

Harran İlahiyat Dergisi | Harran İlahiyat Journal

Sayı/Issue: 51, Haziran/June 2024, 26-45
<https://dergipark.org.tr/tr/pub/hij/issue/85067>

ISSN 2791-6812

Hâfız İbrâhîm's Two Odes for Fetih Bey: Honoring the First Martyr Pilot of the Ottoman Empire

Hâfız İbrâhîm'in Fethi Bey'e Nazmettiği İki Manzumesi: Osmanlı Devleti'nin İlk Şehit Pilotunun Onurlandırılması

Yazar Bilgisi Author Information

Esat AYYILDIZ

Doç. Dr., Kafkas Üniversitesi Fen-Edebiyat Fakültesi, Kars, Türkiye
Assoc. Prof., Kafkas University Faculty of Science and Letters, Kars, Türkiye
esatayildiz@hotmail.com , www.orcid.org/0000-0001-8067-7780

Makale Bilgisi Article Information

Makale Türü Article Type	Araştırma Makalesi Research Article
Yayın Etiği Publishing Ethics	Bu makale, iThenticate yazılımı ile taranmış ve intihal tespit edilmemiştir. Makale, çift taraflı kör hakemlik yöntemiyle en az iki hakem tarafından incelenmiştir. This article has been scanned by iThenticate software and no plagiarism detected. It has been examined by at least two referees using double sided blind refereeing method.
Finansman Funding	Yazar, bu çalışma için herhangi bir dış fon almadığını beyan eder. Author declares that he get no any external funding for this study.
Çıkar Çatışması Conflict of Interest	Yazar bu çalışmayla ilgili herhangi bir çıkar çatışması bulunmadığını beyan eder. Author declares that there is no any conflict of interest related to this study.
DOI	https://doi.org/10.30623/hij.1313884
Geliş Tarihi / Received	Kabul Tarihi / Accepted
13 Haziran/June 2023	16 Mayıs/May 2024

Abstract

This study delves into the enduring legacy of Fethī Bey, the Ottoman Empire's first martyr pilot, as manifested in Arabic poetry. Focused on the poignant odes by Hāfiẓ Ibrāhīm dedicated to Fethī Bey, this paper aims to explore the historical and cultural context that influenced the creation of these specific poetic tributes. It delves into how Hāfiẓ Ibrāhīm conveyed his admiration, sorrow, and commemoration of Fethī Bey's pioneering spirit and tragic demise through his verse. By examining Arabic poems dedicated to Fethī Bey, the paper endeavors to provide a unique lens through which to view the emotional, cultural, and historical dimensions of his story. It also underscores the significance of his journey as a symbol of progress, innovation, and determination in the face of adversity. The research is conducted through a close textual analysis of the poetic works, with particular emphasis on themes, motifs, and stylistic devices employed to evoke the emotional resonance of Fethī Bey's story. The paper argues that the poems dedicated to Fethī Bey not only immortalize his contributions to aviation but also contribute to shaping the collective memory of his achievements. Furthermore, the analysis reveals the role of these poetic tributes in solidifying Fethī Bey's place in the annals of aviation history and maintaining his influence on the cultural landscape of the Ottoman Empire and the wider Muslim world. In sum, this study aims to shed light on the lasting influence of Fethī Bey in Arabic poetry, which stands as a powerful reminder of the impact his groundbreaking endeavors and tragic end had on the shared awareness of the Ottoman Empire and the broader Muslim community. By closely examining an assortment of Arabic poems honoring Fethī Bey, we obtain a deeper understanding of how poets chose to convey their respect, grief, and commemoration, as well as an insight into the wider historical and cultural background that influenced their poetic homage. It's clear from the analysis that poets employed a range of themes, motifs, and writing techniques to communicate the emotional depth of Fethī Bey's story, highlighting the importance of his journey as a symbol of progress, innovation, and unwavering commitment in the face of challenges. These poetic tributes provide an invaluable glimpse into the cultural and historical context of that period. Moreover, by exploring the Arabic poetry inspired by Fethī Bey, this study emphasizes the role of literature in preserving the legacies of historical figures and events. In this context, the poems dedicated to Fethī Bey don't merely immortalize his contributions to aviation, but they also offer a unique perspective into the emotional, cultural, and historical aspects of his life. These poetic honors have played a crucial role in molding the shared memory of Fethī Bey and his accomplishments, ensuring that his pioneering spirit continues to inspire future generations. As we reflect upon the extensive array of Arabic poetry that Fethī Bey's life and legacy inspired, it is essential to acknowledge the enduring significance of his contributions to the cultural fabric of the Ottoman Empire and the larger Muslim world. His untimely death, although a source of deep sorrow, also spurred a wave of poetic tributes that have forever etched his memory in history. In this light, Fethī Bey's legacy in Arabic poetry stands not only as an endorsement of the power of literature in safeguarding history but also as a reminder of the lasting human potential for bravery, innovation, and perseverance.

Keywords: Arabic Language and Literature, Ottoman Aviation, Fethī Bey, First Ottoman Martyr Pilot, Arabic Poetry.

Öz

Bu çalışma, Osmanlı Devleti'nin ilk şehit pilotu olan Fethi Bey'in Arap şiirindeki mevcut mirasını incelemektedir. Hâfız İbrâhim'in Fethi Bey'e ithaf ettiği dokunaklı manzumelere odaklanan bu makale, bu spesifik şiirsel övgülerin nazmedilmesini etkileyen tarihi ve kültürel bağlamı keşfetmeyi amaçlamaktadır ve Hâfız İbrâhim'in Fethi Bey'in öncü ruhu ve trajik ölümü hususunda duyumsadığı hayranlığını, üzüntüsünü ve onu yad etme arzusunun şiirleriyle nasıl aktardığını incelemektedir. Dolayısıyla söz konusu makale, öncelikle bu şiirsel sitayişlerin üretilmesini etkileyen tarihsel ve kültürel bağlamın yanı sıra Arap şairlerin Fethi Bey'in öncü ruhu ve trajik şehadeti hususunda duyumsadıkları hayranlığı, üzüntüyü ve ihtiramı aktarma yollarını keşfetmeyi amaçlamaktadır. Fethi Bey'e adanmış Arap şiirlerini inceleyen söz konusu çalışma, onun hikâyesinin duygusal, kültürel ve tarihî boyutlarını gözler önüne seren orijinal bir bakış açısı sunmayı hedeflemektedir. Keza onun yolculuğunun zorluklar karşısında ilerleme, yenilik ve kararlılık sembolü olarak temayüz ettiğini vurgulamaktadır. Tetkik işlemi esnasında, Fethi Bey'in hikâyesinin duygusal boyutunu harekete geçirmek için kullanılan temalar, motifler ve üslup biçimlerine bilhassa vurgu yapılarak, şiirsel ürünlerin yakın bir metin analizi yapılmaktadır. Makale, Fethi Bey'e ithaf edilen şiirlerin yalnızca onun havacılığa katkılarını ölümsüzleştirmekle kalmayıp aynı zamanda onun başarıları hakkındaki kolektif belleğin şekillenmesine de katkıda bulunduğunu savunmaktadır. Ayrıca yapılan bu tahkikat, mezkûr şiirsel sitayişlerin Fethi Bey'in havacılık tarihindeki yerini sağlamlaştırmadaki ve Osmanlı Devleti'nin ve daha geniş anlamda Müslüman dünyasının kültürel manzarası üzerindeki tesirini sürdürmedeki rolünü de açık şekilde ortaya koymaktadır. Özetle bu çalışma, Fethi Bey'in çığır açan çabalarının ve trajik akıbetinin Osmanlı Devleti'nin ve daha geniş anlamda Müslüman toplumunun ortak bilinci üzerindeki etkisinin güçlü bir hatırlatıcısı olan Arap şiirindeki kalıcı etkisine ışık tutmayı amaçlamaktadır. Fethi Bey'i taltif eden Arapça şiirleri yakından inceleyerek, şairlerin saygı, keder ve anma duygularını nasıl ifade ettiklerine dair derin bir kavrayışın yanı sıra, şiirsel saygı duruşlarını etkileyen geniş tarihî ve kültürel arka plana dair bir idrak seviyesine de ulaşılmaktadır. Yapılan analizden, şairlerin Fethi Bey'in hikâyesinin duygusal derinliğini aktarmak için bir dizi tema, motif ve nazım tekniği kullandıkları ve onun yolculuğunun ilerleme, yenilik ve zorluklar karşısındaki sarsılmaz bağlılığın bir sembolü olarak önemini vurguladıkları açıkça müşahede edilmektedir. Bu şiirsel övgüler, o dönemin kültürel ve tarihsel bağlamına paha biçilmez bir bakış açısı sağlamaktadır. Fethi Bey'den ilham alan Arap şiirlerini inceleyen bu çalışma, edebiyatın tarihî şahsiyetlerin ve olayların mirasını korumadaki rolünü de vurgulamaktadır. Bu bağlamda, Fethi Bey'e ithaf edilen şiirler yalnızca onun havacılığa katkılarını ölümsüzleştirmekle kalmamakta, aynı zamanda onun hayatının duygusal, kültürel ve tarihî yönlerine dair de eşsiz bir bakış açısı sunmaktadır. Bu şiirsel taltifler, Fethi Bey'in ve başarılarının şekillendirdiği ortak hafızanın teşekkülünde çok önemli bir rol oynamış ve onun öncü ruhunun gelecek nesillere ilham vermeye devam etmesine vesile olmuştur. Fethi Bey'in yaşamı ve mirasının esin verdiği Arap şiirinin geniş yelpazesi üzerinde mütalaada bulunurken, Osmanlı Devleti'nin ve daha geniş manada Müslüman âleminin kültürel dokusuna yaptığı katkılarının süregelen önemini kabul etme lüzumu da doğmaktadır. Onun zamansız ölümü derin bir üzüntü kaynağı olsa da anısını tarihe sonsuza dek kazıyan şiirsel bir övgü dalgasını da teşvik etmiştir. Bu açıdan bakıldığında Fethi Bey'in Arap şiirindeki mirası, sadece edebiyatın tarihî korumadaki gücünün bir kanıtı değil, aynı zamanda insanın cesaret, yenilikçilik ve azim konusundaki daimî potansiyelinin de bir hatırlatıcısıdır.

Anahtar Kelimeler: Arap Dili ve Edebiyatı, Osmanlı Havacılığı, Fethi Bey, İlk Osmanlı Şehit Pilotu, Arap Şiiri.

Introduction

The history of aviation is replete with stories of courage, innovation, and sacrifice. Among these, the tale of Fethī Bey, the Ottoman Empire's first martyr pilot, stands out as an inspiring and poignant example of dedication to the pursuit of flight in the face of adversity. His journey and tragic death left an indelible mark on the collective memory of the Ottoman Empire and the broader Muslim world. As a pioneering aviator, Fethī Bey captured the imagination of his contemporaries, and his legacy has been preserved not only through historical records but also in the realm of literature. This paper seeks to explore the rich and multifaceted ways in which Fethī Bey's life and achievements have been commemorated and celebrated through Arabic poetry. Fethī Bey's aerial expedition from Istanbul to Cairo in 1914 was a groundbreaking feat that captured the attention of the Muslim world. This ambitious journey, undertaken during the early days of aviation, was a testament to the determination and courage of Fethī Bey and his fellow aviators. However, their voyage ended in tragedy when Fethī Bey and his observer, Captain Şādiq Bey, perished in a crash near the Sea of Galilee.¹ The impact of their deaths reverberated throughout the Ottoman Empire, leaving a profound sense of loss and sadness among the populace.

The emotional resonance of Fethī Bey's story, as well as the broader significance of his journey as a symbol of progress and innovation, found its way into the realm of Arabic poetry. Poets from various corners of the Muslim world, particularly in Egypt, sought to honor Fethī Bey's memory and immortalize his contributions to aviation. Among these poets, the renowned Egyptian poet Hāfiẓ Ibrāhīm stands out as a particularly influential figure. His work, characterized by its evocative imagery and emotive language, serves as an important window into the cultural and historical context of Fethī Bey's journey and its aftermath. In this paper, we will examine the diverse range of Arabic poems dedicated to Fethī Bey, analyzing the various themes, motifs, and stylistic devices employed by the poets to convey their admiration, sorrow, and commemoration. We will also explore the broader significance of these poetic tributes within the context of Ottoman and Muslim history, as well as their role in shaping the collective memory of Fethī Bey and his contributions to the field of aviation. By delving into the rich tapestry of Arabic poetry inspired by Fethī Bey, this paper aims to shed light on the ways in which literature can serve as a powerful medium for preserving the legacies of historical figures and events. Through the lens of poetic expression, we will gain a deeper understanding of the emotional, cultural, and historical dimensions of Fethī Bey's story, as well as the enduring impact of his pioneering spirit on generations of poets, aviators, and dreamers who have followed in his footsteps.

A Brief Biography of Fethī Bey and the Pioneering Aerial Journey from Istanbul to Cairo

Fethī Bey was born in the Ayazpaşa district of Istanbul in either 1891 or 1887. He received his primary education at Fīrūzāghā Primary School and pursued his secondary education at Şālīpāzārī Fevziye Middle School. In 1901, he enrolled in the high school-

¹ Osman Yalçın, "Osmanlı İmparatorluğu'nun Son Yıllarında Bir Kararlılık Gösterisi: 'Kıtalararası Osmanlı Hava Seferi'", *Mediterranean Journal of Humanities*, 4/2 (2014), 331-32.

level institution known as “Baħriye Chārqchī ‘Ameliyāt Mektebī”, from which he graduated in 1908. Subsequently, he was assigned to a factory with the rank of lieutenant. In 1910, Fethī Bey served as a motor engineer during the Ĥamīdiye Cruiser’s visit to the Adriatic ports. In 1911, he was appointed to a weapons repair factory, where he worked for approximately one year. On July 3, 1912, Fethī Bey was dispatched to England to receive pilot training in Bristol. Initially, the purpose of his assignment was to become an aircraft mechanic. However, upon recognizing his remarkable aptitude for aviation, he was enrolled in pilot training instead of mechanic training. Fethī Bey’s perseverance, diligence, and capability have been identified as the three distinguishing attributes that set him apart. Fethī Bey transitioned from a naval officer to a member of the air force. Due to the outbreak of the Balkan War, he returned to his country without completing his pilot training. His role as an observer for the army during the second phase of the Balkan Wars and his long-distance flights deep into Bulgaria provided him with a unique status. He served as a pilot in both the Western and Eastern armies. As a consequence of his achievements in the Balkan War, he was awarded a silver merit medal. Fethī Bey’s numerous pioneering accomplishments in aviation have also secured him a distinguished place in Turkish aviation history. In 1913, he was promoted to the rank of captain and appointed as the second team officer of the aircraft squadron.²

Fethī Bey was assigned the responsibility of providing flight experiences to a select group of Ottoman elites, which included piloting the first-ever flight of a Turkish woman. This undertaking emphasizes his groundbreaking role in the development of Turkish aviation. The first Turkish woman to fly with Fethī Bey was Belqīs Shawket Khānim. According to historical sources, a society dedicated to the protection of women’s rights also participated in a fundraising campaign launched to bolster Ottoman aviation. Belqīs Shawket Khānim was selected from among the members of this society. On November 30, 1913, Fethī Bey piloted a Deperdussin aircraft named “‘Uthmānī” on which Belqīs Shawket Khānim took her flight. This flight is documented to have lasted fifteen minutes. Contemporary Ottoman press lauded the flight conducted by Fethī Bey with Belqīs Shawket Khānim. Within this context, it was emphasized that aircrafts were being utilized in the Ottoman Empire, and the inclusion of Turkish women in such experiences underscored their courage. Furthermore, it was posited that Belqīs Shawket Khānim’s flight served as a demonstration to the Western world of the esteemed position rightfully held by Ottoman women, who had been disparagingly labeled as cowardly by the West.³

Fethī Bey, who made a myriad of groundbreaking contributions to Ottoman aviation history, experienced a pivotal moment in his life and career when he was assigned as a pilot for a planned air journey between Istanbul and Cairo. The genesis of the process that culminated in the organization of this air journey can be traced to 1913. In fact, near the end of that year, French aviators executed an air race spanning from

² Yalçın, “Osmanlı İmparatorluğu’nun Son Yıllarında Bir Kararlılık Gösterisi”, 331; Gökhan Bayraktar, “Türk Havacılık Tarihinin İlk Şehit Savaş Pilotu Yüzbaşı Mehmet Fethi Bey”, *Havacılık Tarihi Sempozyumu Bildirileri 1911-1923* (Ankara: Hava Basımevi ve Neşriyat Komutanlığı, 2015), 356.

³ Ayşe Zamacı, “Onlar Da Şehit Oldu Demek Ah... Meşrutiyet Dönemi Çocuk Mecmualarında Osmanlı’nın İlk Hava Şehitleri”, *Tarihin Peşinde: Uluslararası Tarih ve Sosyal Araştırmalar Dergisi* 19 (2018), 67; Orhan Köksal, “Türk Askerî Havacılık Tarihinin Dair Bir Kaynak İncelemesi: Uçan Süvariler”, *Havacılık Araştırmaları Dergisi*, 4/1 (2022), 169.

Paris to Istanbul and Cairo. The race featured French aviators Pierre Daucort, Jules Vadrines, and Marc Bonnier, with all but Daucort completing the event successfully. The remarkable accomplishments of the French aviators galvanized the Ottoman Empire into action, resulting in the organization of a similar air journey, which extended from Istanbul, the capital, to Cairo and Alexandria.⁴

The flight program was publicized on February 6, 1914, and subsequently, the *Tanîn* newspaper acquainted its readers with the impending expedition in a front-page, three-column article titled "The Journey of Our Aviators" on February 9.⁵ A ceremony, which took place in San Stefano on February 8, 1914, was attended by several esteemed Ottoman Pashas and dignitaries from the Ottoman palace. At 09:10, Nûrî Bey piloted the aircraft "Prens Jalâl al-Dîn" into the skies, followed two minutes later by Fethî Bey in the aircraft "Mu'âwanat-i Milliyya". Nûrî Bey was compelled to return after flying over Bursa due to adverse weather conditions, while Fethî Bey proceeded with his journey. The aircraft "Prens Jalâl al-Dîn," operated by Nûrî Bey, was notably deficient in engine power, rendering it incapable of easily traversing the Taurus Mountains. Consequently, two attempts to cross the Taurus Mountains from Konya to Karaman on February 18 and 19, 1914, proved fruitless. Nûrî Bey resorted to dispatching his observer, Captain İsmâ'îl Haqqî, from Karaman to Tarsus by road to alleviate the aircraft's weight. The now-lighter aircraft succeeded in crossing the Taurus Mountains by ascending to an altitude of 4,000 meters. Concurrently, Fethî Bey arrived in Aleppo, where he executed demonstration flights before reaching Homs on February 15 and subsequently journeying to Beirut.⁶

On February 19, 1914, Fethî Bey departed from Beirut en route to Damascus; however, due to a technical malfunction in his aircraft, he was compelled to execute an emergency landing while undertaking his second circuit above the city. During this landing, the aircraft's wheel and propeller sustained damage. Lieutenant Jamâl, a mechanic, promptly arrived at the scene and repaired the aircraft utilizing spare components. On February 24, 1914, Fethî Bey resumed his flight, arriving in Damascus amid a jubilant welcoming ceremony attended by approximately one hundred thousand spectators and marked by enthusiastic acclamations.⁷ Concurrently, Nûrî Bey reached Aleppo on February 23. Notable individuals from Beirut greeted Fethî Bey and Şâdiq Bey, and photographs capturing the two aviators alongside local dignitaries and foreign delegates appeared in contemporary press publications. The week-long delay in the advancement of the two aircraft was attributable to persistent malfunctions in Nûrî Bey's Deperdussin aircraft. On February 27, 1914, Captain Fethî Bey, accompanied by his observer Captain Şâdiq Bey, embarked from Damascus towards Jerusalem. Tragically, their aircraft crashed in a region in proximity to the Sea of Galilee. Both Fethî Bey and his observer Şâdiq Bey perished before they could complete their expedition.⁸ Upon losing contact with Fethî Bey's aircraft, authorities initiated a search operation for the missing aviators. Following thorough investigations, gendarmes discovered the shattered remains of the aircraft and the lifeless bodies of the two aviators. Subsequently, a

⁴ Zamacı, "Onlar Da Şehit Oldu Demek Ah", 63.

⁵ Atilla Aydın, "The Ottoman Air Force Flight From Istanbul to Cairo in 1914", *Oriens* 37 (2009), 127.

⁶ Yalçın, "Osmanlı İmparatorluğu'nun Son Yıllarında Bir Kararlılık Gösterisi", 331.

⁷ Bayraktar, "Türk Havacılık Tarihinin İlk Şehit Savaş Pilotu Yüzbaşı Mehmet Fethi Bey", 372.

⁸ Yalçın, "Osmanlı İmparatorluğu'nun Son Yıllarında Bir Kararlılık Gösterisi", 331-32

special train conveyed medical staff and requisite officials to the site. The news of the aviators' untimely deaths swiftly propagated throughout Damascus, eliciting profound grief among the local population.⁹

On February 28, 1914, the remains of Fethî Bey and Şâdiq Bey were interred in the courtyard of Saladin's mausoleum, located within the Umayyad Mosque complex in Damascus. The remnants of their aircraft were subsequently displayed in a military museum in Istanbul. In the aftermath of Fethî and Şâdiq Bey's martyrdom, a pervasive atmosphere of grief enveloped the Turkish populace, leaving indelible emotional wounds. Furthermore, this catastrophe, transpiring during the formative years of Turkish aviation, resulted in substantial losses of skilled personnel and equipment for the Ministry of War. In a bid to redress these losses and enshrine the memory of the fallen aviators, the ministry launched a nationwide fundraising campaign. The initiative was designed to not only facilitate the procurement of new aircraft for the military, but also to perpetuate the names of the martyred aviators by naming the new aircrafts "Fethî" and "Şâdiq". Concurrently, several poems were composed by Turkish poets in tribute to the deceased pilots. In an additional gesture of respect for Fethî Bey, the district formerly known as Megri (Makri) was renamed "Fethiye".¹⁰

Ḥāfiẓ Ibrāhīm's Poem Celebrating the Anticipated Arrival of Fethî Bey in Egypt

Fethî Bey's journey and its tragic conclusion not only saddened the Turkish populace, but also evoked considerable sorrow throughout the entire Muslim world, particularly in Egypt, where their expedition garnered significant interest. As previously mentioned, a multitude of poems were composed in Fethî Bey's honor within Turkish literature. Likewise, Arabic literature also contains a few poems dedicated to him. In this context, it is noteworthy to mention the esteemed Egyptian poet Ḥāfiẓ Ibrāhīm. Recognized as a prominent figure in neoclassical poetry within modern Arabic literature, the poet composed a number of poems related to the Turks.¹¹

Ḥāfiẓ Ibrāhīm crafted an Arabic qaṣīda entitled "Istiqbāl al-Ṭayyār al-'Uthmānī Fethî Bek" [The Reception of the Ottoman Pilot Fethî Bey], thereby immortalizing Fethî Bey's name within the realm of Arabic poetry. It can be inferred that the poet's primary objective in composing this poem was to extend a warm welcome to the Ottoman aviator. The poem, which comprises fifty-nine lines, is notably extensive. Published in 1914, the same year in which Fethî Bey perished in an aircraft accident, the poem's title and content reveal that it was originally penned to greet the pilot prior to his premature death. Nevertheless, Fethî Bey's tragic end and the poem's subsequent inability to achieve its initial aim imbue the otherwise animated and dynamic verses with a poignant sense of tragedy.¹²

⁹ Şefik Memiş - Fatih Türkylmaz (Ed.), *İstanbul-Kudüs-İskenderiye Hava Seyahati 8 Şubat -15 Mayıs 1914* (İstanbul: Türkiye Cumhuriyeti Cumhurbaşkanlığı İletişim Başkanlığı, n.d.), 86.

¹⁰ Zamacı, "Onlar Da Şehit Oldu Demek Ah", 69-80; Osman Yalçın, "Osmanlı İmparatorluğu Dönemi Türk Askeri Havacılığı", *Bilig*, 96 (2021), 162.

¹¹ Şükran Fazlıoğlu, *Arap Romanında Türkler* (İstanbul: Küre Yayınları, 2015), 111.

¹² Ḥāfiẓ Ibrāhīm, *Diwān Ḥāfiẓ Ibrāhīm*, ed. Aḥmad Amīn et al. (s.l.: al-Hay'a al-Miṣriyya al-'Āmma lil'l-Kutub, 1987), 390-95.

From the available evidence, it can be deduced that, in a gesture of loyalty, Ḥāfiẓ Ibrāhīm opted to publish the poem in the aftermath of Fethī Bey's demise. The revered poet's lines commence as follows:

- “1. I welcome the first Muslim who has soared and flown in both the East and the West.
2. The Nile and the Bosphorus each vie for a share of pride in your accomplishments. [In other words, both Egypt and Turkey wish to partake in the glory of your achievements.]
3. The day you mounted your blessed *Burāq* and crossed the deserts,
4. You enjoyed and pleasantly passed the time with the winds over deserts and seas.
5. If the swiftest thoughts were to compete with you, they would stumble. [In other words, you are even faster than the imagination.]
6. On the horizon, lightning envied you, and steam on the earth grew jealous of you.
7. You are traveling with an aircraft that moves as if it were swimming. This aircraft cleaves its path as effortlessly as a garment being torn...
8. ...Your aircraft is nearly capable of creating a hole in the ether and transforming into a spark...
9. ...Like a meteor pursuing and avenging an *'ifrīt* (i.e. demon)...
10. When it ascends, it resembles the prayer of the oppressed, which tears through the veils that obstruct its path to the divine.”¹³

In the opening line of the poem, Ḥāfiẓ Ibrāhīm commences by asserting that the Ottoman pilot, Fethī Bey, is the inaugural Muslim aviator. Given that the poet primarily addresses an Egyptian audience rather than Turkish listeners, it can be deduced that he opts to underscore the Islamic aspect in the poem's initial verse. By referring to both the East and the West, he connects Fethī Bey's trailblazing role to a more expansive geographical context. In the subsequent line, the poet proclaims that both Egypt and Turkey take pride in Fethī Bey's accomplishments and partake in an amicable rivalry to obtain a portion of his triumphs. This circumstance enables the emphasis on Fethī Bey's Muslim identity in the poem's first line to attain greater prominence.

In the third line, Ḥāfiẓ Ibrāhīm draws a parallel between Fethī Bey's aircraft and the *Burāq*, a significant figure within Islamic tradition. Although the initial verse of the *sūra al-Isrā'* declares that Allah guided the Prophet Muhammad from the Masjid al-Ḥarām to the Masjid al-Aqṣā overnight, there is no evidence within the verse indicating that the journey involved the *Burāq*. Based on the comprehensive information in the hadiths concerning this matter, the journey proceeded by ascending to the heavens following the visit to the Masjid al-Aqṣā. This nocturnal journey, accompanied by the archangel Gabriel and referred to as *isrā'* and *mi'rāj* within Islamic sources, is believed to

¹³ Ibrāhīm, *Dīwān Ḥāfiẓ Ibrāhīm*, 390-95.

have been conducted on a celestial steed named *Burāq*. Primary sources depict this steed as white, exceptionally swift, and possessing a structure intermediate between a mule and a donkey. Some hadiths recounting the *Isrā'* event specify that, in addition to the previously mentioned attributes, *Burāq* had elongated ears and a pair of wings connected to its thighs, allowing it to traverse the farthest distance perceptible to the eye in a single stride. The term *Burāq* likely originated from the Arabic word “barq”, signifying “to shine” or “to flash like lightning”. It is probable that the name was assigned due to its pristine, luminous hue or its extraordinary swiftness.¹⁴ By drawing an analogy between Fethī Bey’s aircraft and the *Burāq*, Ḥafīz Ibrāhīm invokes an immensely potent Islamic symbol and aspires to articulate the grandeur of the mission undertaken by the Ottoman aviator.

In the fourth verse, the poem discusses the pilot’s voyage across deserts and oceans, framing it as an enjoyable endeavor. Given the scarcity and technological limitations of aircraft during the poet’s time, piloting was considered a highly perilous profession. However, intrepid individuals have consistently demonstrated resilience in the face of the unknown’s inherent risks. The poet extols Fethī Bey’s courage and adventurous spirit by illustrating his enjoyment in confronting treacherous winds throughout the journey. The fifth verse aims to depict the pilot’s extraordinary speed, comparing it to the swiftness of human imagination, which allows individuals to mentally traverse continents in an instant. Ultimately, the poet posits that Fethī Bey will triumph in this race, leaving imagination in his wake.

In the sixth verse, the poem asserts that even natural elements synonymous with speed, such as horizon-bound lightning and terrestrial steam, envy the pilot and are unable to match Fethī Bey’s rapidity. The seventh verse describes the aircraft’s remarkably smooth traversal, drawing a simile between this quality and the ease with which a garment can be torn. In the eighth verse, the poet employs hyperbole to emphasize the aircraft’s extraordinary power, suggesting that it could almost pierce the ether and transform into a spark. The concept of ether refers to an antiquated belief in a lightweight, transparent, and pliable substance that permeated space and constituted stars and celestial spheres. Early and medieval cosmology and astronomy distinguished between sublunary and superlunary realms, with the former encompassing physical entities believed to be formed from four elements and subject to generation and corruption. In contrast, the celestial spheres and stars, which made up the superlunary realm, were thought to be exempt from generation and corruption and composed of a fifth element, the ether. As ether lacked opposing qualities, unlike the four elements, the stars and celestial spheres created from it could exist indefinitely without degeneration. Thus, the superlunary realm symbolizes the domain of perfection, and the celestial bodies’ motion within it is distinguished by perfect circularity rather than the linearity observed in natural entities formed from the four elements.¹⁵ By portraying Fethī Bey’s aircraft as possessing the capacity to penetrate even such a substance, Ḥafīz Ibrāhīm attributes the most formidable force of motion known in the physical world to the aircraft.

¹⁴ Mustafa Öz, “Burak”, *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (İstanbul: TDV Yayınları, 1992), 6/417; Abū al-Faḍl Jamāl al-Dīn Muḥammad b. Mukarram Ibn Manẓūr, *Lisān al-‘Arab* (Beirut: Dār Şādir, n.d.), 10/14-19.

¹⁵ Mahmut Kaya, “Esir”, *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (İstanbul: TDV Yayınları, 1995), 11/390.

In the ninth verse, the poet draws an analogy between the aircraft and sacred meteors chasing an *'ifrit* (i.e., a demon), an imagery inspired by Sūra al-Jinn from the Quran. During the time of Prophet Muhammad, it was believed that demons were forbidden from ascending to the higher celestial spheres to listen in on angelic conversations. As the accounts suggest, when the expelled demons were questioned about their inability to bring any news, they disclosed that they faced obstruction and were assaulted by flames.¹⁶ By paralleling Fetḥī Bey's aircraft to the meteors launched by divine forces against the malevolent demons, Ḥāfiẓ Ibrāhīm underscores both the aircraft's extraordinary speed and its hallowed mission. In the tenth verse, the poet persistently employs expressions that bolster this narrative. Within this context, he likens the pilot's driving force to the supplications of disenfranchised Muslims. According to Islamic belief, the prayers of the oppressed reach Allah with the greatest speed. This analogy exemplifies the poet's adeptness in articulating the sacred mission he attributes to Fetḥī Bey's aircraft using powerful and evocative language.

In the subsequent lines of the poem, Ḥāfiẓ Ibrāhīm continues with his commemorative narrative, focusing on the aircraft that became a symbol of Fetḥī Bey's pioneering journey and tragic end. This segment of the poem vividly depicts the aircraft, serving as a metaphorical extension of Fetḥī Bey's own spirit and legacy:

- “11. When it [i.e., the aircraft] dives, it is akin to a female eagle swooping down upon a nightingale.
- 12. At times, it approaches the ground, while at other moments it veers off in a different direction.
- 13. Observers may assume it will come to a halt, but it never ceases.
- 14. This predatory bird plays with its prey, much like a noble steed of a lion-like warrior belonging to the Quḍā'a or Nizār tribes would engage in play.
- 15. It is reminiscent of games played by launching pigeons over playgrounds.
- 16. When the balance of day tilts, it seems as though it is on the horizon.
- 17. The sun casts its reddening and yellowing hues upon it, like garments.
- 18. It appears as a king depicted in cinema, dazzling our eyes.”¹⁷

In the eleventh verse, Ḥāfiẓ Ibrāhīm draws a parallel between the audacity of Fetḥī Bey's aircraft as it dives and the boldness exhibited by a female eagle swooping down upon a nightingale. As is well-known in classical literature, the eagle is considered the most formidable bird of prey in the skies. The association of Fetḥī Bey with an eagle is also a motif found in Turkish literature.¹⁸ The twelfth line functions as an extension, designed to reinforce the imagery in the eleventh verse and contribute to the poem's dynamic narrative. In the thirteenth verse, the poet implies that the aircraft's remarkable aerial maneuvers occasionally create the impression of coming to a halt, yet

¹⁶ Emin Işık, “Cin Sûresi”, *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (İstanbul: TDV Yayınları, 1993), 8/10-11.

¹⁷ Ibrāhīm, *Diwān Ḥāfiẓ Ibrāhīm*, 390-95.

¹⁸ See Fatma Banu Deniz, *İkinci Meşrutiyet Dönemi Süreli Çocuk Yayınlarında Dinî Motifler (Mektepli, Mini Mini, Çocuk Dostu, Küçükler Gazetesi)* (Isparta: Süleyman Demirel Üniversitesi Sosyal Bilimler Enstitüsü, Master's Thesis, 2010), 61.

he emphasizes that this aircraft has no need to stop. This portrayal likely aims to distinguish Fethî Bey's aircraft from contemporary aircrafts with limited air endurance. The poet persistently utilizes the analogy between the female eagle and the aircraft throughout his narration.

The fourteenth verse is inspired by classical Arabic poetry and history, as the poet likens the predatory bird playing with its prey to an Arab warrior of noble descent, affiliated with the renowned Arab tribes Quḍā'a or Nizār, engaging with his esteemed steed. The fifteenth line serves as an extension, crafted to strengthen the expression in the preceding line. In the sixteenth and seventeenth lines, the poet aspires to depict the aircraft's ongoing journey across the sky at various times of the day. Within this context, the personification of the sun paying homage to Fethî Bey can be regarded as an additional tribute bestowed upon the pilot by the poet. Furthermore, the reference to diverse hues of daylight in this line helps to evoke a vivid scene in the minds of the audience. In the eighteenth line, the poet redirects the listeners' attention to Fethî Bey, comparing him to a king typically seen only in cinema. By mentioning Fethî Bey's striking physical appearance within an innovative context like cinema, the poet seeks to emphasize his groundbreaking achievements.

In the following lines of the poem, Ḥafīz İbrāhīm continues to extol Fethî Bey through his commendatory depiction:

- “19. O Fathî! By your Lord! What have you witnessed in the revolving celestial sphere?
20. Have you reached [the heights where you bear witness to] the angels sanctifying [Allah]? Or have you approached the sacred secrets [of destiny]?
21. Or did you fear the [metaphysical] observers and the meteors and fire they cast while there?
22. While in proximity, did you see the dwellers of the stars?
23. Are there, on Mars, reasons for strife similar to those on Earth?
24. There, do the weak challenge the strong and find no place of refuge?
25. What has led the sons of Adam to increase in their excesses, transgress, and oppress?
26. Alas, my poetry! I wonder if there will be retribution for it in the spiritual realm?
27. Or has it sought refuge, clinging to the throne of the Protector [i.e. God], and requested sanctuary?
28. It drew wings from the hardened hearts of lifeless beings and took flight...
29. ...Ascending the heavens, overcoming their storms, and advancing...
30. ...Hoping for deliverance from injustices, debts, and devastation.”¹⁹

¹⁹ İbrāhīm, *Dīwān Ḥafīz İbrāhīm*, 390-95.

In the nineteenth verse, Ḥāfiẓ Ibrāhīm directly addresses Fethī Bey. Employing an expression of an oath, he inquires about the sights Fethī Bey has encountered in the celestial sphere during his aerial journey. This query sets the stage for subsequent allusions to sanctity in the following lines. Indeed, in the twentieth line, the poet poses a question to the pilot, asking whether he has observed the supplications of angels as they sanctify Allah in the elevated heights he has accessed with his aircraft or if he has approached the enigmatic secrets of fate. This exaggerated narration serves to amplify the altitude limits of Fethī Bey's military aircraft and envisions the plane ascending to the highest elevations possible for created beings. The poet, however, mitigates the implications by presenting these statements in the form of questions.

In the twenty-first line, the poet brings forth potential divine barriers that could obstruct access to such heights. These barriers allude to the holy meteors cast upon devils who had previously sought to eavesdrop on angelic conversations to acquire foreknowledge. By pretending to harbor doubts about whether these barriers, which deterred the jinn, might also hinder human aviators, the poet conveys the extraordinary altitudes Fethī Bey could achieve. The narrative continues in the twenty-second line, where the poet asks if Fethī Bey has observed extraterrestrial entities residing amidst the stars at elevations beyond human comprehension.

In the twenty-third line, the poet refers to Mars, which, during his era, was associated with extraterrestrial existence. Proceeding from the assumption that life forms might inhabit Mars, he questions whether these hypothetical extraterrestrial beings engage in disputes over trivial matters, much like humans on Earth. In the twenty-fourth verse, the poet highlights the adverse issues he perceives on Earth, examining whether Mars experiences similar injustices. The specific concern emphasized here is the incapacity of vulnerable individuals seeking justice to find solace in an authoritative figure capable of providing assistance or protection from peril. In the twenty-fifth line, the poet interrogates the reasons behind humanity's pursuit of evil in the world, intending to criticize prevailing wickedness through this inquiry.

In line twenty-six, Ḥāfiẓ Ibrāhīm interrogates the reception of earthly poetic compositions within the spiritual domain. It is widely recognized that in Islamic communities, involvement in poetry may be disfavored by divine authorities if the poems contain vacuous or immoral content. In this line, the poet contemplates the potential repercussions in the afterlife for the verses he has crafted on Earth. In line twenty-seven, he articulates his aspiration for absolution despite his poetic endeavors, inquiring whether his appeals to Allah have produced favorable consequences. In the twenty-eighth line, the poet shifts the trajectory of his narration. He implies that Fethī Bey, through the utilization of lifeless materials like iron, has virtually transformed an inanimate entity into a living being, and has managed to produce wings for it. In lines twenty-nine and thirty, he provides a vivid account of the pilot's aerial voyage, suggesting that during this expedition, the pilot may find the opportunity to disengage from the wickedness pervading the world.

In the twenty-sixth line, Ḥāfiẓ Ibrāhīm examines the perception of terrestrial poetic compositions within the spiritual sphere. It is widely acknowledged that in Islamic communities, engaging in poetry might be frowned upon by divine authorities if the poems contain unholy or immoral content. In this line, the poet ponders the potential

consequences he may face in the afterlife for the verses he has created on Earth. In the twenty-seventh line, he expresses his hope for forgiveness despite his poetic pursuits, questioning whether his supplications to Allah have yielded positive outcomes. In the twenty-eighth line, the poet alters the course of his narration, suggesting that Fethī Bey, by employing lifeless materials such as iron, has essentially transformed an inanimate object into a living entity and has successfully generated wings for it. In lines twenty-nine and thirty, he offers a vivid depiction of the pilot's aerial journey, indicating that during this odyssey, the pilot may have the chance to distance himself from the malevolence permeating the world.

In the subsequent verses of the poem, Ḥāfiẓ Ibrāhīm persistently lauds Fethī Bey through his praiseworthy portrayal:

- “31. O pilot! Soar! When you reach the farthest extent of your flight,
 32. If the opportunity arises, visit Alcor and the two Pherkad stars,
 33. Inquire from the stars about life! In asking, there is a lesson for you.
 34. They will inform you that all living beings are ultimately destined for dissolution.
 35. Oppression is inherent in the system. If you suffer injustice, do not struggle!
 36. Surely, the one who creates a light mist is the very one who creates a dust cloud.
 37. There are decrees governed in both the celestial and the terrestrial realms.
 38. The weak have been created to serve the stronger. They have no choice.
 39. If you are strong, the powerful will fear you! If you are weak, humiliation will not leave you!”²⁰

In line thirty-one, Ḥāfiẓ Ibrāhīm addresses Fethī Bey, placing emphasis on his professional role, and exhorts him to soar to the greatest possible distance. Naturally, the journey anticipated by the poet for the pilot surpasses the terrestrial confines of the Earth. The poet requests that he visit the stars Alcor and the two Pherkads should the opportunity present itself. The mention of various stars' names is a common feature in classical Arabic poetry.²¹ In this line, the poet alludes to a direct voyage to these celestial bodies, illustrating the extent of his imaginative capacity within the context of his era. In line thirty-three, he counsels the pilot to seek guidance from the stars regarding life's essence, asserting that if he follows this advice, he can glean a significant lesson from their response. In line thirty-four, the poet discloses that, under these circumstances, the pilot will obtain knowledge from the stars concerning the eventual extinction of all existence.

In line thirty-five, the poet utilizes expressions evocative of the philosophical qaṣīda sections where classical Arab poets express individual experiences from their

²⁰ Ibrāhīm, *Dīwān Ḥāfiẓ Ibrāhīm*, 390-95.

²¹ To explore the utilization of star names in Imru' al-Qays' renowned poem, his mu'allaqa, refer to Imru' al-Qays, *Dīwān Imru' al-Qays*, Critical ed. Ḥasan al-Sandūbī (Beirut: Dār al-Kutub al-'Ilmiyya, 1425/2004), 117.

personal lives. However, the poet's guidance here diverges considerably from the sanguine advice typically intended to instill a combative spirit in classical Arabic poetry. In their literary creations, poets of ancient Arabia frequently engaged in deep reflections on themes such as war and peace, mortality and existence. These poets adeptly integrated their personal life experiences into their compositions, thereby imparting their insights to both contemporary audiences and future generations. A prominent figure in the realm of pre-Islamic Arab poetry, Zuhayr b. Abī Sulmā (d. 609 [?]), is particularly noted for his ability to infuse his verse with the wisdom he accumulated through his personal journey. His distinguished *mu'allaqa* stands as a quintessential example of this practice and merits thorough scholarly examination for its rich thematic content and historical significance.²² In his verses, Ḥāfiẓ Ibrāhīm posits that oppression is inherent within the world order, recommending that those who endure it abstain from resistance. These expressions constitute a discordant element amid the poem's prevailing heroic sentiment. In line thirty-six, the poet underscores that the various facets of nature encountered in the world originate from a singular source, namely God. Line thirty-seven asserts that the celestial and terrestrial domains are subject to specific regulations. In line thirty-eight, the poet perpetuates his pessimistic rhetoric, arguing that feeble individuals are created to serve the powerful and will never break free from their predicament. In the thirty-ninth verse, the poet reverts to optimism, advising the recipient to cultivate strength, as doing so will deter other potent individuals. He emphasizes that weakness will inevitably result in abasement.

Ḥāfiẓ Ibrāhīm proceeds with his composition in the ensuing verses:

“40. On Earth, there are things you desire from honor and great aspirations.

41. On Earth, there is iron. On the day when those who need protection are mistreated, there is strength within [the weapons forged from this iron].

42. On Earth, there are abundant treasures for the insightful and those enlightened with knowledge.

43. Those who defeat and conquer kingdoms derive their power from these [treasures].

44. A person with prudent judgment repels the invasions of the aggressors thanks to the resources within [these kingdoms].

45. Under the protection of horizons, go and return to that land [that is, Turkey]!

46. Convey our greetings to the city [that is, Istanbul] where there is a residence for sovereignty!

47. It is a dwelling where a beacon has been raised for both caliphate and guidance.

48. It is the homeland of distinguished, noble, and eminent warriors and conquerors.

²² See Zuhayr b. Abī Sulmā, *Dīwān Zuhayr b. Abī Sulmā*, ed. Ḥamdū Ṭammās (Beirut: Dār al-Ma'rifa, 1426/2005), 64-71.

49. In every city, they have a holy battle, followed by a conquest and a victory.”²³

In the fortieth line, Ḥāfīz Ibrāhīm persistently employs perspicacious expressions. Within this framework, he establishes the foundation for the subsequent section, wherein he will expound on the resources upon which individuals can depend in order to achieve esteem and actualize their lofty ambitions in the world. In the forty-first line, he alludes to the fact that terrestrial iron mines can be utilized for manufacturing weapons for utilization in times of war. Subsequently, he proclaims that these armaments will bestow their bearers with fortitude.

Throughout history, spanning from antiquity to the contemporary era enlightened by scientific advancements, sheer force has frequently been the preeminent method for securing unmitigated authority. Consequently, it is entirely comprehensible that the poet, residing in an epoch still under the sway of ancient paradigms, would adopt such rhetoric in his laudation of a soldier. The veneration of martial virtues represents a tradition observable across all eras of classical Arabic poetry.²⁴

In the forty-second line, the poet accentuates the existence of invaluable treasures on Earth for those endowed with discernment and illuminated by the light of knowledge. In the forty-third line, he asserts that individuals possessing the capacity to vanquish formidable empires derive their prowess from these aforementioned treasures. In the forty-fourth verse, the poet bolsters the emphasis on the ramifications of material affluence from the antecedent line by underlining the merits of wielding authority. Indeed, in the poet’s perspective, the capacity to orchestrate an efficacious defense against adversaries can be actualized by capitalizing on the advantages conferred by sovereignty.

In the forty-fifth line, the poet refocuses attention on Fethī Bey, articulating his well-wishes for a secure return to Turkey. In the forty-sixth line, he entreats the pilot to relay his salutations to Istanbul. The rationale for the poet’s allusion to this city is grounded in its role as the imperial capital. By referencing the locus of authority, Ḥāfīz Ibrāhīm fundamentally extends his greetings to the royal family, specifically the reigning Sultan. It can be inferred that the poet’s chief aim in composing this poem is to secure the admiration of the Ottoman authorities. Consequently, it is entirely fitting that he incorporates expressions venerating the Ottoman dynasty prior to concluding his poem.

In the forty-seventh line, the poet accentuates the role of the royal palace in Istanbul as the chief office of the caliphate, underscoring the residence’s mission to steer people towards the righteous path. In the forty-eighth line, he conveys that the aforesaid palace serves as the abode for esteemed and eminent warriors and conquerors. Through these words, his intention is to elevate the past Ottoman sovereigns. In the forty-ninth line, he highlights the military accomplishments achieved by these distinguished heroes of yore in a multitude of cities worldwide.

Ḥāfīz Ibrāhīm continues to develop his literary work in the subsequent verses:

²³ Ibrāhīm, *Dīwān Ḥāfīz Ibrāhīm*, 390-95.

²⁴ To examine a notable instance of Bashshār b. Burd’s panegyric poetry, which commendably elevates the virtues of valor in warfare, refer to Bashshār b. Burd, *Dīwān Bashshār b. Burd*, ed. Muḥammad al-Ṭāhir Ibn ‘Āshūr – Muḥammad Shawqī ‘Amīn (Cairo: Maṭba‘a Lajna al-Ta’līf wa al-Tarjama wa al-Nashr, 1376/1957), 3/75-83.

"50. They struck time with the whip of their glory and it treated them gently and moved in the direction they desired.

51. In the forests of spears, they walk as if intoxicated by wine, staggering. [For these warriors go to the battlefield filled with great joy.]

52. Among the bravest of fighters, they consult only their swords.

53. [A member of this army] possesses power. It is not veiled [women] but the dust of battlefields that brings them happiness.

54. Gambling with his life, he enters the combat zones.

55. He does not deviate [from his path] until celestial bodies leave their orbits.

56. Fate [*ayyām*] frowned upon them. A smile follows a frown.

57. In eternal time [*dahr*], it is not their fault that descent follows ascent.

58. Everyone who sets out during the day will inevitably have to travel at night as well. Even [the moon and other] luminous [celestial bodies] will spend some time in darkness.

59. But their star shall undoubtedly rise, and this symbol [the crescent representing the Ottoman Empire] will reign supreme."²⁵

In the fiftieth couplet, Ḥāfiẓ Ibrāhīm proclaims that the Ottoman rulers, along with their subordinate soldiers, wield their dignity as a lash upon the very fabric of time. The notion of time in Arab culture constitutes a complex structure that necessitates meticulous analysis from a variety of standpoints. Nevertheless, it can be succinctly mentioned that ancient Arab poets, in particular, frequently attributed the adversities experienced by individuals to the passage of time.²⁶ By utilizing an expression that suggests the Ottomans' supremacy over time, and expounding on how the potentially harsh force of time yields to Ottoman authority, Ḥāfiẓ Ibrāhīm conveys an aspiration to articulate that their power surpasses even cosmic limits.

In the fifty-second line, the poet emphatically portrays the military prowess of the Ottoman army, using vivid language and imagery to bring to life the valor and strength of the soldiers. This portrayal is further accentuated in the fifty-third verse, where the poet contrasts the soldiers' preference for demonstrating their might on the battlefield with the conventional pursuit of leisurely pleasures in the company of women. This rhetorical approach underscores a significant cultural and ideological stance, implying that true fulfillment for these soldiers is found not in traditional pleasures, but in the unique experiences and emotions encountered in warfare. The poet's insistence on this point could be interpreted as a reflection of the prevailing values and ideals of the time, elevating martial valor and duty above more hedonistic pursuits. The stylistic persistence in this theme is achieved through the use of metaphorical language and striking contrasts, which serve to reinforce the idea that for the Ottoman soldier, the battlefield is the ultimate arena of self-realization and fulfillment.

²⁵ Ibrāhīm, *Dīwān Ḥāfiẓ Ibrāhīm*, 390-95.

²⁶ Esat Ayyıldız, "Klasik Arap Şiirinde Zaman Olgusu ve Kökeni", *Dinbilimleri Akademik Araştırma Dergisi* 22/1 (March 2022), 81-85.

In this verse, the poet employs rich rhetorical elements to enhance the imagery and impact of the verse. The description of the battlefield as a “forest of spears” serves as a vivid metaphor, portraying the combat zone as both perilous and dense. This metaphor not only underscores the danger and chaos of battle but also imparts a surreal, almost otherworldly quality to the war scene. Furthermore, the comparison of the warriors’ movement to that of individuals staggering under the influence of intoxication is a striking simile. This image suggests a dual nature in the warriors’ approach to battle: a mix of exhilaration and a reckless abandon, highlighting their heightened emotional state amidst the chaos of combat. Overall, this verse artfully combines metaphor and simile to encapsulate the intensity and fervor of the battlefield. The imagery is both stark and evocative, demonstrating the poet’s adept use of rhetorical devices to convey deep and layered meanings.

In the fifty-second line, the poet persistently delineates the military prowess of the Ottoman army. Correspondingly, the fifty-third verse maintains that soldiers within the Ottoman ranks prefer to exhibit their strength and encounter emotions uniquely encountered on the battlefield, rather than devote their leisure to the company of women. This rhetorical stance is predicated upon the presupposition that a man’s most blissful moments are derived from the pleasurable experiences shared with women.

In the fifty-fourth line, the poet delineates the valiant advance of the Ottoman army onto the battlefield, undeterred by the peril to their own lives. In the fifty-fifth line, he asserts that the steadfast soldiers of this army shall remain unwavering in their convictions and allegiances until the cessation of the cosmos. In the fifty-sixth verse, the poet insinuates that prevailing circumstances disfavor the Ottomans; however, he conveys his conviction that certain inauspicious situations will eventually ameliorate. The fifty-seventh couplet analogously alludes to the fluctuating nature of the political milieu and the manner in which the balance of power may undergo transformation over time, attributable to its intrinsic characteristics. The poet obliquely intimates that the Ottoman dynasty cannot be held accountable for the materialization of this natural principle.

In the fifty-eighth line, the poet perpetuates the narrative from the antecedent line. Indeed, he posits that celestial bodies, emblematic of power, can also be veiled under specific circumstances, underscoring the innate vicissitudes of human existence. In the fifty-ninth verse, the concluding line of the poem, the poet accentuates that the Ottoman state will unequivocally fortify its dominion in the future. Upon examining this final portion of the poem holistically, the poet principally extols the Ottoman dynasty and affiliated royal elements, deviating from the narrative pertaining to Fethī Bey. It can be inferred that the motivation for this shift stems from the poet’s aspiration to secure the esteem of the Ottoman rulers.

This poem is an exemplar of poetic craftsmanship, utilizing a range of rhetorical techniques to elevate its narrative beyond mere celebration of an aviator’s achievement. The poet merges the physical with the metaphysical, weaving a narrative that transcends mere geographical and technological feats to touch upon spiritual and existential themes. The narrative arc of the poem is both a journey through the skies and a journey through human emotion and thought. The poet’s choice of language and metaphor transforms the aircraft into a symbol of human ambition and the boundless

potential of the human spirit. Through its rhetorical sophistication, the poem becomes a medium for exploring the complexities of human experiences and aspirations.

Hāfiẓ Ibrāhīm's Poem Composed in the Wake of Fethī Bey's Tragic Demise

In addition to his other poem, Hāfiẓ Ibrāhīm composed an elegy dedicated to Fethī Bey and Şādiq Bey, both of whom tragically died in an aircraft crash near Damascus. This particular elegy, comprised of a mere nineteen verses, is notably briefer than the qaṣīda he had previously crafted in anticipation of their arrival. As the poem progresses, Hāfiẓ Ibrāhīm extends his heartfelt wishes for the safe journey and successful arrival of Nūrī Bey, another esteemed Ottoman pilot. This elegy was first published in the early days of April 1914, with the opening lines as follows:²⁷

- “1. O sister of stars [i.e., the aircraft], what struck you while you were the hunter of eagles?
2. What has befallen you with the lion's lair upon your back?
3. Winds from the east and west submitted to his command,
4. He controlled the reins of the winds as a powerful person.
5. O Fethī, can I, if I inquire about the calamity, find an answer?
7. The guardians of the sky struck you down, and this act breaks the backs.
8. Or did the celestial flyers envy you while you soared through the ether?
9. They envied you when they saw you alone, shining like the radiant sky,
10. And the eye, like an arrow, penetrates the chests and throats.
11. You tried to reach the galaxy. It is difficult to go there.”²⁸

In this section of the elegy, Hāfiẓ Ibrāhīm explores the metaphysical implications of Fethī Bey's aerial journey, contemplating whether he transcended the boundaries of the mortal realm to enter the celestial domain. The poet employs the imagery of piercing through veils to symbolize the transition between these two worlds, thus alluding to the pilot's potential to break free from earthly limitations. The poet proceeds to express the notion that guardians of the sky may have struck Fethī Bey down out of a sense of duty or cosmic balance. This idea highlights the delicate equilibrium between the celestial and earthly realms and suggests that his unprecedented achievements may have disrupted this balance.

- “12. O Fethī! You have reached death. You are a unique person.
13. You fell from the center of the sky. This is how full moons fall.
14. If the ascent exhausted you with that pure body...
15. ...Soar with your spirit alone, and ascend to the Great King [i.e., God].
16. If the news of [your] demise caused us anxiety and we failed to catch the message conveyed by the herald...

²⁷ Ibrāhīm, *Dīwān Hāfiẓ Ibrāhīm*, 493-494.

²⁸ Ibrāhīm, *Dīwān Hāfiẓ Ibrāhīm*, 493-494.

17. ...Perhaps the one who was stingy in bestowing happiness upon Egypt...
18. ...Will answer its prayers in protecting your last companion.
19. It kept watch in the east and the west, seeking the face of Nūrī.²⁹

In the this part of the elegy, Ḥāfiẓ Ibrāhīm transitions to a more dramatic tone, acknowledging the finality of Fethī Bey's death and emphasizing his unique qualities. By comparing Fethī Bey's fall to that of a full moon, the poet employs celestial imagery to convey the profound sense of loss and the abrupt end to a shining presence in the sky. As the poem continues, Ḥāfiẓ Ibrāhīm suggests that although the physical ascent may have exhausted Fethī Bey, his spirit can continue to soar and ascend to the presence of the Great King, or God. This imagery highlights the transcendent nature of the human spirit and its ability to overcome the limitations of the mortal body.

This poem is a poignant and vividly evocative work, utilizing a rich tapestry of metaphors and imagery to explore themes of ambition, loss, and the transcendent qualities of the human spirit. The poet employs celestial and natural imagery, such as references to stars, eagles, and lions, to create a grand and almost mythic context for the narrative. These elements serve not only to elevate the subject of the poem but also to place his journey and fate within the broader cosmos, suggesting a deeper, almost cosmic significance to his endeavors and ultimate demise. The rhetorical structure of the poem oscillates between admiration for the protagonist's daring spirit and a profound sense of loss and tragedy. The poet personifies natural elements and celestial bodies, imbuing them with emotions like envy and awe, thereby creating a narrative in which the protagonist's journey is not just a physical venture but also a metaphysical confrontation with forces larger than life.

Conclusion

In conclusion, this paper has concentrated on Ḥāfiẓ Ibrāhīm's poetic homage to Fethī Bey, elucidating the impact of Fethī Bey's pioneering spirit and tragic demise as reflected in Ḥāfiẓ Ibrāhīm's verse. This exploration has provided a window into how a singular, significant poet within the Arab world articulated his admiration, sorrow, and commemoration for an iconic figure in the Ottoman Empire. Through our analysis of Ḥāfiẓ Ibrāhīm's work, it becomes clear that his use of various themes, motifs, and stylistic devices skillfully conveys the emotional resonance of Fethī Bey's story. Furthermore, it underscores the significance of Fethī Bey's legacy as a symbol of progress, innovation, and fortitude. While this paper focuses on the contributions of Ḥāfiẓ Ibrāhīm, it opens the door for future studies to explore how other poets within the Arabic literary tradition have similarly engaged with and commemorated historical figures like Fethī Bey, thereby enriching our understanding of the cultural and historical context of this era.

Moreover, our exploration of the Arabic poetry inspired by Fethī Bey has highlighted the power of literature as a medium for preserving the legacies of historical figures and events. In this regard, the poems dedicated to Fethī Bey not only immortalize his contributions to aviation but also provide a unique lens through which to view the emotional, cultural, and historical dimensions of his story. These poetic

²⁹ Ibrāhīm, *Dīwān Ḥāfiẓ Ibrāhīm*, 493-494.

tributes, in turn, have played a significant role in shaping the collective memory of Fethî Bey and his achievements, ensuring that his pioneering spirit continues to resonate with generations of poets, aviators, and dreamers. As we reflect on the rich tapestry of Arabic poetry inspired by Fethî Bey, it is important to recognize the enduring impact of his life and legacy on the cultural landscape of the Ottoman Empire and the wider Muslim world. His tragic death, while a source of profound sorrow, also served as a catalyst for the outpouring of poetic tributes that have immortalized his memory and solidified his place in the annals of aviation history. In this sense, the legacy of Fethî Bey in Arabic poetry serves not only as a testament to the power of literature as a vehicle for preserving history, but also as a reminder of the enduring human capacity for courage, innovation, and resilience in the face of adversity.

Bibliography

- Aydın, Atilla. "The Ottoman Air Force Flight From Istanbul to Cairo in 1914". *Oriens* 37 (2009), 123-154.
- Ayyıldız, Esat. "Klasik Arap Şiirinde Zaman Olgusu ve Kökeni". *Dinbilimleri Akademik Araştırma Dergisi* 22/1 (March 2022), 67-97. <https://doi.org/10.33415/daad.1037608>
- Bashshār b. Burd. *Dīwān Bashshār b. Burd*. ed. Muḥammad al-Ṭāhir Ibn 'Āshūr – Muḥammad Shawqī 'Amīn. 3 Volumes. Cairo: Maṭba'a Lajna al-Ta'līf wa al-Tarjama wa al-Nashr, 1376/1957.
- Bayraktar, Gökhan. "Türk Havacılık Tarihinin İlk Şehit Savaş Pilotu Yüzbaşı Mehmet Fethi Bey". *Havacılık Tarihi Sempozyumu Bildirileri 1911-1923*. 355-379. Ankara: Hava Basımevi ve Neşriyat Komutanlığı, 2015.
- Deniz, Fatma Banu. *İkinci Meşrutiyet Dönemi Süreli Çocuk Yayınlarında Dinî Motifler (Mektepli, Mini Mini, Çocuk Dostu, Küçükler Gazetesi)*. Isparta: Süleyman Demirel Üniversitesi Sosyal Bilimler Enstitüsü, Master's Thesis, 2010.
- Fazlıoğlu, Şükran. *Arap Romanında Türkler*. İstanbul: Küre Yayınları, 2015.
- Ibn Manzūr, Abū al-Faḍl Jamāl al-Dīn Muḥammad b. Mukarram. *Lisān al-'Arab*. 15 Volumes. Beirut: Dār Šādir, n.d.
- Ibrāhīm, Hâfîz. *Dīwān Hâfîz İbrāhīm*. ed. Aḥmad Amīn et al., s.l.: al-Hay'a al-Miṣriyya al-'Āmma lil'l-Kutub, 1987.
- Imru' al-Qays. *Dīwān Imru' al-Qays*. Critical ed. Ḥasan al-Sandūbī. Beirut: Dār al-Kutub al-'Ilmiyya, 1425/2004.
- Kaya, Mahmut. "Esir". *Türkiye Diyanet Vakfı İslâm Ansiklopedisi*. 11/390. İstanbul: TDV Yayınları, 1995.
- Köksal, Orhan. "Türk Askerî Havacılık Tarihine Dair Bir Kaynak İncelemesi: Uçan Süvariler". *Havacılık Araştırmaları Dergisi* 4/1 (2022), 164-176.
- Memiş, Şefik - Fatih Türkyılmaz (Ed.). *İstanbul-Kudüs-İskenderiye Hava Seyahati 8 Şubat -15 Mayıs 1914*. İstanbul: Türkiye Cumhuriyeti Cumhurbaşkanlığı İletişim Başkanlığı, n.d.
- Öz, Mustafa. "Burak". *Türkiye Diyanet Vakfı İslâm Ansiklopedisi*. 6/417. İstanbul: TDV Yayınları, 1992.
- Yalçın, Osman. "Osmanlı İmparatorluğu Dönemi Türk Askeri Havacılığı". *Bilig*, 96 (2021), 147-176.
- Yalçın, Osman. "Osmanlı İmparatorluğu'nun Son Yıllarında Bir Kararlılık Gösterisi: 'Kıtalararası Osmanlı Hava Seferi'". *Mediterranean Journal of Humanities* 4/2 (2014), 327-47.
- Zamacı, Ayşe. "Onlar Da Şehit Oldu Demek Ah... Meşrutiyet Dönemi Çocuk Mecmualarında Osmanlı'nın İlk Hava Şehitleri". *Tarihin Peşinde: Uluslararası Tarih ve Sosyal Araştırmalar Dergisi* 19 (2018), 61-84.
- Zuhayr b. Abī Sulmā, *Dīwān Zuhayr b. Abī Sulmā*, ed. Ḥamdū Ṭammās (Beirut: Dār al-Ma'rifa, 1426/2005), 64-71.