

## ARTICLE

# Emotional Dimensions in Bâkî's Elegy for Sultan Süleyman Kanuni

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## ABSTRACT

This study explores the manifestations of emotional depth in Bâkî's elegy for Sultan Süleyman, employing an analytical approach to deconstruct the verses and extract their emotional components. These emotions were then categorized into feelings of pride, grief, anger, consolation, and counsel. The study revealed that grief is not portrayed as a fleeting emotional response, but rather as a complex emotional state intertwined with other feelings such as pride, anger, and consolation. Bâkî did not merely convey grief but employed symbolic imagery and cosmic metaphors to depict the loss in a comprehensive way, reflecting the depth of his experience in a specific historical and cultural setting. The elegy's rhetorical and semantic analysis also demonstrated how the poet utilized nature and cosmic symbolism to express loss, giving the text a human and collective dimension that transcends personal sorrow. This type of text serves as both a cultural and literary document reflecting collective consciousness on issues of life, death, and identity. Thus, the study contributes to a contemporary reevaluation of Ottoman literary heritage through a psychological and affective lens. A general introduction to the research topic of the paper should be provided, along with a brief summary of its main results and implications. Kindly ensure the abstract is self-contained and remains readable to a wider audience. The abstract should be an objective representation of the article and it must not contain results that are not presented and substantiated in the main text and should not exaggerate the main conclusions.

**Keywords:** Ottoman Literature; Süleyman Kanuni; Elegy; Bâkî; Emotional Dimension

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### ARTICLE INFO

Received: 8 April 2025 | Revised: 29 April 2025 | Accepted: 30 April 2025 | Published Online: 7 May 2025

DOI: <https://doi.org/10.30564/fls.v7i5.9410>

### CITATION

Rababa, R.M., Alzyout, H.A., Rababah, M.A.I., 2025. Emotional Dimensions in Bâkî's Elegy for Sultan Süleyman Kanuni. *Forum for Linguistic Studies*. 7(5): 626–642. DOI: <https://doi.org/10.30564/fls.v7i5.9410>

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# 1. Introduction

Elegies in classical poetry are among the most prominent literary forms that embody human emotion in its most refined expressions<sup>[1, 2]</sup>. They encompass feelings of sorrow and loss, express attachment to the deceased and their significance, and simultaneously open space for philosophical contemplation on the concepts of life and death, eternity and mortality<sup>[3, 4]</sup>. These elegies acquire even greater importance when they concern pivotal figures who played a major role in shaping history and forming the collective memory of a nation, as is the case with the elegies composed of sultans and great leaders of the Ottoman Empire<sup>[5, 6]</sup>.

In this context, the elegy of the renowned Ottoman poet Bâkî mourning Sultan Suleiman the Magnificent (Süleyman the Lawgiver, in Turkish: Kanuni Sultan Süleyman) stands out as a refined artistic text that combines intense emotion with poetic structure, and personal experience with a collective sentiment that transcends individual boundaries. Sultan Suleiman was not merely a political ruler, but also a religious, cultural, and historical symbol in whom the majesty of the state, the grandeur of civilization, and the continuity of imperial tradition were embodied. His death, therefore, was not a passing event, but a critical moment that compelled poets to respond with a language worthy of the deceased's stature and the gravity of the occasion<sup>[7–9]</sup>.

This study aims to explore the elegy from a new perspective, focusing on the emotional dimensions reflected in the text—not as fleeting personal feelings, but as rhetorical and poetic components interwoven with symbolism, eloquence, and history. The study adopts a rhetorical and semantic analytical approach that takes into account the historical and cultural context, and examines how the poet employs poetic imagery, metaphors, and cosmic analogies to construct a lamentation that transcends grief into contemplation, transforming loss into a moment of collective awareness of time and fate.

Through this analysis, the study seeks to offer an in-depth reading that demonstrates how Bâkî was able to poetically reframe grief and imbue it with human, cultural, and intellectual dimensions. His elegy emerges as a rich literary text open to interpretation, expressing not only the poet's sorrow for the sultan but also a communal sense of loss and preoccupation with time, history, and immortality. This study also contributes to revaluing Ottoman elegies as a vital part

of the poetic heritage, deserving of renewed readings that connect text with sentiment, rhetoric with symbolism, and language with the human experience.

## 1.1. The Problem Statement

Previous scholarship on Bâkî's poetry and his elegy, in particular, has employed various analytical frameworks, often focusing on rhetorical and linguistic aspects. Gürsu analyzed two elegies for Sultan Süleyman—Bâkî's and one by Gelibolulu Mustafa Âlî—highlighting their poetic and symbolic similarities and differences<sup>[10]</sup>. In the same vein, Timurtaş' study offered a linguistic analysis of Bâkî's elegy, focusing on textual structure and rhetorical devices<sup>[11]</sup>. Şentürk provided biographical sketches of various Ottoman poets, including Bâkî, followed by the original texts of their poems and prose translations with explanatory footnotes<sup>[12]</sup>.

Despite the diversity of approaches in these studies, the emotional dimension of Bâkî's elegy has not yet been independently and thoroughly examined. Therefore, the present study gains significance by addressing an overlooked aspect, adding a novel perspective to the existing body of research and opening the door for future studies into unexplored facets of Bâkî's poetry. The study addresses this question: does the poet maintain consistent emotions throughout the text, or do these emotions shift and evolve? The study seeks to define the nature of these emotional states and analyze their psychological and cultural implications.

## 1.2. The Significance of the Study

The study analyzed the emotional dimension of Bâkî's elegy for Sultan Süleyman (Süleyman the Lawgiver, in Turkish: Kanuni Sultan Süleyman). It focused on its sincere emotional expressions and profound affective language. Through this analysis, the study reconsiders Ottoman literary heritage by emphasizing the impact of personal experience in shaping poetic discourse. The study also provides a critical reassessment of Bâkî's poetic persona by spotlighting the emotional depth that characterizes his work. In the context of comparative literary studies, this study offers an opportunity to reflect on the emotional features of Bâkî's elegy and to compare them with other elegiac texts in Arabic, Persian, and Ottoman Turkish literature, thus contributing to a broader understanding of expressions of loss across different cultural

contexts.

## 2. Methods

This study adopts an analytical methodology to examine the emotional dimension in Bâkî's elegy. The verses are broken down and their emotional content analyzed to understand how the poet articulates his complex feelings. These emotions were categorized into pride, sorrow, anger, consolation, and counsel, and were analyzed in light of the historical and cultural context to reveal the emotional impact of Sultan Süleyman's death on the poet, the nation, and the universe at large.

Primary references include Bâkî's divan and its prose translation<sup>[13, 14]</sup>. For reference purposes, Roman numerals (I, II, III, IV, V, VI) are used to indicate poetic sections (bends), and Arabic numerals (1–8) to identify individual couplets within those sections. For example, "III/4" refers to the fourth couplet of the third section.

## 3. Theoretical Framework

The poet Bâkî, whose real name is Mahmûd Abdûl-bâkî, was born in Istanbul in 1526. His father was one of the muezzins at the Fatih Mosque. Bâkî passed away in 1566 while performing the Hajj pilgrimage<sup>[13]</sup>. From a young age, Bâkî demonstrated exceptional intelligence and poetic talent, quickly rising to prominence in literary circles and gaining recognition as a distinguished poetic voice. He also held significant administrative and judicial posts during the reign of Sultan Süleyman, including appointments as the judge of Istanbul and later as Chief Judge of Rumelia<sup>[14]</sup>.

Bâkî is considered one of the foremost figures in Ottoman divan poetry. He was renowned for his masterful command of poetic arts, skillfully combining classical prosody with colloquial expressions specific to Istanbul, which gave his poetry an unprecedented fluidity and natural charm<sup>[15]</sup>. He often employed proverbs and folk sayings in his poetry, drawing on the richness of daily life in Istanbul for literary inspiration. His works also exhibit the influence of earlier Turkish and Persian poets, as he reinterpreted their themes through his own creative lens<sup>[16]</sup>. His major works include a divan "*The Virtues of Jihad*", "*The Virtues of Mecca*" and "*Signs of Certainty in the Biography of the Master of Messengers*".

Bâkî's elegy for Sultan Süleyman stands as one of the most prominent examples of elegiac poetry in Ottoman literature. It comprises seven sections, each containing eight couplets. A section (beyt group) in this context refers to a coherent poetic unit unified by form and meter<sup>[10]</sup>. The elegy poetically expresses themes of transience, death, and fleeting power, using refined rhetorical imagery and deeply symbolic vocabulary. Bâkî reflects on the impermanence of the world and the swift turns of fate through metaphors and similes that imbue the text with both philosophical and emotional depth. The elegy is notable for its strong musicality and tightly woven poetic structure, lending it considerable emotional resonance. It also demonstrates the influence of Persian and Arabic literary traditions on Ottoman poetry<sup>[11]</sup>, with allusions to historical figures such as Alexander the Great and Darius, mirroring idealized depictions of rulers common in Persian, Arabic, and Ottoman literary canons.

Bâkî's elegy serves as a poetic testimony to a significant historical moment in the Ottoman Empire, with the death of the Sultan marking a political and social turning point<sup>[12]</sup>. As such, the elegy remains a key example of Ottoman mourning poetry, in which Bâkî immortalizes the Sultan's memory through a combination of profound emotion and refined poetic artistry.

## 4. Findings and Analysis

Emotion is a fundamental element of artistic and literary expression, representing a complex network of psychological dispositions that contribute to a multi-layered affective experience. This makes emotion a vital means of engaging with one's cultural and historical environment and reflects the depth of human experience in literary texts<sup>[13]</sup>. Building on this premise, the study explores various manifestations of emotional depth in Bâkî's elegy, focusing on the heartfelt sentiments conveyed through the poetic language.

Within this analytical framework, the emotions expressed in the elegy are categorized into specific types—pride, sorrow, anger, consolation, and counsel—to illuminate the poet's affective response to loss. Through this critical lens, the study offers an in-depth reading that reframes the text as a literary document combining emotional expression with historical and cultural symbolism, as detailed below:

## 4.1. Pride in the Sultan

One of the clearest manifestations of emotional depth in elegies for great figures is the poet's pride in the deceased and their noble legacy. The elegy thus becomes a eulogy that extols the virtues of the departed and emphasizes that their loss is a tragedy for the entire nation<sup>[14]</sup>. In Bâkî's elegy, this dimension is evident in the poet's pride in the Sultan's life, filled with triumphs. He portrays the Sultan as a transformative leader who changed the course of history, spread justice, and achieved political and military feats that etched his name into the collective memory of the nation.

Through these portrayals, Bâkî draws a link between the Sultan's stature in life and his enduring legacy after death, asserting that true heroes do not perish but are immortalized through their deeds and accomplishments. The poet's pride in the Sultan is especially pronounced in the following aspects:

### 4.1.1. The Poet's Pride in the Greatness of Sultan Süleyman

Poets have always sought to immortalize the memory of great figures by portraying their glories and evoking their greatness—not only to praise them, but also to emphasize the profound void left by their departure<sup>[15]</sup>. In this context, we find the poet Bâkî recalling the scenes of Sultan Süleyman's grandeur, where he says:

*Ol şeh-süvâr-ı mülk-i se'âdet ki rahşına  
Cevlân deminde 'arsa-i 'âlem gelürdi teng (I/6)  
That noble rider of the realm of felicity—  
At the moment of his gallop, the vastness of the world would  
feel narrow.*

The poet highlights Sultan Süleyman as a symbol of power and majesty that reached its peak during his reign. He proudly calls him “the great rider of the realm of felicity,” reflecting his exceptional status as a leader who bore the banner of glory and greatness. The phrase “realm of felicity” refers to the prosperity of the state under his rule. The poet also asserts that the whole world seemed to shrink whenever the Sultan entered the battlefield, thus illustrating the awe that Süleyman inspired and the breadth of his influence on earth.

Although this image reflects greatness and strength, it also carries a sense of sorrow, for it reminds us of the loss

of a personality who once filled the world with reverence and presence. The emotional depth of this couplet lies in the contrast between the past and the present. The poet paints a picture of the Sultan at the height of his glory, but leaves the reader with a sense of grief caused by the absence of that greatness. This technique makes the elegy more powerful, as the reader feels the weight of loss through the evocation of glories that have become part of the past.

Among the forms through which the poet evokes the Sultan's greatness is by comparing him to the greatest leaders

in history, such as Alexander the Great and Darius of Persia. He says:

*Hakkâ ki zîb ü zînet-i ikbâl ü câh idi  
Şâh-ı Sikender-efser ü Dârâ-sipâh idi (II/1)  
Truly, he was the adornment and splendor of fortune and  
rank—  
A king with Alexander's crown and Darius's army.*

Here, too, the poet glorifies the Sultan, using a style that reflects profound admiration and acknowledgment of his unique status in history. He affirms that Süleyman was the adornment of glory and authority, and compares him to two of history's greatest figures—Alexander the Great and King Darius. This reference alludes to the Sultan's strength, bravery in battles, and extensive dominion. It reflects a dual emotional dimension, showing deep pride in Süleyman's achievements while also reminding the reader that even the greatest rulers throughout history could not escape the fate of mortality.

The emotional aspect in this couplet lies in the tone of admiration and pride. The reader feels the grandeur of the Sultan as though encountering an immortal figure who transcends time, realizing that Süleyman was a symbol of a golden age of power and prosperity.

In another verse from his elegy, the poet emphasizes the Sultan's majesty in a tone that blends pride with awe, saying:

*Gerdûn ayagı tozına eylerdi ser-fürû  
Dünyâya hâk-i bârgehi secdegâh idi (II/2)  
The heavens bowed their heads to the dust of his feet—  
The soil of his court was a place of prostration for the world.*

In this powerful couplet, the poet portrays the Sultan's majestic presence through vivid imagery. The idea that the celestial sphere humbles itself before the dust of Süleyman's feet, and that the earth of his court is a site of prostration for the world's people, reflects not only the Sultan's immense authority but also a kind of cosmic recognition of his stature. The verse carries a blend of admiration, reverence, and sorrow for the loss of such a towering figure.

In this verse, the poet portrays the sky bowing in humility before the dust of the Sultan's feet, reflecting the extent of his awe and dominion, elevating him to a status beyond that of ordinary men. In the same verse, he emphasizes that the Sultan's court was a place of prostration for the entire world, illustrating the immense respect and submission he commanded among nations—an indication of his influence that spanned the globe. This kind of praise, which gives the eulogized figure a mythical aura, aims to magnify the Sultan and leaves the reader wondering: how could such a mighty ruler, to whom the world submitted, depart from life and become part of the dust?

#### 4.1.2. The Poet's Pride in the Sultan's Military Achievements

Depicting great leaders on the battlefield is one of the literary techniques poets have used to elevate historical figures and highlight their roles in shaping events<sup>[16]</sup>. In this regard, Bâkî presents the Sultan's military triumphs and how he imposed his awe upon enemies in both East and West, as he says:

*Baş eğdi âb-ı tığına küffâr-ı Üngürüs  
Şemşîri gevherini pesend eyledi Fireng (I/7)  
The infidels of Hungary bowed before the edge of his sword,  
And the Franks admired the brilliance of its jeweled blade.*

Here, the poet describes how the unbelievers of Hungary bowed before the sharpness of the Sultan's sword, and how his jeweled blade was admired in Western Europe—even by his enemies—reflecting the immense awe he inspired among nations. The emotional depth of this verse emerges from the blending of pride and sorrow: the poet makes the reader feel the Sultan's power and majesty, only to confront them with the stark contrast between past glory and present emptiness. This technique renders the elegy more impactful, gradually building a sense of loss in the reader's mind

through every poetic image that recalls the Sultan's glory. Thus, the elegy becomes an emotional experience that evokes nostalgia for vanished greatness and deepens the sense of loss left by Sultan Süleyman's passing.

In another verse, the poet emphasizes the Sultan's ability to silence his enemies and render them speechless, as he says:

*Tığun içurdi düşmene zahm-ı zebânları  
Bahs itmez oldı kimse kesildi lisânları (VI/1)  
Your sword inflicted wounds upon enemies like the lashes of  
tongues—  
No one dared speak again; their tongues were cut.*

The poet here personifies the Sultan's sword as a speaking force that silenced all opposition—whether on the battlefield or in political discourse. He states that the tongues of the enemies were cut, leaving them with nothing to say. The sword thus becomes a symbol of total dominance, allowing no room for resistance, neither in action nor in speech. This image carries two meanings: the first is total surrender to the Sultan's might—none dared to speak against him; the second is that his legacy and achievements were so powerful that they silenced all criticism. The emotional depth of this verse lies in the poet's deep pride in the Sultan and his symbolism, portraying a leader whose strength and justice left no room for doubt. This type of praise goes beyond describing traits—it aims to show the Sultan's psychological impact on his foes, reinforcing his image as an invincible ruler.

The poet confirms this idea in another verse of his elegy, portraying the Sultan as an extraordinary force capable of imposing order and stability. His very name was enough to quell any inclination toward rebellion, as he says:

*Gördi nihâl-i serv-i ser-efrâz-ı nîzeni  
Ser-keşlik adın anmadı bir dahi banları (VI/2)  
When they saw your lofty lance like a tall cypress tree,  
Their leaders no longer dared to speak of rebellion.*

Here, the poet draws a powerful image of the Sultan, likening his lance to the tall cypress tree—a symbol of pride and steadfastness. The choice of the cypress is deliberate, as in Ottoman and Islamic literature it commonly symbolizes height and majesty<sup>[17]</sup>. This reflects how the Sultan's power was so immense that no one could stand against him, and that

his mere presence was enough to extinguish any rebellion before it even began. Here, the poet reminds the reader of the Sultan's far-reaching influence and power, showing that he didn't always need to fight—his reputation alone was enough to subdue his enemies.

The poet continues to praise Sultan Süleyman, focusing on his military awe and the global reach of his power, saying:

*Şemşîr gibi rûy-ı zemîne taraf taraf  
Saldun demür kuşaklu cihân pehlevânları (VI/5)  
Like the blade of a sword across the face of the earth,  
You sent forth the iron-belted champions of the world in every  
direction.*

This couplet paints a grand image of the Sultan's military campaigns, comparing the deployment of his warriors to a sword slicing through all corners of the earth. It reflects how his influence extended globally and how his warriors—strong, experienced fighters girded with iron belts—were dispatched across the world to spread justice and order. Through this verse, the poet once again elevates the Sultan to the status of a world-conquering hero, reinforcing his legendary role as a sovereign whose presence shaped the fate of nations.

The poet likens the Sultan to a sharp sword whose influence extends across the entire earth, noting that the Ottoman warriors he deployed to the battlefields—knights clad in iron armor—represent the immense military might of the Ottoman Empire. The poet's choice of the sword highlights the Sultan's strength and his influence in wars and conquests<sup>[18]</sup>, as his sword was ever-present in every battle fought by the empire, expanding its borders and affirming its authority. The poet's description of the soldiers as "heroes" reflects the vastness of the Sultan's impact, indicating that his army was made up of fierce warriors who struck fear into the hearts of the Ottoman Empire's enemies.

#### 4.1.3. The Poet's Pride in the Sultan's Generosity

Generosity is one of the essential traits that define the ideal ruler in literary imagination; a ruler's greatness is not measured solely by military or political strength, but also by his care for his people and generosity towards them<sup>[19]</sup>. In this context, Bâkî highlights this humanitarian aspect in his elegy, saying:

*Kemter gedâyı az 'atâsı kılurdu bay  
Bir lutfi çok mürüvveti çok pâdişâh idi (II/3)  
The least of his gifts could enrich the poorest beggar—  
He was a king of immense generosity and nobility.*

In this couplet, the poet sheds light on the humanitarian side and the extraordinary generosity of Sultan Süleyman, portraying him as a merciful and humble ruler whose giving reached the poor and needy. He notes that even the smallest of the Sultan's gifts could turn the poorest man into a wealthy one. This image reflects the Sultan's boundless generosity and his care for his subjects; he was not a tyrant, but a symbol of justice and benevolence. The reader is left with the sense that the Sultan was not just a great ruler, but a refuge for the weak and the destitute. In doing so, the poet presents a rare model of the ideal ruler—one that is hard to find again. While in other parts of the elegy the poet uses images of power and majesty to affirm the Sultan's greatness, here he uses the image of generosity, which makes the loss all the more painful—making the listener feel that the people have lost a compassionate and tender guardian.

#### 4.1.4. The Poet's Pride in the Sultan's Patronage of Knowledge and Literature

The greatness of a ruler has long been tied to his support for knowledge and culture. In Islamic and Ottoman thought, the ideal ruler is one who combines authority with the patronage of scholars and men of letters. In this context, Bâkî emphasizes this aspect, saying:

*Hâk-i cenâb-ı hazreti der-gâh-ı devleti  
Fazl u belâgat ehline ümmîd-gâh idi (II/4)  
The dust of his presence, the court of his state,  
Was a place of hope for the people of virtue and eloquence.*

Here, the poet highlights an aspect of Sultan Süleyman's character, describing him as a haven for scholars, poets, and people of knowledge. He refers to the "dust" of the Sultan's court as a sacred place in the palace, symbolizing the elevated status of the Sultan's court as a center of learning and literature. He affirms that this court was a sanctuary for people of virtue and eloquence, with Sultan Süleyman being a patron of scholars, poets, and eloquent men. His use of the word *ümmîd-gâh* (place of hope) carries deep emotional weight, indicating that intellectuals and writers found

in the Sultan a refuge where their dreams could come true and where they were given opportunities to grow and create. This portrayal turns the Sultan's passing into a loss not just of a person but of a supporting force for intellectual life—a loss of a golden age. The reader is thus made to feel that this nurturing force has disappeared, and with it, an entire era of cultural flourishing has come to an end. The elegy, then, becomes not just a lament for a man but for a whole epoch of prosperity.

#### 4.1.5. The Poet's Pride in the Sultan's Exceptional Character

In elegiac poetry, poets often resort to rare and lofty similes to convey the magnitude of the loss and the impossibility of replacing the deceased. They use metaphors drawn from nature—pearls, seas, rivers—to emphasize the unmatched value of the lost one and his irreplaceability<sup>[20]</sup>. In this context, Bâkî adopts this style, saying:

*Deryâlar itse 'âlemi çeşm-i güher-fesân  
Gelmez vücûda sencileyin dürr-i şâhvâr (IV/6)  
Even if oceans poured from tear-filled eyes and turned the  
world into a sea of pearls,  
A royal pearl like you would never be born again.*

The poet Bâkî portrays Sultan Süleyman as a matchless jewel, suggesting that even if the oceans of the world were filled with pearls, they could not produce a gem like him. He indicates that the tears shed for the Sultan could drown the world and turn it into a sea of pearls—reflecting the Sultan's immense worth, such that the grief over him equates to oceans of sorrow. Through this image, the elegy becomes a declaration that the Sultan was a rare gem lost to the world, and no one will ever take his place. The emotional depth of this couplet lies in the fusion of admiration and grief; the poet makes the reader feel that the Sultan was such an extraordinary figure that history itself could never recreate someone like him. This technique transforms the elegy from a mere mourning text into an announcement of the end of a glorious era, amplifying the emotional weight of the loss on both listener and reader.

#### 4.1.6. The Poet's Pride in the Sultan's Role in

### Spreading Islam and Converting Temples into Mosques

In his elegy, the poet Bâkî focuses on the Sultan's role in spreading Islam, portraying him as someone who transformed the cities he conquered into centers of Islamic identity, as he says:

*Aldın hezâr büt-gedeyi mescîd eyledün  
Nâkûs yirlerinde okutdun ezânları (VI/6)  
You turned thousands of idol-houses into mosques,  
And made the call to prayer echo where bells once rang.*

He points out that Sultan Süleyman converted thousands of places of worship into mosques, emphasizing that his conquests were not merely military but also vast cultural and religious transformations. He alludes to the religious and societal shift introduced by the Sultan, as the call to prayer replaced the church bells. This image conveys a deep sense of pride, as the poet views the Sultan as a leader who actively worked to spread Islam and elevate its civilization wherever he went. It also represents a massive symbolic transformation—Ottoman expansion wasn't merely a change of rulers but a fundamental shift in the culture of those regions, which now reflected Islamic identity. This scene makes the praise in the elegy more impactful by focusing on the spiritual legacy of the Sultan, thereby intensifying the poet's grief, since Süleyman carried a noble religious and civilizational mission.

#### 4.2. The Poet's Grief and Lamentation for the Sultan

Grief is one of the deepest emotions expressed by poets throughout the ages, serving as a means to express loss, reflect on death, and immortalize the departed. In elegiac poetry, grief takes on multiple forms—it may be a personal moan expressing the pain of separation, or a collective lament encompassing an entire nation<sup>[21]</sup>. In this context, the poet Bâkî skillfully employs powerful rhetorical imagery and metaphors to express his sorrow, sometimes using grief as a way to reframe death as a tragic yet inevitable event. Thus, his elegy becomes a poetic chronicle that records emotions and reshapes reality in a way that immortalizes the deceased in collective memory. In analyzing Bâkî's grief over Sultan

Süleyman, we will highlight several aspects that reveal the multiple forms of sorrow and how they manifest in the poetic text. To clarify these expressions, we will examine the following sub-themes:

#### 4.2.1. Farewell to Sultan Süleyman

The moment of farewell is one of the most emotionally powerful moments in elegiac poetry, in which the deepest sorrow and anguish are expressed, as the poet sees the departed for the last time before his body disappears forever<sup>[22]</sup>. In this context, Bâkî portrays the farewell to the Sultan in a stunning visual scene, not describing death with cold phrases, but rendering it as an artistic image full of movement and symbolism. He says:

*Yüz yire kodı lutf ile gül-berg-i ter gibi  
Sandûka saldı hâzin-i devrân güher gibi (I/8)  
He laid his face gently upon the ground, like a dewy rose petal,  
And Time entrusted him to the coffin, like a gem to its case.*

Here, the image of Sultan Süleyman's departure is evoked with a poetic blend of gentleness and awe. The poet employs a soft sensory image to describe Sultan's final resting moment, likening his face to a dewy rose petal that gently settled upon the ground<sup>[12]</sup>. Death is not portrayed as a shocking, tragic event, but rather as a calm transformation akin to the natural fall of rose petals—giving the scene an emotional tone that merges sorrow with beauty. In the second hemistich, the poet shifts to the burial scene, likening Time itself to a treasurer who places the Sultan into his coffin as one would place a precious gem into its case. This conveys a dual emotional dimension: on one hand, it highlights the Sultan's immense value—as if he were an invaluable jewel; on the other, it expresses profound grief, as if to suggest that even mighty Time could only preserve this gem in its final resting place. The poet avoids direct language about death and decay, instead relying on poetic imagery that turns the scene into a moving emotional tableau. The Sultan's departure is thus presented in a way that blends sorrow with reverence, reflecting Bâkî's unique style in transforming elegy into a deeply emotional experience that stirs sadness while also prompting reflection on loss and the fleeting nature of glory.

#### 4.2.2. The State of the Universe After the Sultan's Death

When great figures pass, people often feel that their world has grown darker, as though a guiding light has been extinguished forever. In this context, Bâkî writes in his elegy:

*Cân u cihân gözlerümüz görmese n'ola  
Rûşen cemâli 'âleme hûrşîd ü mâh idi (II/7)  
What if our eyes no longer behold the soul and the world?  
His radiant face was the sun and moon that lit the universe.*

In this couplet, the poet expresses his grief over the loss of Sultan Süleyman through a deeply emotional tone that blends reflection and sorrow. He asks—almost bewildered—what if our eyes no longer see the soul and the world? This suggests that the world has lost all meaning following the Sultan's death. In the same line, he describes the Sultan as both sun and moon whose beauty lit up the world, using a metaphor that reflects his far-reaching presence and influence. This creates a dual emotional layer: it underscores the Sultan's greatness and illuminating role in the lives of his people, while also intensifying the pain of his absence, for his departure means the vanishing of this radiant light. The emotional impact of this verse lies in the profound sense of loss his absence creates. The poet envisions the Sultan as a cosmic figure—like the sun and the moon—whose existence was essential to lighting up the world. This outlook makes the listener feel the full weight of the loss and the depth of the poet's sorrow, to the extent that life without the Sultan seems unimaginable, just as a world without light cannot continue.

The poet reaffirms in another couplet that the Sultan was like the sun of the universe, saying:

*Hûrşîde baksa gözleri halkun tola gelür  
Zîrâ görince hâtıra ol meh-likâ gelür (II/8)  
When people look at the sun, their eyes fill with tears,  
For its sight reminds them of that moon-faced Sultan.*

Here, he notes that people's eyes fill with tears when they gaze at the sun, as its radiance reminds them of the late Sultan. The lament emerges from the emotional link between nature and memory; people can no longer separate the image of the sun from that of the deceased Sultan, and thus their grief renews every time they see the light that once mirrored

him in life. The reader is left with the impression that mourning for the Sultan continues in every moment of daily life, as though it were an enduring experience that constantly renews with time.

Another consequence of the Sultan's death is the transformation of fragrance into sorrow. Fragrance has long symbolized beauty, renewal, and vivid memory in classical literature, often used to express joy and opulence<sup>[23]</sup>. However, Bâkî here reverses this traditional meaning of fragrance entirely, writing:

*Andukça bûy-i hulkumı derdünle lâle-veş  
Olsun derûn-ı nâfe-i mûsk-i Tatâr târ (IV/4)  
Whenever the musk remembers the scent of your noble nature,  
It burns like a tulip and its musk-pouch fills with sorrow.*

He suggests that even musk, upon recalling the Sultan's character, burns in pain like a tulip, and its very essence fills with grief.

In this couplet, the poet describes how the Sultan's scent—which once revived souls like perfume—has now become a source of pain and sorrow. This fragrance, once a symbol of beauty and life, no longer brings joy but has turned into a constant reminder of loss. This metaphor intensifies the elegy's emotional depth, illustrating how everything in the world lost its luster after the Sultan's passing. Even the fragrance that once gave life has become part of the mourning ritual. Through this technique, the elegy becomes even more powerful—not only does the poet express his grief through words, but he also engages the senses, such as smell, in the experience of loss.

#### 4.2.3. Summoning the Entire Universe to Share in the Mourning

In elegiac poetry, sorrow often transcends personal feelings to become a cosmic condition encompassing all elements of existence. When the poet loses a great figure, the grief is not confined to his heart alone; it becomes a cry that echoes across the heavens and the earth, as if the entire universe feels the weight of this loss. In doing so, the poet reflects the profound emotional impact left by the deceased—so much so that the sun, stars, clouds, seas, and even mountains all join him in mourning<sup>[20]</sup>. In this elegy, too, Bâkî adopts this approach, calling upon the entire cosmos to weep with him. It is as if the death of the Sultan disrupted

the balance of the entire world. The poet expresses his grief in his own way: the clouds turn into tears, the stars become witnesses to the tragedy, and the sky becomes a mourning shroud that covers the universe. To analyze this idea in detail, we will divide this topic into several sections, based on how Bâkî invokes the elements of the universe to share in his sorrow:

##### Inviting the Sky to Wear Black

Inviting the sky to don black in mourning is among the most refined rhetorical devices poets have used to express deep sorrow. In this imagery, the color black becomes a symbol of mourning, invoked in a scene where the natural world intersects with human emotion. Wearing black in mourning ceremonies is not merely a poetic tradition; it is a reflection of societal practices in which grief is visually represented when loved ones are lost. In such societies, black clothing becomes a visual marker of collective sorrow, helping unify emotions in times of loss and grief<sup>[23]</sup>. In this context, Bâkî imagines the sky cloaked in black and the entire world dressed in mourning garments as he writes:

*Kılsun kebûd câmelerin âsmân siyâh  
Geysün libâs-ı mâtem-i Şâhı bütün cihân (III/3)  
Let the sky exchange its blue robe for black,  
And let the whole world wear the mourning garb for the Sultan.*

In this couplet, the poet calls upon the sky to change its color and wear black as mourning for the Sultan. He also calls upon the entire world to don mourning garments—reflecting the greatness of the deceased and the void left by his departure. The poet's call for the whole world to wear black signifies that this loss is not merely a local sorrow but a cosmic calamity affecting all existence. The emotional dimension of this verse is conveyed through a powerful visual image that makes sorrow tangible and palpable. The poet transforms mourning into a visual scene in which the sky and the entire universe are in grief—reflecting the enormity and gravity of the loss.

##### Inviting the Clouds to Shed Tears

Among the evocative images in elegiac poetry is the transformation of grief into a cosmic spectacle that encompasses the sky and the clouds. When a grieving poet feels that words alone cannot express the depth of sorrow, he turns to nature for companionship in grief: the clouds become tears,

and the rain a flood of weeping. Poets have long linked rain to tears<sup>[24]</sup>, as though the sky itself mourns alongside humankind. In this context, Bâkî powerfully expresses this emotional link, turning the clouds into vessels of blood instead of rain, and rendering trees wilted and lifeless, as if they, too, join him in lamentation. He writes:

*Döksün sehâb kaddin anup katre katre kan  
İtsün nihâl-i nârveni nahl-i ergavân (III/1)  
Let the clouds recall his stature and drip blood drop by drop,  
Let the bitter orange tree wither, crimson like the redbud branch.*

Here, the poet calls upon the clouds to pour blood instead of rain, using poetic imagery that fuses nature with mourning. Rain—typically a symbol of goodness and renewal—becomes in this context a sign of loss and lamentation, as if the sky weeps as bitterly as humans do. This imagery emphasizes the intensity of the loss and the depth of the tragedy. The emotional force here lies in the elevation of sorrow into a cosmic spectacle that encompasses the entire universe. The use of contrasting images—rain and blood—reflects the emotional bleeding that the poet experiences.

In another part of this elegy, the poet skillfully employs this technique, calling upon the spring clouds to weep and roam the horizon, as though they reflect his deep sorrow. He says:

*Olsun gamunda bencileyin zâr u bî-karâr  
Âfâkı gezsün aglayarak ebr-i nev-bahâr (IV/1)  
Let the spring cloud, like me, be lost and desperate in its sorrow,  
Roaming the horizons, weeping, shedding its tears everywhere.*

Here, the poet expresses his feeling of profound grief and inner unrest, describing himself as crying incessantly and suffering without rest. He wishes for the sorrow to be shared, not confined to him alone. Thus, he calls upon the spring clouds to roam the horizons weeping, as if the rain they bring were nothing but tears of mourning for the Sultan's passing. This image also highlights the interaction between the poet and nature, where the poet does not see rain merely as a natural phenomenon, but as an embodiment of his inner

grief.

### Invoking the Stars to Weep

Another form of calling upon the universe to share in the grief is the invocation of the stars to weep. Here, the poet Bâkî makes the stars shed tears, and the sky fills with the smoke of sorrow rising from his heart. He writes:

*Bu acılarla çeşm-i nücûm olsun eşk-bâr  
Âfâkı tutsun âteş-i dilden çıkan duhân (III/2)  
Let the stars shed their tears under the weight of these sorrows,  
And let the smoke from the fire of the heart fill the horizons of the sky.*

The poet asks the stars to weep for the Sultan's death, as if the pain has transcended humanity and extended to the heavens. This conveys a sense of loss that cannot be fully grasped, suggesting that the Sultan's passing was a monumental event that calls for the stars to mourn just as humans do. The poet also describes the fire rising from his heart as smoke filling the sky, indicating the intensity of the grief that cannot be contained. Here, the poet transforms his sorrow into a physical force that impacts the cosmos, as if his grieving heart had become a volcano sending its smoke to the heavens. The emotional depth is evident as the sorrow becomes a cosmic spectacle, where the stars become living beings weeping, and the sky is filled with the smoke of loss. This technique makes the elegy more impactful by linking the poet's internal emotions with the surrounding universe, as though his grief has become a celestial event beyond earthly boundaries.

### Invoking the Birds to Wail

Without a doubt, calling upon the birds to share in the mourning and weeping for the deceased is one of the most eloquent poetic images that reflect the depth of sorrow and the strong bond between humans and nature. In this image, the birds are transformed into mirrors reflecting the poet's inner state, as their weeping voices echo the sighs and regret, highlighting the idea that sorrow is not exclusive to humans but extends to all creatures in nature. The poet says:

*Tutsun cihânı nâle-i mürgân-i subh-dem  
Güller yolinsun âh ü figân eylesün hezâr (IV/2)  
Let the wailing of the morning birds fill the world,  
And let the roses fall, while the nightingale sighs and laments.*

The poet calls for the wailing of the morning birds to fill the world at dawn, as if all living beings must experience this grief with him. He then depicts how the roses themselves should be plucked from their roots, and how the nightingale—long associated with beauty and song—should become the voice of mourning and lamentation. The emotional dimension here is conveyed through the way the poet calls for the entire natural order to change and reflect his sorrow. Instead of dawn marking the start of a new day, it becomes a time for mourning and the wailing of birds, and instead of flowers symbolizing life, they are transformed into victims of grief that must be uprooted. This technique shows the emotional escalation in the elegy, where nature no longer symbolizes joy but becomes a space for mourning, crying, and lamentation.

#### Invoking the Roses to Share in His Waiting

Waiting is often used as a symbol of longing and endless yearning, especially in the context of losing a loved one. In many elegies, death is not just an end but a painful separation that forces the living to await continuously, even if hope for reunion is impossible. In this context, Bâkî has the rose stand by the road, waiting for the return of the Sultan, and imagines the narcissus flower living in eternal waiting until the Day of Judgment:

*Gül hasretünle yollara tutsun kulağını  
Nerges gibi kıyâmete dek çeksün intizâr (IV/5)  
Let the rose wait eagerly for your coming,  
And let the narcissus wait for your arrival until the Day of Judgment.*

He asks nature to share in his sorrow and to live in a state of constant anticipation and waiting. He requests that the rose stand on the roads, listening for news of the Sultan, and asks the narcissus flower to remain in place, waiting for the Sultan until the Day of Judgment. This technique reflects the emotional denial that accompanies deep loss, signifying the poet's inability to fully comprehend the Sultan's final departure. Furthermore, the poet's request for the rose and narcissus to share in this waiting illustrates his desire for the sorrow to be collective, as if sharing in grief alleviates its burden. The emotional aspect of this line is revealed through the idea of the extended duration of sorrow, where it is not just a temporary feeling, but a permanent state that nature and the universe themselves must experience.

#### 4.3. The Poet's Anger

Anger has always been part of the human emotional experience when facing loss, as grief is not limited to weeping and lamentation but sometimes extends to feelings of resentment and protest against fate. A person who loses a great figure might cry out against destiny or seek to manifest their sorrow in a catastrophic form, as if the whole world should suffer as they do. In this context, the poet reflects an emotional anger where he says:

*Yaksun derûn-ı sîne-i ins ü perîde dâg  
Nâr-ı firâk-ı Şâh Süleyman-ı kâmrân (III/4)  
Let the fire of separation from Sultan Süleyman, who attained  
his desires,  
Burn the hearts of humans and jinn with the flames of sorrow  
and grief.*

The poet calls for the hearts of humans and jinn to be burned by the fire of separation, reflecting his inability to accept the loss without seeing it manifest as a tangible suffering. Here, anger becomes a poetic tool that embodies grief in a physical form, where the poet believes that loss should not remain just an internal feeling, but must be reflected in a form of destruction that affects everyone. This emotional escalation does not merely reflect sorrow but also expresses an indirect protest against the loss of the Sultan, as the poet insists that this grief must be a universal pain, not just a personal one, but a calamity that extends to all who knew his glory and rule.

Moreover, the poet's anger over the loss of the Sultan and his inability to accept the idea of death is confirmed by his resorting to prayer as a form of protest against fate. This anger turns into a prayer for those who do not show enough sorrow, where he says:

*Tıfl-ı sirişki yirlere geçsün du'âm odur  
Her kim gamundan ağlamaya şeyh u şâbdan (V/5)  
My prayer is that anyone who did not weep for your sorrow,  
Whether they are an elder or a youth, may be deprived of  
mercy,  
And let their tears vanish as if they had never existed.*

In this line, the poet calls for sorrow and weeping to touch both the elders and the youth, suggesting that this loss

is not confined to a single individual but is a grief that should be universal. The emotional aspect here transforms individual sorrow into a collective anger, where the poet demands that the world feel the tragedy as he does. This technique makes the elegy more impactful, where grief is no longer just a personal experience but becomes a human one that everyone must share. The anger here is not directed at a particular person, but rather expresses a rejection of the idea of loss, with the poet seeing the calamity as something that must be felt in every heart, and that crying should be a communal act, not limited to individuals.

#### 4.4. The Poet's Consolation and Condolences

When reflecting on Bâkî's elegy, we notice that the poet attempts to reframe the event of loss in a way that softens the weight of sorrow, making its acceptance more bearable on an emotional level. At times, he depicts death as a means of spiritual elevation and escape from the constraints of mortal life. Through this perspective, the poet tries to grant the Sultan a voluntary role in his departure, rather than portraying death as an inevitable, overpowering force. With this view, the poet aims to give deeper meaning to the loss, making death not a tragic end, but a transition to a higher station, as he says:

*Gerdûn-ı dūna zâr u zebûn oldı sanmanuz  
Maksûdı terk-i câh ile kurb-i İlâh idi (II/6)  
Do not think that this Sultan has become weak and powerless  
before this lowly world,  
His goal was to forsake the throne and draw closer to God.*

Here, the poet demonstrates his emotional outpouring regarding the Sultan's death, interpreting it as a personal choice made by the Sultan to leave power and draw closer to God. This technique reflects the poet's deep emotional impact, as he attempts to free the Sultan from any image of defeat, offering a more spiritual explanation for his death. This interpretation departs from the traditional logic of death as an inevitable event, transforming it, in the poet's view, into a form of spiritual transcendence, reflecting a high emotional state in the text. Through this interpretation, the poet makes the Sultan's departure seem like the realization of a higher purpose, not just a worldly end, thus imbuing the elegy with a sense of acceptance mixed with deep sorrow. The emotional

aspect here is shown through the poet's desire to reshape the reality of death in a way that is more psychologically bearable, trying to give the reader a sense that the loss of the Sultan was not tragic, but part of a spiritual journey toward God.

In the same context, we see the poet emphasizing, in another verse, an alternative view of loss, where he does not see death as a tragic end but as a transition to a higher status, befitting the Sultan's greatness, as he says:

*Kıldı firâz-ı küngüre-i 'arşı cilve-gâh  
Lâyık değildi şânına hakkâ bu hâkdân (III/5)  
He took the pinnacle of the high throne as his place,  
For this earthly world was truly unworthy of his greatness  
and dignity.*

Here, the poet seeks to console himself and mourn the late Sultan by emphasizing that his exalted status was not suited to this transient world, and that this fleeting earth was not a fitting place for him. Therefore, the Sultan transitioned from this world to a higher, nobler place—the pinnacle of the heavenly throne. This expression carries a dual emotional dimension: on one hand, it reflects the poet's sorrow for the loss, but at the same time, it tries to accept the reality by implying that the Sultan deserves a world far higher than this transient life. This image gives the reader a sense of reassurance, as death is transformed from a tragedy into a journey to a higher and more radiant station.

The poet further asserts that the Sultan's spirit soared into the sky like the mythical Huma bird, while his body remained mere bones in the soil, as he says:

*Mürg-ı revânı göklere irdü hümâ gibi  
Kaldı hazîz-i hâkde bir iki üstühân (III/6)  
His spirit flew to the heavens like the Huma bird,  
And only a few bones remained in the earth.*

Here, the poet also attempts to console himself and the reader by presenting a dual image of death, combining the exaltation of the spirit with the decay of the body. He uses the image of the mythical Huma bird to express the Sultan's soul's ascent to a higher and more radiant realm. At the same time, the poet presents the realistic image of the body's fate, asserting that all that remains of the Sultan in this world are a few scattered bones in the soil. This harsh image reminds

the reader of the reality of physical decay, yet it follows the image of spiritual elevation, creating a balance between pain and acceptance. The poet does not focus solely on sorrow but attempts to offer comfort to the reader by affirming that this world was never the Sultan's final place, and that his soul has found its true station in the heavens.

The emotional aspect of this verse lies in the attempt to lessen the sorrow by offering a higher interpretation of death. The poet is trying to find meaning in the loss, seeing it as the liberation of the soul from the constraints of the body. This view reflects a deep desire to reconcile with death, where it is no longer just a loss but a transformation into a higher level of existence. This approach not only consoles the poet but also encourages the reader to see the mourning of the Sultan as more than just weeping, but as a moment of reflection on the truth of life and death.

In the same vein, the poet affirms that the Sultan's final journey was from the decay of this world to the gardens of eternal life, where he says:

*Âhr çalındı kûs-ı rahîl itdün irtihâl*  
*Evvel konağın oldu cinân bûstânları (VI/7)*  
*Finally, the drums of departure were beaten, and you left,*  
*Your first dwelling was the gardens of Paradise.*

In this verse, the poet evokes the sound of the "drum of departure" to signify that the moment of departure has arrived. This image imbues the verse with a sense of ceremony and dignity, where death is not merely an absence but a proclaimed event, akin to the movements of armies and great campaigns, as if the Sultan's death was not an ordinary event, but a grand transition resembling the campaigns he led in his life. The poet comforts himself by emphasizing that the Sultan's new abode is not the grave, but "the gardens of eternity," referring to paradise and its delights. This imagery makes death a point of transition to a better life, offering the reader a sense of reassurance rather than deep sorrow. This idea stems from Islamic beliefs about the just fate of those who served the religion and the nation, as the poet sees the Sultan receiving his just reward after a life filled with conquests, justice, and reform.

#### 4.5. The Poet's Advice and Guidance

Poetry has always been a means of expressing deep emotions within the human soul and a tool for advice and guidance, with poets using it throughout the ages to convey wisdom and lessons derived from life's experiences. The poet addresses the reader in an emotional style that blends sentiment with reflection, offering advice that transcends the limits of time and place. This advice may serve as a warning against being deceived by life's fleeting nature, a call for reflection on human destiny, or even a reminder of the moral values one must uphold<sup>[25]</sup>. In this context, we find that the poet uses the elegy to offer a series of deeply emotional pieces of advice, transforming the elegy into a human discourse filled with feelings and guidance. Through our study of this elegy, we find that the poet advises people as follows:

##### 4.5.1. Avoiding Fame and Attachment to the World

Fame and attachment to the worldly pleasures are among the greatest temptations that preoccupy humans, believing them to be the sources of happiness and immortality, unaware of their eventual decline and destruction. In this context, we find the poet Bâkî using the death of the Sultan to remind people not to be deceived by fame and power, as he says:

*Ey pâ-y-bend-i dâm-geh-i kayd-ı nâm u neng*  
*Tâ key hevâ-yı meşgale-i dehr-i bî-direng (I/1)*  
*O you who are bound by the nets of reputation and shame,*  
*How long will you be occupied with the whims of this fleeting world?*

This verse reflects Bâkî's reflective and moral side, where he addresses a general audience of those who are deceived by status and fame, questioning how long they will remain engrossed in the fleeting matters of this world that are in constant flux. This question carries a warning and emotional appeal, as the poet seeks to awaken human awareness, alerting people that attachment to this transient life leads only to regret. When we reflect on his advice here, we understand that it is not just dry rational guidance but comes from a profound emotional experience. The poet feels the weight of death in his heart and seeks to transfer this feeling

to others. We can also say that this style carries an emotional charge that expresses the poet's concern and sorrow for those who squander their lives and forget their inevitable fate<sup>[26]</sup>.

#### 4.5.2. Reflecting on the Inevitable Reality of Death

Reflecting on the inevitability of death is one of the deepest intellectual and emotional experiences that humanity has gone through across the ages. It is the absolute truth that cannot be denied, no matter how powerful or influential a person may become. Death makes no distinction between the great and the humble, nor between the ruler and the ruled; it comes to remind everyone of the impermanence of this world and the fleeting nature of its pleasures. In this context, we see the poet transforming the elegy into an emotional reflection on the inevitability of death. He does not mourn the Sultan merely as a ruler, but uses this solemn moment to remind everyone of the passing of the world and the collapse of its glory, no matter how great, as he says:

*An ol günü ki âhir olup nevbâhar-i ömr  
Berg-i hazâne dönse gerek rûy-i lale-reng (II/2)  
Reflect on that day when the spring of your life ends,  
When your rosy face, like that of a tulip, turns into a withered  
autumn leaf.*

In this verse, the poet calls the reader to reflect on the inevitability of decay by comparing life to the spring season, which must inevitably come to an end. This is a clear reference to the passing of life, no matter how prosperous and fresh it may appear. He urges humanity to deeply contemplate its fate by depicting the transformation of beauty and strength into weakness and wilting, emphasizing that this is the natural order of life that cannot be escaped<sup>[27]</sup>. To enhance the impact of this message, the poet relies on eloquent imagery rather than direct statements, allowing the reader to infer the meaning on their own, thus giving the elegy a more profound contemplative character. In this imagery, the emotional dimension merges with the philosophical one, as the reader feels sorrow and grief, yet at the same time is led to reflect on the nature of life and its demise. The poet implicitly asks the reader, without stating it directly: "If this is the fate of the greatest Sultan, what about you? Have you ever thought about your own end?" This transforms the elegy into a silent call for reflection on human destiny.

#### 4.5.3. Purity of Heart and Renouncing Hatred

Purity of heart and the renouncement of hatred are fundamental values that elevate human dignity and define the extent of one's nobility and sincerity in relationships with others. In this context, the poet Bâkî uses this idea to assert that life is short, and that the best thing a person can leave behind is a heart free of grudges, as he says:

*İnsân odur ki âyine-veş kalbi sâf ola  
Sінде n'eyler âdem isen kîne-i peleng (I/4)  
The true human is one whose heart is as pure as a mirror,  
If you are truly human, why do you carry in your heart the  
hatred of a tiger?*

Here, the poet compares a pure heart to a mirror, indicating that the true human is one who possesses a heart that reflects goodness and purity, just as a mirror reflects an image without distortion. He poses a rhetorical question highlighting the contradiction between humanity and hatred, asking, "If you are truly human, why do you carry the hatred of a tiger in your chest?" This metaphorical image carries an emotional depth, as the poet uses purity of heart as a standard for true humanity, transcending conventional ideas that associate greatness with status or power. Here, the emotional dimension of the advice is clear, as the poet calls on the reader to reflect on their own nature, affirming that the true essence of a person lies not in their strength or authority but in the purity of their heart, free of malice. The choice of the "hatred of a tiger" is not random; the tiger symbolizes fierceness and revenge, which contrasts with the purity of heart that a true human should possess<sup>[28]</sup>.

#### 4.5.4. A Call to Awaken from Unawareness

Unawareness of the inevitability of death and the preoccupation with worldly adornments are matters that sages and poets have warned about throughout the ages, as humans are naturally inclined to ignore the inevitable end, as though life were eternal with no end. In this context, the poet Bâkî says:

*İbret gözünde niceye dek gaflet uyhusu  
Yitmez mi sana vâki'a-i Şâh-ı şîr-ceng (I/5)  
How long will your eyes remain submerged in the slumber  
of heedlessness?  
Isn't the fate of the Sultan, who fought like a lion, enough of*

*a lesson for you?*

In this verse, the poet Bâkî directly calls for awakening from heedlessness and taking a lesson from the significant events that time presents. He questions, with a sense of disbelief, how long humanity will remain in its ignorant slumber, implicitly asking: “Wasn’t the death of Sultan Süleyman, the greatest king of his time, enough for you to draw a lesson?” This question is not posed from a dry, didactic perspective, but reflects a strong emotional reaction, as the poet feels a deep concern for humanity’s oblivion to its inevitable fate. The poet employs a rhetorical question that carries an emotional charge, expressing his astonishment at the lack of reaction to the Sultan’s death, as if indicating that heedlessness has become ingrained in people’s hearts. The choice of the image of the brave warrior king emphasizes the contrast between the Sultan’s power in life and his helplessness in the face of death, which deepens the emotional aspect of the elegy, turning the mourning for the loss of the ruler into a deeper contemplation of the inevitability of demise<sup>[29]</sup>.

## 5. Conclusions and Implications

The study highlighted the emotional and intellectual dimensions that distinguish the elegy of the poet Bâkî for the death of Sultan Süleyman. The poetic texts were analyzed within their historical and cultural context, revealing that the sorrow expressed by the poet is not just a simple emotional reaction, but rather a complex emotional state intertwined with other feelings such as pride, anger, consolation, advice, and deep reflection on the inevitability of death. The poet expresses the experience of loss in ways that transcend the traditional expression of grief, transforming his elegy into a philosophical meditation on life and death. The loss of the Sultan is not only a reflection of the absence of a political figure, but the loss of a significant historical and cultural symbol.

It was also emphasized that poet Bâkî does not merely convey feelings of sorrow; he employs symbolic images and cosmic metaphors that liken loss to natural interactions, giving the text a lyrical, poetic dimension that extends beyond the personal to encompass collective human values. The poet uses expressive images that create an interaction between human loss and cosmic events, such as seasons and natural elements, making the reader feel a connection between human beings, nature, and the universe as a whole.

These images help shape a collective emotional experience that transcends individuality to a broader understanding of human and cosmic relationships<sup>[30]</sup>.

The study also showed that Bâkî’s elegy represents more than just a lament for a person; it serves as a profound study of human nature and destiny. The poet raises implicit philosophical questions about life and death, prompting the reader to deeply reflect on the concept of loss, especially in light of great figures like Sultan Süleyman. These questions are not merely traditional inquiries but calls to rethink the concepts of power, mortality, and ultimate destiny<sup>[31–33]</sup>.

### 5.1. Recommendations

In light of these findings, the study recommends several steps to enrich research in Ottoman literature and classical poetry in general. Elegies by classical poets should be viewed as expressive texts containing deep psychological, intellectual, and cultural meanings. These texts are not just tools for lamenting individuals but offer a window into understanding feelings of loss, human frailty, and ultimate fate, thus allowing them to be re-read from a psychological and philosophical perspective. The study suggests broadening the scope of research in Ottoman literature using interdisciplinary approaches, including psychoanalysis, rhetorical criticism, and historical context. This approach will provide a deeper understanding of the impact of the experience of loss on poetic language and how this experience shapes literary texts. Research should continue to explore the symbolism used by Ottoman poets to express cultural and historical values. Poet Bâkî, for example, excels in utilizing cosmic and natural imagery that connects the individual with both the human collective and nature itself. The study also recommends applying the analytical model used in this study to other elegies within Ottoman literature. This will help build a deeper critical understanding of the emotional and aesthetic functions of elegy in classical Islamic culture. Through the study of heritage texts, such study can contribute to enriching contemporary critical discourse and expanding interest in heritage texts as vital sources for understanding selfhood, identity, and collective memory.

### 5.2. Impact on Future Studies

Through this research, there could be an increased focus on examining the psychological and intellectual dimensions

in historical poetic texts, especially in classical Ottoman poetry. This approach can help explore the impact of loss on the collective consciousness of Islamic societies and provide a better understanding of the linguistic symbolism used by poets to address themes such as death, power, and immortality. Such studies will open the door for further research in Ottoman literature as part of the rich cultural heritage, deserving of rereading and deep understanding within its cultural and psychological context.

## Author Contributions

Conceptualization, R.M.R. and M.A.I.R.; methodology, H.A.A.; software, R.M.R.; validation, R.M.R. and H.A.A.; formal analysis, R.M.R. and H.A.A.; investigation, R.M.R., M.A.I.R. and H.A.A.; resources, R.M.R., M.A.I.R. and H.A.A.; data curation, R.M.R. and H.A.A.; writing—original draft preparation, M.A.I.R. and H.A.A.; writing—review and editing, M.A.I.R. and H.A.A.; visualization, R.M.R. and H.A.A.; supervision, R.M.R., M.A.I.R. and H.A.A.; project administration, M.A.I.R. and H.A.A.; funding acquisition, R.M.R. and H.A.A. All authors have read and agreed to the published version of the manuscript.

## Funding

This work received no external funding.

## Institutional Review Board Statement

Not applicable.

## Informed Consent Statement

Not applicable.

## Data Availability Statement

Not applicable.

## Conflicts of Interest

The authors declare no conflict of interest.

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