



A Comparative Analysis of the Water Odes by Sururi and Fuzuli, and the Commentary on Sururi's Water Ode

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Abstract

In our classical literature, all the poems of Fuzuli in the genres of ghazal, qasida, and masnavi have influenced subsequent poets in terms of their literary value. The Water Ode, due to the excellence in its subject matter and its treatment, has been imitated by poets who came after Fuzuli. Sururi, by composing his own Water Ode, proclaimed his presence in this field. However, Sururi's Water Ode is not as successful as that of Fuzuli. Renowned as a commentator on masnavi and known for his annotations on Sheikh Saadi Shirazi's works "Bostan" and "Gulistan," Sururi is one of the significant figures who shed light on his era. This article first provides information on text commentary and the theories proposed in this context. A comparison of the Water Odes by Fuzuli and Sururi will be made, and the commentary on Sururi's Water Ode will be examined.

Keywords: Sururi, life, art, works, Fuzuli's Water Ode, Sururi's Water Ode, text commentary.

1. The Life, Personality, and Divan of Sururi¹

1.1. Early Life

Muslihuddin Mustafa, commonly known as Sururi, is renowned as an interpreter of the Masnavi and the author of "Bahrü'l-Maarif." He was the son of a merchant named Khâce Şaban from Gallipoli. He was born in Gallipoli in 1491 (H. 897). Muslihuddin b. Şaban Efendi, who lived during the reign of Sultan Suleiman the Magnificent, was a scholar who practiced his knowledge, a mystic, and a virtuous man. He was born into a wealthy family; his father was a prosperous merchant who valued knowledge and scholars, and invested heavily in his son's education (Donuk, 2018, p. 130). According to sources, Sururi was of the Hanafi school of thought (Mecmau'l-Müellifin, Vol. XII, 1957-a961, p. 256) and gained fame with the pseudonym "Sururi" (Tuhfe-i Naili, Vol. 1, p. 603). He was a scholar of Hadith and Tafsir at a level capable of authoring books, and he was also a master of rhetoric, a commentator, and a poet with a divan, making him one of the prominent scholars of his time (Tezkire-i Latifi, 1314, p. 186). Sources record his full name as Sururi Muslihuddin Mustafa b. Şaban al-Hanafi al-Gelibolu al-Rumi.

¹ The work titled "Sururi Divanı" was published in 2010 by the Republic of Turkey's Ministry of Culture and Tourism, as can be seen from the REGISTRATION AND CERTIFICATION list (ISBN 978-605-125-146-2), under the authorship of H. İbrahim Okatan. The "Sururi Divanı" manuscript, which was brought from the Egyptian National Library in 2005 and is the only copy in our possession, was prepared for publication by me and distributed as a printed book to libraries. However, in February or March 2010, while conducting complementary research on "Sururi Divanı" at the Ankara National Library, Niyazi Ünver, a library staff member, noticed the work I was examining and mentioned that he was also working on "Sururi Divanı." I explained that I had brought the manuscript from the Egyptian National Library in 2005 and that my examination was in the final stages. As a result of my research, "Sururi Divanı" was distributed to libraries in June 2010. Although I was aware that some research had not been completed due to time constraints, I still published the book. I also handed a copy to Prof. Dr. Ahmet Mermer, who supervised Niyazi Ünver's doctoral work. Later, I saw that the work titled "Gelibolu Sururi Divanı" was both used in a doctoral study and published as a book by the Ministry of Culture and Tourism in 2020: [Title: Gelibolulu Sururi Divanı Author: Gelibolulu Sururi Editor: Niyazi Ünver Publication Year: 2020 ISBN: 978-975-17-4597-2 Main Publication Number: 3673 Series of Cultural Works - 631]. "Sururi Divanı" was first examined and published by me. During the June 2010 publication of "Sururi Divanı," I was assigned by TİKA as a visiting lecturer at Slovakia's Comenius University in 2006 and returned in 2008 after completing my assignment. In my work on "Sururi Divanı," I received support and assistance from Prof. Dr. Muhammed Nur Doğan of the Turkish Language and Literature Department at Istanbul University, to whom I extend my gratitude. Prof. Dr. M. Nur Doğan's review of the work took a year and a half. The Persian ghazals in "Sururi Divanı" were transcribed with the help and support of Prof. Dr. Abdüsselam Bilgen from the Persian Language and Literature Department at Ankara University's Faculty of Languages, History, and Geography. The second edition of "Sururi Divanı," published in 2015, completed the remaining research sections of the work. I find it necessary to clarify this situation to prevent any confusion.

1.2. Family Background

Sururi's father, Hoca Şaban Efendi, was a wealthy businessman, and Sururi received his education and started life in comfort. The term "Hoca" here refers to his father's role as a merchant (Özcan, 1989, p. 23). Hoca Şaban was very keen on knowledge and served as the defterdar (finance officer) for Sultan Bayezid II when he visited Amasya (Kut, 1979, p. 45). Due to this background, Sururi received substantial support for his education. His father was a wealthy merchant residing in the marketplace of Gallipoli, known for his exaggerated wealth (İsen, 1984, pp. 229-231).

1.3. Education

Faik Reşat describes Sururi's educational journey as follows: "Sururi began his education with his father's prayers, studying under notable Ottoman scholars such as Nihali Cafer Çelebi, Karâ Davud Efendi, who was a professor at Bursa's Kasım Paşa, Kadri Efendi, Taşköprülü-zade Mustafa Efendi, and Abdül-vâsi Efendi. He completed his education under Fenarizade Muhyiddin Efendi, receiving his diploma when Muhyiddin Fenari became the judge of Istanbul in H. 927 and appointed him as the deputy judge at the Bab Court (İpşirli, 1991, p. 362)². Sururi always received gifts from his father whenever he authored a work (Komisyon, 1984, p. 354). Ali bin Bâli notes that Muslihuddin Efendi sought knowledge from distinguished teachers like Kadri Efendi and Taşköprizade Efendi, accumulating rare beauties of knowledge and virtue. He became proficient in poetry and adopted the pseudonym Sururi, aligning himself with the tradition of Anatolian and Persian poets. He immersed himself in Persian literature until he became an expert. Later, he served under Muhyiddin el-Fenari, becoming the first student from the rank of scholars at the level of deputy judge (İpşirli, 2004, p. 467)³. Before this, foreigners were employed as deputy judges. He served as a professor in various madrasas (Akün, 1997, p. 249).

During his studies, one morning while reviewing some valuable books, he heard a captivating voice: "Surely, Allah has breaths in these days of your time." Subsequently, a verse echoed in his mind: "Has the time not come for the hearts of those who believe to be humbled by the

² Bab Court: A court presided over by deputies who assisted the chief judges in major cities within the Ottoman Empire. During the Ottoman period, it was the judicial organization responsible for legal, municipal, public order, and partially administrative affairs in Istanbul. In Islamic states, it referred to the representative, delegate, or assistant of state dignitaries such as the ruler, governor, or judge. (Mehmet İpşirli, TDVIA, Vol. 4, p. 362, Istanbul, 1991)

³ Mevleviyet: In the Ottoman period, Mevleviyet was a term used within the scholarly hierarchy, fundamentally referring to the position of a judge. However, it was predominantly used for higher-ranking judicial positions. (Mehmet İpşirli, TDVIA, Vol. 29, p. 467, Istanbul, 2004)

remembrance of Allah?" (Surah Al-Hadid, 57:16). This spiritual awakening led him to abandon his studies and retreat into seclusion, dedicating himself to a life of asceticism and humility. He repented before Sheikh Mahmud Naqshbandi, realizing the rigorous demands of this spiritual path. Sururi built a mosque in the vicinity of his home, which came to be known as "Sururi Mosque," and dedicated himself to worship (Donuk, 2018, p. 130). Later, he received a letter from Kasım Paşa, the founder of a madrasa, stating: "I built this madrasa for you. I stipulate that you teach here as long as you live. If you refuse, I will demolish the madrasa." Reluctantly, Sururi accepted this position, maintaining his dervish attire and teaching Mesnevi on specified days (Kılıç, 1994, p. 522). Sururi sold all his possessions, built the Sururi Mosque, and immersed himself in knowledge and worship. He performed Hajj for the second time (Donuk, 2018, p. 132; Kılıç, 1994, p. 522).

1.4. Sururi's Relations with State Officials

In 1548, by the decree of Sultan Suleiman the Magnificent, Sururi was appointed as the tutor to Prince Mustafa, who had been made the Governor of Karaman (Meredith-Owens, 1971, p. 153a). The scholars of the period were surprised by his appointment as Prince Mustafa's tutor and judged it to be a mistake. In 1534, during Sultan Suleiman's Iraqeyn campaign, Sururi's contemporary, the poet Gubari, composed the following ghazal:

Ne biliür ışkı her Mecnûn sen ol ahvâli benden sor

Ne biliür kıssa-i Şîrîni Hüsrev Kûhkenden sor

Gubârî makdem-i şâhîden istersen haber almak

Gubâr ol yollar üstinde gelenden sor gidenden sor

He added the following couplet at the end:

Görelüm ey Gubârî iş bu sihr-âmîze âlemde

Nazîr olur mı her bir şâîr-i şîrîn sühandan sor (Kılıç, 1994: s. 526).

Sururi saw Gubari's ghazal and, disapproving of it, composed the following ghazal in response:

Bir iki Türkî beyt ile gurur itmek revâ midur

Sen insâf eylemezsen bari bir ehl-i suhandan sor

While in Mecca, upon learning that Sururi had accepted the position as Prince Mustafa's tutor, Gubari did not forget Sururi's previous reproachful response. He composed a sixteen-verse poem criticizing and reproaching Sururi and sent it to him (İsen, 1994, pp. 229-230).

...

Ne dâne düşürdi pes bu dâme

Düşmek neden oldu bu makâme

Yohsa seni itdiler mi meshûr

Ya meger idüp itdiler mi memkûr

Boynunda senün bu bağ neyler

Pâyunda senün duzag neyler

In response, Sururi, acknowledging their shared affiliation to the same order, wrote and sent the following poem as a gesture of reconciliation (İsen, 1994, pp. 230-231):

Ey yâr-ı nasîh-i nush-güftâr

Nazm ile iden cevâhir-îsâr

Hem bana diyen nedür bu hâlün

Kat'oldı mı yoksa perr ü bâlün

Güş eyle gel imdi vasf-ı hâlüm

Sanma ki kırıldı perr ü bâlüm

...

However, the irony lies in the fact that Gubari, who criticized Sururi for becoming a prince's tutor, succumbed to the same fate. He abandoned the blessed companionship in Mecca to accept a teaching position for Sultan Bayezid's son (İsen, 1994, p. 231).

Prince Mustafa, Sultan Suleiman's eldest son, was widely loved by the people for his bravery, scholarship, and poetic talent. Recognizing the prince's poetic abilities, Sururi provided him with literary education (Emin, 1305, p. 210). Sururi not only served as a tutor but also became a close confidant to the prince. He composed many poems for the prince and authored the book "Bahru'l-Ma'arif" (written in 1549) and the commentary on "Gülistan" (written in 1551), both of which he presented to the prince (Hüseyin Hüsameddin, 1927, p. 308). Additionally, at the prince's request, Sururi translated "Zahiretü'l-Mülûk" by Ali b. Shihabuddin's son Ali of Hamadan (d. 786/1384), a work that teaches the intricacies of governance and good character, within two months.

In the preface of "Bahru'l-Ma'arif," a book that was taught in Ottoman madrasas for centuries, Sururi describes the close relationship that developed between him and the prince:

Halk-ı âlem zâtını isterler ey şâh-ı güzîn

Kim duâ-yı devletün eyler cemî-i ehl-i dîn

Bu zamân ehli ider Haqq'a duâ hakka'l-yağîn

Yarucun Allah ola dirler kamu ehl-i zemîn

Belki bunu semâvat üzre Cibrîl-i Emîn

Mustafâ mâcâe illâ rahmeten li'l- Âlemîn

...

Ali bin Bâli provides a vivid account of Sururi's role as tutor to the prince: "After some time, Sultan Suleiman Khan tasked him with the education of his son, Prince Mustafa Khan. Upon assuming this role, he attained lofty positions and unparalleled status. His words were heeded, and his stature elevated. The prince would not make decisions without consulting him and would not act without his knowledge and approval. The prince enjoyed the most comfortable life with a large entourage, until Sultan Suleiman's intense anger towards Prince Mustafa led to his demise. The Sultan, with a spear of torment, killed him and erased all traces of him. When the Sultan also killed and devastated some of those close to the prince, his associates scattered in all directions to escape the Sultan's wrath. Realizing his fortune had waned, the late Sururi Efendi gathered his belongings and withdrew into seclusion, cutting ties with people out of fear of further harm. This led him to endure severe poverty and deprivation, to the point where he sometimes had to rely on his writings for sustenance (Donuk, 2018, p. 232).

Finally, on 25 Shawwal 960 / 4 October 1553, the machinations of Hürrem Sultan and Mihrimah Sultan resulted in the tragic assassination of Prince Mustafa, which was a disaster for Sururi⁴. He withdrew into seclusion for the second time. The poet, deeply attached to Prince Mustafa, was heartbroken by the unjust killing and essentially withdrew from life. Consequently, he renounced the world and retreated into solitude. Despite the initial intentions of rewarding Sururi, along with the prince's tutor Sunullah Bey and the treasurer Hamza Bey, with robes of honor, these plans never materialized, and the prepared assets were reverted to the treasury (Göyünç, 1990, Vol. X, p. 23).

⁴ As Sultan Suleiman aged and there was no established "law of succession", his sons were anxious. In 960 AH, Sultan Suleiman had four sons: Mustafa, Selim, Bayezid, and Cihangir, with Mustafa being the eldest. Mustafa was a well-educated, virtuous, and esteemed prince, beloved by the military and civil officials. In appearance and physique, he resembled his grandfather, Sultan Selim, and was a strong candidate for the throne. However, Hürrem Sultan desired her own son, Bayezid, to ascend the throne. Rumors of rebellion and slander against Prince Mustafa had a significant impact on Suleiman. When Suleiman arrived at Karaman Ereğlisi in 1553, Mustafa joined the army. Upon entering the tent to kiss his father's hand, he was surprised not to see his father. Seven mutes attacked him and attempted to strangle him, but when he managed to escape, a servant named Zal Mahmud strangled the prince (1553) (see İ.H. Uzunçarşılı, *Osmanlı Tarihi*, Vol. 2, p. 401).

1.5. Death

Despite the circumstances, Sururi did not change his demeanor or show his grief to others. He repaired his mosque and continued to serve the community. Sailors and captains even brought sacrificial offerings to the poet and writer Sururi, believing in his miracles (Donuk, 2018, p. 232). He (may Allah have mercy on him) dug his own grave and prepared for his death, watching for its arrival. He saved two thousand dirhams for his burial expenses and paid his ten-year zakat in advance. He passed away from cholera in 1561 (H. 969). His grave is located in Kasımpaşa, in his own mosque. May Allah make his end as He wills. People were greatly saddened by his death and sanctified his grave. He lived a life of seclusion and solitude, never marrying or having children (Donuk, 2018, p. 134).

2. Works of Sururi

Sururi's works, written in Turkish, Arabic, and Persian, have not been precisely quantified. Some sources list his works as numbering 36, while others state that he produced over thirty works without specifying an exact number. Sururi gained fame for his commentaries, the most notable being his commentary on Rumi's "Masnavi." This work earned him the title "Şarih-i Mesnevi" (Commentator of the Masnavi). Indeed, Sururi is considered one of the most prolific scholars of his era. He often mentioned that he wrote these works at the request of various individuals. These individuals included friends who attended his gatherings, students who sought explanations of certain books, and the literary circle (edebî mahfil) surrounding Prince Mustafa. Sururi's works were shaped by the requests of these three groups, leading him to write in three languages. He wrote Turkish works upon the request of friends, Arabic works for his students, and Persian works for the literary circle. Sururi was a scholar proficient in Arabic and Persian to the extent of authoring books in these languages. Hence, it can be said that he used Arabic as the language of science and Persian as the language of literature. Studies and research have been conducted on Sururi's Works:

- Bilal Elbir's doctoral thesis titled "Sürûri'nin Şerh-i Şebistan-ı Hayal'i, Metin-İnceleme" completed in 2003 at Ege University Social Sciences Institute (EÜSBE).

- Meral (Ortaç) Oğuz's master's thesis titled “Sürûrî'nin Şerh-i Divan-ı Hafız'ı” also completed at EÜSBE, and Gülhan Başkan's master's thesis at Erciyes University titled “Manisa İl Halk Kütüphanesi'nde 5355 No'da Kayıtlı Sürûrî Çevirisi Acâibü'l-Mahlûkat Adlı Eserin Minyatürlerinin İncelenmesi.”
- Ahmet Faruk Çelik's master's thesis at Selçuk University titled “Sürûrî'nin Hafız Divanı Şerhinin İncelenmesi.”
- Funda Bagan's doctoral thesis completed in 2020 at Hacettepe University Social Sciences Institute, Department of Turkish Language and Literature, Division of Old Turkish Literature, titled “SÜRÛRÎ TERCEME-İ ZAHÎRETÜ'L-MÛLÛK (İNCELEMENİ-TENKİTLİ METİN-ÖZEL ADLAR DİZİNİ).”
- Tolga Gücük's master's thesis at Kırıkkale University Social Sciences Institute titled “Mustafa Sürûrî Efendi'nin Mesnevî Şerhi (II. Cilt) (Farsça Metin - Dizin).”
- Yakup Şafak's unpublished doctoral thesis at Atatürk University Social Sciences Institute titled “Sürûrî'nin Bahrü'l-Maârif'i ve Enîsü'l-Uşşâk ile Mukayesesi” (Erzurum, 1991).
- Yakup Şafak's article (2017) titled “BAHRÛ'L-MAÂRİF'İN BİRİNCİ BÖLÜMÜNDE YER ALAN VEZİNLER” published in *Nüsha*, 17(45), 1-22. <https://doi.org/10.32330/nusha.347855>.
- İsmail Güleç's unpublished master's thesis titled “Bahru'l-Ma'ârif'te Geçen Edebiyat Terimleri” completed at Istanbul University Social Sciences Institute (İÜSBE) in 1997.
- Turkish Divan; We identified the copy of the divan registered in the Turkish Manuscripts Catalogue of the Egyptian National Library, Vol. 2, p. 71, entry no. 1783, Egypt, 1989, in the year 2000. That year, we brought this copy to Turkey through a Turkish student studying in Egypt. Although some lines in this photocopy from microfilm were unreadable, it was extremely important as it was the only known copy in the world. It was written in Rika script, and ownership records were imprinted on the copy. In İsmail Güleç's research on Sururi's divan, we reviewed the copies registered under Süleymaniye Hacı Mahmut 3777, Millet Ali Emiri Manzum 200, and Bursa Manuscripts General 2182, and determined that

they did not belong to Sururi Muslihuddin Mustafa b. Şaban. Although the source Aşık Çelebi claims there are three divans attributed to Sururi, upon examining the examples given, it becomes evident that all are included in the existing divan (Kılıç, 1994, pp. 521-530; Elbir, 2003, pp. 521-530).

- Bahrü'l-Ma'ârif
- Şerh-i Mesnevî
- Şerh-i Dîvân-ı Hâfız
- Şerh-i Bûstân-ı Sa'dî
- Şerh-i Gülistân-ı Sa'dî
- Şerh-i Mu'ammeyât-ı Camî
- Şerh-i Mu'ammeyât-ı Mîr Hüseyin
- Şerhu Binâ'i'l-Ef'âl
- Şerhu'l-Emsileti'l-Muhtelif
- Şerhü'l- Misbâh fi'n-Nahv
- Şerh-i Şebistân-ı Hayâl
- Şerhü'l-Kâfiye
- Şerhu Merâhi'l-Ervâh
- Şerh-i Ebced
- Tefsîr-i Sûre-i Yusûf (a.s.)
- Ta'rika 'alâ Câmî'i's-Sahîh
- Hâşiye 'alâ Envâri't-Tenzîl ve Esrâri't-Te'vîl
- Hâşiye 'alâ Nihâyeti'n-Nihâye
- Hâşiye 'alâ Şerhi'l-Îsagôcî

- Hâşiye ‘alâ’t-Telvîh fi Keşfi Hakâ’iki’t-Tenkîh
- Şerh-i Mu’cez min’et-Tıb
- Terceme-i Acâ’ibü’l-Mahlûkât ve Garâ’ibü’l-Mevcûdât
- Terceme-i Risâle-i Bıhcın
- Terceme-i Ravzü’r-Riyâhîn fi Hikâyeti’s-Sâlihîn
- Terceme-i Zâhîretü’l-Mülûk
- Şerh-i Emsile
- Haşiye ale’z-Zav
- Tercüme-i Risale-i Penç Çini
- Tarih-i Hıta vü Hotan ü Çin ü Maçın
- Kıssa-i Karûn
- Kitabü’ş-Şehâde
- Haşiye-i Evail-i Hidaye Fi’l-Fürû‘

3. Literary Personality

Sources record that Sururi was not particularly successful in poetry. In his biographical work "Tezkiretü’ş-şu’arâ ve Tabsıratü’n-Nuzamâ," Latifî notes that Sururi did not dedicate much effort to the art of poetry and did not spend much time composing verses (Canım, 2000, p. 301-302). From these statements, it is evident that Sururi did not prioritize poetry. For instance, Ali b. Bâlî, in his Arabic work "İkdü’l-Manzûm fi Efâzili’r-Rûm," comments on Sururi's craft: "He devoted most of his time to writing books, engaging in authorship and compilation. He wrote down whatever came to his mind without distinguishing right from wrong and did not review or revise his writings. Therefore, achieving beautiful and perfect writing was not possible for him. Consequently, his works lacked benefit, which is not surprising. Not every singing bird is a dove, nor does every glance come from blue eyes. Nevertheless, he left behind some valuable

commentaries on Persian books, which could only be acquired at high prices" (Donuk, 2018, p. 134).

It is possible that other divans mentioned in sources were lost when the mosque he built, where he spent his final years teaching the public, burned down. Some sources describe him as a "moderate poet," which may have been said because these critics had not seen his lost divans. Despite Aşık Çelebi's claim that Sururi had three divans, examining the examples provided shows that all the known works belong to the single existing divan (Kılıç, 1994, p. 521-530).

Gelibolulu Mustafa Âlî mentions Sururi's poetic abilities in "Kunh'l-Ahbâr": "Sururi was an ocean of knowledge, but lacked subtlety in poetry. Despite Aşık Çelebi's claim of three divans, none of his gazels gained fame. I reviewed one of his divans and did not find a single well-constructed five-verse gazel" (İsen, 1994, p. 229).

Scholars emphasize Sururi's esteemed status as a reputable academic and his high value among intellectuals. He is recognized as a scholar who authored or translated many works. However, some sources note his inability to use the subtleties, witticisms, and proverbs of Persian. In Sûdî's commentary on "Bostan," Sururi faced significant criticism for his Persian knowledge and translations (Okatan, 2013, p. 1933-1968).

4. Sururi's Divan and Nazire (Imitative Poems)

In Sururi's Divan, it is recorded that out of 196 ghazals, there are indications of to whom the imitative poems (nazire) were addressed; however, for 70 ghazals, there are no such records. Thus, it is observed that 266 ghazals in Sururi's Divan are imitative poems. Sururi imitated many poets and noted which poet he was emulating next to some of the nazire. In some ghazals, there is no record or indication of whether they are nazire. Such nazire ghazals have been identified by examining "Mecma'u'n-Nezâ'ir."

4.1. Fuzuli's "Water Ode" and Its Commentaries

All of Fuzuli's poems and prose works have been repeatedly examined, published, analyzed, and explained through commentary studies in Turkish literature. Despite the lack of printing presses and communication tools, and the poets and writers living thousands of kilometers apart, they were aware of each other's works and the themes they addressed in their poetry. Fuzuli's "Water Ode,"

a naat (a poem praising the Prophet Muhammad) known for its fame, has been the subject of dozens of commentaries and explanatory articles or books⁵.

⁵ Mahmut Kaplan has summarized the commentaries on the "Water Ode":

<http://www.muhammedmustafa.net/tr/yazilar/mahmutkaplan/sukasidesiveserhleri.pdf>

A. Chapters or Articles as Commentaries and Writings on the "Water Ode":

1. Mehmed Mihri, Fuzulî'nin Şerh ve Tefsirli Divanı, İstanbul 1937.
2. Necmeddin Halil Onan, İzahlı Divan Şiiri Antolojisi, 22 couplets are commented on.
3. Haluk İpekten, Fuzûlî, Hayatı, Edebî Kişiliği Eserleri ve Bazı Şiirlerinin Açıklamaları, Ankara 1973.
4. Necla Pekolcay, İslâmî Türk Edebiyatı-I (first 17 couplets' prose translation and commentary), İstanbul 1981.
5. Müslim Ergül, Fuzûlî, Hayatı San'atı ve Eserleri (text of the work followed by commentary), Gökşin Publications 1984.
6. Abdülkerim Abdülkadiroğlu, Fuzûlî'nin Su Kasîdesi'nden Bir Beytin Şerhi, Türk Edebiyatı, 1985, No. 137, pp. 21-22.
7. Ahmet Mermer, "Su Kasîdesi, Fuzûlî", Konevi, Vol. 3, No. 26 (April 1985).
8. Haluk İpekten, Mustafa İsen, Turgut Karabey, Metin Akkuş, Büyük Türk Klasikleri (text of the ode and simplified prose translation, with notes on some couplets), İstanbul 1986.
9. Hasibe Mazioğlu, Fuzûlî ve Türkçe Divanından Seçmeler, Ankara 1988.
10. Amil Çelebioğlu, as reported by H. İbrahim ŞENER, commented on all couplets except the 22nd and 31st.
11. Selçuk Eraydın, Tasavvuf ve Tarikatlar, İstanbul 1990 (prose translation and commentary on the text), pp. 582-597.
12. Cem Dilçin, "Su Kasîdesi'nin Bir Beytindeki 'Yaygın Yanlış Üzerine'", [Link](#).
13. Tahir Üzgör, "Su Redifli Şiirler ve Fuzûlî'nin Su Kasîdesinin Kompozisyonu'na Dair."
14. Tahir Üzgör, "Klasik Edebiyatımızın Metodolojisi ve Su Kasîdesi'nin İlk Beyti Hakkında Süpekülatif Bazı Görüşler" (provides individual translations of the first couplet by 12 different people, stating Metin Akar's translation as the most beneficial for learning).
15. Atilla Şentürk, Osmanlı Divan Şiiri Antolojisi, İstanbul 1999.
16. Fatih Köksal, "Bazı Beyitlerden Hareketle Su Kasîdesi'ne Yeni Bakışlar", Eski Türk Edebiyatında Teori ve Tenkit, İstanbul 2012, pp. 103-113.
17. Vedat Ali Tok, "Su Kasîdesi'nden Beş Beyit Üzerine Bir Şerh Denemesi", [Link](#), 09.03.2015.
18. Özkan Öztekten, "Su Kasîdesi'nin Dili Üzerine."
19. Mahmut Kaplan, "Fuzulî'nin Türkçe Divanı'nda Tevhid ve Naatlar," Katre International Human Studies Journal, ISSN: 2146-8117, e-ISSN: 2148-6220, June 2020, 9: 45-79.

B. Commentaries in Book Form:

1. Adem Çalışkan, Fuzûlî'nin Su Kasîdesi ve Şerhi, Ankara 1992.
2. Metin Akar, Su Kasîdesi Şerhi, Ankara 1994.
3. Halil İbrahim Şener, Kasîde-i Bürde, Kasîde-i Bür'e ve Su Kasîdesi, İzmir 1995.
4. İskender Pala, Su Kasîdesi, 2004.
5. Erdem Can ÖZTÜRK, Su Kasidesi Şerhi, Ankara 2022.
6. Editors: Abdulkadir Dağlar, Erhan Çapraz, Ertuğrul Karakuş, DBY Publications, Su Kasîdesi (Şerh - Tahlil) / Törelî Türk Edebiyatı Çalışmaları 1, 2023.

Almost all scholars researching Divan literature and poetry have published articles or studies on Fuzuli and his works. Before Fuzuli's "Water Ode," it is observed that ghazals with the rhyme "water" (su) were written by Divan poets living in Anatolia (Akar, 2020, p. 105). However, it would not be incorrect to state that the first ode with the rhyme "water" was written by Fuzuli.

4.2. Comparison of Fuzuli's "Water Ode" and Sururi's "Water Ode" in Terms of Form and Content

4.2.1. Titles:

- a. **Fuzuli's Water Ode:** The title is "KASÎDE DER MEDH-İ HAZRET-İ FAHR-İ KÂİNÂT," indicating that it is a naat praising Prophet Muhammad and seeking his intercession.
- b. **Sururi's Water Ode:** The title is "KASÎDE-İ SU." Sururi wrote his ode as praise for Sultan Suleiman the Magnificent. Odes typically contain exaltations about prophets, sultans, grand viziers, state dignitaries, saints, and scholars, focusing on their greatness, achievements, lineage, victories in wars, works, and justice. The purpose is also indicated in the title.

4.2.2. Meter:

- a. **Fuzuli's Water Ode:** Written in the meter of ramal (fâ'ilâtün fâ'ilâtün fâ'ilâtün fâ'ilün).
- b. **Sururi's Water Ode:** Similarly written in the meter of ramal (fâ'ilâtün fâ'ilâtün fâ'ilâtün fâ'ilün).

4.2.3. Naming and Content:

- a. Odes are named based on the subject in the prelude or the rhyming and refrain word. Although Fuzuli's "Water Ode" is a naat, it is named for its refrain word "water." Considering Fuzuli's environment, the need for water was significant. In Turkish poetry, the refrain is an essential aesthetic element that adds both meaning and auditory beauty. Throughout the ode, the poet showcases his artistic prowess with the connotations of water.
- b. **Sururi's Water Ode:** This is not a naat for Prophet Muhammad. However, inspired by Fuzuli's "Water Ode," it uses the same refrain "water" and addresses almost the same

themes related to water. Metaphors like water harming a wounded person, black water appearing after standing too long, water creeping towards great figures in streams, water reaching the base of a rosebush to water the garden, water breaking into droplets when falling from a cliff, and water hitting stones as it flows are all analogies taken from Fuzuli's ode.

4.2.4. Rhyme and Refrain:

- a. **Fuzuli's Water Ode:** Rhymes with the sounds (a, r) and has the refrain (-a su/ -e su).
- b. **Sururi's Water Ode:** Also rhymes with the sounds (a, r) and has the refrain (-a su/ -e su).

4.2.5. Rhyme Scheme:

- a. The rhyme scheme is aa, ba, ca. The first couplet rhymes within itself, while the first line of the subsequent couplets is free, and the second line rhymes with the first couplet.
- b. **Sururi's Water Ode:** Follows the same rhyme scheme aa, ba, ca.

4.2.6. Dative Suffix:

1. In Turkish-origin words, the sounds (-a/-e) after the rhyme letters are dative suffixes. These are not considered part of the rhyme but can be part of the refrain.
2. **Sururi's Water Ode:** The dative suffixes (-a/-e) in Turkish words follow the same rule.

4.2.7. Structure:

- a. **Fuzuli's Water Ode** (32 couplets):
 - 1-15: NESİB (prelude)
 - 16: GİRİZGAH (transition)
 - 17-29: MEDHİYE (praise)
 - 30: FAHRİYE/TAC BEYTİ (boast/crown couplet)
 - 31-32: DUA (prayer)
- b. **Sururi's Water Ode** (33 couplets):

- 1-11: NESİB (prelude)
- 12-13: GİRİZGAH (transition)
- 14-18: TEGAZZÜL (lyricism)
- 19-27: MEDHİYE (praise)
- 28: TAC (crown couplet)
- 29: FAHRIYE (boast)
- 30-33: DUA (prayer)

5. Commentary on Sururi's Water Ode

In the traditional method of text commentary, the text is the main focus. Words, phrases, historical events, verses, hadiths, references, and literary arts that the reader may not understand are explained. In traditional text commentary, the commentator may expand their explanation using terms like "hâşiye" (marginal note), "taşşiye" (detailed commentary), "hâmiş" (annotation), "telhis" (summary), and "ta'likât" (annotations). The commentator analyzes the text in terms of word analysis, grammar, the meaning the word gains in the context, the overall content of the text, the cultural world in which the work was written, and the historical perspective, providing their interpretations of the work.

The first method and application of text commentary in our classical literature were established by Ali Nihad Tarlan. Tarlan separates literary history from text commentary by stating, "Literary works should be examined for their own sake, not for their use in external sciences." Tarlan explains his understanding of text commentary as follows: "Understanding a literary work is different from feeling it. Text commentary seeks to understand the literary work. It can always convey what it understands. Its approach is objective, and its results are concrete. It presents its case with evidence. It always tries to take the positive aspects of the sciences it uses. It never interferes with the reader's enjoyment. It dissects and analyzes the work with the impartiality of a surgeon or chemist. It finds the common elements" (Tarlan, 1981, pp. 192-193).

Muhammed Nur Doğan expresses the following views on text commentary: "Two main and practical goals should be considered in the commentary of old literature texts: 1. To determine and present to contemporary readers the expressive capability, aesthetic, psychological, and social reflections of our language from past to present; 2. To reach the essence of the cultural elements that have found their identity and expression in language, such as culture, thought, emotion, belief, morality, social life, customs, and folklore, which are unique to our society, and to understand how these elements are expressed in the literary ground. To observe how the artist presents their feelings and perceptions of the outer world in their unique interpretation, what they add from their own spirit to the classical elements, and how they follow a path in changing the outer world" (Doğan, 2004, p. 13).

Kortantamer states in his article on text commentary that this practice has been present for centuries both in the East and the West: "The explanation of a text by those who believe they understand it better than others. Whether this belief is shared by others or not, the person who starts to explain a text believes that they understand it better than some or everyone else" (Kortantamer, 2004, pp. 55-64).

Mengi has noted that there is no consensus among researchers regarding text commentaries in Old Turkish Literature (Mengi, 2000, p. 73).

6. Kaside-i Su

fâilâtün/ fâilâtün/ fâilâtün / fâilün

I. Sun lebünden yarelü bağruma didüm yâre su

Oİ tabîb-i can u dil didi ki sevmez yâre su

(I asked the beloved to offer water to my wounded heart from her lips. The healer of life and soul said that giving water to the wound is harmful.)

In Sururi's ode, the prominence of Sufi discourse is evident. Sufism, as much an experiential path as a field of knowledge, involves both individual and societal dimensions. Significant institutions have been established to impart Sufi education, aiming to discipline the human soul and liberate individuals from external worldly influences, guiding them towards their inner truth. One such institution is the Sufi order, whose goal is to purify the human spirit and direct it towards absolute truth. In these orders, rigorous practices like seclusion, fasting, and asceticism are employed to weaken the self. The process involves minimizing eating, sleeping, and speaking while engaging in worship, devotion, and contemplation. This method disciplines the self, making it submissive and manageable. The objective is not to eradicate sinful inclinations but to neutralize them, allowing divine will and the heart's conscience to prevail. Therefore, in Sufism, the aim is to discipline, not to annihilate the self (Uludağ, 2006, p. 21-22).

The words from the beloved's lips, or the phrases spoken, are like life-giving elixirs to the lover, soothing the wounds of longing and separation. In classical Turkish poetry, this metaphor is frequently employed. The lover's heart is always depicted as wounded, typically due to the beloved's cruelty. Interpreted through a Sufi lens, the beloved represents the Divine Creator. One of Allah's names is Hz. Aşk (the Honorable Love). Since humanity's original place of creation was Paradise, where Adam could always see the beautiful face of Allah, being sent to earth after sinning caused him to yearn and cry for forgiveness. Hence, humans have a perpetually wounded heart due to the separation from the Creator. This truth is expressed in Rumi's Masnavi: "Listen to the reed as it tells its tale, recounting the separations" (Örs, Kırılancı, 2015, p. 33).

Sezai Karakoç describes the world's exile as follows:

"I was first exiled from your heart

All my exiles stem from this banishment

Out of all the ceremonies, festivals, rituals, and feasts

I came to you to bow at your feet

I came to plead for forgiveness though I am unworthy

Oh beloved

Most beloved

Do not prolong my exile in this world" (Karakoç, 2010, p. 431).

In the couplet, Sururi compares the beloved to a healer of life and soul. The concepts of life and soul are intangible, representing spiritual rather than physical elements. This metaphor is also commonly used in classical poetry. Physical wounds are easy to treat, but spiritual wounds are more challenging. Spiritual wounds affect the soul or heart, and treatments for such ailments are limited. Here, the poet identifies the remedy for his ailment as the words spoken by the beloved. The words "yar," "yara," and "yaralu" are used for a pun. The sounds "s" and "u" in "sun," "su," and "sevmez" create alliteration. The "dedim-dedi" (I said-he/she said) expression, common in both folk poetry and Divan literature, is more refined and enriched in classical poetry. In Divan poetry, along with "müraaaca," which involves question-and-answer or dialogue-based expressions, there are other forms like "münazara," "mülatafa," and "hasb-i hal," where poets use similar conversational styles (Batislam, 2000, p. 150).

The poet uses the word "bağır" (chest) as a metaphor for "gönül" (heart), and the phrase "tabîb-i cân u dil" (healer of life and soul) is also a metaphorical expression, referring to Allah.

II. Sana olup muntazır bağ içre ey Tûbâ-hırâm

Tura tura indi servün ayağına kâre su

(Oh beautiful one with the grace of the Tuba tree! From waiting for you in the garden, the feet of the cypress have turned black.)

In this couplet, the lover is depicted as one yearning for the Tuba tree in paradise, symbolizing a desire to reach heavenly blessings. People cannot attain the blessings of paradise without transitioning to the spiritual realm through death. Only after death can they experience heaven and hell. The Tuba tree is a tall tree in paradise, and the lover, captivated by its height and graceful

sway, is waiting for it in paradise, staring intently. The second line mentions the "cypress," likening it to the beloved's stature—straight, tall, and proportionate. In Sufism, the cypress represents unity within multiplicity, standing tall and unmovable, deeply rooted in the soil.

True love for the beloved creates such dependence that the lover becomes captivated by the beloved's demeanor. Observing the true beauty (Allah) gives such immense pleasure that the lover loses himself, causing physical exhaustion. The poet suggests not to fear death, as many tall and handsome youths have ended their earthly lives with death, separated from all loved ones and beloveds. Humans, being intelligent beings, cannot be satisfied with transient worldly beauties; only an eternal life can fulfill them. As Yunus Emre said: "Why fear death? Do not fear; you are eternal. If the body dies, the soul does not perish."

The phrase "black water on the feet" is a Turkish idiom expressing extreme fatigue or distress. Using this idiom enhances the poem's beauty with the art of "irsal-i mesel" (proverbial expressions). By attributing human characteristics to the cypress, the poet personifies it, saying that from standing and waiting so long, black water has come to its feet. Watching the beauties of paradise provides humans with an indescribable pleasure, hence the use of the word "munatazır" (waiting expectantly). In paradise, humans will experience all pleasures to their fullest, including the blessing of seeing Allah, which will surpass all other joys. We were once sitting with the Messenger of Allah (peace be upon him) on a full moon night. He looked at the moon and said, "Indeed, you will see your Lord clearly on the Day of Judgment. You will not have any difficulty in seeing Him" (Bukhari, Tawhid, 24; Muslim, Masajid, 37; Abu Dawood, Sunnah, 20; Tirmidhi, Description of Paradise, 17; Ibn Majah, Introduction, 13; Ahmad ibn Hanbal, Musnad, No: 19211).

The use of the words "cypress," "Tuba," and "garden" together creates the art of "tenasüp" (compatibility). Additionally, the words "muntazır" (waiting expectantly) and "tur tura" (standing tall) paired with "Tuba" and "servi" (cypress) add beauty through the art of "leff ü neşr" (parallelism).

III. Yire geçe yeridür gökden dahı inmiş ise

Kendüyi teşbih ider çün arız-ı dil-dâre su

(Even if water descends from the sky, it is fitting for it to be absorbed into the earth, for it likens itself to the bright cheek of the beloved.)

This couplet is like a sponge soaked in water, dripping from every corner. The phrase "to be absorbed into the earth" typically implies a negative connotation of something being destroyed or wasted. However, the word "fitting" (yeridir) creates alliteration in Turkish. As is well known, water falls from the sky to the earth in the form of rain. In Turkish, rain is referred to as "mercy" (rahmet). Water is the source of life, and without it, life cannot continue. Water is a chemical compound formed by the combination of one oxygen and two hydrogen atoms. In a laboratory, we can see the two hydrogen and one oxygen atoms that make up water. However, humans can never create rain because it is a special miracle created by Allah. Allah, who established specific rules for the formation of water on earth, has hidden His mercy and miracles behind these causes. "Your Lord is the one who made the earth a resting place for you and the sky a canopy, and sent down rain from the sky, bringing forth fruits as a provision for you. So do not attribute equals to Allah while you know" (Surah Al-Baqarah, 2:22). "Have those who disbelieved not considered that the heavens and the earth were a joined entity, and We separated them and made from water every living thing? Then will they not believe?" (Surah Al-Anbiya, 21:30). "Do you not see that Allah drives clouds, then brings them together, then makes them into a mass, and you see the rain emerge from within it? And He sends down from the sky, mountains [of clouds] within which is hail, and He strikes with it whom He wills and averts it from whom He wills. The flash of its lightning almost takes away the eyesight" (Surah An-Nur, 24:43). Many miracles are seen in the descent of rain from the sky to the earth. Storms blow, thunder roars, and lightning flashes, yet the raindrops do not pierce human heads like bullets. Despite storms and winds, raindrops do not fall as a flood but descend gently, drop by drop. The rain that descends from the sky does not fall as acid or harmful chemicals but as pure water, rushing to the aid of humanity. Rain is mercy in every form. The descent of rain from the sky is a miracle, as is its storage in rivers, lakes, seas, and oceans on earth. The natural course of water means that it turns into mud when it meets the soil and always seeps underground. Groundwater is as essential to life as surface water. Clean and mineral-rich spring waters are brought to the earth's surface. If an omnipotent creator had not planned all this,

it would be unimaginable for blind nature to create all these miracles by chance. "Indeed, We have created all things according to a measure" (Surah Al-Qamar, 54:49). In a single couplet, the poet conveys all these meanings and more. If rainwater were not stored underground, life would be unbearable.

In this couplet, the words "earth and sky," "to be absorbed into the earth and to descend from the sky" create a contrast, adding beauty to the verse. The poet draws attention to the miracle seen in water by seemingly cursing it. Why does he say the water should be absorbed into the earth? Because water is clear, colorless, shapeless, and transparent. Water, with its clarity and brightness, is likened to the cheek of the beloved. In the second line, water is personified, likened to the bright cheek of the beloved. Why? Because water also serves as a mirror. A beautiful person looking into the water sees their reflection. In this couplet, the beauty described is an allegory for Allah. In the universe, whatever you look at, you will see the creative power of Allah. The words "earth," "to be absorbed into the earth," "to descend from the sky," and "water" are used in the same couplet, creating the art of "tenasüp" (compatibility).

IV. Dâimâ alçaklara meyl eyler ey serv-i bülend

Benzemez himmetde âlî âşık-ı dîdâre su

(Oh beloved, tall and noble like the cypress! You always incline towards the lowly. No one can compare to the pure-faced water in terms of benevolence, kindness, and effort in aiding.)

The poet is addressing the supreme creator again. "Serv-i bülend" means a tall and noble cypress. Those who are tall or superior in rank and position bow down when speaking to those who are lower in rank. Similarly, water always flows from higher to lower places. The poet draws a parallel between the flow of water and the relationship between those in high positions and those in lower positions, stating that this is quite natural. The Prophet Muhammad (peace be upon him) said: "The hand that gives is better than the hand that takes. Start giving with those who are dependent on you. The best charity is that which is given when you are rich. Whoever refrains from asking

others, Allah will suffice him. And whoever remains content, Allah will make him self-sufficient" (Bukhari, Zakat 18, Nafaqat 2; Muslim, Zakat 94-97, 106, 124; also see Abu Dawood, Zakat 28, 39; Tirmidhi, Zakat 38, Birr 77, Zuhd 32; Nasai, Zakat 53, 60).

The phrase "to incline towards the lowly" is an idiom. The word "lowly" can mean both those who are low in rank and those who are low in character. The poet emphasizes that Allah, who created everything, does not hold back His support and benevolence from the needy and helpless.

Oh beautiful one with a cypress-like stature, even though you are far above me in rank, it is fitting for you to bow down to those in need like me and understand my condition. Though water flows downwards, in benevolence, kindness, and generosity, it does not compare to you. Water, even as the source of life, acts within the characteristics bestowed upon it by its creator. It cannot act outside the laws of nature. Allah, on the other hand, is not bound by any conditions or limitations. His generosity and benevolence towards His creations are limitless. No created being can compete with Allah in terms of kindness and benevolence.

In this couplet, there is a contrast between the words "lowly" and "tall and noble cypress." The phrases "to incline towards the lowly" and "water" along with "tall and noble cypress" and "supreme in benevolence" exhibit the art of "leff ü neşr" (parallelism).

V. Gerçi bî-pâdur velî müştakdur pâ-bûsuna

Yüzi üzre sürünüp varur anuñün yâre su

(Even though the lover is without hands and feet, he is eager and passionate, longing to reach the place of his beloved by crawling on his face to kiss her feet.)

The poet likens the flow of water in its bed to crawling and personifies it. When a person approaches the presence of a greatly revered person, they cannot act carelessly. They straighten their clothes, comb their hair, polish their shoes, etc. When it comes to approaching the presence of the Creator of the universe, Allah, the attention and reverence reach their peak. People worship to draw closer to Allah, and among the foremost acts of worship is prayer. In prayer, the act of prostration involves placing the face on the ground, which is the highest level of servitude. Allah

says in the Quran: "O you who have believed, bow and prostrate and worship your Lord and do good that you may succeed" (Surah Al-Hajj, 22:77). In Surah Al-Alaq, it is stated: "Prostrate and draw near [to Allah]" (Surah Al-Alaq, 96:19). Additionally, a hadith says: "The closest a servant comes to his Lord is when he is prostrating, so make plenty of supplication in this state" (Muslim, Salat 215).

The poet expresses that even if he is without hands and feet, he will always strive to walk towards kissing the feet of his beloved, much like water continuously flows. Water, by its nature, flows incessantly; if it encounters an obstacle, it will find a way over, under, or around it, inevitably reaching its destination. The term "bî-pâ" means "without feet." Creatures that are without feet and move by crawling are snakes. The poet compares himself to a snake, saying that he too desires greatly to meet his Lord. He implies that even if he must crawl to reach the exalted threshold of his Lord, he would be very fortunate.

The phrases "without feet and crawling" and "eager and reach" exhibit the art of "leff ü neşir" (parallelism).

VI. Yâreye çalup dimiş yâr âbı benzer kaddüme

Yardan uçurduğıçün oldı pâre pâre su

(Oh beloved, whose tall and slender form resembles mine! By striking my wound with water, it has said that the water, having fallen from a cliff, is shattered into pieces.)

The theme of the suffering lover and the merciless beloved continues. In Divan poetry, lovers are always enduring hardships, tormented by the pain of love, sighing from their ailments and wounds. The poet adheres to this tradition by depicting the state of the lover, whose body is covered in wounds. The cure for this affliction lies in the hands of the beloved. Water is the source of life for humans and is also used as a remedy. The beloved applies water as a balm to the lover's wounds. However, using water to treat wounds is harmful. When water falls from a height, it loses its cohesion and scatters. The scattering of water, breaking into pieces, is a negative situation for

water. Similarly, using water to treat a wounded person can lead to a negative outcome, possibly death.

The consonants "y, â, r" in the words "yâre," "yâr," and "yardan uçmak" create alliteration, adding richness to the poem. The phrase "yardan uçmak" (to fall from a cliff) is used for negative situations. The saying "Deveyi yardan uçuran bir tutam ottur" (A handful of grass makes the camel fall off the cliff) implies that the lover is willing to endure any hardship to be united with the beloved. The expression that water, falling from a cliff, breaks into pieces is an example of "hüsn-i talil" (beautiful reasoning). The poet suggests that even if he becomes fragmented and his wounds become untreatable, he will not abandon the path of love. The word "kadd" means "tall stature" and is used to indicate that the lover's body is entirely covered in wounds. In Divan poetry, the beloved is always depicted as tall and walks gracefully like a cypress. By saying "benzer kaddüme" (resembles my stature) in the first line, the poet also indicates that he is tall.

In this couplet, the poet continues to depict the lover's suffering and the beloved's indifference. The alliteration in the consonants "y, â, r" and the use of the phrase "yardan uçmak" enhance the poem's auditory beauty. The concept of water falling from a cliff and shattering symbolizes the lover's fragmented state due to the beloved's actions, highlighting the intensity of the lover's devotion and suffering.

VII. Kaddüni bulmayacak servi ana benzer diyü

Yüz sürer anun ayağına varup gül-zâre su

(Because the water, fearing it might not reach my stature, which resembles your cypress-like tall figure, flows into the rose garden and caresses the feet of the cypress.)

In this couplet, the water is personified, and its flow and irrigation of gardens are depicted as if it were a person searching for someone. The cypress and the beloved are mentioned together for their tall stature. The water, entering the rose garden, caresses the feet of the cypress because it resembles the beloved's tall figure and waters it. The cypress loves water and is often planted on

the edges of gardens and alongside irrigation channels. The watering of the garden and the cypress by the water is attributed to the fact that the water, unable to find the beloved's tall stature, instead finds and waters the cypress. This use of "hüsn-i talil" (beautiful reasoning) implies that actions have deeper, often spiritual, meanings. A person who seeks to draw closer to Allah through worship tries to do so by adhering to the means available in the world.

VIII. Tâ ezelden ârızun ayı durur sâfi vü pâk

Gerçi bulanmayacak turılmaz ey meh-pâre su

(Oh beloved! The moon of your cheek has been pure and clear since eternity. Oh moon-faced beauty! It is a known fact that water must become turbid before it clears.)

Since Allah possesses eternal existence, everything that belongs to Him is also eternal. No living being or entity other than Allah is eternal. Allah created the entire universe and all beings afterward as a test. In the poem, the term "ârız," meaning face or cheek, refers to the essence of Allah. The moon is bright, but its light is not its own; it reflects the light of the sun, making it appear bright and pure. The Quran describes this: "And made the moon therein a [reflected] light and made the sun a burning lamp" (Surah Nuh, 71:16). By referring to the "moon of the face," the poet suggests that even the moon, which reflects the beauty and light of the beloved, remains pure and clear.

When people see Allah in Paradise, their faces will shine like the moon. The Quran mentions seeing Allah: "Some faces, that Day, will be radiant, looking at their Lord" (Surah Al-Qiyama, 75:22-23). This concept is also expressed in a hadith: Jareer ibn Abdullah reported: "We were sitting with the Prophet on a full moon night. He looked at the moon and said, 'You will see your Lord as you see this moon and you will have no difficulty in seeing Him'" (Bukhari, Mawaqeat al-Salat 16, Tafsir Surah (50), 2, Tawhid 24; Muslim, Masajid 211; also see Abu Dawood, Sunnah 19; Tirmidhi, Jannah 16; Ibn Majah, Muqaddimah 13).

The phrase "water must become turbid before it clears" is a proverb, enhancing the poem's expressive power by using a well-known saying (irsal-i mesel). The idea of water becoming turbid

before clearing implies that humans will see Allah only in the hereafter, in Paradise. Without death, the Day of Judgment, the creation of a new world, and the resurrection of people, it is impossible to see Allah. The poet conveys this with the proverb, implying that clarity comes after turbidity.

Allah, who is eternal and omnipotent, created the universe and everything in it with His knowledge. He created humans with the faculties necessary for life according to worldly standards. Our eyes see limited things, our ears hear limited sounds, and all our organs are designed for worldly life. Humans, as marvels of creation, live on earth for a certain period and then die. When resurrected, they will be equipped with senses suitable for the eternal realm. It is impossible to see the infinite Allah with worldly eyes.

This couplet underscores the poet's reflection on divine beauty and human limitations, emphasizing that true clarity and understanding come only after life's trials and in the eternal presence of Allah.

IX. Eskiden ak su idi eşküm kururđı kan olup

Tan mı dirlerse ana servüm gice kare su

(My tears were once clear water. Due to my crying, my tears have turned into blood and dried on my face. Oh my cypress-like beloved! It is no wonder if people call the clear water dark when they look at it at night.)

Tears are a miraculous fluid created to protect the eyes from dust and dirt. The poet states that his tears were once clear and pure like water, but now, because he is separated from his beloved, his tears have turned to blood and dried up. Tears shed due to love flow like a river. If tears flow blood due to illness or other reasons, they do not flow for long; they dry up because of the clotting property of blood. The term "clear water" (ak su) refers to a river, and calling tears "clear water" is an exaggeration, indicating excessive weeping. There is a wordplay involving "tears," "clear water," and "dark water" (eşk, ak su, kara su), creating the art of "tenasüp" (compatibility). The words "clear" (ak) and "dark" (kara) are used antithetically.

Why have the once clear tears turned into bloody tears? The poet explains that in his youth, he was preoccupied with gaining knowledge. Later, he became a teacher and fulfilled various state-appointed duties. Eventually, he joined the path of Sufism, built a mosque, and led a secluded life there. Sufis who join a dervish lodge increase their efforts to draw closer to Allah, engage in more frequent recitations, eat little, sleep little, and speak little.

Water, a colorless liquid, appears dark at night due to the absence of sunlight. This couplet can also imply: "Oh tall and graceful beloved, those who see you at night may not appreciate your beauty due to the darkness, which should not be surprising." In darkness, people and objects are indistinguishable. Another interpretation is that the poet is in love with the true beauty, and once united with it, everything will always be bright, and beholding its face will surpass all other pleasures. It is impossible to meet this beauty in this world; it will be in the afterlife, in Paradise. When we are finally united in the afterlife, we will marvel at how we were attached to transient beauties in this world.

X. Câme çün kucar seni ol kendin öldürmek diler

Yire çalar gâh özin gahî urur taşlara su

(The shirt you wear embraces you so closely that water, out of jealousy, wishes to kill itself, sometimes crashing to the ground and sometimes striking its head against rocks.)

Humans cannot live without clothing. The shirt they wear touches their body, serving both as a covering and for aesthetic appeal. The lover is so jealous that merely seeing the shirt embrace the beloved's body makes them wish for death. The water, wanting to kill itself out of jealousy, sometimes crashes to the ground and sometimes strikes itself against rocks. In this couplet, the natural flow of water is beautifully explained with a reason, employing the literary device of "hüsn-i talil" (beautiful reasoning). Nedim, in his ghazal, expresses a similar sentiment, worrying that the thorn in the pattern of the garment might harm the beloved. Here is an excerpt that conveys this emotion:

Güllü dîbâ giydin amma korkarım âzâr eder

Nazeninim sâye-i hâr-ı gül-i dîbâ seni (Macit, 2017: s. 271)

(You wear a silk dress with a rose pattern, oh beautiful one; I fear that the shadow of that rose's thorn will hurt you.)

XI. Gün yüzünde tâb artar ana irişdükde âb

Gerçi kalmaz nûr ey meh irdigince nâre su

(When water evaporates and rises to the sky, the brightness of the sun increases due to the vapor. Oh moon-faced beauty! When water is poured on fire, it extinguishes, and its light disappears.)

The poet, discussing the different states of water in the ode, describes how water turns into vapor and enhances the brightness of the sun when vapor comes in front of it. Water particles reflect light, creating a spectrum of colors in a sunny environment. However, since the sun is made of fire, pouring water on fire extinguishes it. There is a contrast between the words "fire" (nâr) and "water" (su). In this couplet, while talking about the sun's brightness and increasing fire, the poet addresses his beloved as "moon-faced." The moon has no fire and gains its brightness by reflecting the sun's light. This is a purely mystical expression. The beloveds and admired ones in this world are all transient beings. The beauty of these seemingly beautiful entities is not inherent but a reflection of the absolute beauty of Allah. Allah says in the Quran: "When the night covered him, he saw a star and said, 'This is my Lord.' But when it set, he said, 'I do not like those that disappear.' And when he saw the moon rising, he said, 'This is my Lord.' But when it disappeared, he said, 'If my Lord does not guide me, I will surely be among the people gone astray.' Then when he saw the sun rising, he said, 'This is my Lord; this is greater.' But when it set, he said, 'O my people, indeed I am free from what you associate with Allah'" (Surah Al-An'am, 6:76-78). Allah advises not to rely on transient beauties. One of the ways to reach Allah, who possesses eternal and absolute beauty, is through Sufism.

XII. Gözyaşını dökmeden her âşık olmaz devâ

Gâh olur nâfi gehî ider zarar bîmâre su

(The remedy for the ailment of lovers is shedding tears, for water benefits some people and harms others.)

In Sufism, the term "lover" (âşık) refers to a lover of the divine truth. Lovers willingly embrace hardship. In this world, Allah tests people with wealth and poverty, health and illness, children and possessions to lead them towards Him. The lover, afflicted by trials, must not sigh or groan even once, nor reveal the pains sent by the divine to others. As Fuzûlî said: "Âşıkam dersen belâ-yı aşkdan âh eyleme/ Âh edip ağyârı esrârından âgâh eyleme" (If you claim to be a lover, do not sigh from the tribulations of love / By sighing, do not reveal your secrets to strangers.) Therefore, the cure for lovers afflicted by the pains of love is shedding tears. Tears are the mark of true love. One cannot speak of being a lover without tearful eyes. Heartache cannot be treated with balm; its remedy lies in tears. The fire burning within the heart can only be extinguished by tears. The concept of "healing" (şifa) appears six times in the Quran, with four instances related to the spiritual heart (faith). The term "healing" describes faith, while "remedy" (deva) pertains to physical illness. The cure for bodily ailments is different from the cure for diseases of the heart and soul.

First, one must understand the nature of the illness before starting the treatment, for not every ointment heals every wound. Heart or soul diseases, especially those caused by love, are spiritual ailments. Medicines that treat physical diseases cannot cure spiritual ailments. Water, while a source of life and healing for some, can be harmful to those who are ill, wounded, or recovering from surgery. There is a contrast between the words "remedy" (deva) and "illness" (bîmâr) and between "benefit" (nâfi) and "harm" (zarar).

XIII. Eşk-i âşık ile karışup hâk-i pâyün öpmeli

Şöyle taşkındur ki sığmaz serverâ yollara su

(The lover's tears should mix with water and kiss the soil at the beloved's feet. Oh cypress-like beauty! Raging waters do not fit into canals and streams; they overflow.)

Lovers shed so many tears that they flow like a flood. Here, the art of exaggeration (mübalağa) is employed. The lover's tears, combined with the water used to irrigate the garden, should water the soil at the beloved's feet. In this context, "soil" symbolizes the human body. Additionally, soil represents poverty and humility. Humans are created from soil and will return to it. The phrase "kissing the soil at the feet" signifies humility and respect. The tears of the lover, combined with the water, turn into raging floods.

This metaphor illustrates the overwhelming emotion and the abundance of tears shed by the lover, which, when mixed with the garden's water, nurture the beloved's presence. It reflects the lover's deep humility and devotion, as well as the uncontrollable nature of their love, much like a flood that cannot be contained within its channels.

XIV. Kanlu yaşum gibi yir yudup helâk itse no'la

Yol keser Âdem alur olur gehi hun-hâre su

(As the earth consumes my bloody tears and destroys them, it should also swallow and obliterate the water. This should not be surprising, for water sometimes behaves like highway robbers and sometimes like bloodthirsty executioners.)

The soil cleanses all of humanity's remnants. Just as it nurtures all plants, it also consumes and eliminates all waste materials on earth. The soil has both a creative and a destructive nature. The poet states that if the soil were to consume his bloody tears and water, it should not be surprising. The bloody tears represent the poet's body. When a person dies, their body is buried in the ground,

and the final resting place is the dark soil. Water, too, will seep into the earth and accumulate in underground reservoirs. However, humans will not remain eternally in the ground. Just as seeds decaying in the soil lead to the birth of new plants, the decaying human body will give rise to new life. The Quran explains this concept: "And he presents for Us an example and forgets his own creation. He says, 'Who will give life to bones while they are disintegrated?' Say, 'He will give them life who produced them the first time; and He is, of all creation, Knowing.'" (Surah Yasin, 36:78-79).

If water falls as excessive rain, it becomes a flood, sweeping away and destroying everything in its path. Seas can create tsunamis that obliterate cities and people. History tells us of civilizations destroyed by water. In this ode, the poet refers to the four elements. Anâsır-ı erbaa, meaning "four elements," refers to earth, water, air, and fire in classical philosophy. Ibn al-Arabi, by integrating the understanding of these four elements into Sufi thought, brought about significant changes in Islamic philosophy (Karlığa, 2022: p. 149).

XV. Bunca dökdüm göz yaşın düşmen terahhüm kılmadı

Mîve virmez her ne denlü virülürse hâre su

(Despite shedding so many tears, the enemy showed no mercy. No matter how much water you give to a thorn, it will not bear fruit.)

An enemy does not pity a person who sheds tears. The text does not explicitly mention the enemy, so we need to understand who the enemy is. The enemy here refers to those who do not understand the system of Sufism. Those who fail to comprehend this system criticize the Sufi for not adhering to societal norms. Sufis rejoice in suffering, face death with a smile, and view calamities as manifestations of divine wisdom. An illustrative story sheds light on this perspective:

"Three men were performing ablution at a mosque fountain, and suddenly a bully entered the garden and slapped each of them on the back of the neck. The first man stopped his ablution, got up, and retaliated with a slap of equal force. This is the Sharia, where he demanded and received

justice. The second man, after receiving the slap, smiled and turned to see who had delivered it, thinking, 'God sent me a slap; I wonder who the postman is.' This is the Tariqa, or Sufism. The third man did not even turn around, accepting it without question as God's will. This is the Haqiqa, or ultimate truth."

There is a contrast between the words "mercy" (terahhüm) and "thorn" (hâr). Thorns are a natural defense mechanism for plants that harm humans and animals. They grow naturally in the wild and are harmful. Farmers constantly battle with thorns. Roses, on the other hand, are delicate flowers appreciated for their color, fragrance, and form, from bud to full bloom. However, alongside the rose is always a thorn that pricks, causing pain and drawing blood. No one plants, cultivates, or harvests thorns because, regardless of how much water they receive, thorns will never bear fruit. Trying to get fruit from thorns is futile. In this couplet, the poet equates expecting mercy from an enemy to trying to get fruit from a thorn.

The phrases "shedding tears" and "bearing fruit," as well as "enemy" and "thorn," create a parallelism (leff ü neşr) that enriches the poem.

XVI. Hazret-i Mûsâ hakkı bir kez asâ-yı âh ile

Tağları ursam revân eylerdi seng-i hâre su

(For the sake of Prophet Moses, if I were to strike with the sigh of my staff once, it would set mountains made of stone and rock in motion.)

When Prophet Moses went up Mount Sinai to speak with Allah, he desired to see Him. The Quran narrates: "And when Moses arrived at Our appointed time and his Lord spoke to him, he said, 'My Lord, show me [Yourself] that I may look at You.' [Allah] said, 'You will not see Me, but look at the mountain; if it should remain in place, then you will see Me.' But when his Lord appeared to the mountain, He rendered it level, and Moses fell unconscious. And when he awoke, he said, 'Exalted are You! I have repented to You, and I am the first of the believers.'" (Surah Al-A'raf, 7:143).

Prophet Moses's staff is associated with many miracles and is often referenced in literature. The word "sigh" (âh) in this context represents a deep, sorrowful breath that a lover exhales. In Sufi terminology, (âh) carries significant meanings: combining the first and last letters of the word "Allah" forms (âh). Therefore, sighing (âh) is akin to invoking Allah. Sufis believe that when they sigh, they are calling out to Allah. The sun's rays resemble the letter "alif" (ا), and the sun's body resembles the letter "h" (ه). Thus, the sun rises each day, metaphorically saying "âh" (Allah) (Uludağ, 1995: 26).

The poet suggests that the sigh has the power to move mountains, especially when wielded by Prophet Moses, leading to miracles. The second line speaks of water's ability to break stones and rocks. Water, when it freezes inside hard substances like iron or stone, expands and causes them to crack. There is a thematic connection (tenasüp) between the words mountain (dağ), stone (seng), and rock (hâre).

XVII. Didüm ey dil kime feryâd ideyin dil-dârden

Kim bu ben dil-teşneye virmez lebi bir pâre su

XVIII. Didi dil feryâdı ana kıl ki bâğ-ı âlemi

Tâze dutmağa virür cûdı kamu enhâre su

(Oh heart, I cried out, to whom should I complain about that beloved? Who would not give a drop of water to lips as parched as mine? In response, it said: Tell your lament to Him who, with His generosity, provides water to all the rivers to keep the world's garden fresh.)

In these two couplets, Sururi uses a dialogue style (mura'ca'a) to express his sentiments, with "crying out" (feryad) being prominent in both. In the year 958 AH / 1551 AD, disturbed by the gatherings of Iranians in border villages and towns for the Karbala mourning, Sururi wrote a poem titled "Feryâdnâme" on 19 Muharram 958 AH / 1551 AD. The term "feryad," meaning scream,

loud cry, plea for help, or appeal, is used in these couplets to draw attention. He asks who he should seek help from in response to the actions of the captivating beloved and receives an answer to seek help from the One who provides the life-giving water for all living beings and vegetation in the world. This is a Sufi perspective expressed through an appropriate dialogue style.

Who gives water to parched lips? The answer is Allah. Who creates and stores water underground for human use? The answer is Allah. Who creates and grows all the vegetables, fruits, trees, and greenery in the world? The answer is Allah. Who ensures that rivers continuously flow without running dry? The answer is Allah. Who creates nature, water, air, atmosphere, soil, clouds, wind, and rain suitable for human survival? The answer is Allah. He wishes to express these questions and answers with such a cry that it fills the world. Allah operates with His attribute of wisdom in this world, acting behind the veil of causes. In the hereafter, He will act with His attribute of power, and there will be no intermediaries.

XIX. Şeh Süleymân hazreti kim şehler âsafdur ana

Cûş idüp ser-defter okur anı her serdâre su

(His Majesty Sultan Suleiman, before whom all other monarchs are merely viziers. He, like a rushing stream, surpasses all, leading the world as its chief, and imposes his authority upon all leaders and commanders.)

This couplet marks the beginning of the eulogy section of the qasida. The primary purpose of this qasida is to praise Sultan Suleiman the Magnificent. As is well known, during Sultan Suleiman's reign, the Ottoman Empire was the most powerful state in the world. He did not address other kings and heads of state as kings or presidents. The Ottoman Empire was superior to all other world states in land, sea, art, literature, architecture, music, and science. Thus, Sururi expresses that all other monarchs could only aspire to be viziers under Sultan Suleiman.

When water surges, its roar becomes deafening, and conversations near waterfalls are drowned out. Similarly, Sultan Suleiman's status as the sultan or leader of the world is proclaimed loudly

and clearly to everyone. There is a thematic connection (tenasüp) between the words "Shah Suleiman," "vizier," and "commander."

The association between water and Sultan Suleiman's name conveys the following meaning: Without water, life ceases to exist. Similarly, without a just and righteous ruler like Sultan Suleiman, the world's order and harmony would collapse. Suleiman ensured justice not only for the Ottoman Empire but for all nations and states, acting as the guarantor of rights and fairness. Whenever disputes arose between countries, Suleiman resolved them. He earned the title "Kanuni" (the Lawgiver) because he established justice and upheld rights and laws through the regulations he enacted.

XX. Âlemi pür-nûr ider çün mihr-i âlem-tâb-veş

Kim hased odın yaka döker felek ol nâre su

(His reign illuminates the entire world like the bright sun that fills the universe with light. In his kingdom, the heavens extinguish the fire of jealousy with water.)

This couplet conveys that Sultan Suleiman ruled his country with justice, and the light of fairness shone throughout the land. The contrast between "fire" (nâr) and "water" (su) is emphasized. There is also a thematic connection (tenasüp) between the words "light" (nûr), "sun" (mihr), and "world-illuminating" (âlem-tâb). In the second line, "burning" (yakmak) and "fire" (nâr) are also thematically connected.

It is worth noting that in the qasida, "Shah Suleiman" is mentioned by name only once. After that, his actions are described without directly naming him. The deeds mentioned could be attributed to both Allah and Sultan Suleiman. The phrases "filling the world with light" and "illuminating the world like the sun" can refer to either the earth or the entire universe. Both interpretations are possible.

Allah, who created the sun as a source of warmth, light, and sustenance for all living beings, is also responsible for providing and managing the world's resources. Jealousy and envy are human ailments. When Allah showers His blessings abundantly upon people, some may react with envy and jealousy. However, Allah can extinguish the fires of jealousy and envy, metaphorically, with rain and water.

XXI. Ger ese lutf-ı bahârında nesîm-i şefkati

Pür-tarâvet eyler âfâkı yürür eşcâre su

(If the gentle and pleasant breeze of his springtime compassion and mercy blows, water will flow to the trees and plants, filling the entire world with newly sprouted saplings.)

In spring, water begins to flow to the trees, and they turn green once again, revitalizing the earth. During winter, trees shed their leaves and stand bare, resembling lifeless wood. When it snows, nature appears to be dressed in a white shroud. With the arrival of spring, nature is revived, and life begins anew. This couplet praises Sultan Suleiman for his generosity, kindness, and benevolence. The metaphor of water flowing to trees is attributed to the Sultan's grace, creating a beautiful justification (hüsn-i talil).

In this couplet, Sultan Suleiman is not explicitly mentioned, allowing for the interpretation of both divine and worldly actions. The acts described could be understood as the workings of Allah as well as the benevolence of Sultan Suleiman. This duality emphasizes the parallel between divine and regal justice and mercy.

XXII. No'la ger bârân için ol ebre fermân eylese

Emr ider âdet durur her kişi hizmetkâre su

(If he issues a decree to the clouds for rain to fall, as is customary, by giving an order to those servants, he bestows water upon those in need, causing rain to pour.)

Sultan Suleiman's words or decrees do not only influence his people, state, soldiers, and other nations; even the clouds in the sky would obey his command if he issued a decree. This illustrates his vast influence as a ruler. The attribution of rain from the clouds to the Sultan's decree is a form of beautiful justification (hüsn-i talil). There is a thematic connection (tenasüp) between the words "rain" (bârân), "clouds" (ebr), and "water" (su).

The phrase "issuing a decree to the clouds for rain" is an exaggerated expression. The narrative allows for a dual interpretation: one that can be attributed to both divine intervention and the Sultan's authority. In reality, humans cannot command clouds or issue decrees to them. The Quran mentions the "five unseen things" (mugayyebât-ı hams) in relation to such matters: "Indeed, the knowledge of the Hour is with Allah alone. He sends down the rain, and He knows what is in the wombs. No soul knows what it will earn tomorrow, and no soul knows in which land it will die. Verily, Allah is All-Knower, All-Aware." (Surah Luqman, 31:34).

XXIII. Her hususa rây-i sâib ile virüpdür intizâm

Muttasıl hükmi revândur nitekim her âre su

(You provide order to the affairs of the country by making correct decisions in all matters. Your rulings and decrees are continuously in effect, just as water eliminates the damage caused by anything disgraceful.)

The order and discipline of a country depend on the correct decisions made by its leaders, the enforcement of laws, and the punishment of wrongdoers. The Sultan's wise decisions, made without harming the people, create an environment of peace and security in society. This peace and security boost productivity and foster a sense of brotherhood among the people. In every society, there are those who abide by the law and those who do not. For those who disregard the law, the Sultan's justice system sets them straight. In this couplet, the word "water" is used metaphorically to signify the Sultan's justice, which disciplines those who defy the law. There is a

thematic connection (tenasüp) between the words "correct decisions" (rây-i sâib), "order" (intizam), and "rulings" (hüküm).

XXIV. Çünkü sudandur hayâtı serverâ her nesnenün

Dirlik için umsa ağzundan no'la bî-çâre su

(O ruler of the world! The essence of everything is created from water. Is it surprising that poor people look to your mouth for water, meaning salary and sustenance?)

Addressing the Sultan, the poet remarks that everything's essence is created from water. He implies that the Sultan's words are taken as commands and suggests that it would be good if he showed favor to the poor and helpless by providing them with the means for their sustenance. Here, water is used metaphorically to signify livelihood and necessary sustenance.

XXV. Lafz-ı cân-bahşun gibi ğayrun sözi virmez hayât

Kim hayât âbı degüldür Âdeme hem-vâre su

(Words from your life-giving mouth do not have the same effect when spoken by others. Just as not every water that humans constantly use is the water of life.)

My Sultan, the words that come from your mouth revive and gladden people. The words of those who are not sultans do not have the same effect. Just as not every kind of water is the water of life. Comparing the Sultan's words to the water of life is an exaggeration. The life-giving property of water is equated with the Sultan's words. Drinking the water of life is not destined for everyone. The water of life is drunk from Khidr's fountain, and not every person can meet Khidr. Here, the poet is making a plea that could change his fate. He is seeking favor from the Sultan, which is as rare as drinking from the fountain of Khidr and is not a fortune granted to everyone.

XXVI. Gerçi kim tuğyân idüp içi taşup başdan aşup

Âdemi toparlayup sıkdı iletđi yâre su

(Although water, overflowing and bursting its bounds, can sweep away humans and carry them to the beloved.)

Water does not always flow calmly. Especially during heavy rains, it can cause raging floods. These floods sweep away everything in their path, which is considered a disaster. However, as a source of blessing and abundance, water becomes a means to bring people to the beloved. The poet highlights the potential disasters caused by water while hoping for a miracle amidst the adversity. That miracle is the favor from the Sultan. It can also be explained as follows: The creator, who gives life to people by providing the vital water, can lead them to the beloved (i.e., Allah) even amidst the disasters caused by floods. Every adversity carries within it a spark of hope. To be hopeless means to give up on life. As Allah commands, "Do not despair of Allah's mercy. Indeed, none despairs of relief from Allah except the disbelieving people" (Surah Yusuf 12:87). Here, the overflowing water metaphorically signifies disaster.

XXVII. Her nice divâne vü mest ise yüzine elün

Her kaçan kef ursa döner âkil u hüşyâre su

(Even if a person appears mad and intoxicated to others, the moment they are struck by a blow, they become a wise and sober individual.)

Here, water is personified and compared to a human. Water, being an inanimate entity, cannot strike anyone. This verse is mystical and relates to destiny. Often, people succumb to their desires and engage in forbidden acts, diving into sins like madmen. After committing sins in secret, they look at others as if they are innocent. Such people are often brought to their senses through trials, illnesses, and poverty. When they face these adversities, they repent and correct their path.

XXVIII. Sanki bir dîvânedür zincîrini sürür gezer

Yâ Sürûrî gibi olmuş âşık-ı âvâre su

(Water has become like a madman dragging its chains, or like Sürûrî wandering aimlessly with the pain of love.)

This couplet is the crown verse of the qasida, where the poet's pen name is mentioned. Water is personified as a madman dragging its chains. Especially during floods, water flows wildly, sweeping everything in its path and being highly destructive. The phrase "as if" implies a hypothetical situation that emphasizes the poet's message. While we cannot literally call water mad or chained, the poet uses this metaphor to express his state. The condition of being in love is similar to that of a madman: one who does not see their surroundings, does not heed what others say, and constantly thinks of their beloved, living in their imagination. Just as Qays, who became Majnun due to his love for Layla, was chained, the poet compares the state of the lover to the wild flow of the flood. Water is essential for life and cannot be forsaken. While some people may not understand the value of love, it is an indispensable bond between God and His servant. "Set your face to the true religion, the natural disposition upon which God created mankind. There is no altering God's creation. That is the correct religion, but most people do not know" (Surah Ar-Rum, 30). The desire to turn towards God is innately placed within humans. This tendency can be observed in some people, while it may not be apparent in others.

XXIX. Şi'rümün her beyti bir mahbûbdur saf bağlayup

Her biri destinde sunar sen şeh-i ebrâra su

(Every couplet of my poem is highly cherished. Each couplet, forming a pure line, presents water with its hand to the king of the virtuous.)

This couplet is the boastful verse of the qasida, where the poet speaks praisingly of his poetry. Couplets do not form lines or present water by hand; this is personification. The act of the couplets

presenting water to the king of the virtuous is also a form of personification. The poet refers to Sultan Suleiman as the king of the virtuous, hinting at his expectation of favor and acknowledgment from him.

XXX. Ağlaram hâli sana irişmek için himmete

Tâ ki hufte bahtımı lutfun ile uyara su

(In secluded places, I weep to reach your aid. It is hoped that my sleeping fortune will awaken with the water, a sign of your benevolence.)

The poet, with a Sufi touch, seeks help from the sultan. The purpose of writing this qasida is to gain the sultan's favor. Weeping in secluded places is a sign peculiar to lovers. The main aim is to draw the attention of the beloved. If the beloved is Allah, then one should be awake in the secluded nights when everyone else is asleep, pleading and shedding tears. The goal of Tariqat and Sufism is to spiritually educate the individual, to control and minimize the negative emotions such as hatred, anger, enmity, lust, and laziness inherent in the human soul. These emotions are present in every person by nature. It is impossible to eliminate or eradicate them. Sufi education teaches the ways to free oneself from the oppression of these negative emotions. The stages of the nafs (self) in Sufism are: Nafs-i Ammara, Nafs-i Lawwama, Nafs-i Mulhima, Nafs-i Mutmainna, Nafs-i Radiyya, Nafs-i Marziyya, and Nafs-i Kamila (Ayiş, 2014: p. 13-37). A sleeping fortune means living a life distant from dhikr (remembrance) and contemplation. Water is the purest sign of Allah's goodness and grace.

XXXI. Ser-nigûn olsun adûn ol bir seçer-veş kim anı

Gösterür ırmak kenârında ulül-epsâre su

(May your enemies be overturned and perish. Water shows the discerning ones the image of an inverted tree growing by the riverbank.)

These three couplets are supplicatory verses. Addressing Sultan Suleiman, the poet wishes for the downfall and death of the Sultan's enemies. He explains his wish with the image of an inverted tree reflected in the water by the riverbank.

Discerning individuals understand and recognize that the enemies of just sultans do not wish for the welfare of the country. Therefore, he advises the Sultan to value scholars and their opinions. By doing so, the people under his rule will live in peace. He urges the Sultan to keep away from shortsighted, ignorant, and unqualified individuals who see everything in a distorted manner.

**XXXII. Nokta gibi kim ki devrânunda bilmez dâire
Ejdehâ-veş tolanup çeksün anı pergâre su**

(Those who are like dots do not understand the concept of a circle in your reign. Let the water coil like a dragon and draw it with a compass.)

A dot is a tiny black mark made by touching the paper with the tip of a pen. A dot can never be a circle. The poet is saying that some people are as insignificant as a dot, lacking sufficient knowledge, with limited vision and narrow perspectives. Those with inadequate knowledge cannot see the broader picture and thus cannot comprehend the circle. Let the water coil around like a dragon and form a circle with a compass. When water swirls around itself, it creates a whirlpool. A whirlpool pulls things into its center, causing them to drown. The poet implies that placing unqualified individuals in significant positions leads to detrimental outcomes.

In this couplet, the poet expresses that his value is not recognized. Despite the passage of time, the truth remains unchanged. If unqualified individuals are elevated to positions they do not deserve, the country will deteriorate daily.

**XXXIII. Âb-ı adlün bu cihân bâğım hurrem eylesün
Nitekim virür tarâvet lutf ile ezhâre su**

(O my Sultan! May the water of your justice enliven and gladden the world's garden. Truly, with your benevolence, water gives freshness to all flowers.)

Conclusion

Surûrî was a member of the Naqshbandi order. At the age of 38, he worked with Fenârîzâde Muhyiddin Efendi. However, after a disagreement with him, Surûrî chose the path of Sufism and the tariqa (İsen, 1984; 32/1-2). He joined the Naqshbandi Mahmut Efendi, the sheikh of the Emir Buhari Tekke. From that time until his death, he never took off his dervish attire. He made a pilgrimage to Mecca and was a devout scholar. In his Su Kasidesi, it is evident that he followed the Sufi path. Throughout the kaside, each couplet centers around "water" as a metaphor to describe the divine actions of Allah. In this respect, Surûrî's Su Kasidesi can be considered a "Tevhidnâme" (a poem expressing the oneness of God).

Although there is no explicit record in the Divan text indicating that Surûrî's Su Kasidesi was written as a response (nazire) to Fuzûlî's Su Kasidesi, it appears that both poems revolve around Sufi themes. While Fuzûlî's "Su Kasidesi" consists of 32 couplets, Surûrî's "Su Kasidesi" is composed of 33 couplets.

Fuzûlî's Su Kasidesi is a naat, a poem in praise of the Prophet Muhammad. On the other hand, Surûrî's Su Kasidesi diverges in theme and is a poem of praise dedicated to Sultan Süleyman.

Surûrî continued his Sufi or tariqa path from the age of 38 until his death. He never married or had children, dedicating all his time to Sufi activities. He secluded himself in the mosque he built, held gatherings interpreting the Masnavi, and busied himself with writing.

Upon examining the ghazals in Surûrî's Divan, it is evident that he was indeed a friend of Truth. This article has provided a commentary on the Su Kasidesi of a poet and scholar devoted to Sufism.

Surûrî was proficient in not only Turkish but also Arabic and Persian. In his divan, the first poem or poems of each rhyme letter are written in Persian. Although sources mention that he had divans in three languages, the only existing copy is his Turkish divan. He is especially renowned as a commentator of the Masnavi.

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