

JERUSALEM IN SÜLEYMAN THE MAGNIFICENT'S RULE AND NA'İMÎ'S POETRY

Kanuni Sultan Süleyman Döneminde ve Na'îmî'nin Şiirinde Kudüs

Sorumlu Yazar /
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Geliş Tarihi / Submitted:

03.11.2024

Kabul Tarihi / Accepted:

07.12.2024

Kaynak Gösterim / Citation:

Özağaç, Mustafa (2024).
"Jerusalem in Süleyman
the Magnificent's Rule and
Na'îmî's Poetry", *Karabük
Türkoloji Dergisi*, 5/10, 071-
088.

Abstract

For the first 15 years after the birth of Islam, Jerusalem was regarded as the Qibla, and the city, which later came under the Ottoman Empire, became a holy center for Muslims as well as for Christian and Jewish communities. During the Ottoman period, especially during the reign of Süleyman the Magnificent, significant restorations were made to Jerusalem's cultural and religious buildings. In this context, Çeşmecizâde Ni'metullah Çelebi's Fezâ'il-i Kuds, of which only two copies have survived, provides a detailed account of the history of Jerusalem and the renovation works of Kanuni.

Using the pseudonym Na'îmî, Nîmetullâh Çelebi's work in masnavi form deals not only with the transformation of the physical structure of Jerusalem, but also with the spiritual and historical significance of the city and its ruler. Thus, the rich past of Jerusalem is revealed as well as the values that the Ottomans added to the city. Kanuni's projects to strengthen the city both defensively and aesthetically made Jerusalem a more livable and strategic center. Na'îmî includes many cultural and religious stories from antiquity to the Islamic period while describing the contributions of Kanuni to the city.

Fezâ'il-i Kuds should be considered as an important source for understanding the historical and cultural texture of Jerusalem and the city's place in Islamic history. By showing how literary works can be used in such historical and cultural analyses, this study allows us to evaluate Jerusalem's rich heritage in a broader framework.

Keywords: Jerusalem, Süleyman the Magnificent, Ottoman Poetry, Na'îmî, Intertextuality.

Öz

Kudüs, İslam dininin doğuşundan itibaren ilk 15 yıl boyunca kible olarak kabul edilmiş ve daha sonra Osmanlı İmparatorluğu'nun himayesine girmiş, Hristiyan ve Yahudi topluluklar için olduğu kadar Müslümanlar için de kutsal bir merkez olmuştur. Osmanlı döneminde, özellikle Kanuni Sultan Süleyman'ın saltanatı boyunca, Kudüs'ün kültürel ve dini yapılarında önemli restorasyonlar yapılmıştır. Bu bağlamda, Çeşmecizâde Ni'metullah Çelebi tarafından kaleme alınan ve yalnızca iki nüshası günümüze ulaşan Fezâ'il-i Kuds eseri, Kudüs'ün tarihini ve Kanuni'nin yenileme çalışmalarını detaylı bir şekilde anlatır.

Na'îmî mahlasını kullanan Nîmetullâh Çelebi'nin mesnevi formundaki bu eseri, sadece Kudüs'ün fiziksel yapısının dönüşümünü değil, aynı zamanda şehrin ve hükümdarın manevi ve tarihi önemini de ele alır. Böylece Osmanlı'nın şehre kattığı değerlerin yanı sıra Kudüs'ün zengin geçmişi de gözler önüne serilir. Kanuni'nin, şehri hem savunma hem de estetik açıdan güçlendirmeye yönelik projeleri, Kudüs'ü daha yaşanabilir ve stratejik bir merkez haline getirmiştir. Na'îmî eserinde Kanuni'nin şehre katkılarını anlatırken, antik çağlardan İslami döneme, pek çok kültürel ve dini öyküye yer verir.

Fezâ'il-i Kuds, Kudüs'ün tarihsel ve kültürel dokusunu anlamada ve şehrin İslam tarihindeki yerini kavramada önemli bir kaynak olarak değerlendirilmelidir. Edebiyat eserlerinin bu tür tarihi ve kültürel analizlerde nasıl kullanılabileceğini gösteren

Anahtar Kelimeler: Kudüs, Kanuni Sultan Süleyman, Osmanlı Şiiri, Na'îmî, Metinlerarasılık.

INTRODUCTION

The first Qibla of Islam is Jerusalem. It remained the qibla for fifteen years after the birth of Islam. The relationship of the Ottoman Empire, an Islamic state, with Jerusalem began in 1517 when the city was taken under the protection of Yavuz Sultan Selim. Under Ottoman rule, Jerusalem became a symbol of religious tolerance and multiculturalism.

Sultan Selim I's son, Süleyman the Magnificent, the 10th Sultan of the Ottoman Empire, was born in 1494 and reigned for 46 years. He is known as Süleyman the Magnificent in the West and Kanuni Sultan Süleyman in the East. The title Kanuni symbolizes his adherence to the law and his reputation for enforcing it. His title of Kanuni was a characteristic that brought him closer to the Prophet Solomon, who is remembered in history for his justice. Kanuni was also a poet. He had a separate book of poetry, the "Divan". The number of his poems in this divan is nearly three thousand. The fact that his name was Süleyman led him to identify himself with the Prophet Solomon in his poetry from time to time. We can understand his identification between the Prophet Solomon and himself in the following couplet, written under the pseudonym Muhibbî and widely known in Turkey:

Mülk-i dünya kimseye kalmaz, sonu berbâd olur

Ey Muhibbî şöyle farzet kim Süleyman olmuşuz

(The property of the world is not left for anyone, the end will be bad. O Muhibbî, suppose that we have become Solomon).

There are some other proofs of identification between the Prophet Solomon and himself. We can say that one of them is the Süleymaniye Mosque. The Süleymaniye of Süleyman the Magnificent, as opposed to the famous temple of the Prophet Solomon, can be expressed in this identity. Another similarity is this: The Magnificent, like the Prophet Solomon, ruled over Jerusalem. Jerusalem has always been important to the three great religions, and the fact that Süleyman the Magnificent reached this position made him important to religions and countries. As a Muslim ruler, his view of Jerusalem is partly influenced by Islamic perspectives, partly by Turkish perspectives, partly by Ottoman tradition. Beyond all these influences, the emulation of Süleyman the Magnificent must be a constant factor in itself.

Na'îmî,¹ who traveled to Jerusalem as an official during the reign of Süley-

¹ Na'îmî was born in İstanbul, his real name was Nimetullah and he was known as Çeşmecizâde. His father, Çeşmecizâde Ubeydullah Çelebi, worked for many years as an official clerk. Na'îmî taught at a madrasa in İstanbul in 1553. He also worked as a clerk for a person appointed by Süleyman the Magnificent to rebuild Jerusalem. He died during the month of Ramadan in 1567.

man the Magnificent, discusses in detail the historical figures with whom Süleyman's approach to Jerusalem and his activities can be associated in his work *Fezâ'il-i Kuds*, written in the masnavi style. This is because Na'îmî's work deals in detail with Jerusalem and its historical background. This work provides an in-depth look at the multi-layered history of Jerusalem, while revealing the connections between Kanuni's innovations and historical figures. Na'îmî examines the religious and cultural significance of Jerusalem since antiquity, the impact of different civilizations on the city, and the legacies of the kings and leaders who ruled the land.

Na'îmî's *Fezâ'il-i Kuds* provides valuable insights into how to understand the innovations made during the Ottoman Empire's rule over Jerusalem in a historical and religious context. In addition to Süleyman the Magnificent's view of Jerusalem as a strategic and religious center, this work also reveals the rich history of the city and how that history was intertwined with Ottoman policies. It details Süleyman the Magnificent's contributions to the holy city and his efforts to cement its place in Islamic history.

Evaluating the reconstruction of Jerusalem within the framework of Kanuni's identification with the Prophet Solomon, Na'îmî's narrative reveals that this reconstruction process was not only an architectural activity, but also an effort to revive identity and heritage. In this context, Na'îmî's work guides our understanding of Kanuni's policies toward Jerusalem and how these policies shaped the city's historical and religious fabric. In this way, we can grasp the place and significance of Kanuni's Jerusalem policies within broader Ottoman strategies of governance and religious mission.

Literary works are often not considered primary sources in historical research, which limits their potential to convey the rich patterns of information they contain to a wide audience. Works such as *Fezâ'il-i Kuds* are among the rare texts in Turkish-Islamic literature that treat Jerusalem in detail, as if to demonstrate the problem with this perspective. This study has been prepared with precisely this motivation: To draw attention to the fact that *Fezâ'il-i Kuds* should be considered not only as a literary work, but also as a historical and cultural document.

Approaching the issues and approaches of this work through intertextual elements and interdisciplinary connections takes *Fezâ'il-i Kuds* beyond the narrow confines of literature. It encourages a multidisciplinary approach and offers perspectives on how this work can play a role in historical and cultural studies. In particular, it is essential for historians, literary scholars, and cultural studies specialists to use such works to understand the place of Jerusa-

lem in Islamic history and its significance in the Ottoman period. Therefore, works such as *Fezâ'il-i Kuds* should be analyzed not only for their literary value, but also within their historical and cultural contexts, and more work should be done on how such works can be used in multidisciplinary research.

The main thesis of this study is that Süleyman the Magnificent's approach to Jerusalem and his role in the reconstruction of the city was not only a political and military strategy, but also involved deep religious and cultural dimensions. This study aims to present Na'îmî's *Fezâ'il-i Kuds* to the scholarly world from a new perspective. The in-depth study of *Fezâ'il-i Kuds* aims to emphasize the richness of the literary literature on Jerusalem both in the world and in the Turkish field, and to provide a methodological framework for how such works can be evaluated in historical and cultural studies.

NA'ÎMÎ'S POETRY: *FEZÂ'İL-İ KUDS* / THE VIRTUES OF JERUSALEM

In Turkish literature, the masnavi form is a type of poetry composed of thousands of couplets, which can be characterized as two-line fragments of poetry serving a main story. Masnavi played a central role in literary production and contributed significantly to the formation of a rich cultural heritage.²

The masnavi form is characterized by its ability to deal with a subject in detail and to present a large volume of up to thousands of couplets. It provides an ideal structure for works such as the "*Fezâ'il-i Kuds*" discussed in this study, which focus on and praise a particular city. Although there was considerable interest in such works during the Ottoman period, only two manuscripts of "*Fezâ'il-i Kuds*" have survived, written under the pseudonym Na'îmî by Çeşmecizâde Nî'metullah Çelebi, who died in 1567. This shows the rarity of the work and its special place in the history of Ottoman literature.

The 1908 beyit of this work, which is registered in the Süleymaniye Manuscript Library, Fatih Collection, number 4446, was translated into Latin letters by Yasin Coşkun and Menderes Veliöğlü in 2017 and published with a detailed review (Na'îmî 21). Thus, an important work in the field of Turkish literature was presented to the world of scholarship.

² Sultan Süleyman the Magnificent occupied a unique position in the literary scene, both as a ruler and as a prolific poet under the pseudonym Muhibbî. Sultan Süleyman's preference for the ghazal form over the masnavi genre can be attributed to its function of emotional release. The ghazal, expressed in poems of approximately five couplets, offers a structure rich in emotional intensity and depth of expression. This choice, coupled with the limited opportunity to devote mental labor to the masnavi genre, which requires long and concentrated study due to the intensity of the responsibilities associated with rulership, was an effective motivation for his choice of the ghazal.

Na'imî's "Virtues of Jerusalem" presents the history of Jerusalem by mixing semi-legendary and historical information. The fact that Na'imî lived in Jerusalem during this period and served as a secretary to an unnamed person who contributed to the reconstruction of Jerusalem by Süleyman the Magnificent is an important detail that reinforces the historical accuracy of the work (Na'imî 20). However, Na'imî chose not to mention himself in his work, and instead placed the history and importance of Jerusalem at the center of his work.

The work recounts important events such as the ascetic life of Sam, the son of the Prophet Noah, in Jerusalem, the building activities of the Prophets David and Solomon in Jerusalem, the damage done to Jerusalem by Nebuchadnezzar, and the entry of Jerusalem into the Islamic sphere of influence during the reign of Hazrat Umar. These narratives make Na'imî's work a text of historical and religious significance, enriched by his use of poetic form in the Ottoman literary tradition. The fact that Na'imî's preferred poetic form in his work is considered a continuation of the Ottoman literary tradition can be seen as an expression of his literary talent. In this context, it can be said that the work has both historical and literary value.

As is characteristic of the masnavi form of poetry, Na'imî occasionally integrates interludes into his text, often requiring the addition of an extra title and the inclusion of exhortations within the narrative in order to teach a lesson. Occasionally, the poet may also introduce interludes at points that he deems necessary to the flow of the narrative. For example, Na'imî adds an interlude to the text when dealing with historical anecdotes about bringing water to Jerusalem. Beginning in the 1014th couplet of the work, Na'imî presents a subplot about the prophet Isaiah persuading the Assyrian king Sennacherib to bring water to Jerusalem (Na'imî 222). In this context, Sennacherib, in a drunken state, leads his army in the direction of Jerusalem. This event, which took place in the time of the prophet Isaiah, is told through the dialogue between Isaiah and Sennacherib. Isaiah advises Sennacherib and helps him find the right path. He shares with Sennacherib the divine messages he receives through the angel Gabriel and, according to God's will, leads Sennacherib to build a building in Jerusalem that will be a pioneer of good works. The story goes on to describe how Sennacherib was able to use his army to bring water to Jerusalem for seven years. This chapter provides a detailed description of how Isaiah instructs King Sennacherib to serve Jerusalem by obeying divine commands. Na'imî's information, sometimes drawn from historical narratives, sometimes from the Bible, and sometimes from Israelite sources, is thus a vast and comprehensive network of information.

CONSTRUCTION ACTIVITIES IN JERUSALEM IN THE AGE OF THE MAGNIFICENT IN NA'İMÎ'S POETRY

In the introduction to the work, Na'îmî emphasizes the unity of God, in accordance with the organization of the classical Turkish-Islamic poetic tradition (Na'îmî 52). In this description, it is stated that Allah created the heavens and the earth by creating all the elements of existence out of nothing, and adorned Jerusalem and the world in an aesthetic manner. After this introduction, the work continues with eulogies glorifying the Prophet Muhammad and the four caliphs, praising the superior qualities of the religious leaders. The following chapters include the praise of Sultan Süleyman the Magnificent. Here, the Sultan is described as the great ruler of the past and the heir of the prophets.

In the part of the work that tells the story of Prophet David and Prophet Solomon, Prophet David receives the divine command to build a mosque in Jerusalem (Na'îmî 25). The story of the Prophet David first building a house for himself and then turning to build the Masjid al-Quds upon divine warning, but being informed that the construction of the Masjid would be assigned to the Prophet Solomon due to non-payment of the land price, is treated by Na'îmî with a deep spiritual message.

In this passage, Na'îmî refers to the Prophet Solomon with the lines “Çünkü Dâvûd'a kalmadı bu cihân / Ne Süleymân'a kala devr-i zamân” (Since this world was not left to Dâvûd, it will not be left to Solomon / Süleyman), while at the same time alluding to Süleyman the Magnificent (Na'îmî 25). This use of allusion allows Na'îmî to add a layer of meaning that can be associated with historical and religious figures as well as with the powerful ruler of the time, the Magnificent. In this way, Na'îmî gives Süleyman the Magnificent an implicit and aesthetic warning about the transience of worldly possessions and power. These lines convey the message that material possessions and sovereignty over the world are not permanent, and that the true legacy is spiritual works and good deeds. Na'îmî's narrative not only draws parallels between the political and religious leaders of an era through the art of *tawriya*, but also offers his readers an invitation to reflect on the transience of life and the importance of spiritual values.

In Na'îmî's work, in the couplets 1077-1105, there is a dialogue about the problems faced by Sultan Süleyman (Süleyman the Magnificent) during his reign over Jerusalem and the needs of the city. In particular, the city's need for water stands out as one of the most important service issues presented to the Sultan. The person who presents this situation to the Sultan describes

him as the Khalil of his time, that is, by comparing him to the Prophet Abraham. This analogy, the identification of Sultan Süleyman with the Prophet Ibrahim and the expression of this identification during his reign is a remarkable detail in terms of emphasizing the meaning and importance of the Sultan's services in Jerusalem. In this context, the identification of Prophet Ibrahim's philanthropy, hospitality, and deep devotion to God with Süleyman suggests that the Sultan's actions in this land were not only administrative and engineering achievements, but also carried a spiritual mission.

When the basic needs of Jerusalem were communicated to him, Sultan Süleyman expressed his desire to realize these services. When he ordered water to be brought to the city, the Sultan stated that this action not only fulfilled a physical need, but also served the spiritual and cultural heritage of the city. In this context, Na'imî's citation of the Qur'anic verse "everything came to life from water"³ emphasizes that water, as a life-giving element, is not only a physical necessity but also has a spiritual and sacred value (Na'imî 236).

Sultan Süleyman's reconstruction activities in Jerusalem, as presented in the work, can be divided into three main categories (Na'imî 23). First, the encirclement of the city with a wall to strengthen its defenses; this was crucial to ensure the city's security and protection against external threats. Second, the elimination of water shortages through the construction of waterways, a development that improved the quality of life in the city by solving Jerusalem's historical water problems. Third and finally, repairs and renovations throughout the city, especially to the Al-Aqsa Mosque and the Dome of the Rock, which represent a comprehensive restoration and beautification effort to protect the holy sites and enhance their aesthetic value. This categorization allows us to understand the scope of Sultan Süleyman's reconstruction and construction works in Jerusalem and their contribution to the social, economic and religious life of the city.

Walls Of The City

Eyledi anı sûr-ıla mahsûr
Tâ ki günden güne ola ma'mûr
(Na'imî 23).

(He surrounded it with walls and improved it day by day.)

³ "Have the faithless not regarded that the heavens and the earth were interwoven and We unravelled them, and We made every living thing out of water? Will they not then have faith?" The Prophets, 21:30.

As narrated in Na'îmî, during the reign of Süleyman the Magnificent, important measures were taken for the security of Jerusalem. In this context, it was decided to surround the city with walls to protect it from all kinds of dangers, and this construction was ordered to be built on the ruins of the ancient walls built by Solomon the Prophet. This important task was entrusted to an accountant who lived in Aleppo, and Na'îmî describes this process in detail in his work (Na'îmî 42).

According to Na'îmî's account, the bookkeeper who undertook the task moved with such speed that the author implies that the bookkeeper performed the miracle of displacement that is characteristic of Sufis. Upon his arrival in Jerusalem, he made a thorough survey of the city and found no trace of ancient walls or stone fragments. Only in a few places did he find traces of the filling in of old ditches, and measurements showed that the length of the wall would be approximately 3975 meters. Craftsmen were invited to lay the foundation, and experts from Aleppo, Egypt and Damascus, as well as the people of the city, gathered for this important occasion. Na'îmî noted that among those who attended this gathering were two wise men known for their knowledge and deeds, one from the Maghrib and the other from Mount Jerusalem. After the laying of the foundation of the wall, prayers were offered for the Sultan by the two saints, and these prayers were supported by the people and the angels with "Amen". Despite the insistence of the people of the city, the two saints did not stay there but continued their journey (Na'îmî 42).

The remarkable aspect of this story is that it parallels the story of the two brothers' work on the construction of the city wall. According to Steckoll, there is a story about two brothers who worked on the construction of the city walls. This story, in which Süleyman the Magnificent commissioned two brothers to rebuild the walls of Jerusalem, has an important place in the cultural and architectural history of the region (Steckoll 18).

The brothers began their task at St. Stephen's or Lion's Gate on the eastern side of Jerusalem and worked in opposite directions. This process is said to have culminated in their reunion ten years later at the Jaffa or Hebron Gate on the west side of Jerusalem. While this account does not provide details about the challenges the brothers faced, the construction techniques they used, and the geographical difficulties they encountered, it does emphasize that they completed the construction of the walls of Jerusalem in a unified effort and spirit of brotherhood (Steckoll 18).

Na'îmî, on the other hand, mentions the existence of two special individuals who laid the foundation of the wall. The fact that both stories are based on

folk tales and have cross-cultural similarities may indicate that there may be two versions of these tales in different cultures and that they may transform into each other over time. In this context, we can say that the narrative in Na'îmî's work, while providing a historical perspective on the security of Jerusalem and the construction of its walls, may also provide some clues about how regional memory is reflected in different cultures.

Na'îmî's work states that six gates were added to the walls of Jerusalem, and details the names of four of these gates and the direction in which each of them opened. The named gates are listed as Bâb-ı Amûd, Bâb-ı Halîlü'r-Rahmân, Bâb-ı Dâvûd, and Bâb-ı Meryem. Na'îmî explains from which direction these gates were used by those coming from the city, thus emphasizing the strategic importance of the city's entrances. The work also describes the characteristics of the three mountains surrounded by the city walls, namely Sahyûn, Sâhire and Mâmile. The description of each mountain is supported by wise tales that reveal its historical and cultural significance. These stories show how the mountains and gates played a role in the cultural and religious symbolism of the city as well as in its defensive structure (Na'îmî 43).

Water Supply Activities

Harc idüp anda genc-i bî-pâyân
Ol makâma getürdi âb-ı revân
(Na'îmî 23).

(He brought running water there by spending endless resources).

With the order of Süleyman the Magnificent to provide water for Jerusalem, the work began. The section "Sıfat-ı Kârhâne-i Âb" in the work contains the details of the excavation and construction works for the water supply (Na'îmî 38). Craftsmen from Anatolia and Damascus begin to lay the foundations at a prearranged and blessed hour. At this stage, while the stonemasons were shaping the mountains, trenches were being dug and pipes were being laid. With the participation of the water masters, the flow of water is ensured so that the valleys are transformed into flower gardens and the land is covered with a green blanket. Emphasizing that water is a life-giving resource and its positive effects on society, the author considers access to water a good above all good deeds. The Prophet's hadith about giving water to a thirsty dog reinforces the sanctity and importance of the life that water gives (Na'îmî 38).

After the water reaches Bethlehem, the local people's demand for access to water is symbolically expressed by the phrase "do we not also have the right to an eye in the water? The concept of "the right to an eye" reflects a traditi-

onal understanding in Turkish-Islamic culture that the first person to see a blessing should share in that blessing. This expression strongly emphasizes the people's demand for access to water resources, and Na'imî's work shows that the people demanded not only the fulfillment of a physical need, but also a cultural and social right to share (Na'imî 38).

The two pools built for humans and animals show that this demand was met and that every living being had the right to access water. The difficulties and months of effort in the water supply process ended when the water finally reached Jerusalem and flowed into the Haram al-Sharif.

The author describes the joy of the reborn and resurrected city with the state of the flowers and then moves on to the fountains and wells that were built. He gives separate titles to the fountain built between Aksatullâh and Sahratullâh and its four fountains, describing their beauty and value (Na'imî 39). The names of the fountains are Çeşme-i Bâb-ı Huttâ, Çeşme-i Bâb-ı Silsile, Çeşme-i Hammâmü'l-'Ayn, and Çeşme-i Bâbü'n-Nâzır.

Repairs And Renovations Throughout The City

Ol şâhuñ kim işi adâlet olur
Kârı dâim ânuñ 'imâret olur
(Na'imî 23).

(What this Sultan does is justice, and his business is always building.)

According to Na'imî's narration, after the creatures were revived with water, the process of repairing Masjid al-Aqsa began. Na'imî says that the Al-Aqsa Mosque and the Dome of the Rock were in a dilapidated state, and rainwater was seeping through the domes and filling the mosques; in this situation, a believer entering the mosque would feel like a fish in water. Sultan Süleyman the Magnificent, aware of this situation, ordered immediate intervention and demanded that the building be restored to a good condition like the Ka'bah (Na'imî 39).

The architects who came to inspect the building found that the surfaces of the building and the wooden floors had deteriorated. Wood from Mount Baqraz was brought to Jerusalem by sea, and carpenters worked carefully for a year to restore the wooden surfaces. Later, a foreman from Anatolia began work to replace the worn-out lead. The old lead was melted down into new sheets and an ingenious solution was found for the missing lead. When he discovered that an old pile of earth in the harem area was "old lead earth," the foreman completed the covering of the domes with the lead he extracted

from it (Na'imî 40).

After the carpenters, the process passed to the jewelers. Since it was known that Sultan Süleyman was a good jeweler, gold empires were made to match his fame. These realms are decorated with crescents resembling the moon on the night of the festival. Broken glass was replaced with new colored glass, and broken marble was replaced with any type of marble that could be found. As a result, the resulting work is even more beautiful than before (Na'imî 40).

Na'imî concludes his account of the construction of the Masjid by saying that a hundred karîn were assigned to read a hundred juz every day in Sahratul-lâh. Na'imî also wished long life to the Sultan who, for the sake of the Qur'an, had made many ruins flourish (Na'imî 41).

INTERTEXTUALITY AND UNIVERSAL COMMON THEMES IN FEZÂ'İL-İ KUDS

The Motif of Religious Retreat on the Mountain

In Na'imî's work, the chapter describing the founding of Jerusalem is characterized by a narrative woven around Noah's son Sam. Sam is portrayed as a figure who chooses to live a life of solitary worship in Beit al-Maqdis. By voluntarily withdrawing from society and worshipping God in secret, Sam gains a high spiritual status among the people. His holy presence leads to the visit of twelve rulers who receive deep spiritual nourishment and inspiration from Sam's words. Na'imî likens this scene to Jesus' relationship with his twelve disciples, demonstrating a profound use of symbolism and metaphor.

This visit to Sam results in the twelve rulers demanding Sam's return to the city. Their argument is that Sam's spiritual guidance and counsel can contribute to the enlightenment and direction that society needs. So Sam emerges from his life of seclusion and begins the process of directing the building of Jerusalem, naming the city "Jerusalem" (the land of peace). In the process, Sam is given the title of "Father of Rulers," which is considered an indication of his spiritual leadership and influence.

Na'imî's narrative reflects a familiar motif in Turkish-Islamic literature. In particular, the character of Ogdurmuş in "Kutadgu Bilig," written in Karakhanid Turkish by Yusuf Has Hacib in 1069, appears as a parallel figure to Sam. Ogdurmuş, like Sam, leads a reclusive life in the mountains and is a religious man devoted to worship. In Kutadgu Bilig, the invitation of the ruler and the vizier to Ogdurmuş to come to the city overlaps with a similar

invitation of the twelve rulers in the story of Sam (Yusuf Has Hâcib 234). In both cases, the purpose of this invitation is the belief that spiritual leadership and wisdom will play an important role in the social structure and enlighten society.

This comparative analysis shows how similar narrative structures and motifs can recur in Turkish-Islamic literature as well as in other religions and cultures. While the stories of Sam and Odgurmuş provide a deep insight into social structures organized around themes such as spiritual leadership and wisdom, these common narrative structures reflect common human experiences and values in an intercultural and interreligious context. It highlights the interrelationship and interaction of civilizations and cultures that have emerged in different times and places. In this context, when the mythological story of the founding of the city of Rome is examined in comparison with Na'îmî's work, one can see more clearly how similar themes and narrative structures emerge in different cultures.

Child Suckled by a She-Wolf/Dog

The concept of intertextuality is a method of literary analysis that examines the dialogue and interaction between works from different periods and cultures. In this context, a comparison between the myth of the founding of Rome and Na'îmî's work is important to reveal the richness and diversity of intertextual relationships. The founding myth of ancient Rome is based on the story of Romulus and Remus. According to this myth, the twins survived by being suckled by a she-wolf and chose the place where they were suckled as the site of their foundation. Another legend with parallels to this mythological narrative concerns the origin of the Turks and constitutes the origin myth of the Göktürks. According to this legend, when one of their ancestors was thrown into a swamp after his family was killed by his enemies, he was rescued and suckled by a she-wolf. Later, he married this she-wolf and the ten children born from this union became the ten tribes of the Göktürks.

A similar motif of being suckled by a female dog also appears in Na'îmî's "Fezâ'il-i Kuds". Such mythological narratives reveal interesting parallels and thematic similarities between the founding legends of different cultures, thus revealing the common human heritage and cultural interactions in the mythological thoughts of different civilizations.

Na'îmî's detailed historical narrative of Jerusalem from its ancient origins naturally led him to focus on the Babylonian king Nabuchadnezzar II. ru-

led between 605-562 B.C. and destroyed the Kingdom of Judah, Jerusalem and the Temple of Solomon. This historical figure is considered a tragic and negative figure in the history of Jerusalem and is mythologized in Na'imî's narrative.

In Na'imî's work, a chapter on the life of Nabuchadnezzar II includes details of his birth, the origin of his name, his physical features, and his relationship with the prophet Danyal / Daniel. According to the narrative, Nabuchadnezzar was a child with demonic qualities, born of an illegitimate relationship with a ruler named 'Kâbûs'. This child was left in a dilapidated temple where an ancient idol stood, and was suckled by a female dog. Nabuchadnezzar's name is associated with both the idol and the dog (Na'imî 112).

The detailed account of his relationship with Danyal / Daniel enriches Na'imî's work with cultural and mythical motifs. The fact that a figure depicted as the founder of the Babylonian city is suckled by a female dog parallels the Roman myth of Romulus and Remus being suckled by a wolf. This parallelism highlights the intertextual relationships between different cultures and the transitivity of common mythological narratives across cultures.

This narrative in Na'imî's work functions as a cultural and literary bridge from antiquity to the present, as it contains both information based on historical records and mythical elements.

Reflection of the Belief that “What is in the Heavens is on the Earth”

One of the examples of intertextuality in Na'imî's work presents a particularly striking context. This context focuses on the construction of the Dome of the Rock during the reign of the Umayyad Caliph 'Abd al-Malik ibn Marwan and the aesthetic and ritual details that were realized in this process. The Caliph showed a special zeal for the construction of the earth and the holy places, and as a reflection of these efforts, he undertook the construction of the Dome of the Rock in Jerusalem. According to the stories, the building is notable for its gold-decorated ceiling, white marble floors, and three hundred carefully appointed servants. After being ritually cleansed, these servants opened the doors of the building with a fragrance of a mixture of musk and zāfarān, allowing the fragrance to spread throughout the city. Na'imî stated that those who saw the building would think that it had descended from the sky (Na'imî 33).

These details in Na'îmî's narrative reflect the Mesopotamian belief in the similarity of heaven and earth. In ancient Mesopotamia, there was a belief that whatever was in the sky had a counterpart on the ground (Özağaç 108). Within the framework of this belief, the search for the earthly counterpart of a heavenly paradise has been a theme that has continued since ancient times. For example, the three hundred gods called Igigi in the assembly of Anu in the Sumerian-Akkadian and Babylonian kingdoms suggest a similar concept to the three hundred angels in the Jewish tradition and in "The Book of the Secrets of Enoch" (Langdon 95). In this work, the depiction of the three hundred angels that Enoch encounters during his visit to heaven as fair and merciful beings who help people emphasizes the virtuous qualities of the heavenly beings (Charles 8).

The presence of the three hundred ministers of the Dome of the Rock and the values they represent have been constructed since ancient times to represent the earthly counterparts of the celestial beings. In an evolutionary process ranging from gods to angels, saints and holy men, and even privileged people such as kings and queens, the presence of these three hundred servants forms the metaphorical bridge between the celestial and the local. Na'îmî's narrative encourages an intertextual reading, showing how similar motifs from different cultural and religious traditions can be intertwined and how a rich cultural heritage can become a common narrative. In this context, intertextuality in Na'îmî's work reveals how cultural and religious symbols, rituals, and belief systems have been similar and in dialogue throughout history in different civilizations.

CONCLUSION

Na'îmî's Fezâ'il-i Kuds has been analyzed using the examples discussed in this study. However, this work covers much more than the examples examined. Numerous stories based on sacred texts, legends, folk tales, mythologies, and historical sources are treated with Na'îmî's poetic narration within the integrity provided by the masnavi form. The examples detailed in this study also give an idea of other parts of the work that have not been discussed.

Na'îmî not only narrates the activities of Süleyman the Magnificent in Jerusalem, but also relates these activities to the events of his own time within the richness of thousands of years of historical accumulation, mythological and fairy tale narratives. This is one of the aspects that makes Na'îmî's work important. He did not simply choose to praise the Sultan and his activities, nor

did he confine his work to the boundaries of literature. On the contrary, what Na'îmî did was to enrich his work in its historical context. This approach is a fundamental element that increases the value of his work as an interdisciplinary source. In this respect, it is a valuable example of how both historical texts and literary works can be used together to analyze a broad historical and cultural context.

The city of Jerusalem, holy to the three major religions, is also an important subject of literary works. As works such as Na'îmî's find their rightful place in the academic community, our understanding of Jerusalem, the religions that cherish it, and the followers of those religions is greatly enhanced. An in-depth study of such works allows us to better understand the cultural and historical contexts and thus helps us to appreciate the multidimensional history of this holy city from a broader perspective.

The methodological contribution of this study is specifically directed towards the identification of intertextual elements. In the analysis of Na'îmî's *Fezâ'il-i Kudus*, a textual analysis was conducted to reveal the connections with various historical, religious, and cultural texts. This approach shows how the work is influenced by different sources and how these interactions contribute to its overall structure and meaning.

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