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RELIGIOUS FIGURES IN MECMUA-I KASAID-I TURKIYYE

(*Mecmua-i Kasaid-i Türkiye’de Dinî Kişiler*)

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Abstract

Turkish-Islamic literature is a period that emerged when the Turks generally accepted Islam and produced masterpieces with the support of the rulers of the Ottoman Empire. The sources of Turkish-Islamic literature include many elements such as the Quran, hadiths, and cautionary tales about the lives of the prophets, Persian mythology, Islamic history, Turkish culture and history. It is this literary period that emerged with the understanding of collective tradition. It was transferred to the next centuries through nazires, which is the tradition of writing poetry by taking other poems as an example, with the desire to write better poems in terms of both content and form. The scope of this study is qasidas in Turkish-Islamic poetry. It consists of historical, legendary, and mythological elements based on individuals in 12 qasidas in total, written as nazires with i/i redifs (repeated elements after the rhymes). The poems were selected from Mecmua-i Qasaid-i Turkiyye. In the first part of the study, the names of the prophets in the qasidas will be determined, and references to the holy books or hadiths based on the lives of the prophets will be presented. In the second part, it will be determined within the framework of Islamic sources how the historical, legendary, mythological figures identified in the qasidas are reminded by the poets. Couples based on references to religious, legendary, and mythological figures will be grouped and each reference will be discussed thematically. Examples of couplets identified as suitable for each theme will be presented and explained.

Keywords: Qasida Tradition, Qur'an, History, Legend, Mythology.

Özet

Türk İslam edebiyatı, Türklerin genel olarak İslam'ı kabul etmesiyle oluşan ve Osmanlı Devletinin hükümdarlarının desteğiyle şaheserler üretilmiş bir dönemdir. Türk İslam edebiyatının kaynakları arasında Kur'an-ı Kerim, hadisler, peygamberlerin hayatlarıyla ilgili uyarıcı kıssalar, tasavvuf, Fars mitolojisi, İslam tarihi, Türk kültürü ve tarihi gibi pek çok unsur bulunmaktadır. Kolektif gelenek anlayışıyla ortaya çıkan bir edebî dönemdir. Hem içerik hem de biçim açısından daha iyi şiirler yazma arzusuyla diğer şiirleri örnek alarak şiir yazma geleneği olan nazireler aracılığıyla da bu birikim sonraki yüzyıllara aktarılmıştır. Bu çalışmanın kapsamı Türk İslam şiirindeki kasidedir. Araştırmanın örneklemini "i/i" redifli nazire şeklinde yazılan toplam 12 kasidede bireyleri temel alan tarihî, efsanevî ve mitolojik unsurlar incelenecektir. Şiirler Mecmua-i Kasaid-i Turkiyye'den seçilmiştir. Çalışmada 'i/i' redifli kasidelerinden alınan örnek beyitlerde peygamberlerin ve onların hayatlarından ibret verici kıssalar ve onların Türk şiirine katkıları ve bunların Türkleştirilmesi gibi unsurlar tespit edilecektir. Kasidelerde peygamberler alfabetik sıraya göre tanıtılacaktır. Çalışmanın ilk bölümünde kasidelerdeki peygamber isimleri tespit edilecek ve peygamberlerin hayatlarına dayalı olarak kutsal kitaplara veya hadislere yapılan atıflar sunulacaktır. İkinci bölümde, kasidelerde tespit edilen tarihî, efsanevî, mitolojik şahsiyetlerin şairler tarafından nasıl hatırlatıldığı İslamî kaynaklar çerçevesinde tespit edilecektir. Dini, efsanevî ve mitolojik şahsiyetlere yapılan atıflara dayalı beyitler gruplandırılacak ve bu kişilere yapılan atıflar tematik olarak ele alınacaktır. Her bir temaya uygun olarak tespit edilen beyit örnekleri sunulacak ve açıklanacaktır.

Anahtar Sözcükler: Kaside Geleneği, Kur'an, Tarih, Efsane, Mitoloji.

INTRODUCTION

On account of the poetry constituting the universe of this study being qasidas, it is necessary to discuss the qasida tradition in Ottoman poetry. Qasida dates back to 5th century B.C. Qasida means ‘intending or aiming’ in Arabic. As it covers certain topics pertaining to those meanings, it has become the name of a certain kind of poetry. This poetry, which originated in the Arabic world, was read by local poets in fairs where nomadic Arabic tribes of the *jahiliyya* era gathered together every year. The first examples of qasidas may be found in seven diverse poems which are called muallakat (a thing of value) (Çavuşoğlu 1986). These qasidas are called a thing of value due to the reason that they are hung on the walls of the Kaaba. The qasidas of this era consist of four sections. The first section is called Bukâ (Crying). After the nomadic tribes gather together every year, the time for separation comes again. Poets express their longing in times of separation. This section may also be called the crying section (Çavuşoğlu 1986). This section does not include the Islamic Turkish qasida. The second section of the qasida is Nesib (destiny). This section consists of depictions. Tribes that got closer to each other during the fairs scattered to different locations when summer came. Thus, lovers are separated. Now the crying season for lovers begins. The lover goes back to where he once took his beloved; there, he sees tent pegs and rocks where they put cauldrons. He picks them up and cries. But there is always a friend with him. This friend says, “Let us go and search for them!” and the journey begins. The poet describes this journey. He is out to look for his beloved. First, the characteristics of the camel he is riding are described. Here is a tremendous amount of detail. The colours of the sand are multifarious. The poet describes those nuances one by one. After the camel, wild animals are mentioned. Those are mostly wild cows and untamed donkeys (Ritter 2011). In this section, the depiction of the desert has been replaced by the depiction of vineyards and orchards, and the horse and camel have been replaced by depictions of hunting and war in this section. The garden of the palace was described, and the river flowing in the garden in spring was depicted. Poets would make their readers imagine the ruler's tent in the garden. The third section of the qasida is Rahîl, which is the part where the poet's journey full of suffering is depicted. This section is not found in Islamic Turkish poetry. The fourth section is where the real purpose of the qasida is told. In the first qasidas, this section is where Arabians' feelings of enormous temper are put into words, after the transition to settled farming and establishing relations with communities called mevâlî (Muslims that are not Arabic), they have begun to be written for the important figures of the time (Çavuşoğlu 1986). This section is called Methiye (praise) in Islamic Turkish poetry in this section. At the beginning of this section, the ruler/statesman/boss is depicted coming to his tent in the garden with flowers falling from his head. Then, poets are praising the ruler, who, according to poets, is the shadow of God on earth (Dalyan 2016). To break the monotony of the qasida, poets sing a ghazal within the poem. This ghazal is in the same meter and rhyme as the qasida. This part is called Tagazzul. Although there are different opinions about the place of Tagazzul in the qasida, the majority agree that it takes place after the Methiye. In the Nesib section, the sultan who enters the garden with roses scattered over

his head in the spring season is praised and introduced in the Methiye section, and then the musicians are waiting for the sultan to start singing ghazals. In order to describe this atmosphere, the poet keeps it alive by writing a ghazal to his sultan or boss after the Methiye. The fifth section does not always appear in Islamic Turkish poetry. This episode, most frequently encountered in the 17th century, is called Fahriyye. In this section, poets praise themselves. The last part is Dua (prayer) in which the poets first pray for the patrons to whom they write their poems, and then for themselves (Dalyan 2015).

In Ottoman poetry, qasidas have been a means of expressing the feelings and thoughts of Turkish poets for centuries. The qasida, as with other types of poetry, could only be written by poets who have supreme control over language (Çavuşoğlu 1986). Those wishing to be good qasida poets would improve themselves through the Nazire tradition, which rests upon the principle of writing poems similar to another poet's, with the same meter and the same rhyme.

Many of the aims in the poems are expressed within the framework of religious figures or mythological elements. The process of Turkifying mythological elements and religious figures in Ottoman literature and adapting them to local culture is a dynamic transformation shaped by both folk narratives and literary texts. In this context, Pertev Naili Boratav's studies of Turkish folk tales and motifs reveal how ancient belief systems were adapted to Islamic frameworks and reproduced in local culture (Boratav, 2012, s. 71). Mehmet Fuat Köprülü's work, *The First Sufis in Turkish Literature*, comprehensively reveals how the literary structure that emerged after the adoption of Islam was synthesized under the influence of ancient Turkish beliefs and the role of the first Sufis in this transformation (Köprülü, 1976, s. 1-7).

Turkification in Ottoman literature occurred during a period of time when poets in Ottoman lands shed Persian and Arabic influences in terms of language, style, and content, and instead reflected local elements and Turkish culture. This process influenced not only the language of the literature but also its worldview, aesthetics, and social reflections. The qasidas depicted Islamic figures such as prophets and other religious figures in the context of their rulers or administrators. By localising these figures, they indicated that their rulers were linked to those figures (by referring to them as, for example, Suleiman the Second or Alexander the Second). Furthermore, as exemplified in the study's "The Prophets Jesus and Mary" section, the immortality of Jesus is seen to be deepened in the context of the cults of Khidr and Elijah in Turkish culture. Another example in the qasidas is that spring is the period that the Turks characterised as rebirth and designated the Persian word Nowruz (Atrun, 2000, s. 225-229; Şengül, 2006, s. 161). The poets took Joseph and Zeliha from the arid lands of Egypt and transported them from the four seasons of Anatolia to the spring when roses bloom. Therefore, the spring in the qasidas is the spring of Anatolia, and the season celebrated is the ancient Nowruz tradition of the Turks.

In the study, the entire book is scanned within the framework of figures with religious connections, and 12 qasidas are selected. In the scan of the book, the qasidas with ı/i rhyme contained more religious

figures and mythological elements than the other qasidas, so these qasidas were examined as a sample in the study. In this light, the religious, historical, legendary and mythological elements which are based on individuals are identified in 12 qasidas in total, which are written as Nazires with i/î redifs by the poets Ahmedî, Dehhânî, Hayâlî, İskî, Mahremî, Necâtî, Revânî, Şem'î, Zâtî and an anonymous poet, and their contributions to Ottoman poetry will be presented.

The qasidas that were taken from Murat A. Karavelioğlu's *Mecmûa-i Kasaid-i Turkiyye* and studied are as follows: Zâtî's bahariye (the part about the spring in the Nesib section) and nasihatnâme (the part where advice is given) which are the 50th and 51st qasidas in Karavelioğlu's study; Necâtî's fetihnâme (a qasida about conquests) which is the 52nd qasida; Mahremî's suriyye (a qasida about weddings) which is the 53rd qasida; Hayâlî's suriyye which is the 54th qasida; Revânî's cülûsiye (a qasida about the Padishah's accession to the throne) which is the 55th qasida; Şem'î's bahariye which is the 56th qasida; Zâtî's ıydiye (a qasida about celebrating the holidays) which is the 57th qasida; İşkî's bahariye which is the 58th qasida; Ahmedî's nasihatnâme which is the 59th qasida; Dehhânî's bahariye which is the 60th qasida and an anonymous poet's bahariye which is the 61st qasida. Throughout the study, the first number between parentheses will be given as the qasida's sequence number in *Mecmûa-i Kasaid-i Turkiyye*, and the second number will be given as the couplet number in the qasida.¹

Many elements have been left unmentioned due to the limitations of this study. If a study including every historical, legendary, and mythological element that connected with religious figures that were found in the qasidas, constituting the sample of this study, were to be carried out, it presumably would reach the volume of a book.

1. The Prophets

The Turkish word peygamber, which means the prophet, is of Persian origin. In the Turkish dictionary prepared by *The Turkish Language Association*, it is explained as nunciate, messenger, rasul, prophet who declares God's orders to people, who invites them to the way of God and religion (TDK 2005). In this study, the prophets and cautionary anecdotes from their lives will be located in exemplary couplets that are taken from the aforementioned poets' qasidas with 'i/î' redifs, and their contributions to Turkish poetry will be determined. The prophets who are mentioned in the qasidas will be presented in alphabetical order.

The Prophet David

David (Davud) of the Israelites is the one to whom God revealed a book. In Taberî's History, the following information is given about the revelation of holy books: He sent one hundred pages and four books. Ten pages were revealed to Adam, fifty of them were revealed to Seth, thirty of them were

¹ For detailed information: Murat A. Karavelioğlu, (2011), *Mecmûa-i Kasaid-i Turkiyye*, Titiz Yay., İstanbul.

revealed to Idris, and ten of them were revealed to Abraham. As for the four books, the Torah was revealed to Prophet Moses, the Book of Psalms was revealed to Prophet David, the Bible was revealed to Jesus, and the Qur'an was revealed to Prophet Muhammad (Bin Cerîr'ut-Taberî, n.d.-a, p. 111). In the Qur'an, Solomon's father David's prophecy is mentioned as follows: "And We strengthened his kingdom and gave him wisdom and discernment in speech. (The Noble Qur'an; Surat Sad, ayat: 20)". In Taberî's History, it is written that the word speech in the Qur'an refers to David's beautiful voice: God had given David such a voice that no one had ever heard one like that before him or would ever hear after him. Whenever David read the book of Psalms, every single bird would perch on him and gather around him (Bin Cerîr'ut-Taberî, n.d.-a). Thus, in his bahariye, which is included in this study's sample, Shem'î compares the nightingale to a reader with a bass voice like David's reading the book of Psalms in King Solomon's era and compares the blossoming rose to the book of Psalms:

Zebûr-ı gül açıldı mahfil-i gülşende her bülbül

Süleymân devridür gûyâ ider Dâvûdî elhâmı (56/2)

(It seems as if it is the era of Solomon. That is why in the garden of roses, the book of Psalms resembling a rose has blossomed, and all the nightingales are singing songs with their voices like David's.)

An evocation similar to Shem'î's couplet of David's beautiful voice is mentioned in Dehhânî's bahariye, written for Seljuq Sultan Alaaddin of Rûm:

'Aceb degül eğer bülbül kılsa nağme-i Dâvûd

Ki gül üstüne tutmuşdur söğüt çetr-i Süleymânî (60/3)

(If the nightingale sings David's songs, do not find it strange, for the willow has set up a Solomon tent over the rose.)

A similar evocation can be found in the bahariye with an 'ı' redif by an anonymous writer, which was presented to someone unknown:

Düzetdi nağme-i Dâvuda bülbül şavt-ı ahengin

Çağırdı fâhte gû gû ki görimez Süleymânı (61/41)

(The nightingale whimpered, calling out gu gu with the fahte² rhythmic pattern of David's songs when it could not see Solomon.)

² Fâhte is a musical term. Its time signature is twenty, and it has eleven strokes. Overtures, compositions and hymns have been measured. Only a 20/4 tempo has been used. Fâhte, which is the only rhythmic pattern with a time signature of twenty, consists of a sofyan (a rhythmic pattern) that can be used in various ways, two yürük semai (a kind of Turkish rhythmic pattern), and one more sofyan. The rhythmic pattern of Çenber can be constituted by putting a sofyan at the beginning of fahte, and this rhythmic pattern is also found in the composition of zencir. Ferit Devellioğlu (1999), *Osmanlıca-Türkçe Ansiklopedik Lugat*, Aydın Kitabevi, Ankara, p. 248, 249.

One of the anecdotes about David in the Qur'an is where he melts iron and builds armour. This is mentioned in the Qur'an as follows: "And we made pliable for him iron, [Commanding him], 'Make full coats of mail and calculate [precisely] the links, and work [all of you] righteousness.'" (The Noble Qur'an; Surat Saba', ayat: 10-11)". In Taberî's History, this anecdote is explained as follows: God Almighty commanded David to build armour. And he melted iron in his hands like wax. And He said build the iron 'into rings!' He commended him on what kind of nails the rings were to have. Also, Tâberî cites the stories he learned about David in his book as follows: God Almighty sent an angel. It was in the form of a wise man. David used to go about disguised. The angel came across him on his way. He asked: 'Does David have any vice?' The angel said, 'David's vice is that he does not know how to benefit from his hand!' Then David prayed. Thence God Almighty melted iron like wax in his hands. ... Before him, no one knew how to build armour. But when David built armour with iron, his treasury became full of plenty of armour. He shared them with his soldiers in times of war (Bin Cerîr'ut-Taberî, n.d.-a). Again, in the anonymous poet's bahariye with an 'i' redif, this talent of David's is recalled, and his book of Psalms is thought of being similar to an amulet. The poet connects David's making of armour with the Turkish customs associated with abundance and prosperity during Nowruz. He attributes David's multiplication of armour, just as God multiplies his armour, to the Turkish belief that abundance and prosperity will follow on Nowruz. According to him, the Nowruz stone is the armour stone. Erman Artun's article³, in the sections "Beliefs and Customs Related to Nowruz Abundance, Wealth, Property, and Good Fortune," and in the section "Beliefs and Customs Aimed at Understanding and Guiding the Future," discusses various rituals associated with stones performed by Turks in Anatolia during Nowruz.

Ki cân Dâvudı düzmiştir zirih nevrûz-ı hârâdan

Hamâyildür Zebûr aña ki mûm eyledi sindânı (61/20)

(Life has provided David with an armour of Nowruz stone. Such that the book of Psalms, which is an amulet like a charm, has rendered wax an anvil for him.)

³ The Turkish traditions related to Nowruz and stones in the article are as follows:

- The night before Nowruz in Eastern Anatolia, the head of the family collects as many small stones as there are family members. They arrange them around the house's chimney. The stones' symbolic representations are determined in advance. On Nowruz morning, the stones are examined. The one under which a red insect is found is considered to be a lucky charm. It is believed that God's sustenance is granted to the family because of that lucky member, and that person will influence the family's destiny.

- In Central Anatolia, people wake up early on Nowruz morning to visit graves and make wishes. The person making the wish takes one stone from each grave, rounding it up to forty. They put it in a bag, hang it in their home, and wait for a year. It is believed that if their wish is granted, the stones will become forty-one. Whether the wish is granted or not, the stones are returned to the place where they were taken the next Nowruz.

- In Tunceli, Nowruz is also celebrated with the traditions of chimney stacking and stone setting.

- To relieve the stress of long winter days and ensure a smooth and prosperous new year, 13 stones are thrown into water, and previously germinated wheat is placed in the water.

Erman Artun, (2000). "Türk halk kültüründe Nevruz". *folklor/edebiyat folklor&literature*: s. 225-29.

The Prophets Jacob and Joseph

Jacob (Yakup) is the grandson of Abraham and the son of Isaac (İshak). According to İslamic beliefs, Jacob has a brother. His brother Esau (İys) is a heretic; he has strayed from the right path. For this reason, the prophecy has been given to Jacob. In Taberî's History, it is stated that because Jacob says he will follow the path of God, he has been given the name 'Israel'. İbrâ means walking in the night, being on the way to finding God. Jacob marries his uncle's older daughter, Leah (Seyyan) and has six sons with her. Then he marries his uncle's younger daughter, Rachel (Rahil), whom he originally wanted to marry. Because she cannot give him a child, Rachel gives Jacob a handmaid. He has two more sons with that handmaid. His first wife, Leah, also gives him a handmaid, and he has two sons with her too. Years later, he has two sons with his beloved wife Rachel. His first son with Rachel is Joseph, and the second is Benjamin (Bünyamin) (Bin Cerîr'ut-Taberî, n.d.-a). Jacob is sent to the province of Canaan (Kenan) as a prophet.

Jacob comes from a lineage of both very beautiful and very powerful people. Jacob loves his son Joseph (Yusuf), who is the quintessence of beauty, more than his other sons. Thus, the other sons are jealous, so they throw Joseph into a well. Then they show their father the shirt they surreptitiously stained with blood and tell him that a wolf killed Joseph. Joseph remains in that well for days. A caravan of Arab people passing by finds Joseph and takes him to Egypt. They sell him to a ruler in Egypt. The ruler's wife falls in love with Joseph, the most beautiful person in the world. Joseph does not accept Zeliha's proposal to get together, no matter how much she begs him. One day, Zeliha attacks Joseph. Joseph's shirt gets ripped at the back while he is trying to get away from Zeliha. Zeliha's husband, the ruler of Egypt, is present at the house during the incident. He finds out about it. As a result of Zeliha's slander, Joseph is imprisoned in a dungeon and remains there for seven years. Using his God-given talent of dream interpreting, Joseph gets out of the dungeon and takes up residence with the ruler of Egypt. Interpreting the ruler's dream, Joseph declares that there will be seven years of abundance and seven years of famine. Therefore, the ruler hands over the governance of the land to Joseph with the title of vizier. During the time of seven years of famine, people came from across the world to buy wheat from Joseph. Joseph's brothers from the province of Canaan are among them. Joseph gives them wheat plentifully the first time they come. On their next arrival, he tells them to bring their youngest brother along. Jacob has lost his eyes because of crying in the absence of Joseph. His younger son, Benjamin, is the last reminder of Joseph. For this reason, he keeps Benjamin close at all times. His older sons persuade him and take Benjamin with them to see Joseph. Again, Joseph gives them plenty of wheat in sacks. While seeing them off, he puts the ruler's cup in Benjamin's sack. In that era, the one who steals becomes the slave of the stolen property's real owner. In this way, Joseph detains Benjamin. Then, introducing himself to his brothers, Joseph gives his bloodstained shirt to them and tells them to lay it on his father's blind eyes. Putting Joseph's shirt over his eyes, Jacob starts seeing again, and the whole

tribe migrates to Egypt. Thus, the Israelites' emigration to Egypt happened during the period of the prophet Joseph (Bin Cerîr'ut-Taberî, n.d.-a). In the bahariye, he has written for Padishah Alaattin, Dehhânî recalls Joseph rising to become a vizier in Egypt, becoming a saint and his father Jacob crying ceaselessly, yearning for Joseph:

Çü Yûsuf Mısır şehrinde 'azîz oldı gül ü bülbül

Uş ider gice vü gündüz figân çün Pîr-i Ken'ânî (60/4)

(Since Joseph became the saint of the city of Egypt, the rose and the nightingale exult, and the patriarch Jacob, who is the patriarch of the province Canaan, cries every day and every night.)

In his bahariye, Zâtî likens a vineyard to Zeliha's palace, spring to Zeliha and the blossoming of the rose to Joseph's shirt getting ripped as a result of Zeliha's attack:

Kaşr-ı bâğı bezedi geldi Züleyhâ-yı bahâr

Yine çâk ola bigi Yûsuf-ı gül pîreheni (50/2)

(The spring of Zeliha embellished the whole garden of the mansion, and thus Joseph's rose leaf-like shirt blossomed)

The ruler hears of Joseph's dream-interpretation gift while he is in the dungeon and summons Joseph to interpret his dream. Joseph says that he will not go out unless his innocence is proven. Therefore, the ruler summons Zeliha, who was a part of the incident and learns what happened. Thus, Joseph's innocence is proven. Many years have passed by the time Joseph gets out of the dungeon. Zeliha has grown old, and Zeliha's husband, the former ruler, has passed away. Zeliha has wailed yearning for Joseph, is now an old woman, and she has lost her eyes. Joseph is saddened to see Zeliha in such a state and says to her: You have made me who I am! Your wish is my command (Bin Cerîr'ut-Taberî, n.d.-a). Zeliha wishes for her eyesight and her youth. Then Joseph and rejuvenated Zeliha got married. Again, in Zâtî's bahariye, this anecdote is recalled. The old world is likened to Zeliha, whose hair has gone grey, longing for Joseph. The spring is likened to Joseph. Joseph and Zeliha, rejuvenated by the force of Joseph's prayer, are likened to Nowruz, which means rebirth in Turkish culture:

Nev-'arûs oldı Züleyhâ bigi ağarmış iken

İrüşüp Yûsuf-ı nevrûza cihân pîre-zeni (50/3)

(While everywhere was grey like Züleyha, Joseph's Nowruz approached the old universe, and then there was life.)

The Prophets Jesus and Mary

According to the beliefs of Islam, Mary (Meryem) is locked in a room by her father Zekeriya when she is only ten years old. Gabriel comes to the cellar; Mary is staying in disguise as a beautiful human being

and heralds Jesus. Mary falls pregnant when Gabriel breathes upon her robe's sleeve (Bin Cerîr'ut-Taberî, n.d.-b). Mary conceiving Jesus without a father is a much-recalled anecdote in Ottoman poetry. Among the qasidas that constitute the sample of the study, this anecdote is mentioned in the anonymous poet's bahariye with an 'î' redif. In this couplet, Gabriel breathing upon Mary and thus Jesus coming into the world is recalled:

Şabâdan kim şabâh-efrûz olupdur şem 'i rûhânî

Yeşerdi cism ile andan Mesîh-i Meryemüñ cânı (61/1)

(The spirit of the candle is of the light of the morning breeze, and the spirit of Mary's Messiah came to life and formed through him (Gabriel).)

Mary's son, Jesus (İsa) has healed many diseased people throughout his prophecy. In Ottoman poetry, poems on the resurrection power of his breath have been fictionalised. This fiction can also be observed in a couplet in Shem'î's bahariyye qasida with an 'î' redif. In this couplet, it is stated that Khidr gets the water of life when Gabriel breathes upon Mary.

Hevâ 'İsî-nefes gonce dem urdı nefî-i Meryemden

Çemenler Hızırına şundı leb-i cû âb-ı hayvânî (56/4)

(The air breathed its lip's breath of life upon Mary and laid it on Khidr's lip, who is the agent of green and who was searching for the water of life.)

The Prophet Noah

According to Islamic beliefs, Noah (Nuh) was sent to invite the Beyûraseb tribe to Islam. Idris was the prophet who came before Noah, and he was sent to the same tribe. Idris had invited the reprobate people of the tribe to Islam, but when the people did not listen to him, he prayed to God and ascended to the sky. Then Noah was sent in his place. It has been declared in the Torah that Noah gets his name due to its meaning of comfort: And he named him Noah, saying, 'This one will give us rest from our work and from the toil of our hands from the ground, which the Lord has cursed (Genesis, 5:29).' Noah, just like Idris, invites the heretical people to the right path, the way of Islam. When people disregard him, he is commanded through Gabriel to build an ark. Therefore, Noah builds an ark and loads it with two of every species. According to the Torah, Noah is 600 years old when the Flood begins (The Torah; Genesis 7.11). The Flood lasts for 40 days (The Torah, Genesis: 8.8). When the waters dry up and they disembark, Noah is 601 years old (The Torah, Genesis: 8.13), so only a year has passed. Noah's longevity is mentioned in the Qur'an's surah Al-Ankabut as follows: And We certainly sent Noah to his people, and he remained among them a thousand years minus fifty years, and the flood seized them while they were wrongdoers. (The Noble Qur'an; Surat Al-Ankabut, ayat: 14) Thus, Noah has lived for approximately 950 years. Noah is only mentioned in one of the qasidas constitutive of this study's

sample. The couplet that can be found in the Bahariye Qasida that Shem'î' had written for Padishah Suleyman compares Padishah Suleyman's strength on the battlefield with the Flood that was sent in the time of Noah:

Tüfek ra'd u kılıç şimşek yağar yağmur gibi oklar

'Adûnuñ başına kopsa 'aceb mi Nûh tûfânı (56/38)

(The rifles were thunder, the swords were lightning, and the arrows poured down like rain. In such an environment, would it be surprising if the Flood of Noah was upon the enemy?)

2. Figures That Are Mentioned in The Holy Books

The Pharaoh

Pharaoh is a name given to the Egyptian rulers. Murat Karavelioğlu gives the following information about the Pharaoh in his study, *Mecmûa-i Qasaid-i Turkiyye*: It has been said that he lived at the end of the 14th century and was Merneptah, the son of Ramesses II (2. Ramses). As his real name remained unknown, Arabic historians gave this Pharaoh the name Velid ibni Mus'ab (Karavelioğlu 2011). In Taberî's History, information about the actual Pharaoh can be found. According to this book, the Pharaoh is from Khorassan. His father is a merchant from the city of Helm. The father goes out of town to do trading for four years, and when he comes back, he learns from his wife that he has a one-year-old child. The father, who is a notable person in the city, covers up this shame and accepts the child as his own. The child is very smart. He acts like he is the lord of the city's children and makes them his servants at the age of four. When he grows up, he decides to go to Egypt. He travels to Egypt with a man he met during his journey, named Haman. The Pharaoh, who wants to do a trading business there, gets beaten up by the city's guards and gets kicked out when he enters Egypt to sell the melons he brought. He writes a letter to the ruler of Egypt. The ruler responds to the letter kindly and writes back saying that he can do whatever he wants to. The Pharaoh takes courage from that letter, builds a door for the cemetery and takes money from people who want to enter. The Pharaoh, who becomes as rich as Croesus, becomes the ruler's friend over time. When the ruler dies, he ascends to the throne by deceiving the people with generosity. This is the rising story of a man from Khorassan. However, this rise will not last long, as prophecy will come to Moses. The Pharaoh declares himself a deity during his reign since he is a conceited man. He tells his people to worship him. Again, according to Taberî's History, the Pharaoh himself worships oxen. Taberî mentions the Pharaoh's beliefs as follows: The Pharaoh, despite declaring himself a deity, could not succeed in making anyone worship an idol. He would say I am God, worship me! But he loved oxen. He would prostrate whenever he saw a beautiful ox (Bin Cerîr'ut-Taberî, n.d.-a). Moses invites the heretical Pharaoh to Islam. The Pharaoh does not listen. Then a revelation comes to Moses: "And We inspired to Moses, 'Travel by night with My servants; indeed, you will be pursued.'" (The Noble Qur'an, Surat Ash-Shu'ara, ayat: 52) Upon this revelation, on a Saturday

night of Muharram (first month of the Islamic calendar), 320.000 people excluding women, children and the elderly travel as twelve squads of Israelites through twelve divisions in the Red Sea that Moses created with his rod. The Pharaoh follows them with his army. Moses touches the sea one more time with his rod, and the sea closes again. This marks the end of the rising Pharaoh's reign, who dies in the sea with his soldiers (Bin Cerîr'ut-Taberî, n.d.-a). In a couplet of his bahariye written for Padishah Mehmed, Iskî says that the tree coming into leaves shows one of Moses' miracles, yed-i beyzâ (miracle of the white hand), and he compares the harsh winter ending to the end of suppression by the Pharaoh on the Israelites:

Yed-i beyzâ ider zâhir şecer diler ki göstere

Şitâ Fir'avni def'iyçün 'ıyân Mûsâ bin 'İmrânı (58/6)

(The trees that come to leaves are the proof of the shining hand. As the winter shows Moses, son of İmran, destroying the Pharaoh.)

3. Mythological Figures

The qasidas that constitute the sample of this study are very rich in terms of mythological figures. As the number of mythological figures found was very high, only the ones found in the highest number of couplets will be examined⁴

Ahriman

In the belief of Zoroastrianism, which is one of the ancient religions of Iran, Ahriman (Ehrimen) is the god of evil and darkness. The belief of Zoroastrianism rests upon the clash of good and evil. This belief is the teachings of Zoroaster (Zarethushtish), who is believed to have lived at the beginning of the first millennium B.C. The teachings are collected in a book named Avesta in the form of hymns called Gathas. In contemporary resources, it is stated that Alexander had those books burnt when he was in

⁴ Mythological figures that can be found in those qasidas and their couplet numbers are as follows: Jamshid (Cem/Cemşid) (50/18, 54/6, 54/24, 56/33, 59/27, 58/27, 59/23, 61/40), Dahhak (59/23), Ahriman (Ehrimen) (50/1, 50/37, 50/38, 57/21), Erdevân (58/27), Fereydun (Ferîdûn) (58/28, 59/23), Gûstasb (59/23), Hûmân (58/39), Hûşeng (58/27), Khosrow (Hüsrev) (50/13, 53/50, 54/30, 55/36, 56/16), Alexander (İskender) (51/3, 52/20, 52/37, 54/24, 55/7, 56/22, 57/29, 58/29), Kahraman (58/40), Khosrau (Kisrâ) (53/17, 55/31), Kûbad (58/27), Kûlhani (59/30), Mani (53/2, 53/3, 55/31, 58/1, 59/43, 61/3), The Saint of Egypt (50/38), Minûcihr (58/27), Nariman (Nerîmân) (58/39, 59/23), Peşeng (58/27), Rûstem (58/22), Shem (Sâm) (59/23), Tahmûres (58/27), Zâl (59/22).

Additionally, many other historical, legendary and mythological figures and animate or inanimate beings, which were legendary or believed to be sacred, were found in the qasidas mentioned in the study. Among them are celebrated figures from the Persian and Arabic literary worlds. These are: Asef (50/18, 50/23, 50/32, 53/15, 53/56), 'Ascedî (53/51), Attar (59/41), Câmî (54/32), Firdausi (Firdevsî) (56/6), Hakânî (53/51), Hassan (58/47), Sâ'dî (59/41), Selmân (53/52, 54/34, 58/45, 59/41) and Unsûrî (53/51). Legendary animate beings in the qasidas mentioned that were believed to be sacred are: The Phoenix (Anka) (59/22), The Dragon (Ejder) (51/6), The Ant (Karinca) (61/22), The Dove (Kumrî) (60/12), The Peacock (Tâvûs) (56/1, 56/8, 56/29, 56/33) and Ridwan (Rıdvan) (59/34, 61/29). And the legendary inanimate beings in the qasidas that were believed to be sacred are: Becîs (56/33), River in Eden (Kevser) (59/10), Saturn (Keyvân) (52/28, 55/2, 57/28, 58/35, 59/27), The Pleiades (Pervin) (56/46), Suha (Sühâ) (58/42), Süreyya (another name for The Pleiades) (55/29), The Tree of Life (Tûbâ) (59/10), Zuhal (another name for Saturn) (54/14, 56/36), Zulmet (52/19, 52/40, 54/11, 55/5, 56/3, 58/3) and Venus (Zühre) (50/28).

Iran, but the ones that were hidden remained (Taraporewala 2011). According to the remaining teachings, in the beginning, there is Ahriman, the agent of evil, who lived a short life limited to twelve thousand years, and Ahura Mazda, who lived in divine light and in infinite time and was the agent of goodness. Ahura Mazda has become Hurmuz later on. Hurmuz's nature is graceful. Ahriman's nature is ambition. Hurmuz knows in advance that Ahriman will attack him because of his ambition and creates the 'divine entities (menûk)' to be weapons in the war. The creation stays this way for three thousand years. In the meantime, Ahriman is unaware and does not know about Hurmuz. But one day, as a result of his ambition, he rises from his carnal place, collides with Hurmuz's grace and becomes aware of Hurmuz. With that, he goes back to his carnal place to invade that place and create the giants that will constitute his army. Hurmuz offers Ahriman peace in order to create a good world. Ahriman does not accept the offer. Thus, Hurmuz prays, and Ahriman remains unconscious for three thousand years. The creatures that Hurmuz created to serve as weapons in the war are moved over from the divine state (Menûk) to the carnal state (Getik), because the war is near. Thus, the beings of this world, the first ox (gâv-ı evvel) and the first man, are created. This era of creation is called the era of 'Bundahishn'. In this era, Ahriman wakes up, and the first battle with Hurmuz takes place. After this era, the 'Gumeycishn > Gu-amik' era begins. This is the second epoch of the war. Ahriman goes among the creatures of the world in the form of a snake. His army also takes the form of pests such as snakes and scorpions and spreads around the world. There is no longer space for other creatures on earth, water loses its taste, the first ox and the first man die. In this way, Ahriman rules over the world for three thousand years. Ahriman is defeated in the fourth and the last epoch called 'Vicharishn', and the creation goes back to the way it was (Ritter 2011). Zoroastrianism's dark god Ahriman is mentioned many times in Firdausi's Shahnama. Ahriman is in the form of creatures that have supernatural powers, such as giants or the devil, in the Shahnama. Ahriman has aspired to be in power since Iran's first ruler, Keyumars' sovereignty. He attempts to seize power with various schemes. He has children and an army (Firdevsî 2009). Ahriman is mostly mentioned alongside the Prophet Solomon in Ottoman Literature (Pala 1999). In the qasidas that constitute the sample of this study, Ahriman is symbolised as an enemy in want of power and is mentioned alongside the Prophet Solomon. In Zâtî's bahariye, which was written for Ahmet Pasha, Ahriman is compared to winter as an enemy. Solomon is likened to spring, and the sun is likened to the sword that destroyed Ahriman:

Çün Süleymân-ı bahâr aldı diyâr-ı çemeni

Seyf-i hırşîd ile kahr oldı şitâ ehremeni (50/1)

(Because Solomon of spring spread over the land of grass, Ahriman of winter was destroyed with his sword of sun.)

Again, in Zâtî's aforementioned iydiyye, Ahriman is mentioned alongside Solomon. In this, Solomon does not even harm the highwayman, appearing to be Ahriman:

Daği ehrimenden bir qarınca olmadı şâkî

Unutdurdı bu gün inşâf-ı 'adliyle Süleymânı (57/21)

(From Ahriman to the ants, there remain no bandits that waylay, because today his fairness and mercy have even effaced the prophet Solomon.)

Khosrow

Khosrow is a protagonist of the masnavi called Khosrow and Shirin, one of the legendary love stories that originated from Iran. According to İskender Pala (1999), Khosrow is distinguished from Iran's other rulers named Khosrow by using the agname Parvz (Pervîz). He has been given the agname Parvz, which means fish, due to his love for fish. He ascended to the throne in the year 589. Khosrow falls in love with the Armenian princess Shirin and has the Mansion of Shirin (Kasr-ı Şîrîn) built for her. Khosrow also has seven treasures with several names. On the other hand, Khosrow is not mentioned by that name in Taberî's History; he is called Parvz, because Parvz is his real name. According to Taberî's History, Parvz is the grandson of Anushirvan (Nushirevân) and the son of Hormizd. Shirin is not an Armenian princess; she is one of Parvz's handmaids. Farhad also works for Parvz. Parvz tells Farhad to dig through the mountain and make water flow through the hole. Hereby, ships sent by the Kaiser of Byzantine to Abyssinia carrying treasures are scattered to the Arabian Sea by the wind. Thus, Parvz becomes the owner of those treasures that came with the wind. These treasures have been called 'the treasures that came from the skies' as they came with the wind (Bin Cerîr'ut-Taberî, n.d.-c). In the qasidas that constitute the sample of this study, Khosrow Parvz is generally mentioned with his aforementioned treasures, not with his love story. Khosrow's treasure is recalled in Mahremî's sûriyye:

Hezâr tâc u libâç ile husrev-i ezhâr

Müzeyyen olmağa emr itdi ceyş-i reyhânî (53/10)

(The nightingale ordered to have his voice that resembled the writings of the divan embellished with ornaments made up of the flowers that are Khosrow's crown and garments.)

In Revânî's cülûsiye, Khosrow's reign over the world is recalled:

Niçe kim husrev-i hâver geçüben taht-ı eflâke

Müzeyyen ide dünyâyı musahhar ide devrânı (55/36)

(Just as the sun rises from the east and spreads over the universe, Khosrow shall embellish the world with ornaments and conquer the heavens when he ascends to the throne.)

Conclusion

The sample of the study consists of historical, legendary, and mythological elements, which are based on individuals in 12 qasidas in total, which are written as nazires with i/î redifs (repeated elements after

the rhymes). One qasida each by Ahmedî, Dehhânî, Hayâlî, Iskî, Mahremî, Necâtî, Revânî, Shem‘î, three qasidas by Zatî, and one qasida by an anonymous poet have been studied.

It has been concluded that the qasidas that constitute the sample of this study are very rich on account of historical, legendary, and mythological elements based on individuals. The obtained data takes the study as far back as Arabs, Persians, and even Sumerians. These elements have not been used in their original contexts found in the sources that they belong to; they have been reproduced and Turkified through the perception of the Turkish culture. In general, poets have likened the ones they were praising to prophets or mythological figures. The references to prophets, legendary, and mythological figures in couplets were generally written by poets to their rulers to draw the profile of the ideal ruler and to invite them to be a merciful monarch. Their rulers were reminded of the good-naturedness of the prophets and were given the message to be like them. It appears that the Turks attempted to understand Jesus' resurrection through Khidr. It was springtime in Anatolia, and the celebration was called Nowruz. They imported heroes from the palaces of the Arabian desert and placed them in Anatolia's rose gardens.

Divan literature is an Islamic literature. The data obtained in the analysis section also showed that some cautionary anecdotes from the Divan literature, which were transferred from the Torah or Arabic texts to the Quran, were adapted by the literature. Poets expanded these cautionary anecdotes by attributing them to hadiths and added narrations and traditions. As a result, they created an Islamic mythology for themselves. They strengthened the provisions suggested by the Quran with the hadiths of the past. They mentioned these stories in their poems in order to make life from the ruler to the people reach the moral goal.

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