa nujūmihā hattā 1985 m.* (Cairo: Maktaba al-Mashāriq li'l-Nashr wa al-Tawzī', 2018), 91.

The following excerpt from al-Bakrī's oeuvre encapsulates this sentiment, delineated as follows:

- | | |
|----------------------------------|-----------------------------------|
| دَوْلَةَ إِلَى الْمَعَادِ | 1. أَلْ عُنْمَ أَنْ لَهُمْ |
| كُلَّ أَقْطَارِ الْبِلَادِ | 2. عَمَّا رَزَقَهُ اللَّهُ بِهِمْ |
| دَائِمًا بَيْنَ الْعِبَادِ | 3. وَحَبِيبَهُمْ سَطْوَةً |
| كُلَّ أَرْبَابِ الْعَنَادِ | 4. وَمَحَا اللَّهُ بِهِمْ |
| عَنْ سَبِيلِ الْحَقِّ حَادِ | 5. كَمْ أَرَأَوْا ضَالِّعَةً |
| الرَّفِضِ عَنْ حُسْنِ اعْتِقَادِ | 6. وَأَبَادُوا عَنْ كَرِّ |
| سَأَكُوا طُرُقَ الرَّشَادِ | 7. خَلْفَ عَنْ سَأْفِ |
| مِنْهُمْ إِلَّا وَسَادًا | 8. مَا تَأْتَى مَا جَدُّ |

“1. The House of ‘Uthmān possesses a dominion extending to the hereafter.

2. God has built up all the regions of the lands through them.

3. And He has granted them enduring authority among His servants.

4. And through them, Allah has erased all masters of obstinacy.

5. How many a lion they have removed from the path of truth who strayed,

6. And they eradicated the army that rejected the beauty of belief.

7. Successors upon predecessors, they have followed the paths of guidance.

8. No noble among them has assumed leadership without achieving prominence.”³⁸

The poem by Aḥmad al-Bakrī is a profound homage to the Ottoman dynasty, presenting an intricate tapestry of divine sanction, territorial sovereignty, and the moral and spiritual underpinnings of their rule. Through its verses, the poem transcends mere political conquest, embedding the Ottoman legacy within a cosmic framework that envisages their dominion as an extension into the afterlife. This notion of a divinely ordained empire not only glorifies the temporal achievements of the Ottomans but also imbues their reign with eternal significance, positioning them as agents of God’s will on earth. The assertion that God has constructed all the lands through the Ottomans serves as a testament to their role as architects of civilization. This line encapsulates the transformative impact of Ottoman administration and culture across the

³⁸ Muḥammad Sayyid al-Kīlānī, *al-Adab al-Miṣrī fī zilāl al-hukm al-‘Uthmānī* (Cairo - Tripoli – London: Dār al-Farjānī, n.d.), 121-122.

regions they governed, suggesting that their rule was instrumental in the physical and societal rebuilding of territories. Such a portrayal elevates their governance from mere rulership to a divine mission of civilizational development. The grant of enduring authority among God's servants further amplifies the divinely favored status of the Ottoman rulers, positioning them as custodians of justice and leaders of the faithful. This is not leadership in the political sense alone but a spiritual and moral leadership that guides the populace towards righteousness, underscoring the Ottomans' role as both worldly sovereigns and spiritual exemplars. The erasure of all masters of obstinacy by Allah through the Ottomans symbolizes the removal of tyranny and the establishment of a divinely endorsed order. It speaks to the elimination of opposition not just to the Ottoman rule but to the divine order itself, framing the Ottomans as instruments of divine justice. The metaphorical lions removed from the path of truth highlights the Ottomans' role in defending the faith and ensuring the primacy of truth and righteousness. This verse speaks to the military and moral victories of the Ottomans, who corrected deviation and maintained the integrity of the Islamic faith.

The eradication of the army that rejected the beauty of belief emphasizes the Ottomans' commitment to protecting the orthodoxy of belief and their active role in combating heresy and unbelief. It underlines the military and ideological struggles that were central to Ottoman identity and their conception of rulership. The succession of noble leaders, each achieving prominence, underscores a legacy of competent and illustrious governance. This continuity of exemplary leadership not only ensures stability and prosperity but also perpetuates the dynasty's divine favor and its ordained mission to guide and govern. In summary, Aḥmad al-Bakrī's poem is not merely a celebration of Ottoman political supremacy but a richly layered narrative that intertwines the temporal with the spiritual, the terrestrial with the celestial. It encapsulates the Ottoman dynasty's self-perception and the idealized vision of their empire as a divinely sanctioned realm, where leadership transcends mere authority to embody spiritual guidance, moral rectitude, and an enduring legacy that reaches into the afterlife. Through this poetic narrative, al-Bakrī contributes to the hagiography of the Ottoman dynasty, immortalizing their rule in the annals of Islamic history as an exemplar of divine favor and righteous governance.

1.4. A Panegyric Poem Composed for Sultan Ibrāhīm by Manjak Bāshā

Before delving into the verses of Manjak Bāshā's (d. 1080/1669) poem, it is essential to appreciate the historical and cultural context from which this rich tapestry of imagery and narrative emerges. The poem stands as a testament to the grandeur and profound influence of Sultan Ibrāhīm (d. 1058/1648), encapsulating a multifaceted portrayal that interweaves themes of power, benevolence, and wisdom. Through Manjak Bāshā's masterful use of language and metaphor, readers are invited into a realm where the Sultan's might and magnanimity transcend the bounds of mere mortal rulers, elevating him to a status akin to that of legendary heroes and divine figures. The poem serves not only as an homage to Sultan Ibrāhīm's extraordinary reign but also as a reflection on the ideals of leadership and governance, casting the Sultan as an emblem of the perfect ruler whose legacy is immortalized in the annals of history. As we approach the poem, it is with an understanding that these verses are more than mere words; they are a bridge to the past, offering insights into the values, aspirations, and the very essence of the era that Sultan Ibrāhīm epitomized:

1. "لَوْ كُنْتُ أَطْمَعُ بِالْمَنَامِ تَوْهَمَهَا لَسَأَلْتُ طَيْفَكَ أَنْ يَزُورَ تَكْرُمًا
2. حَاشَا صُدُودَكَ أَنْ تُذَمَّ فَإِنَّهَا تَخْأُو لَدَيْ وَإِنْ أَسِيغَتْ عَاقِمًا
3. فَاهْجُرْ فَهَجْرُكَ لِي التَّفَاتُ مَوَدَّةٌ أَلْقَاهُ مِنْكَ تَحَنُّنًا وَتَرْحُمًا
4. عَذِّبْ فُؤَادِي بِالَّذِي تَخْتَارُهُ لَوْ كُنْتُ مِنْسِيًّا تَرَكْتُ وَإِنَّمَا"

“1. If I were to fancy dreams, I would have asked your phantom to visit me generously.

2. Far be it from your aloofness to be blamed, for to me, it tastes sweet, even if it were bitter as gall.

3. So abandon me, for your neglect is to me an affectionate glance, a sign of your compassion and mercy.

4. Punish my heart with whatever you choose; if I were to be forgotten, I would accept.”³⁹

The opening lines of Manjak Bāshā's poem present a nuanced exploration of longing, devotion, and the paradoxical comfort found in the beloved's absence. The poet articulates a deep yearning for connection, even if

³⁹ Manjak Bāshā, *Dīwān Manjak Bāshā*, Critical ed. Muḥammad Bāsil ‘Uyūn al-Sūd (Damascus: Manshūrāt al-Hay’a al-‘Āmma al-Sūriyya li’l-Kitāb, 2009), 46-48.

only through the ethereal presence of a “phantom” (*tayf*) in dreams, suggesting a desire for closeness that transcends the physical realm. This longing is not passive but active, indicating a conscious choice to seek out the presence of the beloved, even in an intangible form. Building upon the intricate exploration of longing and devotion that marks the initial verses of Manjak Bāshā’s poem, it is pivotal to recognize the invocation of the “phantom” within a broader cultural and literary context. This reference to an ethereal apparition is not merely a poetic device but is deeply rooted in the literary traditions of the pre-Islamic (Jāhili) period. In Jāhili poetry, the phantom or the apparition often symbolized the unattainable or lost beloved, serving as a bridge between the tangible realm of the living and the intangible memories of the past. This motif was a way for poets to communicate the enduring presence of love and loss, encapsulating the profound sense of longing for what has passed beyond the physical reach. By integrating this tradition into his work, Manjak Bāshā taps into a rich vein of Arab poetic heritage, enriching his contemporary expression of longing with the weight of historical precedent. The use of the phantom not only signifies a yearning that defies the bounds of reality but also aligns the poet with a lineage of poets who have similarly sought to articulate the depths of their emotional experiences through the engagement with the unseen. This intertextual reference serves to deepen the emotional resonance of the poem, placing Manjak Bāshā’s personal longing within a continuum of literary exploration that spans centuries, thus offering readers a lens through which to appreciate the enduring nature of love and the creative ways in which it has been expressed.

The subsequent lines delve into the complexities of love and absence, where the beloved’s aloofness is not only excused but embraced. The poet reframes the pain of neglect as a form of endearment, illustrating a profound emotional depth where even the bitterness of separation is savored as if it were sweet. This paradoxical pleasure derived from pain underscores the intensity of the poet’s devotion, where every action of the beloved, even indifference, is interpreted as a sign of special attention. The plea for abandonment and the acceptance of punishment further illuminate the poet’s complex relationship with love. By equating neglect with an “affectionate glance” and seeing mercy in the prospect of being forgotten, the poet embraces a masochistic acceptance of suffering as an integral component of their devotion. This willingness to endure pain as a testament to love highlights a theme of sacrificial love, where the lover’s identity and well-being are willingly compromised for the sake of maintaining a connection, no matter how tenuous, with the beloved. Through these lines, Manjak Bāshā weaves a tapestry of longing, devotion, and the

embracing of suffering that challenges conventional perceptions of love. The poet's embrace of the beloved's aloofness, the seeking of presence in absence, and the paradoxical sweetness found in bitterness all serve to illustrate a deeply spiritual and transcendent understanding of love.

Manjak Bāshā's poem continues with the following lines:

5. "لَوْ لَمْ تَكُنْ بِعُجَارِ طَرْفِكَ كُجِّلَتْ
عَيْنُ الْغَزَالَةِ صَدَّهَا وَجْهُ الدِّمَا
فِيهِ الْمَسْرُةُ خَاطِرِي لَتَأَلَّمَا
وَأِدْرُ عَلَيَّ حَدِيثُهُ مُنْزِمَا
طَرْبِي يُقْبِلُ مَسْمَعِي مِنْكَ الْفَمَا
شَغَفًا بِهِ وَأَوْدُ فِيهِ اللَّوَمَا
حُسْنًا أَبَى عَن نَاطِرِي أَنْ يَكْتُمَا
فَكَفَى لِمِثْلِي أَنْ يَرَانِي مَحْرَمَا"
6. عِيْدِي لِفَقْدِكَ مَا تَمَّ لَوْ صَافَحْتُ
7. هَاتِ اسْقِنِي كَأْسَ الْمَلَامَةِ عَاذِلِي
8. فَإِذَا ذَكَرْتِ لِي الْحَبِيبَ يَكَاذُ مِنْ
9. إِنِّي لِأَعْتَشُقُ فِي هَوَاهُ عَاوِذِلِي
10. سَرَقَ الرَّسُولُ بِلَحْظِهِ مِنْ وَجْهِهِ
11. دَعْنِي أَسَامِرَ هَجْرِهِ فِي خَلْوَةٍ

“5. If it weren't for the dust of your gaze, the face of tar would have smeared the gazelle's eye.

6. My celebration in your absence is a mourning; should joy touch my heart, it would surely grieve.

7. Bring me the cup of blame, my reproacher, and recite her tale to me in song.

8. When you mention my beloved, from my ecstasy, my ears would nearly kiss your mouth.

9. Indeed, in her love, I passionately adore my censors and cherish being blamed.

10. The messenger's glance stole such beauty from her face that it refused to be concealed from my eyes.

11. Let me keep company with her absence in solitude; for someone like me, it is enough to be seen as forbidden.”⁴⁰

In this segment of Manjak Bāshā's poem, the poet delves deeper into the emotional landscape of love, longing, and the paradoxical nature of human emotions, particularly in the context of absence and presence, blame and adoration. The imagery and motifs employed throughout these lines evoke a complex tapestry of feelings that capture the essence of longing and the transformative power of love. The poet begins with a powerful metaphor that contrasts the beloved's gaze with the smearing of tar over a gazelle's eye, a vivid image that evokes the purity and clarity that love brings to the poet's life.

⁴⁰ Manjak Bāshā, *Dīwān Manjak Bāshā*, 46-48.

This metaphor not only highlights the illuminating presence of the beloved but also suggests that without this light, the world would be as obscured and unwelcoming as a gazelle's eye smeared with tar. It speaks to the transformative power of the beloved's gaze, capable of turning desolation into beauty, and darkness into light. As the poem progresses, the poet articulates the profound sense of melancholy that accompanies love's absence, where celebrations become mourning, and joy inevitably leads to grief. This oxymoronic expression of emotions underscores the depth of the poet's connection to the beloved, where the very essence of happiness is inextricably linked with the pain of separation. It is a testament to the all-consuming nature of love that can turn the heart's emotions inside out, making joy and sorrow two sides of the same coin.

The request for the "cup of blame" and the desire to hear the beloved's tale in song introduces the theme of masochistic devotion, where the poet finds pleasure in the pain inflicted by love's critics and the beloved's neglect. This desire to embrace blame and to revel in the narratives of love, even when they are steeped in pain, highlights the poet's deep yearning for any connection to the beloved, even if it is through the medium of blame and reproach. The ecstasy experienced upon the mere mention of the beloved, to the extent that the poet's ears would "nearly kiss" the mouth of the speaker, illustrates the physical and emotional intensity of the poet's love. Adoration for the censors and cherishing blame further delve into the complexities of love, where the poet finds beauty in the obstacles and criticisms faced because of his devotion. It suggests a love so profound that even the barriers thrown in its path become objects of affection, for they too, in their way, connect the poet to the beloved. The segment closes with an evocation of the forbidden, where the poet acknowledges his status as an outsider, unworthy or unable to fully claim the beloved's presence. Yet, in this admission, there is a sense of contentment, for even in solitude and separation, the poet finds a connection to the beloved. This acceptance of solitude as a companion in love's absence speaks to the resilience of the lover, who finds solace in the very pain of separation.

The poem by Manjak Bāshā proceeds with these verses:

12. بَدْرٌ مِنَ الْأَثَرِ لَمَّا أَنْ بَدَا تَرَكَ الْبُدُورَ تُرَى لِعَيْنِكَ أَنْجُمًا
 13. تَسْقِي لَوَاحِظَهُ الْعُقُوقُ مَدَامَةً الصَّخُوفُ مِنْهَا لَا يَزَالُ مُحَرَّمًا
 14. لَوْ بَدَأَ أَشْجُو ظَلَمَهُ أَشْجُوتهُ لِمَلِيكَ هَذَا الدَّهْرُ أَسْمَى مِنْ سَمَا
 15. مَلِكٌ مِنَ الْإِيمَانِ جَرَدَ صَارِمًا بِالْحَقِّ حَتَّى الْكُفْرِ أَصْبَحَ مُسْلِمًا"

"12. A moon among the Turks, when he appeared, left the other moons to be merely stars to your eyes.

13. His glances pour intellects a wine, from which sobriety remains forever banned.

14. If I were to complain of her tyranny all night, I would lodge my complaint to the king of this era, the most high.

15. A king who unsheathed a sword of faith with truth, until disbelief became submissive.”⁴¹

In this segment of Manjak Bāshā’s poem, the narrative transitions from a deeply personal and intimate exploration of love and longing to a broader, more universal contemplation of power, faith, and the impact of leadership. This passage, rich with metaphors and symbolic imagery, not only continues to navigate the emotional terrain established in earlier lines but also introduces a reflection on societal and existential themes, framed within the poet’s lyrical and evocative style. In the opening lines of this section, the poet crafts a striking metaphor that elevates Sultan Ibrāhīm to a celestial prominence, depicting him as “a moon among the Turks”. This portrayal positions the Sultan not merely as a figure of authority but as one of unparalleled magnificence and influence, whose very presence outshines all others, diminishing the once perceived brilliance of surrounding luminaries to the status of mere stars. Such a metaphor not only highlights the Sultan’s exceptional charisma and commanding presence but also underscores the profound impact he exerts on those within his realm. The celestial imagery conveys the Sultan’s unique ability to inspire and guide, likened to the moon’s gravitational pull, suggesting that his leadership and virtues draw people toward him, shaping their perceptions and experiences with the weight of his character and moral integrity. Through this comparison, the poet not only acknowledges the Sultan’s sovereign status but also celebrates his transformative impact on the cultural and spiritual landscape, positioning him as a beacon of guidance and a source of light in the darkness, whose influence extends far beyond the mere exercise of power.

The tradition of likening monarchs to celestial entities like the sun and moon, while demarcating other leaders as mere stars, is a literary custom with deep roots extending into the pre-Islamic era. This practice serves not merely as a metaphorical device but as a symbolic representation of the hierarchical and spiritual significance attributed to rulers within the societal

⁴¹ Manjak Bāshā, *Dīwān Manjak Bāshā*, 46-48.

and cosmic order. Such comparisons can be traced back to the works of eminent poets like al-Nābigha al-Dhubyānī (d. 604 [?]), among others, who utilized celestial imagery to convey the unparalleled magnificence, influence, and guiding light of esteemed leaders, thereby elevating them above their contemporaries.⁴² This poetic tradition underscores the enduring power of celestial symbolism in articulating the transcendent qualities of leadership and authority, reflecting a cultural and historical continuity in the way significant figures are revered and memorialized within the tapestry of Arabic literature.

In the verses under discussion, Manjak Bāshā subtly evokes a scene reminiscent of the opulent and generous hospitality for which leaders were renowned, a scene that could very well include Sultan Ibrāhīm gesturing to his servants with a mere glance, prompting them to serve wine to his guests. This act of serving wine, as suggested in the poem, transcends the mere physicality of drinking to embody a rich tapestry of cultural and historical significance. This echoes the opulence of wine feasts celebrated in literature since the pre-Islamic era. Such gatherings, often depicted in the genre of *khamriyyāt*, or wine poetry, serve as a rich tapestry against which the generosity and benevolence of kings are highlighted. These feasts, more than just occasions for indulgence, were intricate displays of power, wealth, and the social bonds that tied a leader to his subjects and allies. The reference to intoxication, where “sobriety remains forever banned”, underscores the abundance and extravagance of these gatherings, symbolizing a realm where the ordinary constraints of life are momentarily lifted, allowing for a deeper, albeit transient, connection between host and guest. This narrative strand within the poem does more than celebrate the material generosity of the Sultan; it articulates a tradition of intellectual and spiritual abundance, linking Sultan Ibrāhīm’s court with the legendary assemblies of the past, where poetry, politics, and wine intertwined to create moments of transcendent unity and shared human experience. The invocation of these wine feasts thus situates Sultan Ibrāhīm within a lineage of rulers whose magnanimity knew no bounds, whose courts were centers not only of political power but of cultural and intellectual flourishing. Furthermore, the contemplation in verse 14, “If I were to complain of her tyranny all night, I would lodge my complaint to the king of this era, the most high”, embeds this narrative of intellectual hospitality within a broader context of justice and moral authority.

⁴² al-Nābigha al-Dhubyānī, *Diwān al-Nābigha al-Dhubyānī*, Critical ed. Muḥammad Abū al-Faḍl Ibrāhīm (Cairo: Dār al-Ma‘ārif, n.d.), 28.

Manjak Bāshā extends his poem with the lines below:

16. قَدْ جَهَّزَ السُّفُنَ الَّتِي لَوْ صَادَمَتْ رَضَوَى بِأَيْسَرٍ لَمَخَّه لِيَتَهَدَمَا
 17. وَتَلَّهَبَ الْبَحْرُ الْخِضَمَّ مَهَابَةً مِنْهُ فَظَنَّتْهُ كَرِيهَتْ جَهَنَّمَا
 18. لَوْ شَاهَدَ الْمَطْرُودُ سَطْوَةَ بَاسِهِ فِي صُلْبِ آدَمَ لِلْسُّجُودِ تَقَدَّمَا
 19. الْعَدْلُ أَخْرَسَ كَانَ قَبْلَ زَمَانِهِ أَدَبَتْ لَهُ الْأَيَّامُ أَنْ يَتَكَلَّمَا
 20. يَدْرُ الدُّجَى بِالْبِشْرِ صُبْحاً مُشْرِقاً وَالصُّبْحُ بِالْإِزْهَابِ لَيْلاً مُظْلِماً
 21. لَمْ تَخُطْ أَسَادُ الْفَلَافِي عَهْدِهِ بَيْنَ الشَّقَائِقِ خَيْفَةً أَنْ تُنْهَمَا
 22. عَقَدَ الْمُتَارُ عَلَى الْعُدَاةِ سَحَاباً لَوْلَا الْحِيَا لَسَقَى السَّمَاءُ مِنْهَا دَمًا"

“16. He equipped ships that, if they were to merely brush against Raḍwā with the slightest touch, would cause it to collapse.

17. And the deep sea blazed in awe, such that Crete itself believed it to be the inferno of Hell.

18. If the banished (Satan) had observed the onslaught of his (Sultan Ibrāhīm’s) might in the backbone of Adam, he would have hastened to prostrate.

19. Before his reign, justice was silent; under his rule, the times allowed it to voice itself.

20. He turns the darkness into a bright morning, and the morning into a terror-filled night.

21. The lions of the wilderness did not overstep his era, among the anemones, for fear of being blamed.

22. He gathered clouds over the foes; had it not been for dignity, the sky would have rained blood from them.”⁴³

In this portion of Manjak Bāshā’s poem, the narrative shifts towards a grand portrayal of Sultan Ibrāhīm’s formidable power, divine justice, and transformative leadership, weaving a complex tableau of his reign’s impact on both the natural and supernatural realms. Through vivid and hyperbolic imagery, the poet crafts a mythic depiction of the Sultan that transcends the bounds of mere historical recounting, elevating him to a figure of cosmic significance. The poet begins with a dramatic evocation of the Sultan’s military prowess, suggesting that even the most minimal contact with his fleet would bring the mighty Mount Raḍwā to collapse. This hyperbole not only emphasizes the Sultan’s overwhelming force but also his command over nature, suggesting an authority so vast that it unnerves the very foundations of

⁴³ Manjak Bāshā, *Dīwān Manjak Bāshā*, 46-48.

the earth. This theme of overpowering dominance is further explored through the imagery of the deep sea ablaze in awe, to the extent that the island of Crete mistakes it for Hell's inferno. Such vivid depictions serve to underscore the awe-inspiring and fear-inducing presence of Sultan Ibrāhīm's rule, portraying him as a ruler whose very existence challenges and reshapes the natural order.

The narrative then delves into the supernatural, suggesting that even Satan, had he witnessed Sultan Ibrāhīm's might from the dawn of humanity, would have felt compelled to prostrate in acknowledgment of his power. This assertion not only signifies the Sultan's unmatched authority but also cleverly inverts the traditional Islamic narrative of Satan's refusal to bow to Adam, indicating a power so divine that it reconciles the irreconcilable, bending even the will of the ultimate rebel. Transitioning from the supernatural to the realm of societal governance, the poet reflects on the transformative impact of Sultan Ibrāhīm's reign on the concept of justice. The claim that "before his reign, justice was silent" and that it found its voice under his rule portrays the Sultan as a harbinger of justice, suggesting a period of enlightenment and fairness unprecedented before his ascendancy. This transformation is akin to turning "darkness into a bright morning", further emphasizing the Sultan's role as a renewer and a beacon of hope. Yet, the Sultan's ability to inspire terror among his enemies is also highlighted, as seen in his transformation of morning into a night filled with terror for his adversaries. The metaphorical lions of the wilderness, representing the powerful and untamed, dare not transgress during his era, showcasing the extent of his control and the respect, or perhaps fear, he commands across all fronts.

In the concluding imagery of this poetic segment, Manjak Bāshā crafts a majestic vision of Sultan Ibrāhīm, who is depicted as wielding the forces of nature to assert his dominion over adversaries. The Sultan's capacity to marshal the clouds as instruments of potential devastation against his enemies illustrates his supreme command over both the martial and natural realms. This potent ability to summon elemental forces underscores the Sultan's formidable presence as a leader whose very will can influence the course of nature to align with his sovereign desires. However, it is the Sultan's noble restraint that truly defines his character and leadership. Despite his capacity for unleashing divine wrath, he chooses moderation, guided by a profound sense of dignity. This choice not to exact vengeance, even when fully within his power, highlights a nuanced aspect of his rule: a balance between the display of overwhelming might and the exercise of compassionate forbearance. Through these passages, Manjak Bāshā elevates Sultan Ibrāhīm to a figure of almost mythological stature, intertwining elements of natural dominion, supernatural influence,

moral justice, and the dichotomy of mercy and terror. The Sultan is portrayed not just as a leader of men but as a pivotal force in the cosmic order, whose reign heralds a new era of justice, prosperity, and awe-inspiring power. This poetic depiction serves to immortalize Sultan Ibrāhīm's legacy, presenting him as a ruler whose influence transcends the confines of his time and place, echoing through history as a paragon of divine authority and benevolent governance.

The narrative of Manjak Bāshā's poem advances with these words:

23. وَدَعَتْ طِبَاهُ الطَّيْرَ حَتَّىٰ إِنَّهُ قَدْ يَكَادُ يُسْقِطُ فَرْخَهُ نَسْرُ السَّمَاءِ
 24. لَوْ يَرْتَضِي حَمْلَ السِّهَامِ لِعَارَةِ لَرَأَيْتُهُ إِتَّخَذَ الْكَوَاكِبَ أَسْمُهُمَا
 25. أَوْ شَاءَ أَنْ يَهَبَ الْمُلُوكَ لِبَعْضِ مَنْ فِي رِقَبِهِ مُسْتَحَقَّرَ لَنْبَرٍ مَا
 26. صَحَّتْ مِنَ السُّقْمِ الْعُقُولُ بِجَلْمِهِ وَبِظِلِّهِ الدِّينُ الْقَوِيمُ قَدْ احْتَمَا
 27. تُبَّ يَارَ مَا نَ فَإِنْ دَكَرْتُكَ عِنْدَهُ مِنْ قَبْلِ أَنْ يَنْهَاكَ مُتَّ تَوْهُمَا"

“23. And his sword's sharp edges bid farewell to the birds, to the extent that the eagle in the sky might almost drop its young, (satisfied by the feast).

24. Had he wished to carry arrows for a raid, you would see him using the stars as arrows.

25. Or should he wish to donate his wealth to those looked down (upon for their adversity or indigence), he would become fatigued (from the act of distribution, because his wealth was so abundant that, even if he were to grant kingdoms to some, he would still have a surplus remaining).

26. Minds healed from their ailments with his wisdom, and under his shadow, the upright religion flourished.

27. Repent, O Time! If I speak of you in his presence (if I complain about you to him), you would die (of worry) before he finishes you off.”⁴⁴

In this concluding segment of Manjak Bāshā's poem, the poet extends his portrayal of Sultan Ibrāhīm's grandeur and benevolence through a series of vivid and hyperbolic images that encapsulate the Sultan's prowess in battle, his generosity, and his role as a sage ruler whose wisdom transcends mere governance to heal and guide his people spiritually. The imagery of the Sultan's sword, so formidable that it causes even the eagles to reconsider their hold on their young, impressed by the abundance of the feast below, serves as a metaphor for the overwhelming might and the consequences of his victories. This is not merely a depiction of martial strength but a poetic expression of the

⁴⁴ Manjak Bāshā, *Dīwān Manjak Bāshā*, 46-48.

impact of his rule — so powerful it alters the natural order, where even the mightiest of creatures can feel the effects of his actions. The hyperbole used here underscores the far-reaching influence of the Sultan, extending his dominion into the skies, symbolizing a rule so encompassing that it touches all aspects of life within his realm. The following lines further elaborate on the Sultan's unparalleled capabilities and his majestic generosity. The idea of the Sultan using stars as arrows if he decided to launch an attack brilliantly illustrates the vastness of his perceived power. It suggests that his authority extends beyond mere earthly battles to include control over the cosmos itself. This imagery portrays the Sultan not just as a powerful earthly ruler, but as a majestic figure with the ability to harness celestial forces, underscoring a level of might and influence that transcends normal human capabilities. The poet then shifts focus from the Sultan's might to his magnanimity. The act of distributing wealth to the downtrodden, to the point of fatigue, due to the inexhaustible nature of his riches, highlights the Sultan's deep-rooted compassion and commitment to justice. This generosity is not born out of obligation but from a genuine desire to uplift those in adversity, illustrating the Sultan's role as a guardian of his people.

Furthermore, the Sultan's wisdom is depicted as a source of healing, suggesting that his insight and guidance restore the minds of his subjects, nurturing a society where the upright religion flourishes under his patronage. This portrays the Sultan not only as a temporal leader but as a spiritual guide whose influence leads to the intellectual and moral betterment of his domain. Finally, the poet boldly speaks to Time as if it were a person, suggesting that Time itself could be in danger if it ever displeased the Sultan. This bold statement is meant to highlight the enduring nature of the Sultan's legacy, suggesting that he is so influential and powerful that even Time, an abstract and all-encompassing force, would be wary of offending him. This idea elevates the Sultan's status to an extraordinary level, portraying him as a ruler whose authority, wisdom, and kindness are so great that they extend beyond ordinary life and reach into the realm of the timeless and eternal. Through this rich tapestry of imagery and hyperbole, Manjak Bāshā crafts a multifaceted depiction of Sultan Ibrāhīm, presenting him as a paragon of virtue, wisdom, and power. The poem transcends mere adulation to explore the themes of divine right, the responsibilities of leadership, and the transformative power of benevolent rule, weaving a narrative that places the Sultan in the realm of legends, whose legacy is as boundless as time itself.

1.5. A Panegyric Poem Composed for Köprülüzāde Fāḍil Aḥmad Pāshā by Ibn al-Naqīb

In the intricate tapestry of Arabic poetic tradition, the panegyric verses penned by Ibn al-Naqīb (d. 1081/1670) in honor of Fāḍil Aḥmad Pāshā (d. 1087/1676) stand as a luminescent thread, weaving together the valor of leadership with the triumphs of the Ottoman Empire, particularly in the conquest of Crete. This poem, steeped in the rich cultural and historical milieu of the Ottoman golden era, not only commemorates the military prowess displayed during the siege but also extols the virtues of the Grand Vizier, positioning him as a paragon of courage and a beacon of Islamic devotion. Through the allegorical forest of spears and the metaphorical lions that form the ranks of his command, Ibn al-Naqīb articulates a vivid tableau of an army whose might and faith are as formidable as the natural elements themselves. The comparison of the Grand Vizier to esteemed figures such as Quss bin (Sā'ida) al-Iyādī (d. 600) and 'Abd al-Ḥamīd al-Kātib (d. 132/750) further underscores his exemplary eloquence and leadership, transcending even those legendary orators and scribes in his dedication to Allah's cause. This introduction to Ibn al-Naqīb's poem is intended to encapsulate not only the grandeur of its subject but also to illuminate the stylistic and thematic continuities that link this work with the broader canon of classical Arabic literature, echoing the stylistic flourishes and rhetorical strategies that have characterized the genre since the Umayyad and Abbasid epochs. Through this lens, the poem emerges not merely as a historical artifact but as a dynamic expression of cultural and religious identity, reflecting the enduring legacy of Islamic scholarship and the unyielding spirit of the Ottoman leadership:

1. مَا أَلْ بَزَمَكَ فِي ذُرَى بَغْدَادِ يَوْمَ الْفَخَارِ وَلَا بَنُو عَبَّادِ
 2. يَوْمًا بِأَوْقَعِ فِي النَّفُوسِ مَفَاخِرًا مِمَّا لَكُمْ مِنْ سُؤْدِدٍ وَسَدَادِ
 3. وَحَصَافَةِ فَرَنْتِ بِطَيْبِ مَكَايِرِ وَفَصَاحَةِ وَصَلْتِ بِطُولِ نَجَادِ
 4. حَلَيْتُمْ جِيدَ الزَّمَانِ بِذَوْلَةِ حَلَّتْ مَحَلَّ الرُّوحِ فِي الْأَجْسَادِ"

"1. Neither the lineage of Barmak at the zenith of Baghdad on the day of glory, nor the sons of 'Abbād...

2. ...Could ever match in glory or in the foundations of leadership and rectitude what you have achieved.

3. Your discernment is paired with the fragrance of gracious communications, and your eloquence is linked with the prowess of overcoming hardships and skillful leadership.

4. You have adorned the neck of time with a dominion that settled in the soul of bodies as life itself.”⁴⁵

In the opening lines of this segment from Ibn al-Naqīb’s panegyric, the poet embarks on a grand comparison that situates his subject, Fāḍil Aḥmad Pāshā, against a backdrop of historical and legendary figures to underscore the unparalleled nature of the Pāshā’s achievements. By invoking the lineage of Barmak at the pinnacle of its influence in Baghdad and juxtaposing it with the sons of ‘Abbād, Ibn al-Naqīb skillfully navigates the realms of historical grandeur and cultural reverence. The Barmakids, renowned for their administrative and cultural contributions during the Abbasid Caliphate, and the sons of ‘Abbād, associated with the enlightened rule in al-Andalus, serve as benchmarks of excellence in governance and cultural patronage. The poet’s declaration that neither could ever match the glory or foundational leadership and integrity of his subject not only elevates the Pāshā’s status but also places him in a continuum of historical greatness that transcends temporal and geographical boundaries. The subsequent lines delve deeper into the qualities that distinguish the Pāshā’s leadership. The poet attributes to him a discernment that is both keen and graciously communicative, implying a wisdom that is accessible and benevolent. This discernment, likened to a fragrance, suggests an influence that is both pervasive and subtly transformative, enhancing the social fabric with its presence. Moreover, the poet underscores the eloquence of the Pāshā, linking it directly to his ability to navigate and surmount challenges. This is not merely a passive command of language but an active tool for leadership, suggesting that eloquence itself becomes a means of overcoming obstacles and guiding others.

In a striking metaphor, the poet claims that the Pāshā has “adorned the neck of time with a dominion”, a phrase that resonates with both temporal sovereignty and a more profound, almost metaphysical, claim to influence. This dominion is described as settling “in the soul of bodies as life itself”, evoking the idea that the Pāshā’s rule is as vital and indispensable as the life force within individuals. This metaphor extends the scope of his achievements beyond the physical and political realms into the existential, suggesting that his leadership imbues the very essence of existence with meaning and direction. This passage, rich in historical allusion and metaphorical complexity, serves as

⁴⁵ ‘Abd al-Raḥman b. Muḥammad b. Kamāl al-Dīn Muḥammad Ibn al-Naqīb, *Dīwān Ibn al-Naqīb*, Critical ed. ‘Abd Allah al-Jabbūrī – Aḥmad al-Jundī (Damascus: Maṭbū‘āt al-Majma‘ al-‘Ilmī al-‘Arabī, 1373/1963), 90-93.

a testament to the poet's skill in navigating the intricate landscape of panegyric poetry. Ibn al-Naqīb crafts a portrait of Fāḍil Aḥmad Pāshā that is both grandiose and intimately connected to the cultural and spiritual aspirations of his society. By anchoring the Pāshā's achievements within a historical and metaphysical framework, the poet not only celebrates an individual but also articulates a vision of leadership that transcends the mundane, reaching for the timeless and the divine. Through this nuanced and layered opening, Ibn al-Naqīb sets the stage for a poem that is as much a reflection on the nature of greatness as it is a tribute to a singular figure in Ottoman history.

5. جَلَّ الْمُهَيْمِنُ كَمْ أَتَّاحَ لِدَا الْوَرَى مِنْهَا جَمِيلَ عَوَارِفِ وَأَيَادِي
 6. إِيَّاهُ بِعَيْشِكَ يَا زَمَانُ فَلَا تَتَّي أَبْدَأُ بِنَشْرِ مَحَاسِنِ الْأَمْجَادِ
 7. فَبِهِمْ هُمْ كَرَمًا وَحُسْنَ خَلَائِقِ كَالرُّوْضِ إِذْ تَلْقَاهُ غُيْبُ عَهَادِ
 8. مِنْهُمْ بُدُورٌ لِلْعُلَا وَأَهْلًا شَمُوسٌ أَفْقِ هَذَايَا وَرَشَادِ"

“5. The Supreme Protector has bestowed upon this world through you beautiful insights and benevolent acts.

6. By your life, O Time, never halt in broadcasting the merits of noble deeds eternally.

7. In them, nobility and the beauty of character are like a garden in the freshness of spring.

8. Among them are moons that ascend to greatness, crescents, and suns that illuminate the path of guidance and righteousness.”⁴⁶

In this evocative passage from Ibn al-Naqīb's poem, the poet progresses from a broad invocation of divine favor to a more intimate reflection on the nature of virtue and leadership. The initial line attributes the source of the subject's capacity for “beautiful insights and benevolent acts” directly to the Supreme Protector's grace, emphasizing a divine endorsement of the subject's qualities and achievements. This attribution not only elevates the subject's status by aligning it with divine will but also frames his contributions to the world as extensions of a higher, spiritual mission. The poet implies that through the subject, the divine manifests in the world, enriching it with wisdom and acts of kindness. The appeal to Time as an eternal broadcaster of the subject's noble deeds further amplifies the significance of these actions. By personifying Time and charging it with the perpetual commemoration of the subject's virtues, the poet transcends the temporal bounds that typically constrain human achievement. This eternalization of

⁴⁶ Ibn al-Naqīb, *Dīwān Ibn al-Naqīb*, 90-93.

virtue through poetic declaration serves both to immortalize the subject and to advocate for the enduring value of noble deeds.

The simile of nobility and character as “a garden in the freshness of spring” introduces a vivid natural imagery to convey the rejuvenating and life-affirming nature of the subject’s qualities. This metaphor not only beautifies the concept of virtue but also connects it to cycles of renewal and growth, suggesting that the essence of nobility lies in its capacity to inspire and nurture. The freshness of spring connotes a sense of hope, renewal, and the flourishing of life, qualities that the poet associates with the presence of noble and beautiful character. Expanding this imagery, the poet describes virtuous individuals as celestial bodies—moons, crescents, and suns—that ascend to greatness and illuminate the path of guidance and righteousness. This celestial metaphor elevates the subject and his associates, portraying them as guiding lights in the moral and spiritual firmament. The moons and crescents symbolize growth, reflection, and the waxing of divine light, while the suns represent the zenith of enlightenment, warmth, and guidance. Through these symbols, the poet articulates a vision of leadership that is both luminous and celestial in its scope, guiding society towards the higher principles of guidance and righteousness. Together, these lines weave a tapestry of divine favor, eternal virtue, and the natural and celestial imagery to portray the subject’s influence as both divinely ordained and universally significant. The passage reflects Ibn al-Naqīb’s adeptness at using poetic devices to explore and celebrate the complex interplay between divine grace, human virtue, and the natural world.

9. فَتَخُّوا بِقُنْدِيَّةٍ مَعَاوِلَ أَرْتُجَّيْتُمْ قَدِمًا عَلَى الْأَمْرَاءِ وَالْأَجْنَادِ
 10. وَاقَى لَهَا الصَّدْرُ الرَّفِيعُ جَنَابَهُ عَلمَ الْعُرَاةِ وَمُحَمَّدَ الْحَسَّادِ
 11. بِمَضَارِبٍ كَانَتْ لَدَى أَفْنَانِهَا غِيلَ الْقَنَا وَمَرَابِضِ الْأَسَادِ"

“9. They breached the strongholds of Heraklion, long fortified against leaders and armies.

10. The noble presence (Fāḍil Aḥmad Pāshā) arrived, a flag for the warriors and a challenge to the envious.

11. Among the mixed throngs, where their tents were pitched, it was as if a forest of spears (had sprung up), with lairs of lions (nestled within).”⁴⁷

In this segment of Ibn al-Naqīb’s poem, the narrative transitions into a vivid portrayal of military prowess and the strategic triumphs under the

⁴⁷ Ibn al-Naqīb, *Dīwān Ibn al-Naqīb*, 90-93.

command of Fāḍil Aḥmad Pāshā, particularly focusing on the conquest of Heraklion. This passage not only celebrates a specific historical achievement but also delves into the symbolism of leadership, courage, and the natural order as metaphors for martial excellence and honor. The initial reference to the breaching of Heraklion's strongholds, a city renowned for its formidable defenses, serves as a testament to the exceptional military strategy and the indomitable spirit of the Pāshā's forces. Heraklion, fortified against numerous leaders and armies across history, represents a significant obstacle overcome by the Pāshā's command, thereby immortalizing his victory as a pinnacle of military achievement. This event is not merely a historical footnote; rather, it is elevated to a symbol of breaking through the impregnable, of achieving the seemingly impossible through sheer determination and strategic acumen.

The subsequent lines further amplify the Pāshā's stature by depicting his arrival as a transformative event. He is portrayed as a "flag for the warriors", embodying the rallying point around which the forces unite, drawing strength and inspiration. This imagery not only cements his role as a leader of men in the heat of battle but also positions him as a challenge to the envious, those who, perhaps, doubted his capabilities or coveted his successes. This dual role underscores the Pāshā's command over both the loyalty of his followers and the narrative of his adversaries, weaving his leadership into the very fabric of military and political discourse. The description of the encampment among mixed throngs, where a "forest of spears" had sprung up with "lair of lions" nestled within, utilizes rich natural imagery to convey the might and preparedness of the Pāshā's army. The metaphor of a forest of spears evokes a sense of dense, impenetrable strength, a visual representation of an army so vast and formidable that it mirrors the untamed wild. The reference to lairs of lions further augments this imagery, imbuing the soldiers with qualities of the king of beasts—bravery, strength, and nobility. This juxtaposition of the natural world with the martial underscores the primal, instinctual aspects of warfare while elevating the warriors to mythical status, blending the lines between human endeavor and the elemental forces of nature. Through these lines, Ibn al-Naḳīb crafts a narrative that transcends the mere recounting of a military victory. The poet constructs a multi-layered depiction of Fāḍil Aḥmad Pāshā's leadership, characterized by strategic brilliance, an unwavering command over his forces, and a capacity to inspire both allegiance and awe. This segment of the poem not only serves as a paean to the Pāshā's martial achievements but also as a reflective meditation on the nature of power, the

art of war, and the enduring legacy of a leader who commands not just the loyalty of his troops but the respect of history itself. Through evocative imagery and symbolic language, Ibn al-Naqīb elevates the historical narrative into a timeless exploration of human endeavor and natural majesty, encapsulating the essence of heroic leadership and the immutable bond between a commander and his charges.

12. شَهْمٌ لَهُ مِنْ عَزْمِهِ وَتَبَاتِهِ
 13. وَأَلَهُ بِدِينِ الْحَقِّ صَوْلَةٌ نَاصِحٌ
 14. تَرُوي لَهُ الْأَيَّامُ طَيْبَ مَفَاخِرِ
 15. وَقَضَائِلِ مَلَأَ الْعُيُونَ مَحَاسِينًا
 16. أَرْبَى عَلَى عَبْدِ الْحَمِيدِ بَلَاغَةٌ
 أَضْعَافُ مَا أُوتِيَهُ مِنْ إِمْدَادِ
 ذَلِكَ الْعُزْرَةُ بِهَا ذَرَى الْأَطْوَادِ
 وَمَأَيَّرَ عَزَّتْ عَلَى الْأَنْدَادِ
 قَصُرَتْ عَلَى عَالِيَاهُ بِاسْتَيْدَادِ
 وَزَرَّتْ بِلَاغَتِهِ بِفُسَيْنِ إِيَادِ"

“12. A man of firm resolve and steadfastness, his support multiples of what was bestowed upon him.

13. In the true faith, he possesses a virtuous mandate for assault. Under this mandate, his fighters demolish even the peaks of the highest mountains.

14. The days bear witness to his splendid accomplishments and heroic actions, outshining all counterparts.

15. And virtues that fill the eyes with beauty, exclusively reserved for his lofty status.

16. His eloquence outshines that of the writer ‘Abd al-Ḥamīd (al-Kātib), and his rhetoric rivals the famed oratory of Quss b. (Sā‘ida) al-Iyādī.”⁴⁸

In this richly textured excerpt from Ibn al-Naqīb’s poem, the poet delves into the character and achievements of the protagonist, Fāḍil Aḥmad Pāshā, through a multifaceted lens that combines personal virtues, military prowess, and rhetorical skill. Each line serves to layer the portrayal of the Pāshā, presenting him as a paragon of leadership whose qualities transcend the ordinary, set against the backdrop of historical and religious narratives. The description begins with an emphasis on the Pāshā’s inner strength, highlighting his firm resolve and steadfastness. The narrative then shifts to the realm of faith and military achievements. The Pāshā is credited with possessing a “virtuous mandate for assault”, a phrase that encapsulates the sanctified nature of his military endeavors. This mandate, presumably divine or religiously inspired, legitimizes his actions and imbues them with a sense of higher purpose. Under his command, his fighters achieve feats of seemingly

⁴⁸ Ibn al-Naqīb, *Dīwān Ibn al-Naqīb*, 90-93.

impossible magnitude, “demolishing even the peaks of the highest mountains.” This hyperbolic statement not only speaks to the physical victories of his forces but also metaphorically to overcoming monumental challenges, positioning the Pāshā as a leader capable of guiding his followers through insurmountable obstacles.

Further reinforcing the theme of exceptionalism, the poet notes that the “days bear witness to his splendid accomplishments and heroic actions”, suggesting that the Pāshā’s legacy is recorded and recognized by time itself. This personification of time as a witness to greatness implies a historical significance that transcends the ephemeral, granting the Pāshā a place of honor in the annals of history. His deeds are said to “outshine all counterparts”, a testament to his unparalleled status among leaders and heroes, further elevating his narrative from that of a mere military commander to a figure of legendary prowess. The exploration of the Pāshā’s virtues continues with the acknowledgment of qualities that “fill the eyes with beauty”, reserved for his “lofty status”. This line suggests that his character and actions possess an inherent nobility and aesthetic grace that inspire admiration and respect, qualities befitting a leader of his stature. The beauty of his virtues is portrayed as exclusive, a rarefied essence that sets him apart from others, underscoring the uniqueness of his leadership.

Finally, the poet addresses the Pāshā’s rhetorical abilities, comparing his eloquence to that of celebrated historical figures like ‘Abd al-Ḥamīd al-Kātīb and Quss b. (Sā’ida) al-Iyādī. By measuring the Pāshā’s eloquence against that of renowned orators and writers, the poet not only highlights his exceptional skill in communication but also situates him within a cultural and intellectual tradition that values the art of rhetoric. This comparison serves to complete the portrait of the Pāshā as a multifaceted leader, whose strengths span the domains of military, spiritual, and rhetorical excellence. Through these lines, Ibn al-Naqīb crafts a nuanced and layered depiction of Fāḍil Aḥmad Pāshā that intertwines the themes of steadfast leadership, divine mandate, historical legacy, exclusive virtues, and unmatched eloquence. This portrayal positions the Pāshā as a figure of transcendent capabilities, whose life and achievements are not only celebrated in the present but are etched into the fabric of time itself, leaving an indelible mark on history, culture, and the collective memory of his people.

17. أَنْتُمْ بَنِي الْعُلَيَاءِ قُطْبُ مَدَارِهَا
يَوْمَ الْفَخَارِ وَمَوْئِلُ الْقُصَّادِ
رَاكِبِي الْخِلَالِ يُعَدُّ فِي الْأَفْرَادِ
أَسْنَى وَمَسْجَعَةٌ لِخَيْرِ مَقَادِ
أَيَّامِهَا تَزْهِي عَلَى الْأَعْيَادِ
وَبِهَاحِمَى الْأُبْدَالِ وَالْأَوْتَادِ
زَلْتُمْ مَدَى الْأَيَّامِ فِي اسْتِعَادِ
مَا لَاحَ بِرُوقِ أَوْ تَرْتَمَ شَادِ
18. مَا مِنْكُمْ إِلَّا خَلِيفٌ مَكَارِهِ
أَشْفَعْتُمْ شَرَفَ الْجِهَادِ بِمَقْصِدِ
وَحَلَّيْتُمْ مَعْنَى دِمَشْقَ فَأَصْبَحَتْ
بَلَدٌ بِهَا لِلْأَنْبِيَاءِ مَرَاقِدُ
زَادَتْ بِكُمْ شَرَفًا عَلَى شَرَفِ فَلَا
وَبَقِيْتُمْ ظِلًّا لِلْبِلَادِ وَأَهْلِهَا

“17. You are the sons of the heights, the pole around which its orbit revolves, on the day of pride and the destination of the seekers.

18. Every one of you is a companion of noble deeds, impeccable in qualities, regarded as unique among people.

19. You have ennobled the cause of jihād with a loftier purpose and striving for the greatest good.

20. And you have arrived in the expanse of Damascus, turning its days to outshine festivals.

21. A city where prophets lay resting, and where the sanctuaries of saints and pillars stand.

22. With you, it gained honor upon honor; may you always remain in bliss through the days.

23. And remain as the shade for the lands and their people, as long as lightning flashes or a singer trills.”⁴⁹

In this evocative segment of Ibn al-Naqīb’s poem, the narrative arc gracefully transitions to laud the collective essence and spiritual mission of the Ottomans, alongside their transformative influence, particularly in Damascus. This passage is saturated with metaphysical and allegorical imagery, intertwining themes of moral elevation, sanctity, and the profound reverence for hallowed history, all aimed at delineating the deep-seated legacy and spiritual guardianship epitomized by the Ottomans. The initial depiction of the Ottomans as “the sons of the heights” instantly propels them into an exalted moral and spiritual realm. This part describes the Ottomans as central figures, like the main part that everything else moves around, especially during important times like “the day of pride” or when people are searching for truth and guidance. It means they’re not just rulers of lands, but they’re seen as having a special role from the heavens to lead people to truth and wisdom, making them like guiding stars for anyone seeking to do right and understand

⁴⁹ Ibn al-Naqīb, *Dīwān Ibn al-Naqīb*, 90-93.

deeper truths. As the poem unfurls, it proclaims the inherent nobility of the Ottomans, underscoring their embodiment of noble deeds and impeccable virtues, setting them apart as paragons within the human tapestry. This portrayal accentuates their moral rectitude and their distinctive status, intimating that their way of life serves as a beacon for noble existence, a pinnacle of conduct that others might aspire to but seldom reach.

Further enriching this tapestry, the narrative delves into the Ottomans' association with *jihād*, imbued with "a loftier purpose and striving for the greatest good." This reframing of *jihād* transcends its conventional interpretations to embrace a quest for moral and spiritual ascendance. The poet posits the Ottomans' engagement in this sacred duty as propelled by higher ethical and spiritual quests, thus elevating the essence of *jihād* to a pursuit of transcendent ethical and divine goals. The Ottomans' advent in Damascus is portrayed as a watershed event, rendering the city's temporal rhythm so splendid that "its days to outshine festivals." This allegorical depiction implies that their presence ushers in an era of perpetual celebration and exaltation, transforming the ordinary into the sublime. Damascus, a city made holy by the resting places of prophets and the dwellings of saints, becomes even more sacred with the arrival of the Ottomans. They add to the city's rich history of divine connection and human dedication. The Ottomans being there is shown as a natural part of the city's ongoing holy story, adding more depth to its spiritual and historical significance. Concluding with a benediction for the Ottomans to "always remain in bliss through the days" and to persist as "the shade for the lands and their people", the poem evokes a vision of enduring benevolence and protection. Their legacy is likened to perpetual natural phenomena and expressions of the sublime, signifying a timeless guardianship and inspiration for both the land and its denizens. Through this narrative, Ibn al-Naqīb crafts a multifaceted portrayal of the Ottomans, not just as rulers of territory but as spiritual custodians, moral exemplars, and eternal protectors, weaving their historical achievements and spiritual ethos into the broader cosmic and divine order. This rich tapestry of imagery and themes elevates the Ottomans' narrative from the annals of history into a profound meditation on the virtues of leadership, the pursuit of righteousness, and the indelible impact of virtuous governance on the soul of civilization.

CHAPTER 2

MODERN PANEGRYRICS

2.1. A Panegyric Poem Composed for Sultan Mehmed V Rashād's Ascension to the Throne by Ḥāfız İbrāhīm

In the rich tapestry of Islamic literary tradition, the panegyric ode composed by Ḥāfız İbrāhīm⁵⁰ emerges as a compelling artifact of cultural and historical significance, celebrating the accession of Sultan Mehmed V Rashād to the throne. This ode, comprising fifty-one meticulously crafted verses, navigates through the complex socio-political landscape of the Ottoman Empire, intertwining the past with the present in a nuanced narrative exploration. While the primary intent of the poem is to laud the ascension of Sultan Mehmed V Rashād, a considerable portion of the narrative, especially in its commencement, is devoted to reflecting on the tenure of his predecessor, Sultan ‘Abd al-Ḥamīd II. This juxtaposition is not merely historical recounting but serves as a profound examination of leadership, legacy, and the inexorable tides of change that govern the fate of empires. Through this poetic composition, Ḥāfız İbrāhīm engages with themes of power, downfall, and renewal, positioning the transition of power from ‘Abd al-Ḥamīd to Mehmed V Rashād within a broader discourse on the cyclic nature of history and the perpetual quest for stability and prosperity under new leadership. The ode, thus, functions as a vibrant mosaic of praise, critique, and philosophical musing, capturing the essence of a pivotal moment in Ottoman history and reflecting the enduring human concerns that accompany the rise and fall of rulers and dynasties.

Despite its title, “The Ottoman Revolution”, it is my contention that the primary focus of this poem lies in the celebration of Sultan Mehmed V Rashād’s ascent to the throne. This assertion is grounded in the understanding that, within the traditional structure of panegyric poetry, poets often navigate through a variety of themes and subjects, some of which may initially appear tangential or unrelated to their ultimate intention. It is not uncommon for such eulogies to meander through diverse topics before converging on their central

⁵⁰ For more detailed information on Ḥāfız İbrāhīm, please refer to: Hüseyin Yazıcı, “Ḥāfız İbrāhīm”, *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (İstanbul: TDV Yayınları, 1997), 15/91-92; Kemal Tuzcu, “Mısırlı Neo-Klâsik Şairler”, *Nüsha: Şarkiyat Araştırmaları Dergisi* 2/5 (2002), 119-121.

purpose of unequivocal praise towards their conclusion. The transition within this poem from an apparent preoccupation with Sultan ‘Abd al-Ḥamīd’s reign to a clear and unambiguous laudation of Sultan Mehmed V Rashād exemplifies this rhetorical strategy. The poet’s initial exploration of ‘Abd al-Ḥamīd’s era, marked by a tone of contemplation and critique, can be interpreted as a literary device designed to set the stage for the latter part of the ode, where the focus shifts decisively towards celebrating the new sultan. This shift is not merely a change in subject but serves to underscore the contrast between the past and the hopeful beginnings of Mehmed V Rashād’s rule. The poet’s “confusion” about ‘Abd al-Ḥamīd, whether real or rhetorical, heightens the impact of the subsequent “absolute congratulations” to the new sultan, framing the accession of Mehmed V Rashād as a pivotal moment of renewal and optimism. Therefore, I argue that the essence of this poem is to extol Sultan Mehmed V Rashād, using the reflective critique of his predecessor’s reign as a counterpoint to emphasize the positive attributes and potential of the new sultan’s leadership:

1. لَا رَعَى اللَّهُ عَهْدَهَا مِنْ جُدُودٍ كَيْفَ أَمْسَيْتَ يَا ابْنَ عَبْدِ الْمَجِيدِ
 2. مُشْبِعِ الْخُوتِ مِنْ لُحُومِ الْبَرَائِيَا وَمُجِيعِ الْجُنُودِ تَحْتَ الْبُنُودِ
 3. كُنْتُ أَبْكِي بِالْأَمْسِ مِنْكَ فَمَالِي بِتُّ أَبْكِي عَلَيَّكَ عَبْدَ الْحَمِيدِ"

“1. May God not revive such fates! How fares your evening, O son of ‘Abd al-Majīd?

2. You who fed the fish with the flesh of people, and left soldiers starving under the standards.

3. I wept because of you yesterday, O ‘Abd al-Ḥamīd! Why now do I find myself weeping for you?”⁵¹

The opening verses of Ḥāfiẓ Ibrāhīm’s poem immediately establish a somber and reflective mood, invoking a direct address to ‘Abd al-Ḥamīd, the Ottoman Sultan, whose reign and subsequent fate have stirred complex emotions in the poet. This direct address is not merely a rhetorical device but serves as a poignant invocation of the Sultan’s memory, blending historical critique with personal sentiment. The invocation, “May God not revive such fates!” is a powerful opening that sets a tone of solemnity and perhaps a hint of foreboding. It’s an appeal against the recurrence of the tumultuous times under ‘Abd al-Ḥamīd’s rule, yet it is immediately followed by a personal and

⁵¹ Ḥāfiẓ Ibrāhīm, *Dīwān Ḥāfiẓ Ibrāhīm*, ed. Aḥmad Amīn et al. (s.l.: al-Hay’a al-Miṣriyya al-‘Āmma lil’l-Kutub, 1987), 357-361.

intimate inquiry into the Sultan's well-being. This juxtaposition of the collective historical experience with the personal fate of the Sultan underscores the poem's exploration of the public versus private dimensions of leadership and legacy.

The second line of the poem introduces imagery that is stark and haunting: the feeding of fish with human flesh juxtaposed with the starvation of soldiers. This vivid contrast not only highlights the casualties of 'Abd al-Ḥamīd's governance but also serves as a metaphor for the misallocation of resources and priorities under his rule. It's a critique of the Sultan's policies, perhaps implicating his involvement in wars or conflicts that resulted in unnecessary loss of life. The annotations accompanying the poem shed light on a particularly dark aspect of Sultan 'Abd al-Ḥamīd's reign, suggesting that the vivid imagery of feeding fish with human flesh is not merely metaphorical but also a grim historical reference to the alleged execution of political enemies by drowning in the Bosphorus. This act, symbolized through the haunting image of the flesh of people becoming fodder for fish, serves as a stark illustration of the brutal methods employed to silence opposition and maintain power. Such annotations are crucial for understanding the depth of the poet's critique, as they anchor the poetic imagery to specific historical events, thereby enriching the reader's comprehension of the poem's context. This layer of meaning emphasizes the ruthlessness of the Sultan's efforts to stifle dissent, casting a shadow over his legacy and evoking a visceral response to the consequences of his rule.

Evaluating historical figures such as 'Abd al-Ḥamīd, especially those who faced significant opposition and were the subjects of intense black propaganda, requires a cautious approach grounded in verified evidence. It is important to consider the context of their times and the perspectives from which their actions are viewed. Furthermore, within the traditional Arab ethos, the concept of vanquishing one's enemies was often seen not merely as a necessity but as an admirable virtue.⁵² This understanding reflects a historical

⁵² In the scholarly exploration of classical Arabic literature, numerous instances can be found where Arab poets express pride and valor in overcoming their adversaries and subjecting them to unfavorable circumstances. These examples serve as a testament to the cultural and historical valorization of martial prowess and strategic superiority within the Arab literary tradition. The celebration of such victories and the subsequent humiliation of foes are recurrent themes, reflecting the societal norms and values that esteemed the protection of honor, the expansion of influence, and the demonstration of strength against opposition. This thematic preoccupation not only underscores the martial ethos of the times but also provides insight into the complex dynamics of honor, power, and reputation in Arab societies. Through a

context where strength and decisiveness in dealing with opposition were valued qualities that ensured survival and stability. Therefore, the actions of ‘Abd al-Ḥamīd, and indeed any historical figure, should be examined with an awareness of the cultural and historical norms that shaped their decisions and actions. Such an approach allows for a more nuanced and balanced assessment of their legacy, avoiding the pitfalls of judgment based on unproven allegations or anachronistic moral standards.

In the nuanced tapestry of the poem’s third verse, the poet embarks on a deeply introspective exploration of his emotional response to Sultan ‘Abd al-Ḥamīd’s reign and its aftermath. Initially, the poet’s tears are a manifestation of his disquiet and disillusionment with the sultan’s governance. These tears are born out of a critical reflection on the decisions and policies that, in the poet’s view, led to adverse consequences for the empire and its people. This initial outpouring of emotion is tied to specific actions of the sultan—decisions that the poet perceives as missteps or failures in leadership, which perhaps contributed to the suffering and strife of the era. However, as the poet delves deeper into his reflections, there emerges a profound shift in the source of his emotional turmoil. A second wave of tears breaks through, this time not as a critique of governance but as an empathetic response to the personal tragedy and harsh destiny that befell Sultan ‘Abd al-Ḥamīd. It is a poignant acknowledgment of the sultan’s human vulnerability and the capriciousness of fate that can render even the most powerful figure a subject of misfortune and downfall. This transition in the poet’s emotional landscape—from frustration with the sultan’s administrative actions to a compassionate sorrow for his ultimate fate—reveals a complex interplay of feelings and an ability to see beyond the public persona of the sultan to the human being ensnared by the vicissitudes of history.

This duality of the poet’s response encapsulates a broader meditation on the nature of leadership and the weight of historical legacy. It prompts a reconsideration of how individuals in positions of power are remembered and

careful examination of these poetic narratives, one can gain a deeper understanding of the socio-political and cultural underpinnings that shaped the Arab worldview, particularly in relation to conflict and conquest. See ‘Abīd [‘Ubayd] b. al-Abrāṣ, *Dīwān ‘Abīd [‘Ubayd] b. al-Abrāṣ*, ed. Ashraf Aḥmad ‘Adra (Beirut: Dār al-Kitāb al-‘Arabī, 1414/1994), 87-88; M. Faruk Toprak, “Arap Şiirinde Rumiyyat”, *Ankara Üniversitesi Dil ve Tarih-Coğrafya Fakültesi Dergisi* 39/1-2 (1999), 135; ‘Antara b. Shaddād, *Dīwān ‘Antara b. Shaddād*, Critical ed. Ḥamdū Ṭammās (Beirut: Dār al-Ma‘rifa, 1425/2004), 75; Nevzat Hafis Yanık - Muhammet Emin Uzunyaylalı, “Arap Edebiyatında Cinlere Nispet Edilen Şiirler (Câhiliye-İslâmî Dönem)”, *Istanbul Journal of Arabic Studies* 5/2 (December 2022), 198.

judged, suggesting that their contributions and failures are often intertwined with circumstances beyond their control. Through this lens, the poet's journey from critical analysis to empathetic understanding serves as a microcosm for the collective process of historical reassessment. It invites readers to engage in a more nuanced and compassionate examination of past leaders, recognizing the multifaceted challenges they faced and the inherent human propensity to navigate a complex interplay of decisions, actions, and unintended consequences. In essence, the evolution of the poet's emotional response to Sultan 'Abd al-Ḥamīd's legacy is not merely a personal narrative but a reflective mirror held up to society's collective memory. It underscores the importance of empathy in our engagement with history, advocating for a balanced approach that acknowledges both the flaws and the misfortunes of those who have shaped our past.

The opening verses of Ḥāfiẓ Ibrāhīm's poem thus weave together themes of divine judgment, historical critique, and personal reflection. Through vivid imagery and direct address, the poet sets the stage for a deeper exploration of 'Abd al-Ḥamīd's complex legacy. The poem navigates the fine line between public condemnation and private empathy, inviting readers to reflect on the burdens of leadership and the human costs of political actions. In doing so, it opens up a space for a nuanced engagement with history, memory, and emotion, framing 'Abd al-Ḥamīd's legacy in terms of both its external impacts and its internal resonances.

Ḥāfiẓ Ibrāhīm proceeds with his poetic narrative through these subsequent lines:

4. فَرِحَ الْمُسْلِمُونَ قَبْلَ النَّصَارَى فِيكَ قَبْلَ الدُّرُوزِ قَبْلَ الْيَهُودِ
 5. شَمِنُوا كُلُّهُمْ وَالْأَيْسَى مِنْ أَلْهَمَى مِمَّا أَنْ يَشْتَمَتَ الْوَرَى فِي طَرِيدِ
 6. أَنْتَ عَبْدُ الْحَمِيدِ وَالتَّاجُ مَعْفُودِ دُ وَعَبْدُ الْحَمِيدِ رَهْنُ الْفَيْوَدِ
 7. خَالِدٌ أَنْتَ رَغَمَ أَنْفِ اللَّيَالِي فِي كِبَارِ الرَّجَالِ أَهْلِ الْخُلُودِ
 8. لَكَ فِي الدَّهْرِ وَالْكَمَالِ مُحَالٌ صَفَحَاتٌ مَا بَيْنَ بَيْضٍ وَسُودِ"

“4. The Muslims rejoiced over you before the Christians, before the Druze, before the Jews.

5. They all reveled in your downfall. It is not of nobility for people to gloat over the exiled.

6. You are 'Abd al-Ḥamīd, with the crown yet bound, and 'Abd al-Ḥamīd, a prisoner within chains.

7. Immortal you are, despite the enmity of nights, among the grand men, the eternal.

8. Your legacy in time, where perfection is unattainable, spans pages between white and black.”⁵³

In this segment of Ḥāfiẓ Ibrāhīm’s poem, the poet articulates a nuanced portrayal of Sultan ‘Abd al-Ḥamīd II’s legacy, weaving together themes of religious and ethnic identity, the nature of leadership, and the complexities of historical memory. The opening lines set a scene of varied reactions to the Sultan’s rule and his eventual downfall, drawing attention to the intersection of political and religious identities within the Ottoman Empire. The mention of Muslims, Christians, Druze, and Jews not only reflects the empire’s diverse population but also suggests the wide-ranging impact of ‘Abd al-Ḥamīd’s policies and decisions across different communities. The poet’s observation that Muslims rejoiced over the Sultan before others hints at the internal conflicts within the empire and the challenges ‘Abd al-Ḥamīd faced in balancing the interests and loyalties of his subjects.

The subsequent lines critically engage with the human tendency to find pleasure in the misfortunes of others, especially those in power. By admonishing the act of gloating over the exiled Sultan, Ḥāfiẓ Ibrāhīm introduces a moral dimension to the historical narrative, urging a reflection on the ethics of *schadenfreude* and the dignity owed to individuals, regardless of their political fortunes. This call for nobility in judgment extends beyond the immediate context, touching on broader themes of compassion and humanity. The poet’s depiction of ‘Abd al-Ḥamīd as simultaneously a sovereign “with the crown” and a prisoner “within chains” encapsulates the paradoxes of power. This imagery conveys the limitations and vulnerabilities inherent in leadership, challenging the conventional dichotomies of freedom and captivity, strength and weakness. It is a poignant reminder of the multifaceted nature of human existence.

In proclaiming ‘Abd al-Ḥamīd as “immortal” among “the grand men, the eternal”, the poet ventures into the realm of legacy and memory, asserting a form of enduring significance that transcends the Sultan’s temporal authority and the vicissitudes of political life. This assertion of immortality in the face of “the enmity of nights” suggests a belief in the lasting impact of ‘Abd al-Ḥamīd’s deeds, for better or worse, on the tapestry of history. Finally, the acknowledgment that ‘Abd al-Ḥamīd’s legacy “spans pages between white and black” serves as a metaphor for the complexities

⁵³ Ibrāhīm, *Dīwān Ḥāfiẓ Ibrāhīm*, 357-361.

and contradictions that define human endeavors, particularly those undertaken in the public eye. The poet recognizes that historical figures, encapsulated within the annals of time, embody a spectrum of actions and consequences, virtues and vices. This acknowledgment of subtlety encourages readers to think about how human judgment is naturally flawed and how seeing things in just black and white oversimplifies the complex realities of history.

Ḥāfiẓ Ibrāhīm's poem goes on with the lines that come next:

- "9. حاولوا طمس ما صنعنا وودوا
10. ذاك عبد الحميد ذخرنا عند الله
11. أكرموا ورأفوا الله في الشيء
12. لا تخافوا أذاه فالشيخ هالو
13. ولي الأمر ثلث قرن يتادي
14. كلما قامت الصلاة دعى الداء
15. فاسم هذا الأسير قد كان مفرو
- لُو يُطَيِّفُونَ طَمَسَ خَطَّ الْحَدِيدِ
ه باقِي إِنْ ضَاعَ عِنْدَ الْعَبِيدِ
خ وَلَا تُرْهِفُوا بِالْتَهْدِيدِ
لَيْسَ فِيهِ بَقِيَّةٌ لِلصُّغُودِ
بِاسْمِهِ كُلُّ مُسْلِمٍ فِي الْوُجُودِ
عِي لِعَبْدِ الْحَمِيدِ بِالتَّأْيِيدِ
نَا بِذِكْرِ الرَّسُولِ وَالتَّوْحِيدِ"

9. They tried to obliterate what you created, and they wished—if only they could—to obliterate the iron track.

10. O ‘Abd al-Ḥamīd, your (true) legacy endures with God, everlasting, even if forgotten by people.

11. Honor him, and heed God in how you regard the elder, and do not weary him with threats.

12. Fear not his harm, for the elder is descending, bereft of any strength to rise.

13. For a third of a century, every Muslim called upon his name while he wielded authority.

14. Whenever prayer was called, the supplicant implored for ‘Abd al-Ḥamīd’s support.

15. For this prisoner’s name was ever linked with the mention of the Prophet and the unity of God.”⁵⁴

In this section of Ḥāfiẓ Ibrāhīm’s poem, the narrative deepens into a reflection on the efforts to erase the tangible and intangible legacies of ‘Abd al-Ḥamīd II, juxtaposed with the enduring spiritual and moral essence of his legacy. The poet addresses the attempts to physically remove the symbols of ‘Abd al-Ḥamīd’s reign, notably the iron track, which serves as a metaphor for

⁵⁴ Ibrāhīm, *Dīwān Ḥāfiẓ Ibrāhīm*, 357-361.

the broader infrastructural and developmental initiatives undertaken during his rule. This attempt at erasure extends beyond mere physical structures to the very memory and achievements of ‘Abd al-Ḥamīd, suggesting a struggle not only against the material remnants of his era but against the historical narrative itself. Yet, in contrast to these attempts at obliteration, the poet affirms the eternal nature of ‘Abd al-Ḥamīd’s true legacy, which is depicted as residing with God. This assertion transcends the temporal realm of human memory and judgment, positioning ‘Abd al-Ḥamīd’s enduring contributions within the divine, where they remain untouched by the fickleness of public opinion or the passage of time. This spiritualization of legacy introduces a significant dimension to the understanding of historical figures, emphasizing the limitations of human efforts to control or redefine the past.

The appeal to honor ‘Abd al-Ḥamīd, to view his circumstances through a lens informed by divine wisdom, and to eschew menacing an aged individual who has been stripped of power encapsulates a broader entreaty for empathy, respect, and deeper ethical contemplation in our evaluation of historical figures. This call is intricately tied to the recognition of ‘Abd al-Ḥamīd’s vulnerability in the twilight of his life—a vulnerability that signifies not just a personal or political downfall, but a more universal, human condition of fragility and the inevitable decline that accompanies advancing years. Remarkably, the poem highlights the resonance of ‘Abd al-Ḥamīd’s name among Muslims during his reign, indicating a period in which his authority was recognized and invoked across the Islamic world. This acknowledgment serves as a reminder of the complex layers of leadership, where power and spiritual authority intertwine, shaping the perceptions and experiences of a ruler’s subjects. Furthermore, the invocation of ‘Abd al-Ḥamīd’s name in prayer and its association with the Prophet and the unity of God signify a profound connection between the Sultan’s legacy and the core tenets of Islam. This linkage not only elevates ‘Abd al-Ḥamīd’s standing within the Islamic community but also embeds his memory within the religious and cultural fabric of the society, suggesting that his impact transcends political achievements to touch the spiritual lives of individuals. Through this exploration, Ḥāfiẓ Ibrāhīm crafts a multifaceted portrayal of ‘Abd al-Ḥamīd II, weaving together themes of legacy, memory, spiritual significance, and the human condition. The poem navigates the terrain of historical narrative, moral judgment, and the enduring nature of spiritual legacies, offering a richly textured reflection on how figures from the past continue to inhabit the collective consciousness of the present.

The poem by Ḥāfiẓ Ibrāhīm carries on with these subsequent verses:

16. بِئْسَ أَحْتَشَى عَلَيكُمْ أَنْ يَقُولُوا
 17. كَانَ عَبْدُ الْحَمِيدِ بِالْأَمْسِ قَزْدًا
 18. يَا أَسِيرًا فِي سَنَتِ هِيلِينِ رَجَبٍ
 19. قُلْ لَهُ كَيْفَ زَالَ مُلْكُكَ لَمْ يَعُدْ
 20. لَمْ تَصُنْكَ الْجُنُودُ نَفْدِيكَ بِالْأُرْ
 21. قُلْ لَهُ كَيْفَ كُنْتَ؟ كَيْفَ امْتَلَكْتَ الْ
 22. فَتَأَلَّتِ الْعُرُوشَ عَرْشًا فَعَرْشًا
 23. كَلَّمَانِيَتْ غَايَةً لَمْ تَنَاهَا
 24. ضَاقَتْ الْأَرْضُ عَنْ مَدَاكَ فَأَرْسَلْ
- إِنْ أَتَرْتُمْ مِنْ كَامِنَاتِ الْحَقُودِ
 فَعَدَا الْيَوْمَ أَلْفَ عَبْدِ الْحَمِيدِ
 بِأَسِيرٍ فِي سَالِئِيكَ جَدِيدِ
 صَمِكَ إِعْدَادُ عُدَّةٍ أَوْ عَدِيدِ
 وَاحٍ وَالْمَالِ يَا غَرَامَ الْجُنُودِ
 أَرْضَنْ؟ كَيْفَ انْفَرَدْتَ بِالْتَّمْجِيدِ
 وَصَبَغْتَ الصَّعِيدَ بَعْدَ الصَّعِيدِ
 هَمَّةُ الدَّهْرِ قُلْتَ هَلْ مِنْ مَزِيدِ
 تِ بِطَرْفِ إِلَى السَّمَاءِ عَتِيدِ"

“16. I fear for you if you provoke hidden enmities, they might say:

17. ‘Abd al-Ḥamīd was singular yesterday, today he has become a thousand ‘Abd al-Ḥamīds.

18. O prisoner in Saint Helena, welcome a newcomer in Salonika!

19. Tell him how your realm faded, neither preparation nor multitude availed you.

20. O beloved of the soldiers! Neither those willing to sacrifice their lives and wealth could protect you.

21. Tell him of your time, how you possessed the earth, how praise was yours alone.

22. You overthrew thrones, succession after succession, and soaked the earth with layers of blood.

23. Whenever you reached a pinnacle unseen by time’s ambition, you asked, ‘Is there more?’

24. The earth too narrow for your strides, you cast your gaze towards the heavens, ever ready.”⁵⁵

In this passage from Ḥāfiẓ Ibrāhīm’s poem, the poet delves into the complexities of political power, legacy, and the inevitable fall from grace that leaders may face. Through a series of evocative images and historical allusions, Ḥāfiẓ Ibrāhīm not only reflects on the specific fate of Sultan ‘Abd al-Ḥamīd II but also engages with universal themes of ambition, downfall, and the search for meaning beyond terrestrial achievements. The poet begins with a cautionary note about the dangers of stirring latent animosities, suggesting that today’s unified front against a common adversary could fragment into myriad oppositions tomorrow, each bearing

⁵⁵ Ibrāhīm, *Dīwān Ḥāfiẓ Ibrāhīm*, 357-361.

the name of ‘Abd al-Ḥamīd. This metaphor speaks to the cyclical nature of political opposition, where the suppression of dissent can inadvertently sow the seeds for future unrest, multiplying the challenges to authority rather than diminishing them.

The invocation of historical figures such as the prisoner of Saint Helena (Napoleon Bonaparte) and the reference to Salonika (where Sultan ‘Abd al-Ḥamīd II was exiled) serve to draw parallels between the experiences of leaders who faced the zenith of power only to be confronted with their ultimate decline and isolation. Through this comparison, the poet underscores the shared destiny of rulers who, despite their might and the loyalty of their soldiers, could not escape the fate that history had in store for them. The narrative then shifts to a reflection on the intoxicating allure of power and the relentless pursuit of expansion, where the conquest of territories and the subjugation of thrones are depicted as a bloody endeavor that leaves the earth stained. This imagery is potent in its depiction of the costs of ambition, suggesting that the victories achieved through force are accompanied by profound losses, both human and moral.

Yet, it is not only the terrestrial ambitions that occupy the thoughts of the ruler but also the existential quest for something greater, symbolized by the Sultan’s gaze towards the heavens. This motif of looking beyond the earthly realm suggests a yearning for transcendence or perhaps a recognition of the limitations of worldly power and the desire for a legacy that outlasts the ephemeral nature of political dominance. In crafting this narrative, Ḥāfiẓ Ibrāhīm engages with the tension between the desire for immortal fame and the humility that comes with the recognition of one’s mortality and the fleeting nature of earthly achievements. The poem navigates the delicate balance between the human drive for conquest and the search for meaning in a universe that is vast and unfathomable. Through these verses, Ḥāfiẓ Ibrāhīm offers a meditative reflection on the arc of political power, from its zenith to its nadir, and the existential questions that persist beyond the trappings of authority.

The journey through Ḥāfīz Ibrāhīm's poem continues with these verses:

25. قُلْ لَهُ: جَلَّ مَنْ لَهُ الْمُلْكُ لَا مَلِكٌ
 مِنْ أَسِيرِ الْأَقْفَاصِ قَدْ كَانَ أَشَقَى
 26. أَنْتَ مَهْمَا شَقِيَّتْ أَرْقَاهُ خَالاً
 لَوْ سَأَلْتَ الْأَسْفَارَ عَنْ بَايَزِيدِ
 27. وَأَسِيرِ الْأَقْفَاصِ قَدْ كَانَ أَشَقَى
 مِنْهُ فِي الْأَسْرِ وَالْبَلَاءِ الشَّدِيدِ
 28. كَانَ عَبْدُ الْحَمِيدِ فِي الْقَصْرِ أَشَقَى
 لَا وَلَا يَسْتَلِدُّ طَعْمَ الْهُجُودِ
 29. كَانَ لَا يَعْرِفُ الْقَرَارَ بِالْإِيلِ
 خَظِرًا يَرْهَبُ الظُّلَامَ وَيَخْشَى
 30. نَفَقٌ تَحْتَ طَائِقِ الْأَرْضِ أَخْفَى
 فِي تَدَجِيهِ مِنْ ضَمِيرِ الْكُودِ
 31. يُعْجِزُ الْوَهْمَ عَنْ تَلْمُسِ ذَلِكَ الْبَابِ
 بَابِ الْخَلِيفَةِ الْمُنْكَودِ
 32.

“25. Tell him: ‘Glorious is He who holds dominion, no sovereignty but for the Protector, the Worshipped.’

26. However weary, you fare better than the prisoner (Napoleon) of the dismal isle.

27. And the prisoner of the cages was indeed more miserable, if you were to ask the books about Bayezid.

28. ‘Abd al-Ḥamīd in the palace, was more miserable than him in captivity and severe distress.

29. He knew no rest at night, nor did he enjoy the taste of sleep.

30. Wary, fearing the dark, dreading the sudden gust or the infant’s cry.

31. A tunnel beneath the ground more hidden in its darkness than the heart of the ungrateful, (where light of truth cannot penetrate).

32. Imagination fails to grasp that door, the door of the ill-fated Caliph.”⁵⁶

In this richly textured passage from Ḥāfīz Ibrāhīm's poem, the exploration of divine sovereignty juxtaposes starkly with the human experiences of isolation, despair, and the search for understanding amidst suffering. The poet skillfully navigates through historical allusions, metaphysical reflections, and vivid imagery to delve into the complexities of power, downfall, and the quest for solace in the divine. The initial declaration of divine supremacy serves as a foundational premise, asserting the ultimate authority of the divine over the transient and often illusory nature of human sovereignty. This recognition of a higher power, described as “the Protector,

⁵⁶ Ibrāhīm, *Dīwān Ḥāfīz Ibrāhīm*, 357-361.

the Worshipped”, establishes a thematic anchor for the passage, contrasting the immutable nature of divine dominion with the ephemeral, often turbulent reigns of earthly rulers. It underscores a profound theological and philosophical reflection on the nature of power and protection, situating human struggles within the broader context of divine oversight and mercy.

The poet’s juxtaposition of Sultan ‘Abd al-Ḥamīd II’s experiences with those of Bayezid I and Napoleon Bonaparte serves to deepen the exploration of solitude and the burdens of leadership. Bayezid I, known for his capture and subsequent imprisonment by Timur following the Battle of Ankara in 1402, represents a historical instance of dramatic reversal from power to powerlessness, a theme that resonates through the poem. The comparison to Bayezid I, alongside the reference to Napoleon’s exile, underscores a thematic preoccupation with the cyclical nature of power and the vulnerability inherent to those who wield it.⁵⁷ Crucially, the poem articulates that despite the opulence of his palace, ‘Abd al-Ḥamīd’s emotional and psychological state rendered him more miserable than his counterparts. This assertion challenges the notion that physical comfort and luxury can mitigate the deeper, existential forms of suffering. Ḥāfiẓ Ibrāhīm paints a portrait of ‘Abd al-Ḥamīd as a figure trapped not just by the tangible walls of his palace but by the intangible confines of his despair and remorse.

The subsequent lines depict ‘Abd al-Ḥamīd’s insomnia and pervasive fear, illustrating the sultan’s profound discomfort with his own thoughts and the silence of the night. These descriptions serve to humanize him, revealing the depth of his vulnerability. Ḥāfiẓ Ibrāhīm employs the imagery of darkness not just as a physical state but as a metaphor for the unknown, the unacknowledged, and the unaddressed fears that haunt ‘Abd al-Ḥamīd. The reference to the “tunnel beneath the ground” further symbolizes the depths of ‘Abd al-Ḥamīd’s isolation, suggesting a realm of suffering that is as much spiritual and emotional as it is physical. The poem concludes with the observation that imagination itself fails to fully comprehend the extent of ‘Abd al-Ḥamīd’s isolation, encapsulated in the metaphor of the door to the “ill-fated Caliph”. This door, beyond which lies the true essence of ‘Abd al-Ḥamīd’s trials, represents the ultimate barrier to understanding the full measure of his experience. It speaks to the limitations of historical narrative and public perception in capturing the complex realities of individual suffering.

⁵⁷ See M. Fuad Köprülü, “Notlar ve Vesikalar Yıldırım Beyazıd’ın Esareti ve İntiharı Hakkında”, *Belleten* 1/2 (1937), 591-603.

In continuation, Ḥāfiẓ Ibrāhīm's verse extends into the verses that follow:

33. أَصْحِيحٌ مَا قِيلَ عَنْكَ وَحَقٌّ مَا سَمِعْنَا مِنَ الرُّوَاةِ الشُّهُودِ
 34. أَنْ عَبْدَ الْحَمِيدِ قَدْ هَدَمَ الشَّرْ عَ وَأَزْبَى عَلَى فِعَالِ الْوَلِيدِ
 35. إِنْ بَرِيئاً وَإِنْ أَثِيماً سَأُجْزَى يَوْمَ تُجْزَى أَمَامَ رَبِّ شَاهِدِ"

“33. Is it true what was said about you? And what we heard from the narrators, the witnesses, right?

34. That ‘Abd al-Ḥamīd not only demolished the law but also surpassed the actions of al-Walīd (the son of Yazīd b. ‘Abd al-Malik, an Umayyad Caliph notorious for his debauchery, indulgence in wine, and disregard for religious duties).

35. Whether innocent or guilty, you shall be recompensed on the Day before a Witnessing Lord.”⁵⁸

In this extract from Ḥāfiẓ Ibrāhīm's poem, the poet delves into the complexities surrounding the legacy of Sultan ‘Abd al-Ḥamīd II, juxtaposing historical claims and moral judgments within a theological framework. This passage is emblematic of the poet's broader engagement with themes of truth, justice, and divine accountability, offering a nuanced reflection on the nature of leadership and the ethical dimensions of power. The initial inquiry about the veracity of the claims made against ‘Abd al-Ḥamīd II serves as an invitation to the reader to question the reliability of historical narratives and the perspectives from which they are constructed. This rhetorical questioning not only highlights the contested nature of ‘Abd al-Ḥamīd's reign but also underscores the poet's concern with the epistemological challenges of discerning historical truth. The reference to “narrators” and “witnesses” suggests an awareness of the multiple layers of mediation that shape our understanding of the past, pointing to the complexities involved in distinguishing fact from interpretation or bias.

By comparing ‘Abd al-Ḥamīd's actions to those of al-Walīd, an Umayyad Caliph known for his morally questionable conduct, the poet amplifies the charges against the Ottoman Sultan, situating him within a historical pattern of rulers whose actions have deviated from Islamic principles. This comparison not only serves to critique ‘Abd al-Ḥamīd's governance but also engages with broader questions about the cyclical nature of moral and political decline in Islamic history. The invocation of divine

⁵⁸ Ibrāhīm, *Dīwān Ḥāfiẓ Ibrāhīm*, 357-361.

judgment in the final line introduces a pivotal shift in the poem's exploration of 'Abd al-Ḥamīd's legacy, framing the ultimate assessment of his actions within the context of Islamic eschatology. This theological orientation emphasizes the belief in a day of reckoning when all individuals, regardless of their earthly status or power, will be held accountable before God. The poet's assertion that 'Abd al-Ḥamīd, "whether innocent or guilty", will face divine recompense serves as a reminder of the limits of human judgment and the ultimate sovereignty of the divine. It reflects a deeply ingrained Islamic perspective that views temporal power as subordinate to spiritual accountability and divine justice. This passage, therefore, operates on multiple levels, weaving together historical critique, ethical inquiry, and theological reflection. It invites readers to engage in a multidimensional consideration of 'Abd al-Ḥamīd's reign, encouraging a critical stance towards historical narratives while foregrounding the importance of moral and spiritual principles in evaluating leadership.

The poem by Ḥāfiẓ Ibrāhīm progresses with the subsequent verses:

دُ وَنَابَتْكَ رِعْشَةُ الرَّعِيدِ	36. أَصْحِيحٌ بَكَيْتَ لَمَّا أَتَى الْوَفْدُ
دُدَّ وَالْعِزَّ يَا كَرِيمَ الْجُنُودِ	37. وَتَسْبَيْتَ الْأَبَاءَ وَالْمَجْدَ وَالسُّؤُ
عَلَهَا نَزْوَةَ الْفُؤَادِ الْجَلِيدِ	38. مَا عَهْدْنَا الْمَأْمُوكَ تَبْكِي وَأَلَكِنْ
مُلْكٍ أَوْ ذِكْرَةَ لَيْلَاكَ الْعُهُودِ	39. عَلَهَا دَمْعَةَ الْوَدَاعِ لِذَلِكَ الْ
كَ وَوَقَاكَ شَرَّ يَوْمِ الْوَعِيدِ	40. غَسَلَ الدَّمْعُ عَنْكَ حَوْبَةَ مَاضِي
لَيْسَ ذَلِكَ الشَّفِيعُ بِالْمَرْجُودِ	41. شَفَعَ الدَّمْعُ فِيكَ عِنْدَ الْبَرَائِيَا
سِ مَطَاعٌ فِي سَيِّدٍ وَمَسُودٍ	42. دَمْعُكَ الْيَوْمَ مِثْلُ أَمْرِكَ بِالْأَمِّ

"36. Is it true you wept when the delegation arrived, overtaken by the tremor of the timid?

37. Have you forgotten the forefathers, the glory, the dominion, and the dignity, O noble of ancestors?

38. We have not known kings to weep, but perhaps it was the impulse of the icy heart.

39. Perhaps it was a tear of farewell for that reign or a memory of those ages.

40. Tears washed away the blame of your past and spared you the evil of the threatening day.

41. (Your) tears have pleaded for you among people; such an intercessor will not be turned away.

42. Your tears today are as obeyed as your command once was, (in the time when you were sovereign).”⁵⁹

In this segment of Ḥāfiẓ Ibrāhīm’s poem, the interrogation of Sultan ‘Abd al-Ḥamīd II’s emotional response to his dethronement unfolds, offering a profound exploration of the intersections between leadership, vulnerability, historical legacy, and the quest for redemption. Through a series of rhetorical questions and reflective observations, Ḥāfiẓ Ibrāhīm delves into the complexities of the Sultan’s character, his connection to his lineage, and the transformative power of sorrow. The poet initiates the discourse by scrutinizing the genuineness of Sultan ‘Abd al-Ḥamīd II’s emotional reaction in the face of the delegation that came to announce his deposition. The inquiry into whether the Sultan’s tears were genuine or a manifestation of fear “overtaken by the tremor of the timid” introduces a theme of vulnerability uncommon in traditional portrayals of sovereigns. This moment of questioning serves to humanize ‘Abd al-Ḥamīd, positioning him not merely as a figure of authority but as a man subject to the same fears and doubts as those he ruled.

Following this, the poet’s appeal to ‘Abd al-Ḥamīd’s sense of lineage and heritage invokes a sense of historical continuity and the weight of legacy. This is not just a reminder of the Sultan’s noble heritage but a critique that juxtaposes his current vulnerability with the valor and resilience of his ancestors. The poet implies a deviation from the expected stoicism and resilience historically associated with leadership, prompting readers to consider the evolving expectations and expressions of leadership across generations. Ḥāfiẓ Ibrāhīm’s speculation that kingship traditionally precludes the expression of sorrow introduces a contemplation on the changing norms of leadership. The suggestion that ‘Abd al-Ḥamīd’s tears might have stemmed from an “impulse of the icy heart” or as a farewell to his reign further complicates the narrative, blurring the lines between strength and vulnerability, detachment and emotional depth. This nuanced portrayal invites a reevaluation of the qualities that constitute effective leadership and the role of emotion in the exercise of power.

The subsequent verses underscore the redemptive and intercessory role of tears. Ḥāfiẓ Ibrāhīm suggests that ‘Abd al-Ḥamīd’s weeping served as a catharsis, a means to absolve him of past faults and shield him from future misfortune. This perspective is rooted in a cultural and religious understanding

⁵⁹ Ibrāhīm, *Dīwān Ḥāfiẓ Ibrāhīm*, 357-361.

that values sincere expressions of remorse and vulnerability, recognizing them as pathways to moral and spiritual cleansing. Furthermore, the poet posits that the Sultan's tears have advocated on his behalf among the people, transforming his moment of weakness into a source of strength and empathy. This transformative power of sorrow, where tears become as "obeyed" as royal commands, signifies a shift in the locus of authority from the exercise of power to the expression of genuine emotion. It suggests that true leadership may also reside in the capacity to express humility and seek forgiveness, qualities that engender a deeper connection with the populace.

The poem by Ḥāfiẓ Ibrāhīm progresses with the subsequent lines:

43. كَانَ عَبْدُ الْعَزِيزِ أَجْمَلَ أَمْرًا مِنْكَ فِي يَوْمِ خَلَعِهِ الْمَشْهُودِ
 44. خَافَ مَأْثُورَ قَوْلِهِ فَتَعَالَى عَنْ صَغَارٍ وَمَاتَ مَوْتِ الْأَسْوَدِ
 45. ضَمَّ مِقْرَاضَهُ إِلَيْهِ وَتَادَى دُونَ ذَلِكَ الْحَيَاةِ قَطْعُ الْوَرِيدِ"

"43. 'Abd al-'Azīz's affair was more comely than yours on the day of his noted deposition.

44. He feared the legacy of his words, so he rose above humiliation and died the death of lions.

45. He drew his scissors close and proclaimed that cutting the artery is preferable to living in dishonor."⁶⁰

In this passage from Ḥāfiẓ Ibrāhīm's poem, the poet engages in a comparative analysis of the circumstances surrounding the depositions of Sultan 'Abd al-Ḥamīd II and his predecessor, 'Abd al-'Azīz, to explore themes of honor, legacy, and the manner in which leaders confront their downfall. This comparison is not merely historical but serves as a vehicle for deeper reflections on the ethical and existential dimensions of leadership and the consequences of one's actions and words. The poet's assertion that 'Abd al-'Azīz's "affair" — referring to the events leading up to and following his deposition — was "more comely" than that of 'Abd al-Ḥamīd II introduces a judgment on the manner in which each Sultan faced their respective crises of power. The use of the term "comely" suggests a certain nobility or dignity in 'Abd al-'Azīz's response to his deposition, implying that there exists a more honorable way to endure such political and personal upheavals.

The subsequent lines delve deeper into the character of 'Abd al-'Azīz, highlighting his acute awareness of the weight of his words and the legacy they would leave. The poet notes that 'Abd al-'Azīz "feared the legacy of his

⁶⁰ Ibrāhīm, *Dīwān Ḥāfiẓ Ibrāhīm*, 357-361.

words”, suggesting that he possessed a profound understanding of the lasting impact of his statements and decisions, both on his personal honor and on the historical record. This fear led him to “rise above humiliation”, a phrase that encapsulates the Sultan’s effort to maintain his dignity and principles despite the disgrace of deposition. The reference to dying “the death of lions” employs a powerful metaphor to signify a death that embodies courage, strength, and nobility, contrasting sharply with lives (or reigns) that end in dishonor or ignominy. The final line of this passage, which describes ‘Abd al-‘Azīz’s dramatic proclamation that “cutting the artery is preferable to living in dishonor”, further emphasizes the theme of honor versus dishonor. This stark statement, with its vivid imagery of suicide as a means to avoid the shame of deposition, confronts readers with the extreme lengths to which some leaders may go to preserve their dignity or escape the perceived disgrace of political downfall.

The poem by Ḥāfiẓ Ibrāhīm progresses with the subsequent verses:

46. حَيِّ عَهْدَ الرَّشَادِ يَا شَرْقُ وَإِبْلَغْ مَا تَمَنَّيْتِ مِنْ زَمَانٍ بَعِيدِ
 47. قَدْ تَوَلَّى مُحَمَّدُ الْخَامِسُ الْمُلُوكَ فَأَعْظَمَ بِتَاجِهِ الْمَعْقُودِ
 48. وَتَجَلَّى فِي مَهْرَجَانٍ تَجَلَّى سَيْفٌ عَثْمَانٍ فِيهِ بِالتَّقْلِيدِ
 49. وَقَفَّ الدَّهْرُ خَاشِعاً إِذْ رَأَى السَّيْفَ قَيْنِ فِي قَبْضَةِ الْعَزِيزِ الْمَجِيدِ
 50. طَأْطِئِي لِلْجَلَالِ يَا أُمَّمَ الْأَرْضِ ضِ سُجُوداً، هَذَا مَقَامُ السُّجُودِ
 51. عَلِمَ اللَّهُ أَنَّ عَهْدَ رَشَادِ خَيْرُ قَالٍ بِرَدِّ عَهْدِ الرَّشِيدِ"

“46. Embrace the era of al-Rashād, O East, and fulfill what you have longed for from times past. (al-Rashād refers to Sultan Mehmed V, who took the throne following ‘Abd al-Ḥamīd’s removal.)

47. Mehmed V ascended to the throne. How majestic is his crown!

48. And in a festival, it was revealed—the sword of ‘Uthmān I, honored through tradition.

49. Time stood humbled upon seeing the two swords in the grip of the noble, the majestic.

50. Bow down in respect, O nations of the earth, this is a time for prostration (before the grandeur of leadership).

51. God knows that the reign of Rashād is the most promising sign for a revival (akin to the glorious) days of Hārūn al-Rashīd.”⁶¹

In this passage from Ḥāfiẓ Ibrāhīm’s poem, the transition of power from Sultan ‘Abd al-Ḥamīd II to his successor, Sultan Mehmed V Rashād, is

⁶¹ Ibrāhīm, *Dīwān Ḥāfiẓ Ibrāhīm*, 357-361.

not only chronicled but celebrated as a pivotal moment of renewal and hope for the Ottoman Empire. Through evocative imagery and historical allusions, Ḥāfiẓ Ibrāhīm crafts a narrative that transcends mere political change, imbuing the ascension of Mehmed V with symbolic significance that resonates with cultural, religious, and historical aspirations of rejuvenation. The poet's exhortation to "embrace the era of al-Rashād" frames the new sultanate as a period of potential revival and progress for the East. This call to action is laden with optimism, suggesting that Mehmed V's reign could fulfill long-held desires for a return to a past era of prosperity and glory. The description of Mehmed V's coronation, "How majestic is his crown!", serves not just as an acknowledgment of his ascension but as an affirmation of the legitimacy and splendor of his rule. This line, simple yet profound, encapsulates the hope that Mehmed V will embody the qualities of leadership necessary to navigate the challenges facing the empire. The subsequent imagery of the festival where the "sword of 'Uthmān I" is honored highlights the continuity of tradition and the symbolic transfer of authority within the Ottoman dynasty. 'Uthmān I, as the founder of the Ottoman Empire, represents the origins of Ottoman power and legitimacy. By invoking his memory and the ceremonial display of his sword, Ḥāfiẓ Ibrāhīm links Mehmed V's reign to the foundational narratives of the empire, suggesting that the new sultan inherits not only political authority but also the responsibility to uphold and perpetuate the empire's legacy.

The poet's depiction of time itself standing "humbled" before the sight of "the two swords in the grip of the noble, the majestic" further elevates the moment of transition, portraying it as an event of cosmic significance. This imagery conveys the reverence and awe inspired by the symbols of Ottoman sovereignty, framing the sultanate as an institution of almost divine sanction and historical destiny. Finally, the declaration that "God knows that the reign of Rashād is the most promising sign for a revival" explicitly connects the political change to spiritual and moral rejuvenation. By asserting divine awareness and approval of Mehmed V's rule, Ḥāfiẓ Ibrāhīm imbues his reign with a sense of divine mandate, positioning it as a critical juncture with the potential to herald a new era reminiscent of the empire's most celebrated periods.

Within the framework of classical poetic traditions, particularly as situated within the milieu of the Eastern Empires and the expansive domain of Islamic literary culture, the crafting of panegyric poetry (*madḥ*) frequently functioned as a pivotal means to memorialize, exalt, and confer legitimacy upon the enthronement and governance of sultans and sovereigns. Although the segment of Ḥāfiẓ Ibrāhīm's poem dedicated to Sultan Mehmed V Rashād's

accession to the throne might appear brief relative to the poem's overall length, its significance transcends its brevity. This passage is emblematic of the poem's primary purpose: to mark a pivotal moment of transition and to articulate hopes for the future under new leadership. The classical understanding of poetry as a vehicle for both preserving history and shaping public perception allows even a concise reference to a sultan's accession to encapsulate profound meanings and intentions. Through this lens, the inclusion and celebration of Mehmed V's ascension are not merely narrative details but a deliberate and meaningful invocation of the themes of renewal, continuity, and divine sanction that have historically underscored the legitimacy and grandeur of rulership in Islamic societies. Thus, the poem, through its evocative portrayal of Mehmed V's enthronement, aligns with the tradition of utilizing poetry as a powerful medium for conveying political and spiritual aspirations, reinforcing the sultan's authority, and inspiring a collective sense of beginning anew. In this way, the poem fulfills a central function of classical poetry, serving as an instrument of commemoration and vision casting, encapsulating the grandeur of the moment and the high hopes pinned on the new sultan's reign.

2.2. A Panegyric Poem Composed for Sultan 'Abd al-Ḥamīd II by Shakīb Arslān

In the rich tapestry of Ottoman history, the reign of Sultan 'Abd al-Ḥamīd II (1842-1918) emerges as a period marked by complexity.⁶² At the helm of an empire at the crossroads of the modern and traditional worlds, his leadership was characterized by a nuanced blend of political acumen, cultural patronage, and a profound commitment to the Islamic faith. It is within this historical context that the celebrated poet Shakīb Arslān (1869-1946) crafted a panegyric that transcends mere admiration, weaving a narrative that encapsulates the essence of 'Abd al-Ḥamīd II's legacy. Arslān's poem is not just a tribute to a ruler but a multifaceted exploration of the intertwining destinies of land, culture, and faith. Through vivid imagery and poignant references, the poem invites readers to traverse the landscapes of power and piety, offering a glimpse into the soul of an empire and its Sultan. As we delve into this poetic homage, we are reminded of the enduring impact of 'Abd al-

⁶² Throughout the tenure of 'Abd al-Ḥamīd II, a number of Arab intellectuals actively promoted the consolidation of Muslim support for his caliphate, utilizing their literary outputs and newspaper articles as mediums for this advocacy. See Rahmi Er, *Modern Mısır Romanı-I* (Ankara: Hece Yayınları, 2015), 33.

Ḥamīd II's reign and the indelible mark it left on the annals of history, a testament to a time when the Ottoman Empire navigated the tumultuous waters of change, guided by the hand of its Sultan:

1. "قِفْ بَيْنَ مُعْتَرِكِ الْأَمْوَاجِ وَالْهَضْبِ ۚ
 2. بِدَارِ سَلْطَنَةِ الدُّنْيَا وَمَرْكَزِهَا
 3. بِحَيْثُ قَدْ فَرَّقَ الْبَرِّينَ رَبُّهُمَا
 4. وَقَابَلَ الشَّرْقُ فِي أَرْيَاءِ قُدَمَتِهِ
 5. تُعْرِ الثُّغُورِ حَمَاهُ اللَّهُ قَامَ لَهُ
 6. مَا زَالَ مِنْ عَهْدِ قِسْطَنْطِينِ مُرْتَقِبًا
 7. حَتَّى أَتَتْهُ جُبُوشٌ لَا كَفَاءَ لَهَا
 8. سَخَّرْنَ مِنْ أَرْضِهِ قَرْنًا يَدُلُّ لَهُ
 9. حَازَ الْخِلَافَةَ فِي عَصْرِ أَبِي لَهَبٍ
 10. فَأَطْفَأَ النَّارَ مِنْ بَعْدِ السَّعِيرِ لَهُ
 بِنُقْطَةِ الْأَمْتَيْنِ: التُّرْكِ وَالْعَرَبِ
 وَمَرْجِعِ الْأَرْضِ مِنْ قُطْبِ إِلَى قُطْبِ
 وَحَيْثُ قَدْ مَرَجَ الْبَحْرَيْنِ عَنِ كُنُوبِ
 بَصَنُوهِ الْعَرَبِ فِي أَثْوَابِهِ الْقُشْبِ
 مِنْ لُطْفِ بُوْسُفُورِهِ أَحْلَى مِنَ الشَّنْبِ
 يَجِدُّ نَحْوَ بَنِي عُمَانَ فِي الطَّلَبِ
 نَزَلْنَ عِنْدَ أَبِي أَيُّوبَ فِي الرَّجَبِ
 إِسْكَندَرَ نَاطِحِ الْقَرْنَيْنِ لِلْسُّحْبِ
 لَهُ جُبُوشٌ الْعِدَى حَمَالَةَ الْحَطَبِ
 رَأَى يُفَرِّقُ بَيْنَ النَّارِ وَالْحَشْبِ"

“1. Stand between the clash of waves and plateau, at the junction of two nations: the Turks and the Arabs.

2. In the home of the world's dominion and its center, and the earth's reference from pole to pole.

3. Where their Lord separated the two lands and where the two seas merge closely.

4. And the East, in its ancient attire, faced its counterpart, the West, in its straw garments.

5. The gateway of gateways, God's protected, stood for it with its Bosphorus, sweeter than the sharpness of teeth.

6. Ever since the era of Constantine, it has been expectant, earnestly seeking the Ottomans.

7. Until armies without match descended near Abū Ayyūb in the spacious lands.

8. They harnessed its land for a century, making Alexander, who butted his horns against the clouds, submissive.

9. He seized the caliphate in an era fiery as Abū Lahab, against him were the armies bearing wood for fuel.

10. So he extinguished the fire after the blaze, a vision that distinguishes between fire and wood.”⁶³

⁶³ al-Amīr Shakīb Arslān, *Dīwān al-Amīr Shakīb Arslān*, ed. ‘Abd al-‘Azīz al-Maqālīh (Lebanon: al-Dār al-Taḳaddumīyya, 2010), 106-107; al-Amīr Shakīb Arslān, *Dīwān al-Amīr Shakīb Arslān* (Windsor: Hindawi, 2020), 92.

Shakīb Arslān's poem, dedicated to 'Abd al-Ḥamīd II, is a profound panegyric that intertwines the rich tapestry of Islamic and Ottoman history with the natural and political landscapes of the era. The poem begins by positioning the reader at a symbolic crossroads between two elemental forces—the tumultuous sea and the steadfast plateau—and between two great cultures, the Turks and the Arabs. This opening sets the stage for a narrative that is both geographical and metaphorical, suggesting that 'Abd al-Ḥamīd II's realm and influence span the convergence of diverse natural elements and cultures. Arslān employs the imagery of the world's dominion to elevate 'Abd al-Ḥamīd II's status, not merely as a political leader but as a central figure in the Muslim world, whose influence is as pivotal and encompassing as the earth's poles. The reference to the Lord's separation of lands and merging of seas further emphasizes the divine sanction of the Ottoman Empire's geographical and spiritual reach, reinforcing the caliphate's legitimacy and the natural order of its dominion. The juxtaposition of the East and West, characterized by their distinct attires, symbolizes the cultural and ideological contrasts between the two. The East is adorned in its ancient, perhaps dignified, clothing, facing the West, depicted in straw garments, possibly alluding to the perceived simplicity or crudeness of Western civilizations. This contrast not only highlights the enduring legacy of Eastern civilizations but also 'Abd al-Ḥamīd II's role in navigating these complex intercultural dynamics.

The Bosphorus, described as “sweeter than the sharpness of teeth”, serves as a vital, natural emblem of the Ottoman Empire's strategic and aesthetic splendor. This imagery evokes the Bosphorus's beauty and strategic importance, likening it to a precious element guarded by divine protection, underlining 'Abd al-Ḥamīd II's stewardship of this key geographical treasure. In the progression of the poem's historical narrative, Arslān reflects on the ascendancy of the Ottoman Empire, characterized by a period of expectant anticipation that ultimately led to a resounding triumph. This moment of glory is vividly illustrated through the Ottomans' display of superior military strength near the final resting place of Abū Ayyūb al-Anṣārī (d. 49/669), a companion of the Prophet Muhammad and a figure of great significance in Islamic history. The choice of this location for the depiction of the Ottomans' victory not only underscores the spiritual and historical continuity between the Prophet's era and the Ottoman Empire but also enhances the significance of their military achievement.

The magnitude of this victory is further amplified through a symbolic comparison with Alexander the Great, one of history's most celebrated

conquerors. Arslān suggests that in the face of the Ottoman Empire's might and the astute leadership of 'Abd al-Ḥamīd II, even a figure as formidable as Alexander would seem humble or diminished. This comparison serves to elevate the Ottomans' military and political achievements to an unprecedented level, suggesting that their imperial power and the wisdom of their leadership surpassed even those of the most renowned historical figures. The poem portrays 'Abd al-Ḥamīd II's rise to the caliphate as occurring amidst a period marked by great turmoil, drawing a parallel to the intense opposition encountered by the Prophet Muḥammad from his uncle Abū Lahab (d. 2/624), a notable adversary of Islam. This comparison situates 'Abd al-Ḥamīd II's challenges within a historical context of profound adversity, emphasizing the severity of the obstacles he faced. Throughout the poem, Arslān weaves a narrative that is both an homage to the natural beauty and strategic importance of the Ottoman Empire's geography and a testament to 'Abd al-Ḥamīd II's leadership, wisdom, and the divine favor underpinning his rule. The poem stands not only as a piece of historical reflection but also as a complex metaphor for the challenges and triumphs of governance, the enduring legacy of Islamic civilization, and the intricate dance of diplomacy between East and West.

2.3. A Panegyric Poem Composed for the Ottoman Navy and Caliphate by Ḥāfiẓ Ibrāhīm

In the tapestry of early 20th-century Arabic poetry, the contributions of Ḥāfiẓ Ibrāhīm stand out for their vivid portrayal of sociopolitical themes, infused with a deep sense of cultural pride and historical consciousness. On March 9, 1910, a ceremonial event held in Egypt provided the backdrop for one of Ḥāfiẓ Ibrāhīm's most poignant compositions, a poem crafted to salute and extol the Ottoman navy. This piece, emblematic of the poet's adeptness at weaving together national sentiment and pan-Islamic solidarity, serves as a luminous example of literary diplomacy. Through his verses, Ḥāfiẓ Ibrāhīm not only commemorates the might and splendor of the Ottoman fleet but also encapsulates the profound sense of unity and shared destiny that linked the diverse constituents of the Ottoman Empire. The ceremony, marking a significant moment of collective identity and pride, provided a fertile ground for the poet to articulate a vision of cohesion and mutual respect among the empire's territories. By choosing to honor the navy, an emblem of Ottoman power and protector of its realms, Ḥāfiẓ Ibrāhīm's poem transcends mere accolade; it becomes a resonant call for unity, a celebration of shared heritage,

and a reaffirmation of the empire's role as guardian of the Islamic world. In this context, his verses not only reflect the zeitgeist of his era but also contribute to the rich tapestry of Arabic literary tradition, offering insights into the complexities of identity, loyalty, and the enduring quest for peace and stability in a changing world.

Ḥāfiẓ Ibrāhīm initiates his forty-verse poem with these opening lines:

1. بِالَّذِي أَجْرَاكِ يَا رِيحَ الْخُزَامَى يَلْغِي الْبُسْفُورَ عَنْ مِصْرَ السَّلَامَا
2. وَقَاطِفِي مِنْ كُلِّ رَوْضٍ زَهْرَةً وَاجْعَلِيهَا إِتْحَايَانَا كِمَامَا

“1. By the One who sends you, O breeze of Lavender, convey to the Bosphorus greetings of peace from Egypt.

2. Pluck a flower from each garden, and make them into a bouquet for our greetings.”⁶⁴

In the opening lines of the composition by Ḥāfiẓ Ibrāhīm, there exists a profound invocation of nature to bridge the physical and metaphorical distance between Egypt and the Ottoman heartland, represented by the Bosphorus. This segment of the poem, through its invocation of the “breeze of Lavender”, is emblematic of the poet's attempt to transcend geographical boundaries, employing the lavender's inherent qualities of calming fragrance and beauty as symbols of peace and goodwill. Lavender, traditionally associated with purification, serenity, and healing, is here transformed into a messenger, embodying the poet's desire for political harmony and spiritual unity between the Islamic realms of Egypt and the Ottoman caliphate. The act of plucking a flower from each garden to form a bouquet encapsulates a gesture of collective offering, a tangible representation of diverse Egyptian contributions to a shared Islamic cultural and political heritage. This bouquet, a carefully curated symbol of unity, becomes a vehicle for expressing the collective wishes of peace from the people of Egypt. The poet's meticulous choice to make this offering from “each garden” suggests a panoramic inclusivity, embracing the varied landscapes, cultures, and voices within Egypt. It is a poetic embodiment of the multitude of Egyptian life, each flower representing a different facet of its cultural richness and diversity, woven together in a single bouquet intended for the Bosphorus, the strait that metaphorically and literally divides, but here is envisioned as a point of convergence. This initial passage of Ḥāfiẓ Ibrāhīm's poem thus serves not merely as a ceremonial greeting but as a profound reflection on the

⁶⁴ Ibrāhīm, *Dīwān Ḥāfiẓ Ibrāhīm*, 376-379.

possibilities of cultural and political diplomacy through the medium of poetry. The natural imagery and symbolic actions transcend their literal meanings to evoke themes of unity, peace, and the shared destiny of the Islamic ummah.

Hāfiz Ibrāhīm extends his poetic narrative with these lines:

3. "وَأَنْشُرِي رِيَّكَ فِي ذَاكَ الْجَمَى وَالْثَمِي الْأَرْضَ إِذَا جُنُتِ الْإِمَامَا
4. مَلِكًا لِلشَّرْقِ فِي أَيَّامِهِ هَمَّةَ الْعَرَبِ نُهوضاً وَاعْتِزَامَا
5. أَيَّهَا الْقَائِمُ بِالْأَمْرِ لَقَدْ قُمْتَ فِي النَّاسِ فَأَحْسَنْتَ الْقِيَامَا"

"3. Spread your fragrance in that sanctuary, and kiss the ground when you reach the Imam (i.e., the Caliph).

4. A king for the East in his time, the ambition of the West, rising and resolved.

5. O you who conduct affairs! You have undertaken the tasks of the people and excelled in doing so."⁶⁵

In these lines from Hāfiz Ibrāhīm's poem, the poet advances his thematic exploration of reverence and duty towards leadership, in this context, symbolized by the Caliph as both a spiritual and political figurehead. The directive to the breeze, personified and laden with the symbolic fragrance of lavender, to "kiss the ground when you reach the Imam" transcends mere poetic flourish; it embodies a profound act of homage and respect towards the Caliphate. This act of kissing the ground is emblematic of the loyalty and reverence that the subjects hold for their leader, underscoring the sanctity of his role within the Islamic world. The Caliph here is not merely a ruler but a sanctuary of faith and unity, a custodian of the Islamic heritage and values. The description of the Caliph as "a king for the East in his time, the ambition of the West, rising and resolved" encapsulates the multifaceted dimensions of his leadership. This line succinctly portrays the Caliph as a figure of immense authority and influence, whose reign extends beyond the geographical confines of the East to inspire, and perhaps challenge, the West. The Caliph's ambition and resolved nature suggest a proactive and determined leadership, one that is forward-thinking and assertive in its stance against external pressures or influences. This portrayal serves to elevate the Caliph's status, presenting him as a paragon of leadership that embodies both the spiritual aspirations of his people and the political acumen required to navigate the complexities of international relations.

⁶⁵ Ibrāhīm, *Dīwān Ḥāfiz Ibrāhīm*, 376-379.

The subsequent exhortation, “O you who conduct affairs! You have undertaken the tasks of the people and excelled in doing so”, further amplifies this portrayal of effective leadership. This phrase acknowledges the burden of governance borne by the Caliph and his administration, recognizing their dedication to the welfare of their subjects. The poet’s acknowledgment of their excellence in undertaking these tasks not only serves as a commendation but also as a reinforcement of the symbiotic relationship between the leader and his people. It highlights the expectation of benevolence, justice, and efficiency in governance, ideals that are central to Islamic political thought. Through this segment of the poem, Ḥāfiẓ Ibrāhīm intricately weaves a narrative that reveres the Caliphate’s spiritual and temporal authority, portraying it as a beacon of hope, ambition, and unity for the Islamic world.

The poem by Ḥāfiẓ Ibrāhīm progresses with these subsequent verses:

6. جَرِدَ الرَّأْيِ فَكَمْ رَأْيٍ إِذَا سُلَّ مِنْ غَمْدِ النَّهْيِ فَلَّ الْخُسَامَا
7. وَابْعَثِ الْأَسْطُولَ تَرْمِي دُونَهُ قُوَّةَ اللَّهِ وَرَاءَ وَأَمَامَهُ

“6. Unsheathe the opinion, for how many an opinion, when drawn from the sheath of resolve, has outmatched the sword.

7. Send forth the fleet! The power of God protects it from both front and rear.”⁶⁶

In this section of Ḥāfiẓ Ibrāhīm’s poem, the poet delves into the realm of metaphorical and literal interpretations of power, wisdom, and divine protection in the context of the Ottoman Empire’s naval prowess. The imagery of unsheathing an opinion as one would a sword encapsulates the power of intellectual and diplomatic strategy over mere physical force. Ibrāhīm posits that the potency of a well-considered opinion, emerging from the resolve or determination, can surpass the capabilities of martial strength. This metaphor serves to elevate the discourse around governance and leadership, suggesting that the true strength of a ruler or a state lies not solely in their military might but in the wisdom and foresight of their decisions. The poet’s invocation to “unsheathe the opinion” is a call to prioritize intellectual engagement and strategic thinking in the governance of the realm, marking a sophisticated understanding of power dynamics that transcends the battlefield.

The subsequent command to “Send forth the fleet!” transitions from the metaphorical to the literal, signaling a shift to the tangible manifestation of power through the Ottoman navy. This line is a direct acknowledgment of the

⁶⁶ Ibrāhīm, *Dīwān Ḥāfiẓ Ibrāhīm*, 376-379.

empire's naval capabilities, a crucial element of its military and economic strength. However, Ibrāhīm does not merely celebrate this martial might; instead, he embeds it within a theological framework by asserting that "The power of God protects it from both front and rear". This declaration imbues the Ottoman fleet with a sense of divine sanction and invincibility, suggesting that its endeavors are under the aegis of divine will. The poet's framing positions the navy not just as an instrument of temporal power but as an entity operating within the parameters of a higher, spiritual mission. This juxtaposition of the metaphorical power of opinion and the literal power of the fleet, both underpinned by divine protection, offers a nuanced perspective on the sources of strength within the Ottoman Empire. Ibrāhīm's verses thus serve as a reflection on the holistic approach to power, where intellectual, military, and spiritual dimensions are interwoven. The poet's emphasis on divine protection as a critical component of the Ottoman navy's strength reinforces the perception of the empire as a divinely favored entity, a common motif in the literature of the time which served to legitimize and moralize the political and military actions of the empire.

In the ensuing verses, Ḥāfiẓ Ibrāhīm further develops his composition:

8. يَكْلَأُ الشَّرْقَ وَيَزَعَى بُقْعَةً رَفَعَ اللَّهُ بِهَا النَّيْتِ الْحَرَامَا
9. وَتُعُوراً هِيَ أَبْهَى مِنْظُراً مِنْ تُعُورِ الْعَيْدِ يُبْدِينَ لِتِسَامَا
10. حَصَّهَا اللَّهُ بِأَفْقٍ مُشْرِقٍ ضَمَّ فِي الْأَلَاءِ مَصْراً وَالشَّامَا

"8. It safeguards the East and watches over the region where God has elevated the Sacred House.

9. And fortresses that are more splendid in appearance than the cheeks of beauties displaying a smile.

10. Allah has distinguished it with a radiant horizon that encompasses Egypt and the Levant."⁶⁷

In these lines from Ḥāfiẓ Ibrāhīm's poem, the narrative shifts towards an evocative portrayal of the geographical and spiritual realms under the Ottoman Empire's protection, particularly emphasizing its role as the guardian of the Islamic heartlands. The mention of the region "where God has elevated the Sacred House" directly references Mecca, the spiritual epicenter of Islam, highlighting the Ottoman Empire's custodianship of the most sacred Islamic sites. This custodial role is not merely territorial but deeply spiritual, embedding the Ottoman sovereignty within a divine mandate that transcends

⁶⁷ Ibrāhīm, *Dīwān Ḥāfiẓ Ibrāhīm*, 376-379.

political dominion to encompass spiritual stewardship. By framing the empire's protective duties in such terms, Ibrāhīm elevates the narrative from mere political control to a sacred obligation, underscoring the profound responsibility entrusted to the empire by divine will.

The subsequent imagery, comparing fortresses to “the cheeks of beauties displaying a smile”, employs a striking metaphor that blends martial and aesthetic elements. This juxtaposition serves to soften the typically harsh connotations of military fortifications, transforming them into symbols of grace and allure. This metaphor not only glorifies the Ottoman Empire's military prowess but also suggests that its strength is as much a source of beauty and pride as it is a means of defense. The fortresses, emblematic of the empire's ability to protect and preserve, are thus reimagined as splendid edifices that enhance the landscape, mirroring the divine beauty they are sworn to defend. This poetic device effectively harmonizes the concepts of martial strength and celestial beauty, offering a nuanced appreciation of the empire's role as both protector and patron of the Islamic world. The declaration that “Allah has distinguished it with a radiant horizon that encompasses Egypt and the Levant” further expands the geographical scope of the Ottoman Empire's divine sanction. The inclusion of Egypt and the Levant — regions of significant historical, cultural, and religious import — within this “radiant horizon” underscores the empire's vast dominion and its unifying role across diverse Islamic lands. The use of “radiant” to describe the horizon conveys a sense of divine light and guidance, suggesting that the empire's territories are not only under its protection but also blessed with prosperity and righteousness under its rule. This line serves to reinforce the notion of the Ottoman Empire as a divinely favored entity, entrusted with the guardianship of a sacred geography that bridges the spiritual and the temporal.

The narrative of Ḥāfiẓ Ibrāhīm's poem advances through the following verses:

11. حَيِّ يَا مَشْرِقُ اسْطُولِ الْأَلَى ضَرَبُوا الدَّهْرَ بِسَوْطِ فَيَاسِ تَقَامَا
12. مَلَكُوا الْبَرَّ فَلَمَّا لَمْ يَسْغُ مَجَدَّهُمْ نَالُوا مِنَ الْبَحْرِ الْمَرَامَا

“11. O Orient, greet the fleet of those who struck the era (i.e., *dahr*) with a whip and straightened it.

12. They ruled the land, and when its glory did not suffice them, they achieved their aims from the sea.”⁶⁸

⁶⁸ Ibrāhīm, *Dīwān Ḥāfiẓ Ibrāhīm*, 376-379.

In this segment of Ḥāfiẓ Ibrāhīm's poem, the narrative turns its focus toward the imperial ambitions and maritime prowess of the Ottoman Empire, casting it as a transformative force within the historical and geopolitical landscapes of the time. The invocation to the Orient to "greet the fleet" not only acknowledges the empire's naval strength but also situates it within a context of temporal and cosmic significance, suggesting that the Ottomans have not merely navigated the seas but have, in a sense, mastered time itself — "struck the era (i.e., dahr) with a whip and straightened it". This powerful metaphor conveys the idea of the empire imposing order upon chaos, of shaping the course of history through its actions. The fleet, in this reading, becomes an instrument of historical destiny, a means by which the Ottomans have steered the flow of events according to their vision. The phrase "struck the era with a whip and straightened it" is rich with connotations. On one level, it evokes the image of the empire as a disciplinarian of history, correcting its course and asserting its will upon the temporal realm. On another, it suggests a divine or fate-like authority, where the Ottomans are cast as agents of cosmic order, endowed with the power to influence the very fabric of time. This portrayal elevates their naval and military exploits from mere acts of conquest to manifestations of a higher mandate, imbuing their imperial project with a sense of predestined purpose. The subsequent lines, "They ruled the land, and when its glory did not suffice them, they achieved their aims from the sea", further elaborate on the empire's ambitions and its dual dominion over land and sea. This dual aspect of Ottoman power — terrestrial and maritime — underscores the breadth of their imperial aspirations and their ability to extend their influence beyond traditional borders. The notion that "its glory did not suffice them" speaks to a restless spirit of expansion and exploration, a desire not just to rule but to exceed, to push the boundaries of the known world and assert Ottoman supremacy across diverse realms. This relentless pursuit of glory, framed as a pursuit of aims from the sea, highlights the strategic importance of naval power in the Ottoman imperial strategy, recognizing the sea as a domain of opportunity, challenge, and conquest.

The poetic discourse by Ḥāfiẓ Ibrāhīm is continued with these lines:

13. بِجَوَارِ مُنْشَاتٍ كَالدُّمَى أَيَّمَا سَارَتْ صَبَا الْبَحْرِ وَهَامَا
 14. كَلَّمَا أَوْفَيْتَ عَلَيَّ أُمُوجِهِ سَجَدَ الْمَوْجُ خُشُوعاً وَاحْتِشَامَا
 15. كَانَ بِالْبَحْرِ إِلَيْهَا ظَمَأً وَعَجِيبٌ يَشْتَكِي الْبَحْرُ الْأَوَامَا
 16. فَهَيَّ فِي السَّيْلِمْ جَوَارٍ تُجَنِّأِي تَبْهَرُ الْعَيْنُ رِوَاءَ وَنِظَامَا
 17. وَهَيَّ فِي الْحَرْبِ قِضَاءً سَابِحٌ يَدْعُ الْجِصْنَ تِلَالاً وَرَجَامَا"

“13. With ships built like dolls, wherever they sailed, the sea yearned and swayed.

14. Whenever it ascends upon its waves, the wave prostrates in fear and modesty.

15. There is a longing for it in the sea, a strange condition where the sea complains of intense thirst.

16. For in peace, they are ships to be marveled at, dazzling the eye with beauty and order.

17. In war, they are a flowing decree, turning fortresses into hills and stones.”⁶⁹

This segment of Ḥāfiẓ Ibrāhīm’s poem vividly illustrates the dichotomy of the Ottoman navy’s essence, captured through a series of compelling metaphors and imageries that underscore the fleet’s grandeur, both in peace and in conflict. Through this evocative language, Ibrāhīm crafts a nuanced portrayal of the navy as a transformative force, capable of inspiring awe and reshaping landscapes, both literal and metaphorical. The likening of ships to “dolls” serves as a striking metaphor that emphasizes their elegance and the meticulous craftsmanship behind their construction. This comparison, while highlighting the aesthetic beauty of the ships, also suggests their ability to navigate the vastness of the sea with the grace and precision of a plaything guided by the hands of a master. The sea’s response to their presence, “yearning and swayed”, further anthropomorphizes the natural world, attributing it with emotions of longing and turbulence stirred by the navy’s passage. Such personification deepens the poetic narrative, suggesting a harmonious yet powerful relationship between the Ottoman fleet and the maritime domain they traverse.

The depiction of waves prostrating “in fear and modesty” introduces a theme of reverence and submission, evoking images of a natural world that recognizes and respects the might of the Ottoman navy. This imagery not only amplifies the fleet’s power but also conveys a sense of divine or ordained authority, as if the very elements bow in acknowledgment of the navy’s supremacy. The contrast between the navy’s roles in times of peace and war is particularly striking. In peace, the ships are described as marvels of beauty and order, a testament to the empire’s prosperity, culture, and technological advancement. They dazzle the eye, not just with their physical appearance but

⁶⁹ Ibrāhīm, *Dīwān Ḥāfiẓ Ibrāhīm*, 376-379.

with the order and civilization they represent, suggesting that the navy serves as a symbol of the Ottoman Empire's enlightened rule and its contributions to the aesthetic and intellectual landscapes of its era. In times of war, however, these vessels transform into agents of change, described metaphorically as a "flowing decree, turning fortresses into hills and stones". This powerful image encapsulates the destructive potential of the navy, capable of reshaping geopolitical landscapes with the same ease as it navigates the seas. Through this poetic exploration, Ḥāfiẓ Ibrāhīm not only lauds the magnificence of the Ottoman navy but also delves into the deeper implications of its existence and operations. The navy is depicted as a microcosm of the Ottoman Empire itself, embodying its dual nature as a beacon of civilization and a formidable power capable of monumental transformations.

With these lines, Ḥāfiẓ Ibrāhīm carries forward the thematic essence of his poem:

18. مَا نُجُومِ الرَّجْمِ مِنْ أُبْرَاجِهَا إِثْرَ عَفْرِيتٍ مِنَ الْجِنِّ تَرَامَى
19. مِنْ مَرَامِيهَا بِأَنْكِي مَوْعِعَاً لَا وَلَا أَقْوَى مِرَاسِئاً وَغَرَامَا
20. وَهِيَ بُرْكَانٌ إِذَا مَا هَاجَهَا هَائِجُ الشَّرِّ عِدَاءً وَخِصَامَا"

"18. The stoning stars thrown after an *'ifrīt* of the *jinn* (tribe), who tries to steal celestial knowledge from the constellations...

19. ...Are not stronger or more impactful than the firing points of these ships.

20. These ships become a volcano when stirred by the agitator of malice, in hostility and enmity."⁷⁰

In this evocative passage from Ḥāfiẓ Ibrāhīm's poem, the poet employs a rich tapestry of mythological and natural imagery to articulate the formidable power and strategic might of the Ottoman navy. The verses navigate through a complex interplay of celestial myth and martial prowess, positioning the Ottoman fleet as a force transcending both the terrestrial and the cosmic realms. The invocation of "stoning stars thrown after an *'ifrīt* of the *jinn* (tribe)", a reference steeped in Islamic cosmology and celestial mythology, serves a dual purpose. On one level, it alludes to the protective mechanism ordained by the divine against those entities seeking to access forbidden knowledge, emphasizing the theme of celestial guardianship. On another, it metaphorically aligns the Ottoman navy's artillery with these celestial defenses, suggesting that the ships' cannons, like the stoning stars,

⁷⁰ Ibrāhīm, *Dīwān Ḥāfiẓ Ibrāhīm*, 376-379.

serve as deterrents against usurpers and interlopers. The analogy imbues the navy with a sacred guardian role, not merely in the terrestrial domain but also in a cosmological sense, defending the order of both realms against disruption.

The assertion that these celestial projectiles are “not stronger or more impactful than the firing points of these ships” elevates the navy’s might to a divine status, suggesting that the empire’s maritime military capabilities surpass even those of mythic proportions. This bold declaration not only underscores the technological and tactical superiority of the Ottoman fleet but also frames it as a pivotal force in maintaining cosmic balance. The navy, thus, is not merely an instrument of war but a cosmic entity, wielding power that rivals celestial phenomena. The transition to the image of the ships as a “volcano when stirred by the agitator of malice” further accentuates the destructive potential inherent within the Ottoman navy. The metaphor of the volcano, a force of nature that embodies both creation and destruction, serves to highlight the dual nature of naval power: as a source of awe-inspiring beauty and a harbinger of devastating fury. The invocation of natural disaster imagery to depict the ships’ response to provocation speaks to the latent violence and the explosive impact of their engagement in warfare, capable of reshaping landscapes and altering the course of history. Through these verses, Ḥāfiẓ Ibrāhīm crafts a complex portrait of the Ottoman navy, weaving together elements of Islamic mythology, natural phenomena, and moral righteousness to articulate its unparalleled might and strategic importance. The passage serves as a testament to the navy’s role as a guardian of empire and cosmos alike, a force equipped not only with superior military capabilities but also with the divine mandate to maintain order against the forces of chaos and malice.

Ḥāfiẓ Ibrāhīm’s poem proceeds with the ensuing verses, delving deeper into its subject:

21. جَبَلِ النَّارِ لَقَدْ رُعِبَتِ الْوَرَى
 22. أَنْتَ فِي الْبَرِّ بَلَاءٌ فَإِذَا
 23. فَانْقُتُوا الطُّوْدَ مَكِيناً رَاسِيّاً
 24. حَمَلْتِ حَرْباً فَكَانَتْ حَقْبَةً
 25. خَافَهَا الْعَالَمُ حَتَّى أَصَابَحَتْ
 26. بُعِبَتِ الْمَشْرِقُ مِنْ مَرْقَدِهِ
 أَنْتَ فِي حَالِيكَ لَا تَزْعَى ذِمَامَا
 رَكِبَ الْبَحْرَ غَدَاً مَوْتاً زُوَامَا
 وَانْقُتُوا الطُّوْدَ إِذَا مَا الطُّوْدُ عَامَا
 نُذْرًا لِلْمَوْتِ تَجْتَاخُ الْأَنَامَا
 رُسُلًا تَحْمِلُ أَمْنًا وَسَلَامَا
 بَعْدَ حِينٍ، جَلَّ مَنْ يُحْيِي الْعِظَامَا"

“21. O mountain of fire, indeed you have terrified the world; in your states, you do not keep truce.

22. You are a calamity on land, and if you sail the sea, you become imminent death.

23. So fear the mountain, sturdy and anchored, and fear the mountain if the mountain erupts.

24. It carried war, thus becoming a period heralding death that would devastate humanity.

25. The world feared it until it became a messenger carrying security and peace.

26. The East was resurrected from its slumber, after a while, glory to He who revives the bones.”⁷¹

In the evocative narrative crafted by Ḥāfiẓ Ibrāhīm, the Ottoman navy is metaphorically depicted as a formidable “mountain of fire”, embodying an awe-inspiring and terrifying force capable of reshaping geopolitical landscapes and human destinies. This powerful imagery not only conveys the navy’s potential for destruction and conquest but also its role in enforcing order and heralding a new era of peace and stability. The poet’s portrayal of the navy oscillates between its capacity to inflict unparalleled devastation and its paradoxical function as a harbinger of security. The navy, likened to a natural disaster in its might, does not merely represent a tool of war but emerges as a complex symbol of the empire’s ability to both unsettle and stabilize, to terrify and to protect. The invocation of fear, whether in reference to the navy’s dormant power or its explosive action, underscores the respect and reverence it commands across lands and seas. As the narrative unfolds, Ibrāhīm transitions from depicting the navy’s destructive prowess to acknowledging its instrumental role in the restoration of peace. This transformation is significant, illustrating how the very forces that precipitate chaos and destruction are integral to the creation of a new order. The navy’s actions, initially feared, evolve into a source of peace, signifying the paradoxical nature of military power as both a perpetrator of violence and a custodian of peace. The poem culminates in a vision of rebirth and rejuvenation, with the East awakening from its slumber, revitalized by the navy’s victories. The Ottoman navy’s contributions transcend mere military achievements, signifying a profound impact on the collective psyche and destiny of the East, marking a pivotal moment in its resurgence and reassertion on the world stage.

⁷¹ Ibrāhīm, *Dīwān Ḥāfiẓ Ibrāhīm*, 376-379.

In continuation, Ḥāfiẓ Ibrāhīm enriches his poem with the following poetic expressions:

27. "أَيُّهَا الشَّرْقِيُّ شَمِّرْ لَا تَنَمْ وَأَنْفُضِ الْعَجْزَ فَإِنَّ الْجِدَّ قَامَا
 28. وَإِمْتِنِ الْعِزْمَ جَوَاداً لِلْعُلَا
 29. وَإِذَا حَاوَلْتَ فِي الْأَفْقِ مُنَى
 30. لَا تَضِيقْ ذَرْعاً بِمَا قَالَ الْعِدَا
 31. سَابِقِ الْغَرِبِيِّ وَأَسْبِقْ وَأَعْتَصِمْ
 32. جَانِبِ الْأَطْمَاعِ وَإِنَّهْجْ نَهْجَهُ
 وَأَجْعَلِ الرَّحْمَةَ وَالنَّفْوَى لِرَامَا

“27. O Easterner, gird up, do not sleep, and shake off inertia, for seriousness has arisen.

28. Mount determination as a steed to the high, and make wisdom the bridle for determination.

29. And if you seek aspirations in the horizon, ride the lightning and do not be content with the cloud.

30. Do not be dismayed by what the enemy says! Many wise men are blind to the truth.

31. Outpace the Westerner and outstrip, and cling to chivalry and to valor cling firmly.

32. Avoid greed, follow his path, and make mercy and piety obligatory.”⁷²

In this segment of Ḥāfiẓ Ibrāhīm’s poem, the poet transitions from a celebration of the Ottoman Empire’s naval prowess to an impassioned call to action for the Eastern world. Ibrāhīm constructs a narrative that not only extols the virtues of strength and wisdom but also advocates for a moral and ethical resurgence within the context of global dynamics and competition. The poet begins with a direct appeal to the Easterner, urging an awakening from lethargy and an embrace of earnestness. This call to “gird up” and reject sleep symbolizes a broader exhortation to prepare for the challenges that lie ahead. Ibrāhīm emphasizes the necessity of shaking off inertia, a metaphor for the political and cultural stagnation that had afflicted parts of the Eastern world during periods of colonial encroachment and internal decay. The invocation of “seriousness” signals a critical juncture, a moment demanding decisive action and renewed commitment to progress and self-determination. The subsequent verses elaborate on the qualities necessary for this revival. Determination is

⁷² Ibrāhīm, *Dīwān Ḥāfiẓ Ibrāhīm*, 376-379.

personified as a steed, a powerful image that conveys the vigor and momentum required to ascend to new heights of achievement and autonomy. Wisdom, in turn, is cast as the bridle for determination, suggesting that ambition and resolve must be guided by insight and prudence. This metaphorical framing underscores the importance of a balanced approach to change, one that harnesses the energy of aspiration within the constraints of thoughtful deliberation.

Ibrāhīm further expands on the theme of ambition by encouraging the Easterner to “ride the lightning”, an evocative image that captures the spirit of boldness and innovation. The poet contrasts this with the complacency represented by contentment with the “cloud”, advocating for a rejection of mediocrity in favor of the pursuit of lofty goals. In addressing the challenge posed by external skepticism and opposition, Ibrāhīm advises against being dismayed by the enemy’s words, highlighting the blindness of many “wise men” to the truth. The call to outpace and outstrip the Westerner reflects a competitive ethos, urging the Eastern world to excel and surpass its rivals through adherence to chivalry and valor. This is not merely a call to military or technological competition but a broader appeal to moral and ethical superiority. By advocating for the avoidance of greed and the embracing of mercy and piety, Ibrāhīm delineates a path of development that is rooted in integrity and righteousness, suggesting that true advancement encompasses spiritual and moral dimensions alongside material progress. Through this exhortation, Ḥāfiz Ibrāhīm articulates a vision for the Eastern world that is at once ambitious and principled.

Furthering his poetic expression, Ḥāfiz Ibrāhīm presents the subsequent verses:

33. طَلَّبُوا مِنْ عِلْمِهِمْ أَنْ يُعْجِزُوا قَادِرَ الْمَوْتِ وَأَنْ يَنْتُقُوا الْجَمَامَا
 34. وَأَرَادُوا مِنْهُ أَنْ يَرْفَعَهُمْ فَوْقَ هَامِ الشُّهُبِ فِي الْعَيْبِ مَقَامَا
 35. فَتَلَّ الْإِنْسَانُ مَا أَكْفَرَهُ طَاوَلَ الْخَالِقَ فِي الْكَوْنِ وَسَامَى
 36. أَحْرَجَ الْعَيْبَ إِلَى أَنْ بَرَزَهُ سِرَّهُ بَزًّا وَلَمْ يَخْشَ انْتِقَامَا"

“33. They sought from their knowledge to challenge the Almighty in controlling death and to alter destiny.

34. And they wished for it (their knowledge) to elevate them above the heads of stars in the unseen realms

35. Cursed is man, how ungrateful he is! He competed with the Creator (in the universe) and aspired to exceed Him.

36. He pressed the unseen until he forcibly unveiled its secret, not fearing retribution.”⁷³

In these lines from Ḥāfiẓ Ibrāhīm’s poem, the poet delves into a profound critique of human hubris and the audacious pursuit of knowledge that seeks to rival divine authority. Ibrāhīm’s narrative unfolds a philosophical reflection on the limits of human ambition and the inherent danger of overreaching in the quest for power and understanding. Through a blend of admonition and lament, the poet sketches a portrait of humanity’s existential overreach and its consequences. The poet begins by depicting humans’ audacious attempts to usurp divine prerogatives—controlling death and altering destiny. This represents not just a pursuit of knowledge but a profound challenge to the natural and divine order, illustrating the Enlightenment-era aspiration for mastery over nature and life itself. The ambition to “elevate them above the heads of stars in the unseen realms” symbolizes the ultimate aspiration for transcendence, for a place among the heavens traditionally reserved for the divine.

Ibrāhīm’s use of the term “cursed” to describe humanity encapsulates the moral judgment he casts on this overreaching. The competition with the Creator, described as an aspiration to “exceed Him”, is portrayed as the zenith of human arrogance, a futile and profane endeavor that disregards the fundamental distinctions between the Creator and the created. The poet’s narrative crescendos with the depiction of humanity’s relentless probe into the “unseen”, the metaphysical or perhaps the yet undiscovered laws of nature, “until he forcibly unveiled its secret”. This relentless drive to penetrate the mysteries of existence, “not fearing retribution”, speaks to a reckless courage, a willingness to confront the consequences of defying the divine order. It reflects a Promethean defiance, a trait celebrated in some intellectual traditions for its valorization of human ingenuity and condemned in others for its transgressive nature. Through these verses, Ḥāfiẓ Ibrāhīm engages with themes central to humanism, Enlightenment, and the critique of modernity. He probes the ethical dimensions of human knowledge and power, questioning the moral implications of seeking to transcend our nature and the given order of the universe. The poet’s reflection serves as a cautionary tale about the perils of hubris and the ethical responsibilities that accompany human knowledge and ambition. In this, Ibrāhīm contributes to a long-standing philosophical and

⁷³ Ibrāhīm, *Dīwān Ḥāfiẓ Ibrāhīm*, 376-379.

theological discourse on the limits of human endeavor, reminding readers of the importance of humility, gratitude, and reverence for the boundaries that define our existence.

In these verses, Ḥāfiẓ Ibrāhīm subtly critiques Western civilization by examining the consequences of its core Enlightenment ideals—reason, scientific inquiry, and the elevation of human capabilities. He portrays the ambition to surpass divine boundaries and control the mysteries of existence as emblematic of Western thought’s drive for progress and mastery over nature. However, Ibrāhīm views this pursuit critically, suggesting it leads to hubris and overlooks the spiritual and ethical dimensions of human existence. His portrayal of humanity’s quest to challenge divine authority reflects concerns about the ethical dilemmas and existential risks inherent in Western civilization’s prioritization of reason and progress, hinting at a deeper disconnection from spiritual roots and ethical responsibilities.

Ḥāfiẓ Ibrāhīm culminates his poem with the following verses:

37. "فُؤةَ الرَّحْمَنِ زَيْدِينَا فُؤَى وَأُفَيْضِي فِي بَنِي الشَّرْقِ الْوَنَامَا
 38. أَفْرَغِي مِنْ كُلِّ صَدْرٍ جَفْدَهُ إِمْلَا النَّارِيخَ وَالدُّنْيَا كَلَامَا
 39. أَسْأَلُ اللَّهَ الَّذِي أَلْهَمَنَا خِدْمَةَ الْأَوْطَانِ شَيْخًا وَغَلَامَا
 40. أَنْ أَرَى فِي الْبَحْرِ وَالْبَرِّ لَنَا فِي الْوَعَى أَنْدَادَ طَوْجُو وَأَيَامَا"

“37. O power of the Merciful, strengthen us with strength, and pour harmony upon the sons of the East.

38. Empty every heart of its envy, and fill history and the world with words (of beauty and wisdom).

39. I ask God, who inspired us to serve the homelands, old and young,

40. That in battle, for us, I may see equivalents of Tōgō (Heihachirō) and Ōyama (Iwao), on sea and on land.”⁷⁴

In the concluding segment of Ḥāfiẓ Ibrāhīm’s poem, the poet transitions from a critique of Western civilization and human hubris to a supplication for divine guidance and unity. This shift underscores a universal longing for strength, peace, and communal harmony, particularly within the context of Eastern societies. By invoking the “power of the Merciful”, Ibrāhīm seeks not just physical or martial prowess but also a spiritual fortification that fosters inner peace and societal cohesion. This plea for harmony and the removal of envy among the “sons of the East” reflects a deeper yearning for a transcendent solidarity that transcends the petty rivalries and conflicts that

⁷⁴ Ibrāhīm, *Dīwān Ḥāfiẓ Ibrāhīm*, 376-379.

often divide communities. The poet's call to "fill history and the world with words (of beauty and wisdom)" highlights the transformative power of language and ideas. It suggests a vision for a future where discourse and knowledge contribute to the betterment of society, emphasizing the role of enlightenment and wisdom in shaping human destiny. This aspiration towards a legacy of intellectual and moral richness positions the poet not just as a commentator on contemporary geopolitical dynamics but also as a visionary hoping for a world where harmony and wisdom prevail. Ibrāhīm's appeal to God, "who inspired us to serve the homelands", underscores the sacred duty of stewardship over one's country, advocating for a patriotism that is both noble and devout. By seeking divine blessing to witness heroes akin to Tōgō Heihachirō and Ōyama Iwao, figures renowned for their military genius and national service, Ibrāhīm articulates a desire for leaders who embody valor, strategic acumen, and a profound commitment to their nations. This invocation of historical figures from the Russo-Japanese War as models for emulation in the context of the Ottoman Empire's challenges illustrates a cross-cultural appreciation of military leadership and valor.

2.4. A Panegyric Poem Composed for Mustafa Kemal Atatürk by Ma'rūf al-Ruṣāfi

In the realm of Arabic poetry, the intersection of political events and literary expression has often produced works of profound significance. Among such creations is a poem by Ma'rūf al-Ruṣāfi, a distinguished figure in the Arab literary world, known for his incisive commentary on sociopolitical issues of his time. This particular poem, crafted in the wake of Mustafa Kemal Atatürk's momentous victory over Greek forces in 1923, stands not only as a testament to al-Ruṣāfi's poetic prowess but also as a reflection of the broader Arab intellectual engagement with the nationalist movements of the early 20th century. al-Ruṣāfi's composition, rich in its imagery and intricate in its structure, transcends mere celebration of a military triumph; it delves into the complexities of national liberation, the reshaping of regional geopolitics, and the symbolism of Atatürk as a figure of modernity and reform. The poem navigates through themes of bravery, the dichotomy of appearance versus essence, and the broader implications of the Greco-Turkish War for the Eastern world, particularly in the context of colonialism and the quest for self-determination. al-Ruṣāfi's selection of language, rich in metaphor and historical references, not only showcases his artistic brilliance but also acts as a medium for ideological expression, reflecting the intellectual trends of his time

in the Arab world. As such, this poem emerges as a critical piece for understanding the interplay between Arab intellectual thought and the significant historical events of the early twentieth century, offering insights into the era's cultural and political zeitgeist.

"1. سَمِيَّ المصطفى لا زلت تـعلو إلى أوج يطاول كلَّ أوج
2. فدُر كالشمس في فلك المعالي وحُلَّ من الكمال بكل بُرج"

"1. Named Muṣṭafā (the chosen one), you are ever ascending to a summit that equals every high.

2. So orbit like the sun in the sphere of greatness, and inhabit every aspect of perfection (*kamāl*)."⁷⁵

Ma'rūf al-Ruṣāfī's poem dedicated to Mustafa Kemal Atatürk is a rich tapestry of metaphoric language and profound symbolism, encapsulating the essence of a transformative leader in the context of early 20th-century political and social upheaval. The poem begins with a powerful invocation of Mustafa Kemal's name, Muṣṭafā – translated as "the chosen one" – which in itself sets the tone for the subsequent narrative of exaltation and praise. This name is not merely a moniker but a representation of his predestined role in the shaping of his nation's fate. The imagery of ascension that al-Ruṣāfī employs is telling; it is not just an ascent to a literal height but to a metaphorical pinnacle of moral and political stature. Mustafa Kemal is likened to a figure who continually rises to meet and match the loftiest of peaks, suggesting an ongoing journey towards greatness and implying that his achievements are unparalleled.

Progressing to the celestial metaphor of orbiting like the sun, al-Ruṣāfī further elevates Mustafa Kemal to a cosmic level. The sun is a universal symbol of unwavering power, life-giving energy, and unchallenged authority – qualities that the poet attributes to Atatürk. This astral imagery serves a dual purpose; first, it portrays him as a central force in his nation's universe, around which all else revolves and by which all is illuminated. Second, it underscores the consistency and inevitability of his influence – much like the sun's daily journey across the sky. The poet's use of the term "sphere of greatness" further emphasizes the encompassing and expansive nature of Atatürk's influence. Inhabiting "every aspect of perfection" or "kamāl" is a statement of the multifaceted nature of Atatürk's capabilities and achievements. The concept of *kamāl* in Islamic philosophy often refers to completeness, encompassing both

⁷⁵ Ma'rūf al-Ruṣāfī, *Dīwān Ma'rūf al-Ruṣāfī*, ed. Muṣṭafā al-Ghalāyīnī (Windsor: Hindawi, 2014), 635-636.

material and spiritual perfection. By attributing *kamāl* to Atatürk, al-Ruṣāfi is not only commending his tangible achievements – such as military victories and political reforms – but is also suggesting a profound inner wisdom and moral integrity. This holistic approach to describing Atatürk’s character and leadership transcends the typical glorification of political figures, inviting the reader to consider the deeper, almost philosophical implications of his leadership.

In Ma‘rūf al-Ruṣāfi’s poem, the use of the word “kamāl” serves not only as a reference to the concept of perfection and completeness but also subtly plays on the name of Mustafa Kemal Atatürk himself. This linguistic nuance adds a layer of depth and personalization to the poem, intertwining Atatürk’s identity and his achievements in a manner that is both clever and meaningful. The word “kamāl” in Arabic, denoting perfection or completeness, resonates with the Turkish name “Kemal”, which also implies a sense of perfection and maturity. al-Ruṣāfi’s choice to use this particular term showcases his linguistic ingenuity and reflects a deep understanding of Atatürk’s persona and legacy. This play on words elevates the poem from a mere laudatory piece to an intricate composition that aligns Atatürk’s personal attributes with the ideals and aspirations he embodied. The convergence of his name with the notion of perfection implicitly suggests that Atatürk was not just a leader by chance but by a confluence of personal qualities that aligned with his historical role.

This alignment of name and attribute in the poetic narrative underscores the perceived synchronicity between Atatürk’s character and his historical destiny. By embedding Atatürk’s name within the fabric of the poem, al-Ruṣāfi effectively bridges the gap between the individual and the symbol. Atatürk, therefore, is not just presented as a historical figure who achieved greatness; he is intertwined with the very notion of “kamāl”, making his identity inseparable from the ideals of perfection and excellence. This linguistic intertwining is particularly poignant given Atatürk’s role in modernizing Turkey and reshaping its cultural identity. It positions him not just as a political reformer, but as a transformative leader whose name itself symbolizes the apex of human potential. The poet, thus, not only celebrates Atatürk’s accomplishments but also venerates the qualities inherent in his very identity, creating a powerful and enduring image of the leader in the cultural and historical consciousness. al-Ruṣāfi’s poetry, in these opening lines, thus masterfully weaves a narrative that is at once grounded in the historical realities of Atatürk’s life and accomplishments, and elevated to a near-mythical plane through its rich, symbolic language. The poem becomes more

than a simple accolade; it is a reflection on the nature of leadership, the journey towards achieving greatness, and the enduring impact of a leader who, in the poet's view, has reshaped the destiny of a nation and its people.

al-Ruṣāfī continues his poem with these lines:

"3. نُصِرْتَ عَلَى بَنِي يُونَانَ نَصْرًا أَقَامَ الْغَرْبَ فِي هَرَجٍ وَمَرَجٍ
4. وَأَطْلَعَ فِي سَمَاءِ الشَّرْقِ شَمْسًا تَقْبِضُ عَلَيْهِ أَنْوَارَ التَّرَجِّي"

"3. You triumphed over the Greeks with a victory that threw the West into chaos and confusion.

4. And raised in the East's sky a sun that poured forth the lights of hope."⁷⁶

Ma'rūf al-Ruṣāfī's poem, dedicated to Mustafa Kemal Atatürk, serves as a profound exploration of political triumph and its far-reaching implications. The poem captures the essence of Atatürk's victory, not merely as a military conquest but as a transformational event with significant geopolitical ramifications. The reference to triumphing over the Greeks encapsulates a pivotal moment in history, symbolizing much more than a mere battlefield success. This victory, as al-Ruṣāfī suggests, is monumental enough to disrupt the established order in the West, leading to "chaos and confusion". This phrase does more than just describe the immediate aftermath; it metaphorically represents a seismic shift in the global balance of power. The poet emphasizes the impact of Atatürk's actions extending beyond regional boundaries, affecting the Western world's perception and reaction. It's a recognition of the cascading effects of a singular event altering the course of history. Following this, al-Ruṣāfī's imagery of raising a sun in the East's sky that "poured forth the lights of hope" is laden with symbolic meaning. The sun is a universal symbol of enlightenment, life, and renewal. In this context, it represents the dawn of a new era, one that Atatürk helped usher in. This new era, marked by hope, signifies a departure from the past's shadows. It's a metaphorical representation of the new ideologies and visions for the future that Atatürk's leadership promised. The "lights of hope" can be interpreted as the emerging aspirations and dreams of a nation reborn, and possibly, a region redefined. The contrast between the chaos in the West and the emergence of hope in the East is particularly striking. It reflects a shift in historical narratives, where the East, often portrayed as passive or stagnant in the face of Western dominance, is now cast in a light of resurgence and dynamism. This dichotomy challenges

⁷⁶ al-Ruṣāfī, *Dīwān Ma'rūf al-Ruṣāfī*, 635-636.

the traditional perceptions of East and West, positioning the East not just as a participant but as a shaping force in the world's unfolding story. al-Ruṣāfi's choice of words and imagery in these lines is not merely descriptive but deeply evocative, conveying layers of meaning that transcend the literal events. The poem, in these parts, becomes a canvas for portraying the broader implications of Atatürk's victory - it's about shifting power dynamics, the awakening of national consciousness, and the heralding of a new epoch.

al-Ruṣāfi proceeds in his poem with the following verses:

"5. فَسَرَّ الْمُخْلِصِينَ وَكُلَّ حُرٍّ وَسَاءَ الْخَائِنِينَ وَكُلَّ سَمِجٍ
6. وَمَا الْيُونَانُ كَفؤُكُ فِي نِزَالٍ وَإِنْ مَلَأُوا السَّهُولَ وَكُلَّ فَجِ
7. وَلَكِنْ قَدْ غَلَبَتْ جِيُوشُ قَوْمٍ أَذَلُّوا بِالْبُورَاجِ كُلَّ لُجِ"

"5. Delighting the loyal and every free person, and displeasing the traitors and every vile one.

6. And the Greeks could not match you in battle, even if they filled the plains and every pass.

7. But you overcame the armies of a nation, that humiliated [others] with their battleships in every sea."⁷⁷

In the context of Ma'rūf al-Ruṣāfi's poem, the verses under consideration delve into the thematic realms of loyalty, freedom, and the prowess of Mustafa Kemal Atatürk in the face of overwhelming odds. The poet's articulation here is layered, intertwining emotional resonance with political and military triumph. The segment commences with an exploration of the emotional impact of Atatürk's actions. The delight of "the loyal and every free person" juxtaposed with the displeasure of "traitors and every vile one" presents a stark moral dichotomy. This dichotomy serves as a powerful tool to delineate the stark contrast between those who align with the virtues of loyalty and freedom, and those who are mired in betrayal and ignobility. al-Ruṣāfi's language transcends the mere portrayal of victory; it invokes a sense of ethical justice and the vindication of virtuous principles. The poet underscores the notion that Atatürk's triumphs were not just military but also moral victories that resonated deeply with the virtuous and freedom-loving, while simultaneously causing consternation among the unprincipled and treacherous.

Following this moral delineation, al-Ruṣāfi addresses the military aspect of Atatürk's victory. The statement that "the Greeks could not match you in battle, even if they filled the plains and every pass" employs hyperbole

⁷⁷ al-Ruṣāfi, *Dīwān Ma'rūf al-Ruṣāfi*, 635-636.

to emphasize the overwhelming military might and strategic advantage the Greek forces ostensibly possessed. Yet, in spite of these overwhelming odds, Atatürk's leadership and strategic acumen led to a stunning victory. This hyperbolic imagery serves to elevate Atatürk's military genius, portraying him as a commander of unparalleled prowess, capable of overcoming seemingly insurmountable odds. The subsequent line, describing how Atatürk "overcame the armies of a nation, that humiliated [others] with their battleships in every sea", further cements his status as a formidable leader. This line not only acknowledges the naval superiority of the opposing forces but also highlights Atatürk's ability to triumph against a power that had projected its might across seas and oceans. al-Ruṣāfi's choice of the word "humiliated" is particularly telling; it implies that the opposing forces were not just dominant but also oppressively so. Atatürk's victory, therefore, is framed not merely as a strategic success but also as a moment of retribution and reclamation of dignity for those who had been subjugated. In these verses, al-Ruṣāfi skillfully weaves together themes of moral righteousness, emotional response to leadership, and the exceptional military capabilities of Atatürk. The poet does not merely recount historical events; he elevates them to a narrative of moral vindication and remarkable triumph against formidable foes. This analysis reveals al-Ruṣāfi's ability to transform historical facts into a poetic narrative imbued with deep emotional and ethical connotations, making the poem a compelling piece of literature that transcends its historical context.

In his poem, al-Ruṣāfi goes on to say:

8. "ترك جيوشهم من فرط رعب
تعاهد للهزيمة كل نهج
9. إذا ذكروا سُماك ولو منامًا
تحاموا ذكره بسوى التهجي
10. لئلا يسمعه فيعتريهم
ضنى دائن من شللٍ وفلج"

"8. You left their armies, due to extreme fear, making a pact for defeat on every route.

9. If they mention your name even in dreams, they avoid pronouncing it incorrectly,

10. Lest they are heard and struck by a chronic illness of paralysis and stroke."⁷⁸

The verses from Ma'rūf al-Ruṣāfi's poem dedicated to Mustafa Kemal Atatürk encapsulate a profound narrative that weaves together themes of fear, psychological impact, and the reverberating power of a name, illustrating the

⁷⁸ al-Ruṣāfi, *Dīwān Ma'rūf al-Ruṣāfi*, 635-636.

profound influence of Atatürk's military and political prowess. The initial line delves into the psychological aftermath of Atatürk's victory over his adversaries. The poet describes how the opposing armies, gripped by "extreme fear", were compelled to accept defeat, not just in a single instance but repeatedly, as if bound by an unspoken pact. This imagery of a consistent and pervasive capitulation paints a vivid picture of an enemy so overwhelmed by fear that surrender becomes an inevitable path in every encounter. The use of the term "pact for defeat" is particularly evocative, suggesting a resignation to failure so ingrained that it becomes almost contractual in nature. This representation transcends the physical realm of warfare, venturing into the psychological and emotional domains, where the very spirit of the opposition is depicted as being profoundly and irreversibly shattered.

The subsequent lines further explore the deep-seated impact of Atatürk's influence, extending beyond the battlefield into the realms of the subconscious. The poet articulates that even the mere utterance of Atatürk's name holds such power that it instills a pervasive and paralyzing fear, to the extent that it invades the dreams of his adversaries. The suggestion that they avoid pronouncing his name incorrectly, even in their dreams, underscores a deep-rooted anxiety and respect, bordering on a superstitious reverence for his name. This portrayal elevates Atatürk's status to an almost mythic level, where his name alone wields the power to invoke fear and caution. The closing line of this segment, referencing the fear of being "struck by a chronic illness of paralysis and stroke" upon mispronouncing Atatürk's name, further intensifies this narrative. This hyperbolic statement serves to dramatize the profound psychological terror Atatürk has instilled in his enemies. It is not just a physical ailment that the poet speaks of, but a metaphorical representation of the immobilizing fear that Atatürk's presence and legacy have induced in his adversaries. This fear is so pervasive that it manifests in the most private and uncontrollable realm – that of dreams – underscoring the inescapable and all-consuming nature of the dread he inspires. In these verses, al-Ruṣāfi masterfully employs vivid and hyperbolic imagery to paint a portrait of Atatürk as a figure whose influence transcends the tangible aspects of military victory. The poet delves into the psychological and emotional dimensions, portraying Atatürk as a leader whose name and legacy resonate with such power that they dominate both the waking and dreaming lives of his enemies. This narrative construction not only glorifies Atatürk's military achievements but also elevates him to a status akin to a force of nature, omnipresent in the consciousness of friend and foe alike. The analysis of these lines reveals al-Ruṣāfi's skill in crafting a narrative that intertwines historical events with

symbolic and psychological depth, rendering the poem a profound exploration of the impact of leadership and victory in the human psyche.

The poem by al-Ruṣāfī further unfolds with these words:

"11. هم اليونان الأمم كل قوم وأخوف في الوغى من فرخ قبيح
 12. أرق شجيرة منهم وأرقى حمير الوحش سارحة بمرج
 13. فلا تغررك أوجههم بياضاً فإن طباعهم كطباع زنج
 14. وجوه قد حكين الثلج لوئنا ولكن فاتهن نقاء ثلج"

"11. They are the Greeks, the leaders of every nation, yet more fearful in battle than a chick.

12. More delicate in spirit than they, and nobler, are the wild zebras grazing in the meadow.

13. So let not their faces' whiteness deceive you, for their nature is like the nature of the black people.

14. Faces that resemble the color of snow, yet they lack the purity of snow."⁷⁹

These verses present a nuanced and allegorical critique of the Greeks during the Greco-Turkish War, juxtaposing perceptions of bravery and cowardice, and challenging stereotypes through complex imagery. The poem begins by portraying the Greeks as "the leaders of every nation", a phrase that could be interpreted as an acknowledgment of their historical and cultural significance. However, this respect is immediately undercut by the subsequent comparison to being "more fearful in battle than a chick". This metaphor serves to diminish the perceived military prowess of the Greeks in this context, likening them to young, timid birds, incapable of defending themselves or posing a serious threat. This contrast creates a powerful image of vulnerability and weakness, sharply deviating from their historical reputation as formidable warriors. In the following lines, al-Ruṣāfī introduces an intriguing comparison with "the wild zebras grazing in the meadow", described as more "delicate in spirit" and nobler. This metaphor is laden with implications. al-Ruṣāfī further delves into the theme of deceptive appearances in the subsequent lines. The reference to the Greeks' faces being white like snow, coupled with a warning not to be deceived by this, implies a critique of surface-level judgments based on appearance. The poet warns against equating fairness of complexion with purity or moral superiority, a notion he reinforces by stating that their nature is akin to that of black people. The concluding line of this segment, asserting that

⁷⁹ al-Ruṣāfī, *Dīwān Ma'rūf al-Ruṣāfī*, 635-636.

the faces of the Greeks, though snow-like in color, lack the purity of snow, further complicates this theme of appearances versus reality. Snow, often symbolized as pure and unblemished, is contrasted with the implied duplicity or moral deficiency of the Greeks in this context. This metaphor serves as a critique of the superficiality of appearances and a call to look beyond external features to discern true character and intent.

al-Ruṣāfī extends his poem with these subsequent lines:

"15. فيا أمضى الورى رأيا وسيفًا وأعرّفهم بمصعد كل أوج
16. لقد أنقذت من أزمير خودًا تسام الخسف في يد كل عالج
17. وقمت على البلاد مقام عيسى على مرضاه من عمي وعُرج"

"15. O you with the sharpest opinion and sword, and most knowledgeable of the ascent of every peak.

16. You indeed rescued maidens from Izmir from being degraded in the hands of every brute.

17. And you stood upon the land in the position of Jesus, to his patients of blindness and lameness."⁸⁰

In the poignant verses of Ma'rūf al-Ruṣāfī's poem dedicated to Mustafa Kemal Atatürk, the poet delves into a rich tapestry of allegorical language, encapsulating the multifaceted nature of Atatürk's leadership and his profound impact on the socio-political landscape of his era. The poem begins by addressing Atatürk directly, acclaiming him as one with the "sharpest opinion and sword", a phrase that masterfully intertwines the realms of intellectual prowess and military might. This duality in characterization is significant as it positions Atatürk not only as a formidable military leader but also as a visionary thinker. The phrase "most knowledgeable of the ascent of every peak" further elevates this portrayal, imbuing it with a metaphorical depth that transcends literal interpretations. Here, the "ascent of every peak" can be understood as a symbolic reference to overcoming myriad challenges, both on the battlefield and in the sphere of ideological struggles. This line, therefore, is not just an acknowledgment of Atatürk's successes but also a recognition of the wisdom and strategic acumen that guided these victories.

The subsequent imagery of rescuing "maidens from Izmir from being degraded in the hands of every brute" is particularly evocative. It paints a vivid picture of Atatürk as a savior, liberating the oppressed from the clutches of tyranny. This portrayal resonates with the historical context of the Greco-

⁸⁰ al-Ruṣāfī, *Dīwān Ma'rūf al-Ruṣāfī*, 635-636.

Turkish War and the broader theme of national liberation. The use of “maidens” as a symbol is notable, as it often represents purity and innocence in literary traditions. Thus, their rescue is emblematic of a larger struggle to protect and preserve the integrity and dignity of the nation. In likening Atatürk to Jesus, particularly in his role as a healer to “his patients of blindness and lameness”, al-Ruṣāfi introduces a powerful religious and moral dimension to his narrative. This comparison elevates Atatürk’s status to a near-messianic level, portraying him as a figure of spiritual and moral redemption. The reference to healing the blind and lame can be interpreted both literally, in terms of Atatürk’s efforts to modernize and rejuvenate a nation left fractured and weakened by years of conflict and decline, and metaphorically, in terms of enlightening a nation, guiding it away from the blindness of outdated traditions and the lameness of political stagnation. al-Ruṣāfi’s poetic narrative, in these lines, masterfully intertwines the themes of military heroism, intellectual brilliance, moral integrity, and spiritual enlightenment. This rich amalgamation serves not only to celebrate Atatürk’s multifarious contributions but also to encapsulate the essence of his transformative impact on Turkey. The verses are a testament to Atatürk’s enduring legacy as a leader who navigated complex political terrains with the acumen of a strategist, the courage of a warrior, and the compassion of a healer.

al-Ruṣāfi elaborates in his poem with the ensuing verses:

18. فعالجت الفتوق بحسن رثقٍ ولاءمت الخروق بحسن نسج
19. ورحت إلى التجدد في المعالي تقود الناهضين بها وتزجي

“18. So you treated the wounds with good stitching, and repaired the holes with good weaving.

19. And you proceeded to renewal in the heights, leading and urging those rising to it.”⁸¹

In the intricate fabric of Ma‘rūf al-Ruṣāfi’s poetic composition, the poet skillfully employs metaphors of healing and renewal to convey the transformative impact of Atatürk’s leadership. These lines of the poem are particularly illustrative of al-Ruṣāfi’s ability to intertwine the literal and the symbolic, thereby creating a rich tapestry of meaning that transcends the immediate context to speak to broader themes of reconstruction and rejuvenation. The metaphor of treating wounds with “good stitching” and repairing holes with “good weaving” is profoundly evocative. In a literal sense,

⁸¹ al-Ruṣāfi, *Dīwān Ma‘rūf al-Ruṣāfi*, 635-636.

it could be interpreted as a reference to Atatürk's efforts in the aftermath of conflict, addressing the physical and infrastructural devastation wrought by years of war. However, al-Ruṣāfi's imagery invites a deeper interpretation, suggesting a process of healing that goes beyond the physical. The "good stitching" and "good weaving" symbolize Atatürk's meticulous and careful approach to restoring the social, political, and cultural fabric of a nation torn apart by conflict and decline. This metaphor of healing and mending resonates with the notion of restoring unity and cohesion, piecing together a fragmented nation to create a renewed whole.

The progression to "renewal in the heights" further develops this theme. This line can be seen as emblematic of Atatürk's vision for a modern, progressive Turkey, ascending to new heights of achievement and status on the world stage. The use of the term "heights" implies an aspiration towards lofty ideals and ambitions, suggesting a journey towards achieving not just recovery but greatness. The phrase "leading and urging those rising to it" reinforces the image of Atatürk as a guiding force, inspiring and motivating his people to strive towards these elevated goals. It speaks to his role as a leader who not only charted the course for his nation's resurgence but also energized and mobilized his people to actively participate in this journey of renewal. In these lines, al-Ruṣāfi captures the essence of Atatürk's legacy as a leader who was not merely a passive architect of change but an active agent of healing and transformation. The poet's use of the metaphors of stitching and weaving, coupled with the imagery of ascending to new heights, eloquently encapsulates the multifaceted nature of Atatürk's contributions. It reflects a nuanced understanding of the challenges of nation-building and the complexities involved in reviving a nation from the ashes of its past.

al-Ruṣāfi elaborates in his poem with the ensuing verses:

"20. تخطب في الجموع بيوم حفل كما خطب النبي بيوم حج
21. وتأتيك الوفود من الأقاليم لتسمع قول مذرّها المئج"

"20. Speaking to the crowds on a festive day, as the Prophet preached on the day of Hajj.

21. And delegations come to you from the furthest places, to hear the speech of their resounding leader."⁸²

Ma'rūf al-Ruṣāfi's poem, in the lines under consideration, shifts its focus to the sphere of oratory and influence, drawing a powerful parallel

⁸² al-Ruṣāfi, *Dīwān Ma'rūf al-Ruṣāfi*, 635-636.

between Atatürk and a prophetic figure. This section of the poem vividly captures the essence of Atatürk's charisma as a leader and his ability to inspire and galvanize his audience through his words. The comparison of Atatürk speaking to the crowds to a prophet preaching on the day of Hajj is rich in its connotations. The day of Hajj, an essential pillar of the Islamic faith, is a moment of profound religious significance, drawing millions of the faithful together in a collective act of faith and devotion. By likening Atatürk's oratory to this moment, al-Ruṣāfi elevates the act of speaking to the people to a sacred level. This metaphor is not just a comment on the content of Atatürk's speeches but a testament to the profound impact and spiritual resonance his words held for his audience. It suggests that Atatürk's words, like those of a prophet, had the power to move, unify, and uplift, transcending the ordinary and becoming a rallying call for collective action and unity.

Furthermore, the mention of "delegations come to you from the furthest places" emphasizes the widespread impact of Atatürk's influence. The image of people traveling great distances to hear him speaks to the magnetic pull of his leadership. This detail is particularly significant in the context of Atatürk's era, a time of burgeoning nationalism and the reconfiguration of political identities. His ability to draw people from afar signifies not only his appeal as a leader but also reflects the unifying power of his vision for the nation. It is an acknowledgment of the far-reaching impact of his reforms and his stature as a figure of national significance. al-Ruṣāfi's portrayal of Atatürk in these lines moves beyond the conventional political narrative, situating him in a realm that borders on the spiritual and prophetic. This positioning is indicative of the deep reverence and esteem in which Atatürk was held, not merely as a political figure but as a transformative leader with an almost transcendental quality. The use of religious imagery and the depiction of widespread veneration underscore the near-sacred status Atatürk attained in the eyes of his followers and admirers.

al-Ruṣāfi elaborates in his poem with the ensuing verses:

"22. ففـودك للعقـول بيـوم سـلم كـفـودك للجـيـوش بيـوم هـيـج
23. لقد جـددت للأوطـان عهـداً تجـاري فيه أوطـان الفـرنج"

"22. Your guidance of minds in times of peace, like your command of armies in times of agitation.

23. You renewed a pact for the homelands, rivaling the lands of the Franks."⁸³

⁸³ al-Ruṣāfi, *Dīwān Ma'rūf al-Ruṣāfi*, 635-636.

The poetic homage, in these specific lines, delves into the dichotomy of leadership in varying contexts and highlights the transformative impact of Atatürk's governance. al-Ruṣāfī's eloquent composition not only underscores Atatürk's military prowess but also his profound influence in shaping the intellectual and cultural landscape during times of peace. The initial line captures the essence of Atatürk's multifaceted leadership qualities. The juxtaposition of "guidance of minds in times of peace" with the "command of armies in times of agitation" presents a nuanced picture of Atatürk's role as both a peacetime leader and a wartime commander. This contrast is significant as it encapsulates the duality of statesmanship - the requirement of a leader to be both a thoughtful guide in fostering intellectual and societal growth during peaceful times, and a decisive commander during periods of conflict and unrest. The poet's emphasis on Atatürk's ability to navigate these two contrasting roles underscores a profound understanding of the complexities and demands of leadership. It portrays Atatürk as a versatile figure, adept at both the art of war and the craft of peace.

Progressing to the subsequent line, al-Ruṣāfī addresses Atatürk's achievements in the realm of state-building with the phrase "renewed a pact for the homelands". This line is indicative of Atatürk's role in redefining and rejuvenating the national identity and unity of Turkey. The term "pact" suggests a deliberate and solemn commitment, an agreement that signifies a new beginning or a reconstitution of the nation. This idea of renewal is potent, implying a departure from the past and the ushering in of a new era marked by reform and modernization. The comparison with "the lands of the Franks" serves to contextualize Atatürk's achievements within the broader European narrative. The Franks, historically associated with powerful European entities, symbolize the established Western nations. By drawing this comparison, al-Ruṣāfī elevates Atatürk's efforts to a level that rivals the achievements of the most advanced Western countries. It is a bold assertion of Atatürk's success in propelling Turkey onto the global stage, positioning it as a nation capable of competing with, and even rivaling, the traditionally dominant powers of Europe.

Continuing, al-Ruṣāfī adds these lines to his poem:

24. "لَتَبْتَ دَرَ الشُّعُوبِ إِلَى الْمَعَالِي وَتَبْلَغُ مَا تَرِيدُ وَمَا تَرْجِي

25. وَتَنْهَجُ مَنَهْجَ الْعُمَرَانِ فِيْمَا بَهَا لِلنَّاسِ مِنْ دَخَلٍ وَخَرَجٍ"

"24. So that nations hasten towards greatness, and achieve what they desire and hope for,

25. And pursue the path of civilization in what it has of income and expenditure."⁸⁴

⁸⁴ al-Ruṣāfī, *Dīwān Ma'rūf al-Ruṣāfī*, 635-636.

In these verses, the poet explores themes of national ambition, progress, and the pursuit of a civilizational paradigm. The lines in focus reflect a deep understanding of the dynamics of nation-building and the aspirational ethos that drives societies towards a collective vision of greatness and prosperity. The phrase “nations hasten towards greatness, and achieve what they desire and hope for”, encapsulates a profound sense of purpose and direction in the journey of nationhood. This line resonates with the notion of progress not as a passive occurrence but as an active pursuit, driven by the collective will and aspirations of a people. The poet’s choice of the word “hasten” implies urgency and determination, suggesting that the pursuit of greatness is a deliberate and dynamic process, fueled by a clear vision of what a nation desires to become. This reflects the ethos of Atatürk’s leadership – one characterized by a forward-looking, proactive approach to shaping the future of Turkey. al-Ruṣāfi’s portrayal here aligns with the historical context of Atatürk’s era, a period marked by significant social, political, and cultural transformations, as Turkey sought to position itself as a modern, progressive nation.

The subsequent line, “pursue the path of civilization in what it has of income and expenditure”, delves into the economic aspects of nation-building. Here, civilization is not merely a cultural or ideological construct; it encompasses the tangible, practical elements of economic development and resource management. The mention of “income and expenditure” highlights the importance of economic prudence, fiscal responsibility, and the effective allocation of resources in the quest for national development. This line suggests that the path to civilization is grounded in the realities of economic governance – a domain where Atatürk made significant reforms to modernize Turkey’s economy and lay the foundations for sustainable growth. In these lines, al-Ruṣāfi effectively bridges the aspirational and the pragmatic aspects of nation-building. He portrays the pursuit of greatness and civilization as endeavors that require both visionary ambition and practical economic strategies. The poet’s narrative transcends a simplistic glorification of leadership, offering a nuanced exploration of the multifaceted challenges and responsibilities inherent in steering a nation towards progress and prosperity.

al-Ruṣāfi follows up in his poem with these verses:

26. وَأَنْتَ الْيَوْمَ حَارِسُهَا الْمَفْدَىٰ تَحُوطُ أُمُورَهَا مِنْ كُلِّ هَزَجٍ
27. وَتَبْتَ دَرُ الْمُلُومِ إِذَا عَرَاهَا فَتَعْرُورِي الْجِوَادَ بِغَيْرِ سَرَجٍ"

“26. And you are today their cherished guard, protecting their affairs from all commotion.

27. And you rush to a calamity when it strikes them, so you mount the steed without a saddle.”⁸⁵

In the verses under consideration, the poet Ma‘rūf al-Ruṣāfī constructs a compelling narrative that vividly enshrines Mustafa Kemal Atatürk as a figure of guardianship, illustrating his pivotal role as both the protector of his nation and an astutely proactive leader in the face of adversity. This portrayal goes beyond the typical attributes of political leadership, delving into the realms of paternalistic care and an unwavering commitment to national welfare. The depiction of Atatürk as a guardian transcends the conventional political sphere, embedding him in the collective consciousness as a figure synonymous with safety and stability. This role of a protector is not limited to physical defense but extends to encompassing the safeguarding of the nation’s broader interests and ethos. The poet’s description of Atatürk’s guardianship reflects a multifaceted leadership approach, where the leader is seen not merely as a figurehead but as an integral part of the nation’s fabric, deeply invested in its well-being.

Furthermore, al-Ruṣāfī underscores Atatürk’s readiness to act decisively in times of crisis. The imagery of Atatürk rushing towards calamity and mounting a steed without a saddle epitomizes a leader who is not only prepared to face challenges but does so with an urgency and a sense of immediacy. This metaphorical representation portrays Atatürk as a leader who eschews hesitation, embodying agility and resolve in his response to national emergencies. It’s a vivid illustration of his dynamic leadership style, characterized by quick decision-making and a proactive approach to problem-solving. In crafting these verses, al-Ruṣāfī achieves more than a mere homage to Atatürk’s political and military acumen. He weaves a narrative that presents Atatürk as a symbol of resilience, a beacon of hope, and a steadfast guardian to his people. This portrayal is steeped in a deep understanding of the emotional and psychological underpinnings of leadership, particularly in a nation navigating through turbulent times.

The last two lines of al-Ruṣāfī’s poem are as follows:

28. إذا ذكر الهبوط فأنت مُعلٍ وإن خيف الحبوط فأنت مُنْجٍ
29. وتشرب أنت كأس المجد صرفاً ويشربها سواؤك ذات مَرْجٍ

“28. When descent is mentioned, you are the one ascending, and when downfall is feared, you are the savior.

⁸⁵ al-Ruṣāfī, *Dīwān Ma‘rūf al-Ruṣāfī*, 635-636.

29. You alone drink the cup of glory purely, while your equals drink it mixed.”⁸⁶

al-Ruṣāfi’s choice of language and imagery in these lines offers a profound exploration of Atatürk’s unique position in the historical and socio-political context of his time. The imagery presented in “when descent is mentioned, you are the one ascending” encapsulates the notion of Atatürk’s defiance of decline or failure. In a period marked by upheaval and the potential downfall of a nation, Atatürk is portrayed as the figure who rises against the tide. This ascent amidst descent is not merely about overcoming adversity; it symbolizes a transformative journey, a climb towards progress and renewal that Atatürk spearheaded in the face of potential ruin. The poet’s depiction of Atatürk as ascending during descent reflects his role as a beacon of hope and progress, leading his nation away from the brink of collapse towards rejuvenation and strength. Furthermore, the line “when downfall is feared, you are the savior” cements Atatürk’s image as a guardian and a protector, the one who intervenes to avert disaster. It speaks to the essence of Atatürk’s leadership, characterized by his ability to anticipate and prevent a national crisis. This portrayal is in line with the historical reality of Atatürk’s leadership, under which significant reforms and modernization efforts were undertaken to safeguard Turkey’s future. The poet here succinctly captures Atatürk’s pivotal role in navigating Turkey through one of its most critical junctures. The concluding line of the poem, “You alone drink the cup of glory purely, while your equals drink it mixed”, offers a compelling commentary on Atatürk’s distinctiveness among contemporary leaders. The metaphor of drinking a “cup of glory purely” as opposed to a “mixed” cup implies a leadership that is unadulterated, singular in its focus and achievements. This line could be interpreted as an allusion to Atatürk’s unparalleled accomplishments and the purity of his vision and intentions for his nation.

2.5. A Panegyric Poem Composed for Mustafa Kemal Atatürk by Aḥmad Shawqī

In the rich tapestry of Arabic literature, Aḥmad Shawqī holds a distinguished place as a luminary whose poetic oeuvre not only captures the essence of his era but also transcends it, engaging with themes of enduring relevance. As the “Prince of Poets”, Shawqī’s work is emblematic of a cultural renaissance that swept through the Arab world in the early twentieth century,

⁸⁶ al-Ruṣāfi, *Dīwān Ma‘rūf al-Ruṣāfi*, 635-636.

blending classical forms with modern sensibilities⁸⁷. Within this context, his poem dedicated to Mustafa Kemal Atatürk emerges as a particularly compelling piece, offering a nuanced portrayal of Atatürk not merely as a political figure but as a symbol of progressive leadership and visionary reform. Shawqī's verses navigate the complex interplay between historical valor and the aspirational ideals of peace, justice, and modernity, thus positioning Atatürk within a broader narrative of renewal and transformation. This poem, embodying both an homage and a reflective meditation, invites readers to consider the multifaceted dimensions of leadership and the transformative potential it holds for societal advancement. In essence, the poem serves as a powerful example of Aḥmad Shawqī's skill in weaving together the cultural and political themes of his era. Through his words, Shawqī delves into timeless issues such as leadership qualities, the essence of national identity, and the quest for peace amidst global unrest. His ability to speak to these universal concerns through the specific lens of Mustafa Kemal Atatürk's leadership makes the poem relevant not just to his own time but also to ongoing conversations about these critical topics. Comprising eighty-eight verses, the poem intricately explores these themes, inviting readers to reflect on the profound impacts of visionary leadership and the potential for societal transformation:

1. "اللَّهُ أَكْبَرُ كَمْ فِي الْفَتْحِ مِنْ عَجَبٍ يَا خَالِدَ التُّرُكِ جَدِّدَ خَالِدَ الْعَرَبِ
2. صُلْحٌ عَزِيزٌ عَلَى حَرْبٍ مُظْفَرَةٍ فَالَسَّيْفُ فِي غَمْدِهِ وَالْحَقُّ فِي النُّصَبِ"

“1. Allah is the Greatest. How marvelous victory is! O Khālid of the Turks, breathe new life into the spirit of Khālid of the Arabs.

2. Esteemed peace overcomes (the allure of) triumphant war, with the sword sheathed and justice prevailing.”⁸⁸

In the opening lines of Aḥmad Shawqī's poem, a vivid invocation sets the stage for a profound exploration of leadership, victory, and peace, themes that resonate deeply within the cultural and historical contexts of the Islamic world. Shawqī employs rich imagery and allusion to bridge the past with the

⁸⁷ For comprehensive information on Aḥmad Shawqī's literary contributions, refer to: Ahmet Kazım Ürün, *1868-1932 Mısır'da Türk Bir Şair: Ahmet Şevki* (İstanbul: Kaknüs Yayınları, 2002), 1-176; İhsan Doğru, *Emîru's-Şu'arâ Ahmet Şevkî ve Şevkiyyât'ında Toplum ve Siyaset* (Konya: Palet Yayınları, 2019), 1-362.

⁸⁸ Aḥmad Shawqī, *Dīwān Shawqī: Tawḥīq wa Tabwīb wa Sharḥ wa Ta'qīb*, ed. Aḥmad Muḥammad al-Ḥūfī (Cairo: Nahḍa Mişr li'l-Ṭibā'a wa al-Nashr wa al-Tewzī', n.d.), 1/306-314.

present, encapsulating the essence of transformative leadership as embodied by Mustafa Kemal Atatürk, whom he addresses as “O Khālid of the Turks”. The poem begins with an exaltation, “Allah is the Greatest”, a phrase that immediately anchors the narrative within the Islamic tradition, evoking a sense of divine presence and oversight that permeates the ensuing discourse on victory and leadership. This invocation is not merely a religious proclamation but serves as a foundational acknowledgment of the ultimate source of all victories and achievements, suggesting that the accomplishments of leaders, no matter how grand, are manifestations of divine will. Shawqī’s choice to draw a parallel between Mustafa Kemal Atatürk and Khālid ibn al-Walīd, a revered military commander in Islamic history known for his pivotal role in the early Islamic conquests, is particularly striking. By invoking the spirit of Khālid ibn al-Walīd, Shawqī not only elevates Atatürk’s status but also embeds his actions within a continuum of Islamic leadership that is characterized by both martial prowess and a profound sense of justice and moral integrity. The poet’s call to “breathe new life into the spirit of Khālid of the Arabs” is a powerful metaphor for revival and rejuvenation, suggesting that Atatürk’s leadership heralds a new era that is in dialogue with the past, yet distinct in its vision and achievements.

The subsequent lines, “Esteemed peace overcomes (the allure of) triumphant war, with the sword sheathed and justice prevailing”, further deepen the exploration of leadership by juxtaposing the valor of conquest with the nobility of peace. Shawqī here articulates a nuanced understanding of victory, one that transcends the battlefield to encompass the establishment of a just and equitable order. The phrase “esteemed peace overcomes triumphant war” is a profound commentary on the nature of true victory, proposing that the highest achievement of a leader is not the mere accumulation of territorial gains or military successes but the attainment of peace and the establishment of justice. The imagery of the “sword sheathed” symbolizes restraint and wisdom, underscoring the idea that the exercise of power is most noble when it is guided by a commitment to peace and the welfare of the people. This opening passage of Shawqī’s poem, through its invocation of divine greatness, its allusion to a historical figure emblematic of courage and leadership, and its contemplation on the essence of true victory, sets a tone of reverence and reflection. It positions Atatürk not only as a modern-day embodiment of these timeless virtues but also as a visionary leader whose legacy is intertwined with the broader narrative of Islamic history and its ideals. The poet’s masterful use of language and symbolism weaves together the past and the present, inviting the reader to reflect on the enduring principles that define great leadership.

Aḥmad Shawqī's poetic discourse, while celebrating the military and strategic accomplishments of Mustafa Kemal Atatürk, profoundly aligns with Atatürk's peace-loving worldview and his deep-seated commitment to peace as the foundation for national and global prosperity. This alignment is manifested not through explicit declarations but through the nuanced presentation of Atatürk's leadership philosophy, emphasizing the transition from war to a lasting peace that underpins societal progress and harmony. Atatürk's peace-loving perspective, rooted in his experiences of conflict and his visionary leadership, sought to transform Turkey into a modern, secular state, anchored in the principles of peace and collective security. His reforms, aimed at dismantling the vestiges of the Ottoman Empire's theocratic and feudal structures, were driven by a belief in the power of enlightened governance and education to uplift society and foster a culture of peace. Shawqī's portrayal captures this transformative zeal, implicitly underscoring the notion that true leadership transcends martial valor to embrace peace as the highest form of victory.

Moreover, Shawqī's framing of Atatürk's achievements within a broader historical and cultural context resonates with Atatürk's own understanding of peace as a prerequisite for civilization's advancement. Atatürk famously espoused the motto "Peace at Home, Peace in the World", articulating a worldview that recognized the interdependence of internal stability and international peace.⁸⁹ This principle reflected a holistic vision of peace, not merely as the absence of war but as a dynamic, sustaining force that facilitates mutual understanding, respect, and cooperation among nations. Shawqī's poetic discourse subtly echoes Atatürk's peace-loving ideals by emphasizing the wisdom and nobility inherent in choosing peace over the continuation of conflict. This emphasis aligns with Atatürk's diplomatic efforts to secure Turkey's borders through treaties and negotiations, prioritizing diplomatic engagement over territorial expansionism. The poet's depiction of Atatürk as a leader who successfully navigated the transition from war to peace serves to highlight the broader implications of Atatürk's peace-loving perspective for the modern world, suggesting that enduring peace is built on the foundations of justice, equity, and the pursuit of common good.

⁸⁹ David Kushner, "Atatürk's Legacy: Westernism in Contemporary Turkey", *Atatürk and the Modernization of Turkey*, ed. Jacob M. Landau (Boulder – Leiden: Westview Press – E. J. Brill, 1984), 241.

Aḥmad Shawqī extends his poetic narrative through the subsequent verses:

3. "يَا حُسْنَ أُمْنِيَّةٍ فِي السَّيْفِ مَا كَذَبَتْ
وَطَيْبَ أُمْنِيَّةٍ فِي الرَّأْيِ لَمْ تَخْبِ
4. خُطَاكَ فِي الْحَقِّ كَانَتْ كُلُّهَا كَرَمًا
وَأَنْتَ أَكْرَمُ فِي حَقِّنِ الدِّمِ السَّرْبِ
5. كَذَوْتَ حَرْبَ الصَّلَاحِيِّينَ فِي زَمَنِ
فِيهِ الْقِتَالِ بِإِلَاحِ شَرْعٍ وَلَا أَدَبِ
6. لَمْ يَأْتِ سَيْفُكَ فَحَشَاءَ وَلَا هَتَاكَ
قَنَّكَ مِنْ حُرْمَةِ الرُّهْبَانِ وَالصُّلْبِ
7. سُئِلْتَ سِلْمًا عَلَى نَصْرِ فَجُدْتَ بِهَا
وَلَوْ سُئِلْتَ بِغَيْرِ النَّصْرِ لَمْ تُجِبْ
8. مَشِيئَةً قَبْلَئِهَا الْخَيْلُ عَاتِبَةً
وَأَدْعَى السَّيْفُ مَطْوِيًّا عَلَى غَضَبِ
9. أَتَيْتَ مَا يُشْبِهُ النَّقْمَى وَإِنْ خَلَقْتَ
سُيُوفُ قَوْمِكَ لَا تَرْتَاحُ لِلْقُرْبِ
10. وَلَا أَرِيكَ بِالإِسْلَامِ مَعْرِفَةً
كُلُّ الْمُرُوءَةِ فِي الإِسْلَامِ وَالْحَسَبِ"

“3. O beautiful wish in the sword that never lied, and the sweet hope in counsel that never failed.

4. Your steps in truth were all nobility, and you are nobler in sparing spilled blood.

5. You emulated the wars of Salah (ad-Din and his successors), in times when combat was devoid of law and decency.

6. Your sword did not commit atrocities, nor did your spear violate the sanctity of monks and crucifixes.

7. Asked for peace upon victory, you willingly provided it; and had you been asked while not victorious, you would not have answered.

8. A determination reluctantly accepted by the cavalry, with the sword begrudgingly sheathed in anger.

9. You approached piety, though your people’s swords never rested in their sheaths.

10. Nor can I enhance your knowledge of Islam, all nobility and lineage are within Islam.”⁹⁰

In this segment of Aḥmad Shawqī’s poem, the poet artfully navigates the complex interplay between martial valor and the virtues of mercy, wisdom, and piety, presenting a nuanced portrait of leadership that transcends mere conquest to embody moral and ethical ideals. Through this rich tapestry of imagery and allusion, Shawqī not only celebrates the historical and cultural legacy of Islamic leadership but also delves into the philosophical and spiritual dimensions that define true nobility and honor. The reference to a “sword that never lied” and “counsel that never failed” immediately sets a tone of integrity

⁹⁰ Shawqī, *Dīwān Shawqī: Tawthīq wa Tabwīb wa Sharḥ wa Ta‘qīb*, 1/306-314.

and trustworthiness, suggesting that the true measure of leadership lies not in the wielding of power but in the adherence to truth and justice. This metaphorical juxtaposition of the sword and counsel underscores the duality of strength and wisdom, implying that the most effective leaders are those who balance the might of their arms with the depth of their insight. Shawqī's invocation of Salah ad-Din (Saladin) and his successors further enriches this narrative, drawing a direct line between the poem's subject and one of the most revered figures in Islamic history. By likening the poem's subject to Saladin, who is celebrated not only for his military prowess but also for his chivalry, justice, and tolerance, Shawqī elevates the theme of leadership to include moral courage and the restraint of power. The poet's admiration for leaders who "emulated the wars of Salah ad-Din" in times of lawlessness and brutality highlights a longing for an era where honor dictated the conduct of war, and where victories were pursued with respect for human dignity and ethical principles. The explicit renunciation of atrocities and the respect for the sanctity of non-combatants, including monks and religious symbols, further solidify this idealized vision of leadership. Shawqī's emphasis on sparing spilled blood and seeking peace upon victory reflects a profound understanding of the Quranic injunctions towards compassion, mercy, and the pursuit of peace, showcasing a leader who embodies the highest Islamic virtues.⁹¹

Atatürk's leadership, as depicted by Shawqī, exemplifies a profound commitment to peace and ethical governance, even in the aftermath of victory. The willingness to offer peace upon achieving victory speaks volumes about Atatürk's understanding of true leadership, one that prioritizes the well-being of both his people and his adversaries, demonstrating a magnanimous spirit that seeks reconciliation over retribution. This approach is not borne out of weakness but a strategic and moral clarity that understands the value of peace as foundational to national and global prosperity. Moreover, Shawqī highlights Atatürk's restraint and his adherence to the principles of justice and piety, even as the swords of his people remained unsheathed. This depiction resonates with Atatürk's efforts to modernize Turkey, not through the abandonment of its cultural and religious heritage, but by aligning these traditions with the principles of secular governance, education, and equality. Atatürk's reforms,

⁹¹ See Abdoldjavad Falaturi, "Der Islam - Religion der rahma, der Barmherzigkeit", *Spektrum Iran* 3 (2010), 61-88; Larcher Pierre, "Jihād et salâm: Guerre et paix dans l'islam, ou le point de vue du linguiste", *Faire la guerre, faire la paix: Approches sémantiques et ambiguïtés terminologiques*, ed. Isabelle Chave (Paris: Éditions du Comité des travaux historiques et scientifiques, 2012), 63-74.

which were revolutionary in both scope and impact, sought to elevate the nation by rooting out feudalism, patriarchy, and religious dogmatism, thereby laying the groundwork for a democratic, secular, and progressive republic. Shawqī's acknowledgment that he cannot enhance Atatürk's knowledge of Islam underscores the profound respect he holds for Atatürk's understanding of the faith, not as a tool for political maneuvering but as a source of ethical guidance and wisdom. Atatürk's leadership, in Shawqī's portrayal, transcends the conventional dichotomies of secular versus religious governance, illustrating a nuanced comprehension of Islam's ethical core and its relevance to modern statecraft. In essence, Shawqī's poetic homage to Atatürk weaves together the threads of valor, wisdom, and ethical governance, presenting a leader whose vision for Turkey was as grounded in the principles of peace and justice as it was in the aspirations for national rejuvenation and global respect. Through Shawqī's verses, Atatürk emerges not only as a figure of historical significance but as a paragon of leadership whose legacy continues to offer insights into the challenges of contemporary governance, the pursuit of peace, and the moral imperatives of leadership in an increasingly complex and tumultuous world.

The poem progresses with additional verses by Aḥmad Shawqī as follows:

11. مَخَّتَهُمْ هُدْنَةً مِنْ سَيْفِكَ الْتُمِسْتِ فَهَبْ لَهُمْ هُدْنَةً مِنْ رَأْيِكَ الضَّرْبِ
 12. أَتَاهُمْ مِنْكَ فِي لَوْزَانَ دَاهِيَةً جَاءَتْ بِهِ الْحَرْبُ مِنْ حَيَاتِهَا الرُّقْبِ
 13. أَصَمُّ يَسْمَعُ سِرَّ الْكَائِدِينَ لَهُ وَلَا يَضِيْقُ بِجَهْرِ الْمُخَنَّقِ الصَّخْبِ
 14. لَمْ تَفْتَرِقْ شَهَوَاتِ الْقَوْمِ فِي أَرْبِ إِلَّا قَضَى وَطَرًا مِنْ ذَلِكَ الْأَرْبِ
 15. تَذَرَعْتَ لِلِقَاءِ السَّلَامِ أَنْقَرَةً وَمَهَّدَ السَّيْفُ فِي لَوْزَانَ لِلْخُطْبِ
 16. فَقُلْ لِبَانٍ بِقَوْلٍ رُكُنَ مَمْلَكَةً عَلَى الْكُتَابِ يُبْنَى الْمُلْكُ لَا الْكُتُبِ"

“11. You granted them a truce sought from your sword, so grant them a truce from your decisive opinion.

12. From you, at Lausanne, shaped by the malevolent serpents of war, a genius emerged (that is, İsmet İnönü).

13. Deaf yet hears the secret of those plotting against him, and not distressed by the loud outcry of the angered.

14. The aspirations of the people converge around a purpose, finding unity in the shared pursuit of a singular goal.

15. Ankara dressed for the peace meeting, and the sword at Lausanne paved the way for speeches.

16. Therefore, say to the constructor with a statement: the foundation of the kingdom relies on battalions, not on books.”⁹²

In this segment of Aḥmad Shawqī’s poetic tribute to the transformative period of Turkish history under the leadership of Mustafa Kemal Atatürk, the verses intricately weave the narrative of a nation emerging from the ravages of war towards the harbors of peace, diplomacy, and unity. Shawqī, through his masterful use of metaphor and allusion, captures the essence of a critical juncture in Turkish history, marked by the Treaty of Lausanne and the pivotal role played by figures like İsmet İnönü in negotiating the terms that would define modern Turkey’s sovereignty and its place in the international community. The invocation of a truce “sought from your sword” and subsequently from your “decisive opinion” encapsulates the transition from military engagement to diplomatic negotiation, underscoring the multifaceted nature of leadership that balances the exigencies of war with the imperatives of peace. This duality reflects Atatürk’s strategic acumen, where the battlefield victories laid the groundwork for diplomatic endeavors, signifying a leadership style that is both resilient and adaptable to the evolving dynamics of statecraft and international relations. The mention of İsmet İnönü as a “genius emerged” in the context of the Lausanne negotiations serves to highlight the collective effort and intellectual rigor that underpinned the Turkish delegation’s success in securing favorable outcomes for the fledgling republic. Shawqī’s portrayal of İnönü, emblematic of wisdom and strategic foresight, exemplifies the critical role of diplomacy in navigating the “malevolent serpents of war”, a metaphor for the complex and often treacherous terrain of post-war treaty negotiations. This depiction not only celebrates the achievements of individual leaders but also illuminates the broader theme of collective resolve and national unity in the face of adversity.

In this portion of Aḥmad Shawqī’s poem, the reference to İsmet İnönü, characterized by the phrase “Deaf yet hears the secret of those plotting against him”, intriguingly blends the literal with the metaphorical, offering a nuanced insight into İnönü’s personal challenges and his exceptional capabilities as a statesman.⁹³ This line subtly acknowledges İnönü’s hearing impairments, yet it

⁹² Shawqī, *Dīwān Shawqī: Tawthīq wa Tabwīb wa Sharḥ wa Ta‘qīb*, 1/306-314.

⁹³ İsmet İnönü is renowned for his diligent work ethic. His hearing impairments occasionally presented challenges for him. Consequently, it has been documented that admirers such as Ahmet İzzet Pasha expressed profound affection and support by stating, “If it were possible, I would give him my ears!” This sentiment

simultaneously elevates this perceived physical limitation to a symbol of his acute political acumen and perceptiveness. Shawqī artfully suggests that İnönü’s impairment did not hinder his effectiveness; rather, it underscored his ability to discern and navigate the complex dynamics of political intrigue and negotiation. This portrayal enriches the poem’s exploration of leadership and diplomacy, illustrating how personal adversities can be transcended and even transformed into assets within the realm of political strategy. İnönü’s role in the negotiations at Lausanne, and by extension, in the shaping of modern Turkey’s destiny, is depicted not merely as a triumph of diplomacy but as a testament to the resilience and depth of character. Shawqī, through this acknowledgment, not only humanizes İnönü but also amplifies his achievements, suggesting that true leadership is defined not by the absence of challenges but by the capacity to overcome them.

The verses further delve into the theme of unity and purpose, suggesting that the aspirations of the Turkish people, galvanized around the singular goal of national sovereignty and peace, were instrumental in the country’s rebirth. Shawqī’s imagery of Ankara “dressed for the peace meeting” and the “sword at Lausanne paved the way for speeches” beautifully juxtaposes the symbols of war and diplomacy, underscoring the transformation of military victories into political and diplomatic achievements. This transformation is presented not as a renunciation of martial valor but as its culmination in the service of peace and nation-building. Shawqī’s admonition to the “constructor” to heed the statement that “the foundation of the kingdom relies on battalions, not on books” serves as a poignant reminder of the tangible and often brutal realities that underlie the formation of a state. However, it also implicitly acknowledges the role of intellectual and ideological frameworks in guiding the principles of governance and leadership. This nuanced expression reflects Atatürk’s comprehensive approach to nation-building, where the military achievements were paralleled by an equally vigorous pursuit of educational, legal, and social reforms, aimed at laying the durable foundations of a modern, secular, and progressive republic. In essence, this segment of Shawqī’s poem captures the delicate interplay between strength and diplomacy, unity and individual brilliance, in the narrative of Turkey’s emergence as a sovereign nation. Through his evocative language

underscores the deep respect and loyalty İnönü commanded among his contemporaries, highlighting the personal connections and the high esteem in which he was held, despite any physical limitations. See Neslihan Avcı, *İsmet İnönü’nün Şahsi Hayatı, Askerliği ve Bibliyografyası* (Bilecik: Bilecek Şeyh Edebalı Üniversitesi, Master’s Thesis, 2022), 17.

and rich symbolic imagery, Shawqī not only pays homage to Atatürk and his compatriots but also offers a profound meditation on the themes of leadership, national identity, and the quest for peace in the aftermath of conflict.

The narrative of Shawqī's poem advances with the subsequent lines:

17. لَا تَلْتَمِسْ غَلْبًا لِلْحَقِّ فِي أُمَّمٍ الْحَقُّ عِنْدَهُمْ مَعْنَى مِنَ الْغَلْبِ
 18. لَا خَيْرَ فِي مَبِيرٍ حَتَّى يَكُونَ لَهُ عُودٌ مِنَ السُّمْرِ أَوْ عُودٌ مِنَ الْفُضْبِ
 19. وَمَا السِّلَاحُ لِقَوْمٍ كُلِّ عَدَّتِهِم حَتَّى يَكُونُوا مِنَ الْأَخْلَاقِ فِي أَهْبِ
 20. لَوْ كَانَ فِي النَّابِ دُونَ الْخَلْقِ مَنبَهَةٌ تَسَاوَتْ الْأَسْدُ وَالذُّبَابُ فِي الرُّتْبِ
 21. لَمْ يُعْنِ عَنِ قَادَةِ الْيُونَانَ مَا حَشَدُوا مِنَ السِّلَاحِ وَمَا سَاقُوا مِنَ الْعُصْبِ"

“17. Seek not dominance for truth among nations; truth to them is a matter of supremacy.

18. No good in a pulpit unless it has a shaft of spears or a blade of swords.

19. And what use are weapons to a people if their entire arsenal is not prepared with virtues?

20. Were there merit in fangs devoid of noble character, lions and wolves would share the same stature.

21. What the Greek leaders amassed of weapons and forces availed them not.”⁹⁴

In this continuation of Aḥmad Shawqī's poetic exploration, the poet delves into the intricate relationship between power, truth, and moral virtue, weaving a complex narrative that challenges the conventional valorization of military might and national supremacy. Shawqī's discourse transcends a mere critique of power dynamics among nations to offer a profound meditation on the essence of true leadership and the foundational principles that should guide societies. The poet begins by cautioning against the pursuit of dominance as a means of establishing truth among nations, suggesting that for many, truth is conflated with supremacy. This perspective implicitly critiques the notion that might makes right, highlighting a philosophical stance that truth and justice should stand independent of power structures and not be subjected to them. Shawqī's assertion that “truth to them is a matter of supremacy” serves as a critique of how nations often prioritize power over principles, distorting truth to serve their interests. Shawqī's skepticism extends to the symbolic and literal significance of the pulpit, traditionally a place of moral and spiritual guidance. He contends that without the backing of military might, represented by “a shaft

⁹⁴ Shawqī, *Dīwān Shawqī: Tawthīq wa Tabwīb wa Sharḥ wa Ta'qīb*, 1/306-314.

of spears or a blade of swords”, the pulpit’s influence is diminished. This stark imagery juxtaposes the ideals of spiritual leadership with the pragmatic realities of political power, questioning the efficacy of moral authority in the absence of force. However, Shawqī does not advocate for the primacy of armed might. Instead, he questions the value of weapons in the absence of virtue, suggesting that a nation’s true strength lies not in its arsenal but in its moral and ethical principles. This rhetorical question, “And what use are weapons to a people if their entire arsenal is not prepared with virtues?” underscores the belief that material power is hollow without the foundation of noble character.

It becomes evident that Shawqī’s use of the metaphor involving lions and wolves subtly introduces a discourse on the nature of true nobility and merit. In the broader context of Shawqī’s exploration of virtue versus physical might, this metaphor does not merely juxtapose two creatures of the wild renowned for their strength and ferocity. Instead, it intricately layers the discussion with a cultural and symbolic evaluation of these animals, suggesting a nuanced perspective on the values that society should esteem. In many cultures, the lion is revered not only for its physical prowess but also for its symbolic association with nobility, courage, and rightful leadership. This contrasts with the wolf, which, while also respected for its strength and social structure, often carries connotations of guile and predation. By invoking these two animals, Shawqī may be subtly distinguishing between forms of power and leadership that are based on brute force and those that are elevated by nobler virtues. This interpretation aligns with the preceding analysis, where Shawqī’s narrative thread weaves through the concepts of power, truth, and moral virtue. The poet’s reflection that “Were there merit in fangs devoid of noble character, lions and wolves would share the same stature” can thus be understood as a critique of valuing mere aggression over ethical leadership and moral integrity. In this light, the lion’s portrayal could symbolize a leader who embodies the highest ideals of courage and principled governance, as opposed to leadership that relies solely on dominance and fear, potentially represented by the wolf. Therefore, Shawqī’s comparison transcends a simple parallel between two apex predators; it delves into the essence of what constitutes true greatness in leadership and character. This nuanced interpretation reinforces the poem’s overarching message that true superiority and respect are earned through the cultivation of noble virtues and moral integrity, rather than through the exhibition of physical strength or the instillation of fear. The metaphor, thus, serves to amplify Shawqī’s call for a reevaluation of the values that underpin leadership and societal esteem, advocating for a paradigm where

moral excellence and nobility of character are the ultimate benchmarks of merit.

Lastly, Shawqī reflects on historical instances, possibly alluding to conflicts such as the Greco-Turkish War, where the accumulation of military assets did not guarantee victory. The mention of “Greek leaders” and their futile amassing of weapons serves as a case study in the limitations of relying solely on physical might, reinforcing the poem’s overarching thesis that true power is rooted in virtues and ethical conduct. Through this passage, Shawqī articulates a vision of society where strength is measured not by the capacity to subjugate others but by the commitment to truth, justice, and moral integrity. His critique of power for power’s sake and his advocacy for a foundation of virtue in both individual and national character offer timeless insights into the nature of leadership and the values that should guide human societies.

Shawqī’s poetic discourse continues in the next sequence of verses:

- "22. وَتَرَكُهُمْ آسِيَا الصُّغرى مُدَجَّجَةً
 23. لِلتُّرْكِ سَاعَاتُ صَبْرِ يَوْمٍ نَكَبَتْهُمْ
 24. مَغَارِمٌ، وَضَحَايَا مَا صَرَخْنَ وَلَا
 25. بِالْفِعْلِ وَالْأَثَرِ الْمَحْمُودِ تَعْرِفُهَا
 26. جُمِعْنَ فِي اثْنَيْنِ مِنْ دِينٍ وَمِنْ وَطَنِ
 27. فِيهَا حَيَاةٌ لِشَعْبٍ لَمْ يَمُتْ خُلُقًا
 28. لَمْ يَطْعَمِ الْعَمَضُ جَفْنَ الْمُسْلِمِينَ لَهَا
 29. كُنَّ الرَّجَاءُ وَكُنَّ الْيَأْسُ ثُمَّ مَحَا
 30. تَلَمَّسَ التُّرْكُ أَسْبَابًا فَمَا وَجَدُوا
 31. خَاضُوا الْعَوَانَ رَجَاءً أَنْ تُبَلِّغَهُمْ
 كُنُكْنَةَ النَحْلِ أَوْ كَالْقَنْفِذِ الْخَشَبِ
 كُتِبْنَ فِي صُخْفِ الْأَخْلَاقِ بِالذَّهَبِ
 كُذِرْنَ بِالْمَنْ أَوْ أَفْسِدْنَ بِالْكَذِبِ
 وَلَسَتْ تَعْرِفُهَا بِاسْمٍ وَلَا لَقَبِ
 جَمَعَ الدَّبَائِحِ فِي اسْمِ اللَّهِ وَالْقُرْبِ
 وَمَطَمَعٌ لِقَبِيلٍ نَاهِضٍ أَرَبِ
 حَتَّى انْجَلَى أَلْيَها عَن صُجْبِهِ الشَّنِيبِ
 نَوْرُ الْيَقِينِ ظِلَامَ الشُّكِّ وَالرَّيْبِ
 كَالسَّيْفِ مِنْ سُلْمٍ لِلْعِزِّ أَوْ سَبَبِ
 عَبْرَ النَّجَاةِ فَكَانَتْ صَخْرَةَ الْعَطْبِ"

“22. They left Asia Minor armed to the teeth, akin to a beehive or a bristling hedgehog.

23. For the Turks, hours of patience during their calamity were inscribed in the annals of morality with gold.

24. Costs and sacrifices neither screamed nor were they tainted by favoritism or corrupted by lies.

25. Known by actions and praiseworthy outcomes, not merely by name or title.

26. United in religion and homeland, like sacrifices made in the name of God and closeness to Him.

27. In these (hours of patience), a vibrant life was preserved for a nation undimmed in spirit, and a bright future beckoned for a tribe rising anew.

28. The Muslims' eyes remained sleepless, vigilant through those (hours of patience), until (adversity's) night gave way to the dawn (of triumph).

29. Those (hours of patience) embodied both hope and despair, until the light of certainty dispelled all shadows of doubt.

30. The Turks sought means, finding none as effective as the sword for dignity or cause.

31. They ventured into the recurrent war, hoping it would lead them to salvation, but it was the rock of ruin."⁹⁵

In this passage from Aḥmad Shawqī's poem, the narrative progresses through a vivid portrayal of resilience, unity, and the intrinsic value of moral integrity amidst adversity. Shawqī employs a series of evocative metaphors and allusions to depict the tumultuous period experienced by the Turks, emphasizing their steadfastness, communal spirit, and the ethical dimensions that underscore their struggle for sovereignty and dignity. The initial verses of the poem vividly depict the Greeks as they vacate Asia Minor, portrayed with the imagery of being "armed to the teeth", akin to a densely packed beehive or a defensively postured hedgehog. This metaphor captures the intense militarization and readiness of the Greek forces, painting a picture of their departure not as a retreat but as a heavily armed exodus. By comparing them to a beehive, the poet suggests a buzzing, frenetic activity, implying a sense of urgency and collective action in their withdrawal. The hedgehog imagery further emphasizes their defensive stance, suggesting that even in retreat, they were prepared for conflict, bristling with arms as a hedgehog with its spines in defense against predators. This portrayal conveys a nuanced understanding of the geopolitical tensions at the time, highlighting the Greeks' strategic withdrawal while fully equipped for combat, signifying the lingering threat and tension in the region. Such imagery not only reflects the physical state of armed readiness but also the psychological warfare of intimidation and deterrence, leaving behind an atmosphere charged with potential conflict. The poet's choice of metaphors enriches the narrative by illustrating the complex dynamics of power, defense, and survival strategies employed in the face of adversity, framing the Greeks' departure as a calculated move, laden with the potential for further engagements, rather than a simple withdrawal.

⁹⁵ Shawqī, *Dīwān Shawqī: Tawthīq wa Tabwīb wa Sharḥ wa Ta'qīb*, 1/306-314.

The depiction of the Greeks retreating “armed to the teeth”, likened to a beehive or a bristling hedgehog, carries deeper connotations when considered within the context of fear and the choice to avoid confrontation despite being fully armed. This imagery, while highlighting preparedness and defensiveness, also subtly reveals an underlying sense of vulnerability and caution. The comparison to smaller animals, known for their defensive but not offensive capabilities, suggests that the Greeks, despite their military readiness, chose withdrawal over engagement, possibly out of fear or recognition of the formidable challenges they faced. The metaphor of the beehive evokes the idea of a community intensely focused on preservation and defense, hinting at a collective decision to prioritize safety over confrontation. Bees, while capable of stinging, use this ability primarily as a defense mechanism, not for territorial expansion. Similarly, the hedgehog’s spines serve as a deterrent rather than as tools for aggression. These comparisons imply that the Greeks’ military posture was more about safeguarding what remained rather than pursuing further conflict, reflecting a strategic decision possibly rooted in the realization of the adverse odds they faced against the Turks. This strategic withdrawal, then, can be interpreted not just as a tactical maneuver but as a manifestation of prudence or fear, acknowledging the limits of their power and the potential cost of further engagement. It underscores a tension between the appearance of readiness for battle and the preference for avoidance, revealing the complexities of human behavior in wartime. The choice to retreat, even when armed, underscores a nuanced understanding of courage and fear, suggesting that true bravery sometimes lies in the recognition of when to step back, preserving life and resources for a future that holds uncertainty. In this light, the poet’s use of small, defensively-oriented animals as metaphors enriches the narrative with layers of meaning, inviting reflection on the nature of conflict, the psychology of retreat, and the strategic calculations that inform decisions in times of crisis. It paints a picture of a moment when the instinct for survival overrides the impetus for confrontation, offering a poignant commentary on the human condition amidst the ravages of war.

As the narrative unfolds, Shawqī highlights the “hours of patience during their calamity”, which were “inscribed in the annals of morality with gold.” This phrase not only celebrates the resilience of the Turkish people during times of hardship but also elevates their endurance to a moral virtue, worthy of eternal remembrance. It reflects a period of intense trial where patience was not merely a passive waiting but an active, virtuous engagement with the challenges at hand. The poet further distances the

sacrifices made by the Turks from any notion of self-interest or deceit, stating that “Costs and sacrifices neither screamed nor were they tainted by favoritism or corrupted by lies.” This line reinforces the theme of noble suffering, suggesting that the sacrifices made were genuine, selfless, and untainted by ulterior motives, highlighting an ethical conduct that transcends mere survival to embody a principled stand against adversity. Shawqī then moves beyond individual or isolated acts of valor to depict a collective identity “Known by actions and praiseworthy outcomes, not merely by name or title.” This distinction between deeds and titles serves to critique superficial markers of identity or honor, advocating instead for a recognition based on tangible, ethical achievements and contributions to the collective well-being.

The unity of religion and homeland is depicted as a binding force, likening the collective struggle to “sacrifices made in the name of God and closeness to Him.” This analogy not only spiritualizes the national struggle but also frames it within a broader narrative of divine providence and moral duty, suggesting that their endurance and unity in the face of adversity are acts of faith as much as they are acts of patriotism. In the ensuing verses, Shawqī paints a picture of a nation “undimmed in spirit”, with a “bright future” on the horizon. This optimistic outlook is juxtaposed with the vigilant “sleepless eyes” of the Muslims, emphasizing a collective resolve that remains unshaken despite the trials endured. The metaphorical “night” of adversity giving way to the “dawn of triumph” encapsulates a transition from despair to hope, underlined by a “light of certainty” that dispels all doubts—a metaphorical representation of the eventual realization of aspirations and the overcoming of challenges through unwavering faith and determination. The concluding lines reflect on the means of achieving dignity and cause, identifying the sword as a necessary tool in the absence of other effective means. This acknowledgment of armed struggle is nuanced with a recognition of its costs, describing it as “the rock of ruin.” This phrase suggests the heavy toll and potential for destruction inherent in war, even when pursued as a last resort for salvation. Through this passage, Shawqī crafts a narrative that is at once a testament to the resilience, unity, and moral integrity of the Turkish people and a reflective meditation on the broader themes of struggle, sacrifice, and the pursuit of dignity.

Shawqī's lyrical journey progresses through the following verses:

32. سَفِينَةُ اللَّهِ لَمْ تُقَهَّرْ عَلَى دُسْرِ فِي الْعَاصِفَاتِ وَلَمْ تُغْلَبْ عَلَى خُشْبِ
 33. قَدْ أَمَّنَ اللَّهُ مَجْرَاهَا وَأَبَدَلَهَا بِحُسْنِ عَاقِبَةٍ مِنْ سَوْءِ مُنْقَلَبِ
 34. وَاخْتَارَ رَبَّانَهَا مِنْ أَهْلِهَا فَتَجَبَتْ مِنْ كَيْدِ حَامٍ وَمِنْ تَضَلِيلِ مُنْتَدِبِ
 35. طَعَتْ مَاءَ سَقَارِيَا سَوَى سَقَرٍ طَعَتْ فَأَغْرَقَتْ الْإِغْرِيقَ فِي اللَّهَبِ
 36. لَمَّا أَنْبَرَتْ نَارَهَا تَبْغِيهِمْ حَطْبًا كَانَتْ قِيَادَتُهُمْ حَمَالَةَ الْحَطْبِ
 37. سَعَتْ بِهِمْ نَحْوَكِ الْأَجَالِ يَوْمَئِذٍ يَا ضَلَّ سَاعَ بَدَاعِي الْحَيْنِ مُنْجَذِبٍ"

“32. God’s vessels stood steadfast, their nails and ropes unwavering, their timbers undefeated by the storms.

33. God secured its passage and replaced its dire fate with a favorable outcome...

34. ...And chose its captain from its people, thus it was saved from the scheming of the guardian and the deceit of the envoy.

35. The water of Sakarya was nothing but Hellfire, overwhelming, drowning the Greeks in flames.

36. When its fire sought them as fuel, their leadership was but bearers of firewood.

37. On that day, their fates steered them towards you. How misguided they were, heedlessly rushing towards the call of death.”⁹⁶

In the specified verses of Aḥmad Shawqī’s poem, the imagery and metaphors deeply resonate with themes of resilience, divine intervention, and the ultimate triumph of the Turkish forces during a critical period of their history. These verses employ nautical allegory, Qur’anic references, and vivid descriptions of battle to convey the moral and spiritual fortitude of the Turks, leading to their adversaries’ downfall. The poem employs the metaphor of ships as a powerful symbol of the Turkish nation’s resilience and steadfastness. These “vessels”, described with their “nails and ropes unwavering” and “timbers undefeated by the storms”, serve as a potent allegory for the Turkish people’s indomitable spirit in the face of adversity. This imagery conjures the notion of a ship braving the tempestuous seas, a metaphor for the tumultuous times faced by the Turks. The steadfastness of the “nails and ropes” and the resilience of the “timbers” against the storms symbolize the unyielding determination and unity of the Turkish people to

⁹⁶ Shawqī, *Dīwān Shawqī: Tawthīq wa Tabwīb wa Sharḥ wa Ta’qīb*, 1/306-314.

withstand the external pressures and internal turmoil that threatened their existence.

The divine favor is a recurrent theme in Shawqī's portrayal, suggesting that the Turks' perseverance and unity were underpinned by a higher protection. The phrase "God secured its passage and replaced its dire fate with a favorable outcome" suggests that the eventual Turkish victory was not merely a result of military strategy or leadership but was also divinely ordained. The selection of a "captain from its people" underscores the idea that leadership, imbued with the qualities of the collective, plays a crucial role in navigating through challenges, with a divine endorsement that shields against both external and internal treacheries. The transition to the historical context of the Battle of Sakarya is marked by a stark shift in imagery, from the allegorical to the vividly literal. Shawqī describes the battlefield as "the water of Sakarya was nothing but Hellfire", a powerful image that brings to mind the ferocity and devastation of the conflict. This depiction is not merely a recounting of historical events but serves to highlight the divine justice meted out against the aggressors. The reference to the Qur'an in the portrayal of the Greeks as "bearers of firewood" invokes the imagery from Surah Masad, symbolizing the futility and self-destruction of those who oppose the righteous path.⁹⁷ This allusion enriches the narrative with a layer of moral condemnation against the Greek forces, portraying their defeat as a foregone conclusion, destined by their hubris and aggression. The culmination of these verses in the depiction of the Greeks as heedlessly rushing towards their doom reinforces the theme of divine justice and the inevitable downfall of those who embark on a path of aggression and deceit. Shawqī's poetic narrative transcends a mere historical account, embedding within it a profound commentary on the moral and spiritual dimensions of conflict. The use of Qur'anic references and metaphors serves not only to elevate the Turks' struggle and victory but also to situate it within a broader cosmic and moral framework, where righteousness and divine will ultimately prevail.

⁹⁷ *Der Gnadenreiche Koran*, trans. Max Henning (Ankara: Diyanet İşleri Başkanlığı Yayınları [Publikation des Präsidiums für Religionsangelegenheiten], 2nd Edition, 2023), al-Masad [Tabbat] 111/4.

In the verses that ensue, Aḥmad Shawqī expands upon his initial themes:

38. مَدُّوا الْجُسُورَ فَحَلَّ اللَّهُ مَا عَقَدُوا
إِلَّا مَسَالِكَ فِرْعَوْنِيَّةَ السَّرْبِ
39. كَرِبَ تَعَشَّاهُمْ مِنْ رَأْيِ سَاسَتِهِمْ
وَأَشْأَمَ الرَّأْيِ مَا أَلْقَاكَ فِي الْكُرْبِ
40. هُمْ حَسَّنُوا لِلسَّوَادِ الْبُلْهَ مَمْلَكَةً
مِنْ لِيْدَةِ اللَّيْثِ أَوْ مِنْ غَيْلِهِ الْأَثْبِ
41. وَأَنْشَأُوا نُرْهَةً لِلجَيْشِ فَاتَّأَلَةً
وَمَنْ تَنَزَّرَهُ فِي الْأَجَامِ لَمْ يَوُوبِ
42. ضَلَّ الْأَمِيرُ كَمَا ضَلَّ الْوَزِيرُ بِهِمْ
كِلَا السَّرَابَيْنِ أَظْمَاهُمْ وَلَمْ يَصُوبِ
43. تَجَادَبَاهُمْ كَمَا شَاءَ بِمُخْتَلِفِ
مِنَ الْأَمَانِيِّ وَالْأَحْلَامِ مُخْتَلِبِ
44. وَكَيْفَ تَلْقَى نَجَاحاً أُمَّةً ذَهَبَتْ
جَزْبِينَ ضِدِّيْنِ عِنْدَ الْحَادِثِ الْحَرْبِ"

“38. They laid down their bridges, but God dissolved their plots, leaving them to paths (that led to a demise reminiscent) of Pharaoh’s, (swallowed by the sea).

39. Distress engulfed them due to the counsel of their leaders, and the most ominous counsel was what threw you into hardship.

40. They fashioned a realm for the unsuspecting, fortified like the lion’s mane or its dense, thorny lair.

41. They created a fatal amusement for the army, and whoever roamed in the wilderness did not return.

42. The prince lost his way as did the minister; both mirages left them parched, never satisfied.

43. They were pulled in different directions by varying hopes and dreams, intermixed.

44. How can a nation find success when it has split into opposing factions at the time of trial?”⁹⁸

In this segment of Aḥmad Shawqī’s poem, the poet delves into the intricacies of human ambition, leadership, and the consequences of divisive strategies, employing rich metaphors and historical allusions to deepen the narrative’s impact. Shawqī artfully navigates through the themes of divine intervention, the futility of ill-conceived plots, and the inherent vulnerability of a disunited polity, offering a profound meditation on the dynamics of power and the human condition. The passage begins with a vivid depiction of human endeavors to secure victory through strategic planning and infrastructure, symbolized by the laying down of bridges. However, these human efforts are contrasted with divine will, which nullifies their plots and steers them towards

⁹⁸ Shawqī, *Dīwān Shawqī: Tawthīq wa Tabwīb wa Sharḥ wa Ta’qīb*, 1/306-314.

a fate similar to that of Pharaoh, a reference that evokes the story of Exodus where Pharaoh's arrogance and defiance of divine commandments led to his downfall. This analogy not only highlights the theme of hubris but also the inevitable failure of those who oppose divine justice. The invocation of Pharaoh's demise, as mentioned by Aḥmad Shawqī, serves as a compelling allegorical bridge to the narrative of the Greeks' escape from the Turks across the sea, a story deeply embedded in Turkish cultural memory. This connection not only enriches the poem's thematic depth but also aligns with a broader historical and cultural context, resonating with symbolic meanings of justice, divine intervention, and the ultimate futility of opposing a righteous cause.

In the Quranic account, Pharaoh's arrogance and refusal to heed divine warnings led to his downfall when he pursued Moses and the Israelites, only to be swallowed by the Red Sea.⁹⁹ This story is emblematic of the triumph of faith and divine will over tyranny and oppression. Similarly, the narrative of the Greeks' flight, particularly during the Greco-Turkish War (1919-1922), culminating in their retreat across the sea, echoes themes of overreach and the eventual retreat of an invading force in the face of determined resistance. The Turkish victory and the Greeks' withdrawal are celebrated in Turkish history as a moment of national resilience and liberation, mirroring the moral and spiritual victory represented by the story of Pharaoh's defeat. Shawqī's reference to Pharaoh, therefore, does not merely serve as a historical allusion but as a metaphorical framework that draws a parallel between ancient tyranny and modern conflict, suggesting that the forces of arrogance and invasion are ultimately doomed to failure when confronted with united and righteous opposition. The poet's use of this analogy implicitly elevates the Turkish struggle to a cosmic battle between good and evil, where divine justice prevails, and the aggressors are led to a path of ruin, much like Pharaoh's army was drowned.

Furthermore, this connection underscores the cyclical nature of history, where the themes of hubris, divine retribution, and the eventual triumph of justice recur across epochs and cultures. By weaving the narrative of the Greeks' flight over the sea with the tale of Pharaoh, Shawqī not only pays homage to the resilience and unity of the Turkish people but also situates their struggle within a larger, transcendent narrative of moral and spiritual vindication. In doing so, Shawqī's poem transcends the specific historical context of the Greco-Turkish War, offering timeless insights into the human condition, the dangers of overreaching ambition, and the enduring power of

⁹⁹ Yūnus 10/90-93.

faith and collective will in shaping the course of history. This intertextual dialogue between ancient scripture and contemporary events enriches the poem's narrative, making it a profound meditation on the themes of leadership, morality, and the indomitable spirit of a people united in defense of their homeland.

The poet then addresses the consequences of following misguided leadership, suggesting that the distress experienced by the people is a direct result of adhering to the ominous counsel of their leaders. This insight into leadership and its impact on the collective fate of a community underscores the critical role of wise and virtuous guidance in navigating the challenges of life and governance. Further expanding on this theme, Shawqī employs the metaphor of a realm fashioned for the unsuspecting, likening it to a lion's mane or a dense, thorny lair. This imagery serves to illustrate the false sense of security and the perilous nature of environments created by deceitful leaders, where the unsuspecting are lured into danger, from which escape is impossible. The reference to the lion's mane and thorny lair conveys both the allure and the lurking threats within systems built on deception and exploitation. The narrative continues with the portrayal of the prince and the minister as figures who, despite their positions of authority, succumb to the illusions of their ambitions, leaving them parched and unsatisfied. This part of the poem suggests that even those at the helm of leadership are not immune to the delusions of power and the mirages of success, which ultimately lead to their downfall. Shawqī then shifts focus to the fragmentation of the nation, presenting a rhetorical question that challenges the possibility of success for a community divided against itself at critical moments of trial. This rhetorical strategy emphasizes the poem's overarching message about the importance of unity and collective resilience in the face of adversity.

Moving forward, Aḥmad Shawqī extends the discussion of his original themes:

45. رَحَفْتَ رَحَفَ أَيِّ غَيْرِ ذِي شَفَقٍ
 46. قَدَفْتَهُمْ بِالرِّيَاحِ الْهُوجِ مُسْرَجَةً
 47. هَبَّتْ عَلَيْهِمْ فَذَابُوا عَنْ مَعَاظِلِهِمْ
 48. لَمَّا صَدَعَتْ جَنَاحِيهِمْ وَقَلْبُهُمْ
 49. جَدَّ الْفِرَارُ فَالْقَى كُلُّ مُعْتَقِلٍ
 50. يَا حُسْنَ مَا انْسَحَبُوا فِي مَنْطِقِ عَجَبٍ
 عَلَى الْوَهَادِ وَلَا رَفَقٍ عَلَى الْهَضَبِ
 يَحْمِلْنَ أَسَدَ الشَّرَى فِي الْبَيْضِ وَالْيَلْبِ
 وَالتَّلْجِ فِي قَلْلِ الْأَجْبَالِ لَمْ يَذْبِ
 طَارُوا بِأَجْنِحَةٍ شَتَى مِنَ الرُّعْبِ
 قَنَاتَهُ وَتَخَلَّى كُلُّ مُحْتَقِبٍ
 تُدْعَى الْهَزِيمَةَ فِيهِ حُسْنٌ مُنْسَحَبٍ"

“45. You advanced without mercy on the valleys, nor gentleness on the plateaus.

46. You launched them with fierce gales, carrying the lions of the battlefield, with swords gleaming and armor impenetrable.

47. They melted away from their strongholds, while the snow atop mountains did not melt.

48. When you broke their wings and hearts, they flew in various directions out of fear.

49. The retreat hastened, each prisoner dropped his weapon, and every bag carrier abandoned his load.

50. How beautiful was their withdrawal in an astonishing manner, a retreat that was called a graceful defeat.”¹⁰⁰

In this excerpt from Aḥmad Shawqī’s poem, the narrative meticulously unfolds the valorous endeavors of Mustafa Kemal Atatürk and his forces, capturing the essence of their indomitable spirit during a pivotal moment in history. Shawqī, through his evocative language and rich imagery, not only commemorates the strategic genius and unwavering resolve of Mustafa Kemal but also encapsulates the transformative impact of his leadership on the course of the conflict. This analysis delves into the poet’s portrayal of the battle, highlighting the thematic elements of courage, strategic acumen, and the profound influence of leadership in shaping the destiny of a nation. The verse commences with a depiction of an unyielding advance against the enemy, emphasizing the lack of mercy and gentleness as a reflection of the strategic necessity rather than mere aggression. This approach underscores the gravity of the situation and the resolve required to confront and overcome the adversities faced. By highlighting this relentless push against the valleys and plateaus, Shawqī captures the comprehensive and determined effort led by Mustafa Kemal to reclaim and secure the terrain, pivotal for the strategic advantage and ultimate victory.

The imagery of “fierce gales, carrying the lions of the battlefield” further enriches the narrative, portraying Mustafa Kemal’s forces as not just soldiers but as emblematic lions—symbols of bravery, strength, and nobility. The mention of “swords gleaming and armor impenetrable” serves to underscore the preparedness and formidable nature of the forces under Mustafa Kemal’s command. This metaphorical representation not only celebrates their martial prowess but also conveys the moral and spiritual fortitude that characterized their campaign. As the poem progresses, Shawqī

¹⁰⁰ Shawqī, *Dīwān Shawqī: Tawthīq wa Tabwīb wa Sharḥ wa Ta’qīb*, 1/306-314.

vividly describes the enemy's disintegration—"They melted away from their strongholds"—a powerful metaphor illustrating the effect of Mustafa Kemal's strategies on the opposing forces. Unlike the enduring snow atop mountains, the enemy's resolve and defensive positions could not withstand the assault led by Mustafa Kemal, highlighting the transitory nature of their power in contrast to the enduring and indomitable spirit of Kemal's forces. The subsequent verses depict the aftermath of the confrontation, where the enemy's flight and disarray are palpable—"When you broke their wings and hearts, they flew in various directions out of fear." This imagery not only signifies the physical defeat of the enemy forces but also their moral and psychological collapse. The breaking of wings and hearts metaphorically represents the shattering of their will and the dispersal of their forces, underscoring the comprehensive victory achieved under Mustafa Kemal's leadership. Shawqī concludes this segment with a reflection on the retreat, termed as "beautiful" and "a graceful defeat". This paradoxical appreciation of the enemy's withdrawal serves to highlight the magnanimity of victory under Mustafa Kemal's guidance.

Shawqī further develops his thematic exploration in the verses that follow:

51. لَمْ يَدْرُ قَائِدُهُمْ لَمَّا أَحَطَّتْ بِهِ هَبِطَتْ مِنْ صَعْدِ أَمِ جِئَتْ مِنْ صَبَبِ
 52. أَخَذَتْهُ وَهُوَ فِي تَدْبِيرِ خُطَّتِهِ فَلَمْ تَتِمَّ وَكَانَتْ خُطَّةَ الْهَرَبِ
 53. تِلْكَ الْفَرَايِخُ مِنْ سَهْلٍ وَمِنْ جَبَلٍ قَرَّبَتْ مَا كَانَ مِنْهَا غَيْرَ مُقْتَرِبِ
 54. خَيْلُ الرَّسُولِ مِنَ الْفَوْلَادِ مَعْدِنُهَا وَسَائِرُ الْخَيْلِ مِنْ لَحْمٍ وَمِنْ عَصَبِ
 55. أَفِي أَيْمَالٍ تَجُوبُ الرَّاسِيَاثُ بِهَا وَتَقَطُّعُ الْأَرْضَ مِنْ قُطْبِ إِلَى قُطْبِ"

51. Their leader was bewildered, not knowing if you descended from the slopes or emerged from the valleys.

52. You caught him while he was planning his strategy, which was not completed and turned out to be a plan to flee.

53. Those miles of plain and mountain, you brought what was distant within reach.

54. The cavalry of the Messenger (Prophet) was of steel origin, and the rest of the horses from flesh and sinew.

55. In nights they roam, traversing the earth from mountain to mountain, from pole to pole."¹⁰¹

¹⁰¹ Shawqī, *Dīwān Shawqī: Tawthīq wa Tabwīb wa Sharḥ wa Ta'qīb*, 1/306-314.

In the selected verses from Aḥmad Shawqī's poem, the poet masterfully interweaves historical narrative, spiritual allegory, and vivid imagery to convey a multifaceted portrayal of military strategy, divine providence, and the valorous spirit of the combatants involved. The opening lines depict a scene of strategic disorientation faced by the opposing leader, a metaphorical representation that extends beyond mere military tactics to touch upon themes of existential uncertainty and the futility of opposing a divinely ordained destiny. Shawqī uses the imagery of an adversary unaware of whether the attack comes from the slopes or valleys, a depiction that evokes the unpredictable nature of fate and the strategic prowess of the forces led by Mustafa Kemal Atatürk. This scene is not just a literal recounting of battlefield maneuvers but also a symbolic representation of the larger cosmic battle between right and wrong, where the path of righteousness remains inscrutable to those not aligned with it. The narrative progresses to highlight the incomplete strategies of the enemy, which culminate in a hastily devised plan of retreat. This moment captures the precipice of failure, where the lack of foresight and the absence of a coherent plan underscore a deeper moral and spiritual unpreparedness. Shawqī subtly critiques the reliance on temporal power and cunning, which ultimately proves ineffectual against a force that is both spiritually endorsed and strategically superior. The poet then expands the canvas to the vast terrains over which these battles are fought, symbolizing the extensive reach and the unyielding perseverance of Mustafa Kemal's forces. By bringing what was distant within reach, Shawqī alludes to the remarkable feats of endurance and determination, characteristics that transcend the physical realm to hint at a spiritual journey. This journey is not merely about conquering geographical distances but about bridging the gap between human ambition and divine will.

In a profound shift of perspective, Shawqī introduces the metaphor of the "cavalry of the Messenger (Prophet)", likening Mustafa Kemal's forces to a divinely inspired legion. This comparison elevates the narrative from a historical recounting to a spiritual epic, where the soldiers are not mere mortals but embodiments of a higher purpose. The distinction between the cavalry of steel origin and the horses of flesh and sinew serves to differentiate between the transcendent, possibly invincible nature of the former, and the mortality of the latter. This contrast not only glorifies the spiritual stature of Mustafa Kemal's forces but also reflects on the concept of divine intervention in human affairs. The concluding lines of this passage, depicting the nocturnal wanderings of these forces from one geographic extremity to another, encapsulate the essence of the divine odyssey undertaken by Mustafa Kemal

and his army. The imagery of traversing the earth under the cover of darkness speaks to the relentless pursuit of their goal, undeterred by physical constraints and guided by a celestial navigation. This nocturnal imagery can also be interpreted as a metaphor for the spiritual enlightenment that guides the righteous through the darkness of ignorance and adversity. Throughout this segment of Shawqī's poem, the interplay between historical events, spiritual allegory, and poetic imagery crafts a narrative that transcends the mere recounting of military exploits. It elevates the struggles of Mustafa Kemal Atatürk and his forces to a cosmic plane, where the battles fought are not just for territorial sovereignty but for the affirmation of a higher moral and spiritual order.

Aḥmad Shawqī extends his poetic journey with the verses that follow:

"56. سَلِ الظَّلَامَ بِهَا: أَيُّ المَعَاقِلِ لَمْ
 57. أَلَتْ لَيْلِنَ لَمْ تَرِدْ أزمِيرَ لَا نَزَلَتْ
 58. وَالصَّبْرُ فِيهَا وَفِي فُرْسَانِهَا خُلُقٌ
 59. كَمَا وُلِدْتُمْ عَلَى أَعْرَافِهَا وُلِدَتْ
 60. حَتَّى طَلَعَتْ عَلَى أزمِيرَ فِي فَلَكِكِ
 61. فِي مَوْكِبٍ وَقَفَتِ التَّارِيخُ يَغْرَضُهُ
 تَطْفِرُ، وَأَيُّ حُصُونِ الرُّومِ لَمْ تَتَّيِبِ
 مَاءً سِوَاهَا وَلَا حَلَّتْ عَلَى عَشْبِ
 تَوَارِثُوهُ أَبَا فِي الرُّوْعِ بَعْدَ أَبِ
 فِي سَاحَةِ الحَرْبِ لَا فِي بَاحَةِ الرَّحْبِ
 مِنْ نَابِهِ الذِّكْرُ لَمْ يَسْمُكْ عَلَى الشُّهُبِ
 فَلَمْ يَكْذِبْ وَلَمْ يَدْمُمْ وَلَمْ يُرَبِّ"

“56. Ask the darkness about them: Which of the strongholds did not leap up, and which of the Roman forts did not surge forth?

57. If they had not intended for Izmir, no other water would have descended, nor would it have settled on the grass.

58. And patience in them and in their knights was a trait inherited from father to son in times of alarm.

59. As you were born upon its crests, born in the arena of war, not in the expanse of leisure.

60. Until you appeared over Izmir in an orbit, from whose brilliance the comets did not overshadow.

61. In a procession, history stood presenting it, neither denying nor discrediting nor doubting.”¹⁰²

In this part of Aḥmad Shawqī's poem, the narrative focus shifts to an exaltation of the Turks, particularly highlighting their historical confrontations and victories over the Byzantines. Shawqī, through his evocative and rich poetic language, not only recounts the martial achievements of the Turks but

¹⁰² Shawqī, *Dīwān Shawqī: Tawthīq wa Tabwīb wa Sharḥ wa Ta'qīb*, 1/306-314.

also imbues these events with a sense of historical destiny and valor that transcends the mere act of warfare. The poet's inquiry to the darkness about the reaction of strongholds and Roman (Byzantine) forts to the Turks' presence is not merely rhetorical but serves to underscore the pervasive impact of Turkish conquests. This imagery suggests that the very essence of the night, a time of concealment and uncertainty, bears witness to the irrevocable changes wrought by Turkish victories. The strongholds and forts, symbols of Byzantine power and resistance, are personified as entities startled into acknowledgment of the Turks' unstoppable force.

The segment focusing on Izmir—a city with deep historical and strategic relevance—highlights the profound influence of Turkish determination and resilience. The poet suggests a meaningful connection between divine will and the Turkish efforts, particularly in their defense of Izmir against external aggressions. The imagery involving water, which ostensibly neither descends from the heavens nor settles upon the earth, serves as a metaphor for the broader implications of human action guided by intention and virtue. This poetic depiction implies that the natural order itself, symbolized through the cycle of rain essential for life's sustenance, is intrinsically linked to the moral and honorable deeds of the Turkish people. The safeguarding of Izmir is portrayed not just as a mere triumph in battle but as an act with cosmic significance, implying that the righteousness of their cause could influence the very course of nature.

Patience and endurance, highlighted as inherited virtues, not only paint the Turks as inheritors of a proud tradition of resilience but also as custodians of a legacy that has withstood the test of time and conflict. This intergenerational passage of valor serves to link the present with the past, framing the Turks' military endeavors as part of a continuum of historical significance. The emergence of the Turks over Izmir, described in celestial terms, elevates their victory to a cosmic event. This not only signifies the magnitude of their achievement but also aligns it with a sense of divine or fated prominence. The brilliance of their victory outshining comets suggests an achievement so significant that it commands attention not just on earth but in the heavens, marking a moment of triumph that is both historical and mythic. Shawqī's reference to history's procession, presenting the Turkish victories without denial or discredit, affirms the indelible mark these events have left on the canvas of history. This acknowledgment by history itself serves not just as a validation of Turkish endeavors but also as an assurance of their lasting legacy.

The narrative unfolds further as Aḥmad Shawqī shares the next segment of his poem:

62. "يَوْمٌ كَبَدْرِ فَخَيْلِ الْحَقِّ رَاقِصَةً عَلَى الصَّعِيدِ وَخَيْلِ اللَّهِ فِي السُّحُبِ
63. غُرٌّ تَطَلَّهَا غَرَاءٌ وَارْقَةً بَدْرِيَّةُ الْعَوْدِ وَالِدِيَّاجِ وَالْعَدْبِ
64. نُشْوَى مِنَ الظَّفَرِ الْعَالِي مَرْتَحَةً مِنْ سَكْرَةِ النَّصْرِ لَا مِنْ سَكْرَةِ النَّصَبِ
65. تُذَكِّرُ الْأَرْضَ مَا لَمْ تَنْسَ مِنْ رَبْدٍ كَالْمِسْكِ مِنْ جَنَابَاتِ السَّكْبِ مُنْسَكِبِ
66. حَتَّى تَعَالَى أَدَانُ الْفَتْحِ فَأَتَأَدَّتْ مَشِي الْمَجْلِي إِذَا اسْتَوْلَى عَلَى الْقَصَبِ"

“62. A day like (the Battle of) Badr, where the horses of truth danced upon the ground, and God’s horses were in the clouds.

63. Noble steeds, marked with white on their foreheads, renowned for their quality, under banners so pure, with edges that seemed to be touched by sweetness.

64. Intoxicated with the high triumph, not from the intoxication of toil but from the victory’s exhilaration.

65. Reminding the earth of what it had not forgotten, like musk flowing from the sides of al-Sakb, the Prophet’s horse.

66. Eventually, the call of victory (adhān al-fath) elevated, proceeding with the deliberation akin to that of a race-winning horse seizing its reward.”
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In the passage presented, Aḥmad Shawqī artfully weaves historical resonance with evocative imagery to celebrate a moment of triumph, drawing parallels between contemporary victories and the illustrious past of Islamic conquests. The poet invokes the Battle of Badr, a seminal event in Islamic history, as a metaphorical backdrop to the narrative, suggesting that the valor and divine favor witnessed during the early days of Islam continue to manifest in contemporary struggles and victories. This comparison elevates the described victory beyond mere military success, imbuing it with a sense of divine approval and historical continuity. The vivid depiction of “horses of truth” dancing upon the ground, juxtaposed with the divine presence of “God’s horses” in the clouds, creates a powerful image of earthly battles being mirrored by celestial approval. This imagery not only glorifies the warriors on the ground but also suggests their actions are in alignment with a higher, divine purpose. The noble steeds, marked with white—symbols of purity and valor—are celebrated not just for their physical attributes but for their participation in a cause that is both just and holy.

¹⁰³ Shawqī, *Dīwān Shawqī: Tawthīq wa Tabwīb wa Sharḥ wa Ta‘qīb*, 1/306-314.

The reference to intoxication with triumph, distinct from the exhaustion of toil, speaks to the spiritual and emotional uplift that victory brings. It's an intoxication that stems not from physical exertion but from the joy and pride of achieving something great, a sentiment that transcends the battlefield to touch upon the essence of human endeavor and aspiration. Shawqī further enriches this narrative by invoking the memory of al-Sakb, the Prophet Muhammad's horse, drawing a direct line from the Prophet's era to the present. This is not just a victory in a physical sense but a reaffirmation of faith, a reminder of the Prophet's legacy that continues to inspire and guide. The mention of musk flowing from the sides of al-Sakb metaphorically suggests that the essence and purity of the Prophet's message continue to flow and influence the world, as does the legacy of those who follow in his path. The culmination of this passage with the call of victory (*adhān al-faḥ*) symbolizes not just a call to celebrate a military victory but a call to recognize a moment of divine favor and historical significance. It is akin to the triumphant horse in a race, seizing its reward with deliberation and purpose, a metaphor for the deliberate and guided actions of those who strive in the path of righteousness and truth.

Shawqī's poem evolves further with the ensuing excerpts:

"67. تَحِيَّةٌ أَيُّهَا الْغَازِي وَتَهْنِئَةٌ
 68. وَقِيَمًا مِنْ تَنَاءٍ لَا كِفَاءَ لَهُ
 69. الصَّابِرِينَ إِذَا حَلَّ الْبَلَاءُ بِهِمْ
 70. وَالْجَاعِلِينَ سُيُوفَ الْهِنْدِ أَلْسِنَهُمْ
 71. لَا الصَّعْبُ عِنْدَهُمْ بِالصَّعْبِ مَرْكَبُهُ
 72. وَلَا الْمَصَائِبُ إِذْ يُرْمَى الرَّجَالُ بِهَا
 بِأَيَّةِ الْفَتْحِ تَبْقَى آيَةُ الْحَقِّبِ
 إِلَّا التَّعْجُوبُ مِنْ أَصْحَابِكَ النُّجُوبِ
 كَاللَّيْثِ عَضَّ عَلَى نَائِيهِ فِي النُّوْبِ
 وَالْكَاتِبِينَ بِأَطْرَافِ الْقَنَا السَّابِ
 وَلَا الْمُحَالِ بِمُسْتَعْصِ عَلَى الطَّابِ
 بِقَاتِلَاتٍ إِذَا الْأَخْلَاقُ لَمْ تُصَابِ"

"67. Greetings to you, oh Conqueror (Ghāzī), and congratulations with a sign of victory that remains the epoch's sign.

68. Yours is a commendation unmatched, save for the awe inspired by your valiant fellows.

69. The patient ones, when calamity befell them, like a lion biting on its fangs in adversity.

70. Making the swords of India their tongues, and writing with the tips of their long spears.

71. For them, the difficult was not insurmountable, nor was the impossible too stubborn to be sought.

72. For them, even the gravest of misfortunes wielded no fatal blow, provided their integrity remained untouched."¹⁰⁴

¹⁰⁴ Shawqī, *Dīwān Shawqī: Tawthīq wa Tabwīb wa Sharḥ wa Ta'qīb*, 1/306-314.

In this section of Aḥmad Shawqī's poem, the poet shifts from narrative recounting to direct address, celebrating the triumphs and virtues of Mustafa Kemal Atatürk, referred to as the Ghāzī—a title denoting a warrior for the faith. Shawqī employs a series of vivid metaphors and accolades to encapsulate the essence of Mustafa Kemal's leadership, the resilience of his forces, and the indomitable spirit that propelled them to victory. The initial greeting to the Conqueror as the epoch's sign symbolizes more than a mere salutation; it is an acknowledgment of Mustafa Kemal's enduring impact on the course of history. Shawqī positions Mustafa Kemal's achievements as pivotal, marking a new era or epoch defined by the triumphs under his leadership. This victory is portrayed as a beacon, a signifier of change and a benchmark for future generations, highlighting the transformative power of Kemal's endeavors. Commendation for Kemal is described as unparalleled, setting him apart from even the most valiant of his contemporaries. This distinction is not solely in recognition of military prowess but also celebrates the awe and respect inspired by his leadership and the collective valor of his followers. The poet emphasizes the unique blend of courage, strategic acumen, and moral integrity that characterizes Kemal's command, elevating him above the ranks of ordinary leaders. The analogy of the patient ones bearing adversity like a lion biting on its fangs encapsulates the resilience and stoic endurance exhibited by Mustafa Kemal and his forces in the face of challenges. This imagery conveys not just physical strength but a profound inner fortitude, the ability to endure pain and hardship without succumbing to despair or compromise.

Aḥmad Shawqī's depiction of using the "swords of India as their tongues and writing with the tips of their long spears" dramatically encapsulates the fusion of martial prowess with the articulate expression of their victories. This metaphor not only illuminates the physical dominion exercised in battle but also the articulate and deliberate manner in which these victories carved out a narrative in the continuum of history. It conveys the notion that the reconquests led by Mustafa Kemal Atatürk were not mere territorial acquisitions but deliberate strokes in drafting a new chapter of historical and cultural identity, where each spear's thrust was akin to a writer's pen inscribing a lasting legacy. This nuanced understanding reinforces the idea that for Mustafa Kemal and his forces, no obstacle was too daunting, framing their campaign as a testament to human tenacity and strategic brilliance. Their approach to challenges as opportunities for greatness rather than insurmountable barriers showcases a philosophy of resilience and proactive

ambition, where every hurdle on the path to victory was met with steadfast determination.

Following on, Aḥmad Shawqī unveils these additional lines in his poem:

"73. فَوَادُ مَعْرَكَةٍ وَرَادُ مَهْلَكَةٍ أوتادُ مَمْلَكَةٍ أَسَادُ مُحْتَرَبِ
74. بَلَوْتُهُمْ فَتَحَدَّتْ كَمْ شَدَدَتْ بِهِمْ مِنْ مُضْمَجَلٍ وَكَمْ عَمَّرَتْ مِنْ خَرِبِ
75. وَكَمْ تَلَمَّتْ بِهِمْ مِنْ مَعْقِلِ أَشْبِ وَكَمْ هَزَمَتْ بِهِمْ مِنْ جَحْفَلٍ لَجِبِ
76. وَكَمْ بَنَيْتْ بِهِمْ مَجْدًا فَمَا نَسَبُوا فِي الْهَدِيمِ مَا لَيْسَ فِي الْبُنْيَانِ مِنْ صَخَبِ
77. مِنْ فَلَ جَيْشٍ وَمِنْ أَنْقَاضِ مَمْلَكَةٍ وَمِنْ بَقِيَّةِ قَوْمٍ جِئْتِ بِالْعَجَبِ"

"73. Commanders of the battlefield, seekers of destruction, tent pegs of the kingdom, lions in battle.

74. You tested them, so recount how you strengthened the afflicted and revitalized what lay in ruins.

75. How many a fortified stronghold you breached with them, and how many a vast army you defeated.

76. With them, you crafted great honor. Silent during downfall, they boasted not in triumph, (embodying humility in both ruin and restoration).

77. From the downfall of armies and the ruins of kingdoms, and from the remnants of people, you brought wonders."¹⁰⁵

In this segment of Aḥmad Shawqī's poem, the verses unfold as a poignant tribute to the leadership and valor displayed on the battlefields, alongside a reflective commentary on the aftermath of conflict and the resilience of the human spirit in the face of adversity. Shawqī's verses transcend the mere glorification of martial prowess to delve into the deeper implications of warfare, leadership, and the transformative power of perseverance and humility. The poet begins by characterizing the commanders as both agents of destruction and foundational pillars of the kingdom, evoking the dual nature of military leadership as both a force capable of wreaking havoc and a stabilizing element essential for the nation's survival. The metaphor of "tent pegs of the kingdom" is particularly evocative, suggesting that these leaders, much like the pegs that secure a tent, are indispensable in maintaining the integrity and stability of the state. The lion, a universal symbol of courage and strength, further emphasizes the valor and ferocity these leaders embody in the heat of battle. Shawqī then challenges these commanders to

¹⁰⁵ Shawqī, *Dīwān Shawqī: Tawthīq wa Tabwīb wa Sharḥ wa Ta'qīb*, 1/306-314.

reflect on their actions and contributions beyond the battlefield, prompting a contemplation of their role in healing and rebuilding the afflicted and the ruined. This rhetorical invitation to recount their endeavors shifts the focus from conquest to restoration, highlighting the responsibility that accompanies power and victory—the duty to mend what has been broken and to uplift those who have suffered.

The poet proceeds to enumerate the military achievements, including the breaching of fortified strongholds and the defeat of vast armies, as evidence of their unmatched prowess. Yet, it is the subsequent lines that reveal the true measure of honor in Shawqī's perspective. The honor crafted in the crucible of conflict is not celebrated with loud boasts but is borne with a dignified silence, both in times of downfall and in moments of triumph. This portrayal of humility, even in victory, serves as a testament to the depth of character and the ethical compass that guides true leaders. Shawqī's observation of the post-conflict landscape reveals a scene of devastation—where once stood armies, kingdoms, and thriving communities, now lie ruins and remnants of a populace wearied by battle. It is against this backdrop of desolation that the leadership of Mustafa Kemal emerges not just as a beacon of guidance but as a force of transformation. Under his wise and compassionate stewardship, the seemingly insurmountable aftermath of conflict becomes a fertile ground for “wonders”. This turn of phrase by Shawqī not only highlights the remarkable resilience and inventive spirit inherent in humanity but also underscores the capacity to transcend the ravages of war through a concerted effort towards restoration and rejuvenation. Mustafa Kemal's ability to envision and actualize a future filled with hope and progress, from the depths of despair and ruin, serves as a testament to the profound impact of enlightened leadership on the course of human history and recovery.

Aḥmad Shawqī carries forward his narrative with the next set of verses:

شَعْباً وَرَاءَ الْعَوَالِي غَيْرَ مُنْتَشِعِبِ	78. أَحْرَجْتَ لِلنَّاسِ مِنْ ذُلٍّ وَمِنْ فَشَلٍ
تَأَفَّتْ الْبَيْتُ فِي الْأَسْتَارِ وَالْحُجُبِ	79. لَمَّا أَتَيْتَ بِبَدْرِ مِنْ مَطَالِعِهَا
إِنَّ الْمُنْـوَرَةَ الْمَسْكِيَّةَ الثُّرُبِ	80. وَهَشَّتِ الرُّوضَةَ الْفِيحَاءَ ضَاغِكَةً
بَابِ الرَّسُولِ فَمَسَّتْ أَشْرَفَ الْعَتَبِ	81. وَمَسَّتِ الدَّارَ أَزْكَى طَيْبِهَا وَأَتَتْ
قَضَى الْآيَالِي لَمْ يَنْعَمَ وَلَمْ يَطِيبِ	82. وَأَرْجَ الْفَتْحِ أَرْجَاءَ الْجِجَارِ وَكَمِ
مَهَارِجِ الْفَتْحِ فِي الْمُؤَشِيَّةِ الْقُتُبِ	83. وَأَزَيَّنْتَ أُمَّهَاتِ الشَّرْقِ وَأَسْتَبَقْتُ

“78. You elevated a nation from humiliation and failure, to the heights beyond, untouched by division.

79. When you brought forth the dawn of victory, akin to the Battle of Badr, the Sacred House turned in its curtains and veils.

80. The musk-scented al-Rawḍa (al-Mubāraka) smiled to the land of Medina, perfumed with musk.

81. And the house touched its finest fragrance and came to the door of the Messenger, touching the noblest threshold.

82. And the conquest perfumed the regions of Hijaz, and how many nights it spent, neither pleasant nor sweet.

83. And the mothers of the East (the major Islamic cities) adorned themselves and raced to the spectacle of victory in the ornately decorated, fresh horse-racing fields.”¹⁰⁶

In this evocative segment of Aḥmad Shawqī’s poem, the narrative transcends the mere recounting of military victories to explore the profound spiritual and cultural rejuvenation experienced by a nation under the leadership of Mustafa Kemal Atatürk. Shawqī employs rich, symbolic imagery to weave a tapestry that not only celebrates the lifting of a nation from the depths of despair but also underscores the unifying and purifying impact of their triumphs, drawing parallels with significant Islamic historical and spiritual motifs. The poet begins by highlighting the transformative journey led by Mustafa Kemal, from a state of “humiliation and failure” to achieving unprecedented heights of unity and success. This transformation is depicted as transcending mere political or military achievement, hinting at a deeper, almost metaphysical elevation of the national spirit, unmarred by division. The imagery employed here suggests a process of purification and elevation that aligns the nation’s trajectory with the noblest of human endeavors. Shawqī’s invocation of the “dawn of victory” being akin to the Battle of Badr—where the early Muslims, vastly outnumbered, secured a decisive victory through divine support—serves to contextualize the Turkish triumphs within a broader narrative of righteous struggle and divine favor. This comparison not only elevates the significance of their victories but also embeds them within the collective memory and spiritual heritage of the Islamic world, suggesting that these modern successes are continuations of a historical and divine legacy.

The subsequent verses are suffused with olfactory imagery, with references to musk and fragrance, which traditionally symbolize purity, sanctity, and divine grace in Islamic culture. The description of al-Rawḍa (al-

¹⁰⁶ Shawqī, *Dīwān Shawqī: Tawthīq wa Tabwīb wa Sharḥ wa Ta‘qīb*, 1/306-314.

Mubāraka) and the Sacred House reacting to the victories portrays the triumphs as having a sanctifying effect on the land itself, transforming the physical and spiritual landscape of the nation. This imagery suggests that the victories achieved under Mustafa Kemal's leadership were not merely territorial but were imbued with a deeper significance, purifying and uniting the nation under the banner of a shared spiritual and cultural heritage. The depiction of the "mothers of the East" adorning themselves and participating in the celebration of victory evokes the image of a widespread, communal joy that transcends geographical boundaries, uniting the major Islamic cities in a shared moment of triumph. The reference to "ornately decorated, fresh horse-racing fields" symbolizes a renewal of tradition and culture, with the victories igniting a renaissance of heritage and pride across the Islamic world. Through these verses, Shawqī not only commemorates the military and political achievements of Mustafa Kemal Atatürk and his forces but also celebrates the spiritual and cultural awakening they spurred. The poem transcends the temporal victories of warfare, portraying them as catalysts for a profound transformation that reverberated through the spiritual and cultural veins of the nation and the broader Islamic community. Shawqī's poetic narrative thus serves as a testament to the enduring impact of these triumphs, not only on the physical landscape of the nation but on the collective soul of its people and the larger tapestry of Islamic civilization.

The concluding section of Aḥmad Shawqī's poem is presented as follows:

"84. هَزَّتْ دِمَشْقُ بَنِي أَيُّوبَ فَاثْبَتِيهَا يَهْتَفُونَ بَنِي حَمْدَانَ فِي حَلَبِ
 85. وَمُسْلِمُوا الْهِنْدِ وَالْهِنْدُسُ فِي جَدَلِ وَمُسْلِمُوا مِصْرَ وَالْأَقْبَاطُ فِي طَرَبِ
 86. مَمَالِكُ ضَمَّهَا الْإِسْلَامُ فِي رَجْمِ وَشَيْجَةَ وَحَوَاهَا الشَّرْقُ فِي نَسَبِ
 87. مِنْ كُلِّ ضَاحِيَةٍ تَزْمِي بِمُكْتَحَلِ إِلَى مَكَانِكَ أَوْ تُومِي بِمُخْتَضِبِ
 88. تَقُولُ لَوْلَا الْفَتَى الثَّرِكِيُّ حَلَّ بِنَا يَوْمَ كَيْوَمِ يَهُودٍ كَانَ عَن كَتَّابِ"

"84. Damascus stirred the Ayyubids, who in turn awakened the Hamdanids in Aleppo with congratulations.

85. And the Muslims of India and the Hindus in elation, and the Muslims of Egypt and the Copts in joy.

86. Kingdoms united under Islam in deep-seated kinship, all embraced by the East in a common lineage.

87. From every direction, they gaze towards your place with Kohl-lined eyes and point with henna-dyed fingers.

88. They say, ‘Had it not been for the young man (i.e., Atatürk) from Turkey, we might have faced a day like that which befell the Jews in their recent past.’”¹⁰⁷

In this concluding passage of Aḥmad Shawqī’s poem, the narrative broadens to encapsulate a moment of pan-Islamic and intercultural solidarity, celebrating the far-reaching impact of Mustafa Kemal Atatürk’s achievements. Shawqī artfully weaves historical references, cultural motifs, and a message of unity to convey the profound influence of Atatürk’s victories not only within Turkey but across diverse communities and regions. Shawqī references Damascus and the Ayyubids, historical symbols of Islamic power and cultural renaissance, to underscore the resonance of Atatürk’s victories across the historical heartlands of Islam. The mention of the Ayyubids stirring the Hamdanids in Aleppo with congratulations serves as a metaphor for the awakening of a collective Islamic identity in response to Atatürk’s successes. This imagery not only evokes a sense of historical continuity but also suggests a rekindling of shared pride and purpose among Islamic polities, transcending temporal and geographical divides. The poet then expands this narrative of solidarity to include not just the Islamic communities but also Hindus in India and Copts in Egypt, illustrating a broader spectrum of jubilation that transcends religious boundaries. Shawqī’s portrayal of these diverse groups celebrating in unison reflects a vision of universal humanism, where Atatürk’s achievements inspire a collective joy and hope across different faiths and cultures. This inclusivity highlights the transformative potential of Atatürk’s leadership to foster intercultural dialogue and unity, suggesting that his impact extends beyond the political and military realms into the domain of social and cultural reconciliation.

Verse eighty-six encapsulates the ideal of a pan-Islamic brotherhood, united under the banner of Islam yet embracing a shared heritage that the East collectively embodies. This notion of deep-seated kinship underscores the interconnectedness of Islamic kingdoms and communities, suggesting that Atatürk’s efforts have contributed to a reaffirmation of these bonds. The common lineage that Shawqī speaks of is not just one of shared faith but also of cultural and historical ties that bind these diverse communities together, reinforcing a sense of belonging and mutual support. The imagery of Kohl-lined eyes and henna-dyed fingers pointing towards Turkey is laden with

¹⁰⁷ Shawqī, *Dīwān Shawqī: Tawthīq wa Tabwīb wa Sharḥ wa Ta‘qīb*, 1/306-314.

cultural significance, symbolizing a collective gaze of admiration and gratitude towards Atatürk. Kohl and henna, with their deep roots in Eastern traditions, serve as symbols of beauty, protection, and celebration, further enhancing the poem's depiction of Atatürk as a figure of reverence and a catalyst for unity. This act of looking towards Turkey signifies a recognition of Atatürk's role in altering the course of history, positioning him as a beacon of hope and a source of inspiration for diverse peoples.

The final verse thoughtfully considers how Atatürk's leadership prevented a dire situation that could have resembled the historical suffering of the Jews. This comparison serves not just as a reminder of the calamities that can befall a people but also as an acknowledgment of Atatürk's pivotal role in steering his nation—and, by extension, the wider region—away from such a fate. The gratitude expressed by the diverse voices in the poem underscores the significance of Atatürk's achievements in ensuring the security and dignity of his people and resonates as a testament to his enduring legacy as a leader who transcended national boundaries to impact the collective destiny of a broader civilization. Through these verses, Aḥmad Shawqī crafts a poetic homage that transcends mere national triumph to celebrate a moment of cross-cultural and interfaith solidarity, inspired by the leadership and vision of Mustafa Kemal Atatürk. Shawqī's narrative serves as a powerful reminder of the capacity for historical figures to shape not only the fate of their own nations but also to inspire unity and shared purpose among diverse and distant communities, weaving a tapestry of hope, resilience, and mutual respect that endures beyond their era.

CONCLUSION

This exploration embarked upon a detailed examination of the intricate tapestry woven by Arabic poets as they paid homage to Turkish leaders across various epochs. The study meticulously dissected panegyric poems from both the post-classical era and the modern period, revealing not only the depth of admiration and respect these Arabic poets held for Turkish leadership but also the rich, cross-cultural dialogue that these literary works engender. One of the key findings of this research was the profound appreciation and nuanced understanding that Arabic poets demonstrated towards Turkish leaders. Through their eloquent verses, these poets were able to transcend mere political alliances, crafting narratives that celebrated virtues, achievements, and the exemplary leadership qualities of their subjects. These panegyrics served as bridges between cultures, highlighting shared values and mutual respect that cut across geographical and temporal divides. The study also uncovered the evolving nature of panegyric poetry over time, noting shifts in style, language, and thematic focus. In the post-classical panegyrics, there was a notable emphasis on valor, wisdom, and the divine sanction of leaders, reflective of the era's socio-political and religious milieu. Modern panegyrics, while maintaining the core tradition of praise, began to incorporate themes of nationalism, modernity, and reform, mirroring the changing landscape of the Ottoman Empire and the rise of the Turkish Republic. This evolution in panegyric poetry underscores the adaptive and dynamic nature of Arabic literary expression in response to historical and cultural transformations. Another significant finding pertains to the role of panegyrics as a medium for cultural exchange and expression of cross-cultural praise. These poems not only celebrated individual leaders but also served to foster a sense of shared identity and heritage between the Arab and Turkish peoples. Through the medium of poetry, Arabic poets were able to contribute to a collective memory, one that honored the contributions of Turkish leaders to the Islamic world and beyond. Furthermore, the analysis of these panegyrics offered insights into the idealized portrayals of leadership and virtue. The poems consistently highlighted qualities such as justice, bravery, piety, and wisdom, portraying Turkish leaders not only as political figures but as paragons of these virtues. This idealization reflects the poets' efforts to align their subjects with the highest ideals of leadership, thereby inspiring their audiences and elevating the cultural discourse surrounding governance and authority.

The investigation into Arabic panegyrics dedicated to Turkish leaders reveals a complex landscape of cross-cultural dynamics that underscores the multifaceted relationships between these two historically intertwined cultures. At the heart of this exploration is the recognition of how Arabic poets, through their panegyric verses, navigated and articulated their admiration and respect for Turkish leadership, thereby engaging in a rich dialogue that transcends mere linguistic expression to encompass deep cultural and historical intersections. The cross-cultural praise embodied in these panegyrics illuminates the poets' ability to transcend cultural and political boundaries, highlighting a shared Islamic heritage while also acknowledging the distinct Turkish contributions to the Islamic world and broader historical narratives. This duality presents a fascinating study of how poets employed language, historical references, and religious motifs to craft a narrative of unity and respect, celebrating Turkish leaders not only for their political or military achievements but also for their role in fostering a shared cultural and spiritual legacy. Furthermore, the panegyrics serve as a mirror reflecting the poets' own cultural perspectives and values. Through their verses, they project an idealized vision of leadership that resonates with both Arab and Turkish audiences, drawing on universal themes such as justice, valor, piety, and wisdom. This alignment of values, articulated within the specific cultural contexts of the poets, underscores the inherent adaptability and inclusivity of panegyric poetry as a form of cross-cultural engagement. The study also delves into the nuances of language and stylistic choices made by the poets, which further enrich the cross-cultural dialogue. The selection of certain Arabic terms, references to Islamic history, and the adaptation of classical Arabic poetic forms to honor Turkish leaders all contribute to a layered expression of praise that bridges cultural divides. These choices not only reflect the poets' mastery of their craft but also their conscious effort to connect with and honor the Turkish subjects of their panegyrics in a manner that is both respectful and culturally informed.

The methodological approach adopted in this analysis of Arabic panegyrics dedicated to Turkish leaders is rooted in a multidisciplinary framework that intertwines literary analysis, historical context, and cross-cultural studies. This comprehensive approach was essential in navigating the complexities inherent in examining poetic works that span different epochs and cultural landscapes. Several methodological considerations have played a pivotal role in shaping the study, ensuring both the rigor of academic inquiry and the depth of cultural insight. Firstly, the selection of panegyrics was carried out with a keen eye on diversity, aiming to include a broad spectrum of

poems that reflect various facets of Turkish leadership from different periods. This deliberate choice allowed for a richer comparative analysis, highlighting both the continuity and evolution in the themes and styles of panegyric poetry over time. By encompassing works from the post-classical era to the modern period, the study was able to trace the shifts in cultural and political narratives, as well as in the portrayal of leadership virtues. Secondly, the analysis employed a close reading of the texts, paying particular attention to language, imagery, and thematic content. This linguistic and literary scrutiny was crucial in unpacking the layers of meaning embedded in the poems, enabling a deeper understanding of how Arabic poets constructed their praise and navigated the cross-cultural terrain. The close reading was complemented by a contextual analysis that situated each panegyric within its historical and cultural backdrop, offering insights into the socio-political circumstances that influenced the poets' works. Another methodological pillar was the examination of cross-cultural dynamics, which required a nuanced understanding of both Arab and Turkish cultural traditions. This aspect of the study involved exploring the shared religious and historical references, as well as the subtle nuances that distinguish the cultural expressions of praise and admiration. Understanding the cross-cultural interplay was key to appreciating the depth of mutual respect and the complex intercultural dialogue facilitated by the panegyric form. The study also acknowledged the challenges inherent in translating and interpreting poetic texts across languages and cultures. Efforts were made to preserve the essence and subtleties of the original Arabic verses while making them accessible to a wider audience.

This study serves as a compelling entry point into the broader discourse on the interconnectedness of these two civilizations, highlighting the pivotal role literature plays in bridging diverse cultures. However, it also accentuates the vast expanse of uncharted territory within this field, underscoring the imperative need for further scholarly inquiry. There is a wealth of potential in examining the nuances of this cultural intersection, from the evolution of literary forms to the exchange of philosophical and theological ideas embedded within these literary works. Delving deeper into the literary dialogues between Arab and Turkish cultures not only enriches our understanding of historical interrelations but also illuminates the complexities of identity, influence, and the transformative power of art across borders. Consequently, it is incumbent upon scholars and literary enthusiasts alike to further explore this fertile ground, ensuring that the intricate web of connections that define Arab-Turkish cultural exchanges continues to be mapped, understood, and celebrated.

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ABSTRACT

“**A**rabic Panegyrics for Turkish Leaders: A Study of Cross-Cultural Praise” embarks on a scholarly exploration into the realm of Arabic panegyric poetry, focusing on its role in celebrating and venerating Turkish leaders across various historical epochs. This academic work situates itself at the confluence of Arab and Turkish cultural streams, delving into the rich intertextual dialogues that have shaped perceptions and relations between these two civilizations through the medium of poetic praise. The study is underpinned by a comprehensive methodological framework that integrates literary analysis, historical contextualization, and cross-cultural studies, aiming to unravel the complex layers of admiration, respect, and cultural exchange encapsulated in these poetic works. The research sheds light on the intricate interplay of cross-cultural interactions, emphasizing the ways in which Arabic poets skillfully maneuver through cultural, political, and spiritual realms to convey their deep respect for Turkish leaders. This study shows how poets are not only skilled at overcoming cultural differences with their well-crafted poetry, but also highlights the common values and mutual respect that form the foundation of the relationship between Arabs and Turks. At the heart of this research is an investigation into how these panegyric poems demonstrate the universal human ability to admire others and how literature can bridge differences in geography, time, and culture. The scope of the book spans from post-classical panegyrics, with their emphasis on valor, wisdom, and divine sanction, to modern compositions that reflect changing political and cultural narratives, including the rise of nationalism and modernity. By situating these poetic tributes within their respective historical and cultural contexts, the study provides a deepened understanding of the evolving nature of leadership portrayal, the adaptability of panegyric poetry, and the enduring significance of cross-cultural praise. This book serves as a pivotal academic contribution that not only enriches our comprehension of Arabic literary traditions and Turkish historical figures but also foregrounds the importance of intercultural appreciation and dialogue in forging a shared cultural heritage. Through its meticulous analysis and significant findings, the book underscores the need for continued scholarly engagement with the literary intersections that connect and enrich Arab and Turkish cultures.

Keywords: Arabic Language and Literature, Arabic Poetry, Post-Classical Arabic Poetry, Modern Arabic Poetry, Turkish Leaders.

This scholarly work delves into the intricate tradition of Arabic eulogistic poetry dedicated to Turkish figures, offering a groundbreaking exploration of the cross-cultural adoration and respect that spans centuries. Through detailed analysis and comprehensive examination, it uncovers the rich tapestry of Arab-Turkish relations, showcasing how poetry has served as a vibrant medium of dialogue, intellectual kinship, and mutual admiration. Focusing on the art of eulogy, this study meticulously examines entire panegyrics, ensuring a holistic appreciation of the genre. It uncovers the subtle artistry, intricate craftsmanship, and profound cultural relevance found in these poems, situating them against the backdrop of their extensive historical and cultural landscapes. The work highlights the enduring legacy of these poetic tributes, from the opulent courts of the Ottoman sultans to the lasting influence of Turkish leaders in modern times. An essential contribution to the fields of Arabic literature, Ottoman history, and intercultural studies, this book appeals to a wide audience of scholars, students, and cultural enthusiasts. It stands as a testament to the enduring power of literature in forging connections across civilizations, underscoring the shared history and respect between Arab and Turkish cultures. An invaluable resource for those interested in the complex dynamics of cultural exchange through literature, it illuminates the paths of intellectual and cultural interactions that continue to influence contemporary understandings of cross-cultural relations. This work enriches the academic discourse, offering fresh perspectives on the historical and literary connections that have shaped Arab and Turkish intercultural dialogue.

