

LOVER AND THE WORLD SULTAN (MUHİBBİ)

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ABSTRACT

Kanuni (the Lawgiver), who is also known as the Magnificent Suleyman, was both a great sultan and conqueror along with his advanced culture and art. He was one of the ruler poets of the XVI century. Suleyman was not only known as a great sultan but also as a distinguished poet. In his poets under the name Muhibbi (lover) he gave up his position as a sultan, becoming a slave for his lover. Therefore, his loved one became the sultan of the all the rulers.

Key Words: *Kanuni, Muhibbi, sultan, lover.*

ÖZET

Sevgili ve Cihan Padişahi Kanuni (Muhibbi)

Muhteşem Süleyman olarak anılan Kanuni, Büyük devlet adamı ve büyük cihangir oluşunu ileri kültür ve sanatıyla bütünleştirmiştir. XVI. yüzyılın hükümdar şairlerinden biridir. Büyük bir hükümdar olmasının yanında şairlik kudreti bakımından da muhteşem bir şahsiyet olarak bilinmektedir. Muhibbi mahlasıyla yazdığı şiirlerinde sevgili karşısında padişahlıktan vazgeçip, kul köle durumundadır. Sevgili, cihan hükümdarlarının da sultanı konumundadır.

Anahtar Sözcükler: *Kanuni, Muhibbi, padişah, sevgili.*

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Kanuni, who wrote poems under the name of Muhibbi, was famous for his art apart from being a sultan. The world sultan Kanuni, was not reluctant to show the loved one as the sultan and himself being the servant of her. In the tradition of Divan poetry, it was not surprising for the poet to see the loved one as the sultan. However, it is meaningful when the poet is the real sultan.

Kanuni, who was one of the ruler poets of the XVI century, was also as the son of Yavuz Sultan Selim and the tenth sultan of the Ottoman Empire. "When Selim died in 1520, the countries in the south of Danube river- Wallachian, Moldavia, Rumelia- had already been under the command of Ottomans. Albania and Morea had been annexed. Khan of Crimea was subordinated by the sultan. In the east, Memluks and Shah Ismail were defeated. Hence, every threat from that direction was suspended. Ottoman Empire, with its modern army and successful treasury, was going to meet Kanuni Sultan Suleyman, the luckiest of the Ottoman sultans. He was born as a ruler; in the middle of his brilliant presence he had a distant and commanding glory. His triumphs in Belgrade, Rhodes and Mohac and his army that reached the middle of Christian Europe were proving that he was the leader of the existing rulers at that time."(Andre Clot, Muhteşem Süleyman, İst, 1998)

Expanding the boundaries of the empire on three continents, Kanuni protected the scientists and artists; and supported this kind of actions. The most obvious example for his valuation of literature work was appointing Alaeddin Ali Çelebi, who was known as Kelile ve Dimne mütercimi Vâsi Âlîsi, as Bursa judge after reading his translation in the name of "Hümâyûn-nâme". (Gökbilgin,1992). Kanuni had a Divan with the name Muhibbi. "Kanuni Sultan Suleyman can get the first place among the Divan poets with his 3000 poems. Compared to his first poems that were immature in terms of emotion and content, his new poems which reflect his mature and artistic ability after getting close to the famous poets, exhibited his talent as a great emotional and sentiment poet."(Ak, 2001)

Woodhead's comments about Suleyman's poems were as follows: (Kanuni ve Çağı, 2002)

Suleyman's role as a natural patron of the literature and science provided a new spirit for the poets, scientists and authors. Divan poetry was developed in terms of expressions in itself and its combination with the Fars-Islam tradition where its roots were dated. Beginning from the middle 15th century, Kanuni appointed important poets to the appropriate military and administrative positions. He also actively participated in the development of Ottoman poetry by writing poems with a mahlas consistent with him. Suleyman's mahlas Muhibbi (the lover, true friend) means a lover of God

like a Derviş but at the same time who is also being approachable by the public. In order to be a poet that follows and like divan poetry, despite the small population of the palace targeted by the poems, privileged position was not necessary. By using sofi terminology reflecting religious poems of the Derviş's tekkes, this poem was offering a commonality among the different parts of the Muslim Ottoman society. Kanuni's position as a supporter of a prestigious tradition both as a poet and a patron of the poets increases his modern fame as being a respectful ruler.

Kanuni, exhibited a great artistic effort with his poems of love, excitement, heroism and tefekkür as well as maintaining his reign. His being a world sultan was also adding exceptional sayings to his poems. He was referring his loved one with the invaluable beauties of the countries that he commanded as if meaning that his loved one was as valuable as these countries:(Ak,1987)

SitÂnbulum ÚarÂmÂnum, diyÂr-ı mülket-i Rýmum
BedeðşÂnum Úıpçaàum u BaàdÂdum ÒorÂsÂnum(G.1848/7)
(He is my Istanbul, Karaman, Ottoman country.
My Bedehşan, Kıpçağ, Bagdad, Horasan.)

In this article, Kanuni's position against the loved one is tried to be examined. As Muhibbi Divan is quite voluminous, his poems related with the loved one will be investigated from a general perspective. Especially, his situation as a world sultan will be observed when Kanuni treated the loved one as a sultan in his verses. Before examining the sample verses from the Divan, brief explanations regarding the love and lover concepts will be given considering the relation with the topic.

Love in the Divan poetry is a mandatory emotion. Poet should put himself in the lover position. He has to have a loved one and tell the love and its sufferings. Without showing any social status, place, gender, age differences, the person who aims to be a lover should feel the love same as the others and love the person who is similar to the other's lovers in terms of physical and morality conditions. When love is used in a sultan's poem, his attitude for love, his acceptance and his psychology should be similar to the ones who are completely different from him in terms of social status; and his loved one should be same with theirs in terms of surroundings, physic, character and morality. (Akün, 1994)

Old poet required zahir's knowledge and west's wisdom as well as strong intellect and superior writing talent. The poets that belong to this group of literature play a role of a lover while writing poems. The main purpose of the people that are sent to this world is to reach the "Absolute

Beauty and this can only be achieved with love. For this reason, even if the poet is not in love, he introduces himself as a lover like Mecnun who wandered in desserts or like Ferhat who drilled the mountains for his love, as soon as he picks up the pen. According to this perspective, as the figurative (mortal) love is the preparation for the real (religious) love, it has significance. Without considering the occupation, social status and power of the poet, this role is performed without a change. (Şentürk, 2006)

The superiority in the lyrical poems of the Divan is the dominance of the loved one above his lover with his beauty and caprice. The loved one, who has the command and the willpower, is always in the sultan, master or owner role while the lover is the servant or the slave. As the position may change, sometimes lover becomes the patient because of his love and the loved one is the doctor who has the cure. It is also possible for the lover to define himself as the victim of the loved one's tortures. The loved one's torture, coquetry, cruelty, lack of interest and adherence to the lover are his dominant and undisputable properties. In the Divan poems, the loved ones do not show love or kindness to their lovers; and they do not share the happiness of their love or get sad if they separate. (Akün, 1994)

In his examination of the lover figure in the old Turkish poetry, Ahmet Hamdi Tanpınar stated that behind the ideal beauty depiction, there is a sultan image with his weapons like arc, arrow, lance, and dagger. The thesis of Ömer Faruk Akün, who related the roots of this lover profile to the admiration of the Iranian poets to the beautiful Turkish warriors, exhibited an important observation. (Şentürk, 2006) The most important parts that make up the beauty of the loved one are hair, cheek, forehead, brows, eyes, eyelashes, mouth, lips, jaw, teeth, profile, beauty spot and neck. There is one kind of loved one type in the Divan poetry. She is tall as a cypress, slim waisted, long and black haired, her cheeks are red as a rose; her eyes are sharp and tormenting; she is young and does not know any sadness or sufferings.

Ahmet Hamdi Tanpınar sees the world of classical poetry as the metaphor of a palace and finds the living style of the palace in it. Love is the reflection of the social regime in the individual life (Tanpınar, 1976). With this thinking, the home of the loved one becomes the palace, herself is the sultan and the lovers are the servants. (Kurnaz, 1996)

Apart from his voyages and triumphs, Kanuni Sultan Suleyman is seen with his artistic character as a lover, who gives up his sultan position, and a delicate spirit of a gedi in the Divan. In the sample verses the situation of Kanuni against the loved one is tried to be exhibited. The verses, where the loved one is seen as a sultan, were chosen on purposes. The statements are based on the characteristics found in the verses and followed by the sample verses. Considering the numerous poems in the Divan, plenty of

related samples are available. However, in order to restrict the content, the limited numbers of verses are examined. In the explanations, the lover was Muhibbi.

1) Sultan:

The words like sevgili, sultan, şeh, şah, husrev, sultan, padişah, şah-sultan, şeh-i huban, şehriyar are used. Sultan has servants, army, country, reign and throne. All the sultans are the servant of the loved one as he is also the ruler of all the world's sultans. One needs to mature his heart against such a delicate sultan.

Òired-mendüm öüdÀ-vendüm nihÀnum ôÀhir ü
pendüm

ÚubÀdum Òusrevüm mirüm cihÀn iúlimine cÀnum(G.1848/5)

Úamu şehler úapusında gedÀdur
Ki şÀhÀn-ı cihÀn-rÀ ust sulùÀn (G.6/2)

Ey Muóibbi yüri cÀn u dilüñi pişkin it
Çünki biñ èişve vü yüz nÀz ile ol şÀh gelür(G.566/5)

In the country of beauty, the voice of the drum of the loved one who has the sultan flag is heard in the whole world. To bring pearl and jewelry as a present to the loved one who is the sultan, the teacher with a color of rose became the traveler and began walking. The sultan of the beauties is given sultanate. When the loved one takes the throne, she is named as the sultan of the beauties:

Òyblıú mülkinde úaldurduñ livÀ-yı òusrevi
Virdi ùabluñ ser-te-ser èÀlemlere ãıyt u ãadÀ(G.32/4)

Gülgÿn-ı èişú òÀcesi seyah olup yürür
Sen şÀha piş-keş diyü dürr ü güher çeker(G.887/2)

Benüm servüm benüm cÀnum niçin dün gice
gelmedüñ

Güzeller şÀhı sulùÀnum niçin dün gice gelmedüñ(G.154)

Çün güzeller pÀdişÀhısın virildi şÀhlıú
Çıú serir-i óüsne dinsün öyblar şÀhı saña(G.51/4)

2) Sultan-beauty:

The loved one is the sultan among the beauties. When the lover's heart got poor because of his love, he requested alms from the sultan. The words of the loved one, who is the sultan of the beauty, were so sweet that nebat sugar became water next to her. The lover cannot love the sultan of the beauties but his crazy heart does not have the power to choose:

èAbîrüm èanberüm varum óabîbüm mâh-ı tÂbÂnum
Enîsüm maóremüm varum güzeller içre sultÂnum(G.1848/1)

èIşúuñ içre cÂn u dil şöyle fúîr oldu bugün
ŞehriyÂrı óüsnsin luûf eyle vir aña zekÂt(G.238/3)

PÂdişÂh-ı èÂlem olduñ óüsñ ile sen dilberÂ
Sözlerüñ yanında şÂhum su olur úand ü nebÂt(G.238/4)

Sen güzeller şÂhını sevmek degül óaddüm velî
İötîyÂrı neylesün çünkü dil-i şeydÂda you(G. 1420/2)

The sultan of the beauties does not entertain with the lover. However, lover has his love, patience and resistance. Since the hair of the loved one is Leyla and her lips Şirin, the lover suffers like Ferhat and Mecnun. Muhibbi is ready to pour money and gold from his eyes to spill them to the feet of the loved one. Muhibbi calls the loved one as "You are the sultan of the country of beauties, you are my heart, you are the cure of my ill heart, what can I do?":

Ey güzeller şÂhı úılmazsun benüme çün gülec
Şimdi bildüm bende var mihr ü maóabbet bende
lec (G.286/1)

Sen äaçı LeylÂ lebi Şîrin olaldan óusrevÂ
Biz de FerhÂd ile Mecnÿn gibi miónet ehliyüz(G.1185/1)

Sen güzeller şÂhınıñ pÂyına iâÂr itmege
Dökerem bu gözlerümden dirhem ü dinÂr hem(G.1929/2)

Íúlim-i óüsñüñ òÂnısın sinemde cÂnum cÂnısın
Dertlü göñül dermÂnısın nidem nidem Âh nidem (G.1850)

3) Sultan – servant:

One of the most meaningful practices of Divan poetry is observed in Kanuni Sultan Suleyman's relinquishing from his sultanate and accepting to be a geda against maşuk. (Akün, 1994) Names that are used for calling the servant like bende, çaker and geda, are characteristics of the lover. The servant is always in need of protection, benignity and grace. On the other hand, he is sued to suffering. Muhibbi, the world sultan, wants neither the crown nor the throne of Alexander. He always wants to be a servant of the sultan. Being a servant of the sultan, the loved one, is more precious than being the world sultan. With his apparent loyalty and love for the sultan, the servant prays for not being declined by the sultan. Serving the sultan means being the sultan of love.

Muhibbî pÀdişÀh-ı èÀlem iken
MurÀdı úuluñ olmaúdur nihÀyet (G. 246/5)

Ne taòt ü tÀc ü mülket-i İskender isterem
Bir pÀdişÀha bende olam ekâer isterem (G.1899/1)

GedÀñ olsam yiter èizzet úapuñda
Gerekmez dehrüñ olam pÀdişÀhı (G.2699/4)

PÀdişÀhÀ âidú u iòlÀsum saña maèlym iken
Dergehüñden bu Muóibbî úuluñı gel itme redd (G.340/5)

Úuluñ olalı úapuñda olmişam sulùÀn-ı èişú
ÒÀkipÀyuñ başına almış dil efser gösterür (G.423/3)

Even being a servant dog at the doorstep of the sultan, the loved one, is considered a gift. The servant considers his face the ground for the sultan, wishing he steps on his eye. His heart makes the soil from the sultan's feet appear as crown on the head of the servant. Being stepped under the sultan of the land of beauty is not unpleasant; indeed, a proverb says that the lover is impudent. Muhibbi, who wishes to go ahead the sultan on foot, when he gets on his horse with affectation, is the servant of the sultan's edict with his suffering, gloom, fatality and complaints, trustworthiness and bountifulness:

İtlerinden ÀsitÀnında beni èadd eylemiş

Şàh olandan úullara dÄyim èinÄyetler gelür (G.610/3)

ÁsitÄnuñda şehÄ òÄk eyledüm yine yüzüm
Bu ümide úoyasın üstine pÄ göre gözüm (G.2003/1)

PÄy-mÄl olsam ne àam ey óüsñ ilinin òusrevi
Bu meâel meşhýrdur kim èÄşıú olur èÄrsuz (G.1178/4)

Ol şehriyÄr nÄz ile esbe süvÄr ola
Atı öñince olayın anuñ piyÄdeñem (G.1845/3)

Cevr ü cefÄ úahr ü sitem mihr ü vefÄ cýd u
kerem

Ben bende-i fermÄnuñam sen şàh-ı sulùÄnsın
baña (G.69/2)

A person, even the sultan, is a restricted servant whenever he wears the necklace of love. Muhibbi becomes the true servant of the lover, when he sees his lover write the ensign of sultanate on the beauty leaf. The servant lover has no choice even despite the tortures of the sultan. He is committed to the sultan in every way. Lover, why don't you look at your servants once in a while? Because, no sultan can exist without servants:

Boynı baàlı úul ide şàh ise de
Kim ala boynına úllÄde-i èişú (G.1432/2)

ÒusrevÄ gördi muóauúau úuluñ oldı bu Muóibbi
Varau-ı óüsñüñe òauùuñ yazalı òoş tevúie (G.1341/6)

CefÄlar eylese her dem dili fermÄne ùapşırdum
Úula ne iótiyÄr olsun úamu sulùÄne ùapşırdum (G.1805/1)

Úullarıña bir naôa úılsan nola ey şive-kÄr
Çün bilürsin úulsuz olmaz èÄlem içre pÄdişÄ (G.96/2)

The eyebrows of the sultan put the sultan's signature on the edict of beauty, and all other sultans of the world become his servants. Muhibbi, the servant and the beggar of the sultan, is always the soil in sultan's feet. This is such a love that even turns the sultans to servants. Eventually, the sultan becomes the servant of a servant. The sultan has to look at his servant Muhibbi among other servants, because sultans let those who are worth it to

move forward. However, the loved one is so careless that when he is told that Muhibbi is dead, he answers “Does a sultan get said when a servant dies?”:

Kaşlaruñ ùuàrÀ çeküp ey şah berÀt-ı óüsnüñi
Bu cihÀn sulùÀnların cümle saña çÀker yazar(G.547/2)

Ey Muóibbi baña mihr eylemese yÀr ne ùañ
Her úaçan görse gedÀyı şeh olan èÀr eyler(G.578/5)

ÖsrevÀ kimdür dir iseñ bu Muóibbi bendeñi
Derd mendüñdür faúirüñ ayaàun topraàıdur(G.690/5)

èİşüda bir óaããa vardur şehleri eyler gedÀ
ŞÀh pÀdişÀh iken úul itdi Àòır bir úula (G.2580/5)

Ol güzeller şÀhınuñ çün bende-i dergÀhıyam
Úañ mıdur dirsem ser-tÀ-ser ben şÀhıyam(G.1915/1)

UşşÀú içinde bu úuluña eyle gel naðar
Şehler ilerü çeker anı kim yarar ola(G.2595/4)

Didüm öldi Muóibbi didi ol yÀr
GedÀ ger ölse şÀh eyler mi úayàu (G.2323b/5)

Nobody has the power to bet with the loved one, the servant is not worth competing or chatting with the sultan. It is not surprising for a needy servant to talk to his loved one. However, even the ant could sometimes talk to prophet Suleyman. Loved one does not sit in the same place as the lover, because the servants should not get close to the sultans. All orders of the sultan are executed. Competing with the sultan is over the limits for the servants. Muhibbi is just thankful for being a servant to the sultan. Because the sultan is the one who hears, sees, knows and offers his generosity:

CÀnı mı var kimsenüñ eyleye cÀnÀn ile baóã
Bendeye lÀyıú mıdur kim ide sulùÀn ile baóã(G.258/1)

Bir gedÀ iken idersem nola cÀnÀn ile baóã
Mýr için dirler ider gahi SüleymÀn ile baóã(G.271/1)

èÁceb olmaya ger yÀrüm benümle hem-nişin olmaz

GedÄlar olıgelmişdür ki şehlere úarın olmaz (1212/1)

Her ne emr itseñ buyur ben úurmıřam fermÄnuña
Óaddi mi vardur úuluñ ki ide äulüÄn ile baóâ (G.261/3)

Ey Muóibbi şükr úıl bir pÄdişÄhuñ úulısın
Hem semiè ü hem baãir ü hem èÄlim hem kerim (G1867/5)

Emir-i tÄc-dÄrumsın úuluñam şehriyÄrumsın
İki èÄlemde varumsın niçin dün gice gelmedüñ (G.1546/)

Sultan is generous and kind to those who are his servants at his door. Then, the loved one, who is the sultan, has to show his kindness and generosity to his servants. When the loved one occasionally remembers him and offers his generosity, Muhibbi feels like possessing the sultanate of the world. Muhibbi does not deny making many mistakes. He thanks god that the sultan has more gifts than anger:

Bilürem lÄyü degül óÄlüm äora dilber benüm
GÄh olur úullara luüfın pÄdişÄhı gösterür (G.580/3)

Virilür äanki Muóibbi'ye cihÄn sulüÄnliâı
Ki gehi luüf u keremden ger úuluñ yÄd idesin (G.2097/)

ÒauÄsı çou Muóibbi'nüñ muúıırrdur eylemez inkÄr
Bióamdillah úutar şÄhum èauÄsını äaøÄbdan yeg (G.1479)

4) Sultan-beggar-derviş:

The beggar, who is pronounced together with the sultan in Divan poetry, is not considered to be in the same district with the servant. The lover resembles a beggar with his lifestyle and dressing in front of the loved one. However, this is not a complaint for the lover. On the contrary, it is almightiness. Muhibbi, who is in love, cannot even see the throne or the crown.

İsterem olam gedÄsı kÿyuñuñ
Gözüme görünmez oldı taót ü tÄc (G.290/6)

Baña bu dünyÄya sulüÄn olmadan
Yegdür olmaú ÄsitÄnunda gedÄ (G.95/6)

Baňa yiter kÿy-ı dilberde ger olsambir gedÀ
İstemem ben taòt-ı KeykÀvus ile mülk-i ÚubÀd (G.323/4)

Muhibbi does not want the throne of Keykavus, or the possessions of Keykubat. He only wants to be the servant in the district. Being a servant is preferable to being a sultan for him. It is not correct for the sultan of beauty and the beggar lover to exist in the same place. Hence, it is not surprising for the loved one to neglect the lover:

Taòt-ı KeyúÀvus ü tÀc-ı èÒusrev'e meyl itmezüz
Bendelik çün ÀsitÀnuñda müyesserdür baňa (G.46/3)

Çünki Muóibbi kÿy-ı maóabbet gedÀsısın
Dehr içre ne àam er diseler pÀdişÀ saňa (G.12/5)

PÀdişÀh-ı èÀlem olmakdan ise yegdür baňa
Òidmet idüp ÀsitÀnuñda olam kemter-i èabid (G.328/4)

Sen güzeller şÀhısın ben èişúun ile müptelÀ
Hiç olur mı ki muúÀrin ola şÀh ile gedÀ (G.32/1)

Derviş, who is contended and does not value the world is known for his poverty in the Divan poetry, and has spiritual superiorities. He is seen in the verses with his characteristics like being modest, wearing a cardigan, being accustomed to suffering. Muhibbi has turned to a derviş for the love of the sultan. The loved one does not look at the lovers because he is the sultan of the beauty. It is not shameful for the sultan to be ashamed of the derviş:

RÀh-ı èişúuñda bilür misin Muóibbi'yi şehÀ
Derd-mend itdün ser-i kÿyuñda abdÀl eyledün (G.1594/5)

Baúmasañ èÀşıúlara çünki güzeller şÀhısın
PÀdişehsin uañ degül dervişden èÀr eyleseñ (G.1551/5)

5) Sultan-dying:

In the Divan poetry, life is the only cash that the lover has. He wants to purchase the love of the loved one with that. Being neglected by the loved one is like losing his life. The words of the loved one have the power to

forgive lives. The lover plays with his life, sacrificing it when necessary. Had the lover had hundreds of lives, he would be ready to give them all for his loved one. The lover will always die honestly in the name of love. Since kissing the hands of the sultan is not free, the lover presents his life to the loved one when kissing the hands of the loved one. Life and heart disappears with the arrows of the sultan's eyelashes. The sultan is located in Kaaba. Muhibbi becomes his prey with all his heart. The wish of the lover is to die under feet of his horse upon seeing the sultan coming. It is not surprising for the sultan to take lives, since he is wearing clothes of the color of rose. Sultans want to take lives when they wear red. It does not matter when the eyes of the loved one tortures hearts and kills. Because he is the sultan, and is busy with conquering:

Şöyle mecrýh itdi bu dil òaste-i èiřúun řehÀ
Bir nefes úaldı ki vire yoluña cÀnı dürüst(G.193/4)

Öpmege elüñ eylemişem aşımı tuófe
Öpülmez imiş řehler eli çünkü tehì dost(G.239/2)

Sineme tìrüñle cÀnÀ gel bugün bir úapu aç
Ol úapudan pÀdiřÀhum alasın canı òarÀc(G.282/1)

CÀn u dil oldı řehÀ tìr-i müjeñ birle helÀk
Her ne im senden ire öybdur olmaz o úabió(G.302/4)

Muãóaf-ı óüsnüñ óaúiyçün Kaèbedür kýyuñ řehÀ
Bu Muóibbi cÀn u dilden oldı úurbÀnuñ senüñ (G.1542/
Neörüm oldur kim görsem ol güzeller řÀhını
Atı ayaàına bu cÀnum niãÀr itsem gerek(G. 1469/2)

Úana girse tañ degül giydi yine gülgýn libÀs
Surò giyse òilèatin úan dökme ister řÀhlar(G.703/4)

Çeřmi yÀrüñ cÀn alup itse ne àam göñli òarÀb
Padiřehdür òÀli olmaz fetó-i bÀb üstindedür(G.700/2)

6) Sultan-torment:

The loved one gives pain and sorrow to the lover, always torturing him. The loved one acts to take lives. Never steps back from torturing and

tormenting. No one can judge him for doing that. Hence, it is no use for the lover to cry. If the loved one is the sultan, no one can understand the situation of the lover since he is always tortured by the sultan. Muhibbi cannot reject the loved one, even if he is killed by him. It is unacceptable for the needy lover to oppose the sultan. The lover is in love with the sultan of beauty and the sultan loves to torture. The magnificent sultan does not act right, and always does torture and evil. In contrast, sultan is supposed to be wise, not evil:

İden ôulmi añâ çün pÀdişehdür
Muóibbî kime eylesün şikÀyet (G.245/5)

LÀ dime cevr ile öldürse Muhibbî seni yÀr
Hiç revÀ mıdur gedÀ eyleye sulùÀn ile baóâ (G.272/5)

Bir güzeller şÀhını bu cÀn sever
Baña cevr itmegi ol cÀnÀn sever (G.410/1)

DÀduma dÀd itmedi ol pÀdişÀh-ı muóteşem
DÀyimÀ cevr ü cefÀ ile ider ôulm ü sitem (G.1846/1)

İtme Muóibbî úuluña gel youú yire àaøab
SulùÀn olan kimseye lÀyıúdurur ilüm (G.1782/5)

7) Sultan-justice:

Like in all areas, Ottoman Empire is renowned for its justice. Justice holds an important place for the Ottoman Empire to become a worldwide empire. With his distinct brilliance and hard work, Kanuni has deserved his righteous place in the lever of justice, and has acted accordingly in his Divan. (Kesik, 2002) The most important merit of a sultan in the eyes of poets is his justice. The merits of a just person is listed by the poets, using words like justice, mercy, goodness, gift, grace and forgiving. The importance of justice is emphasized by choosing antonym words like torment, cruel and sorrow. (Çınar, 2001)

In Divan poetry, justice is an important merit for sultans. The lover, who goes to the door of the sultan of beauty for justice, expects him to act fairly. He does not want the just sultan to consider him worth having sorrow and torment. The loved one is just sultan, who is to beautify the land of the

tormented hearts. Sometimes, he becomes a sultan with endless torture, despite knowing the situation of his servants:

DÀda vardum úapusına ol güzeller şÀhınıñ
Ol kim dÀd eyleye úulına ãultÀndur baña (G.88/4)

èÁşıúa cefÀ cevr bugün görme gel revÀ
ÓÀline anuñ raóm úıl ey şÀh-ı maèdelet (G.255/3)

Bu òarÀb olmış göñül mülkini ÀbÀd idiser
Luùfın iòhÀr eyleyenèadl ıããı sulùÀnumdurur (G.413/2)

Úulların óÀlin bilür dÀd eylemez
Ôulmi bì-òadd han elinden elàıyÀå (G273/4)

Eventually, in this report that is based on a collection of verses where the loved one is seen as a sultan in the Muhibbi Divan, the situation of the poet sultan against his loved one is investigated. Kanuni, known as the world sultan, both takes his place in the expression of common Divan poetry with his traditional poet side and also uses his own structure relying on his sultanate in real life: Kanuni, who gives up his throne and becomes a servant does not care about his sultanate and crown. He just wants to serve a sultan. This is such a love that even the sultan wishes he was a servant. The lover, who is the sultan, is also the sultan of the world's commanders. In contrast, he seems so ignorant as to state that a sultan cannot get said upon the loss of a servant's life. Muhibbi rather prefers being a beggar in the district of the loved one than being a sultan to the world. The sultan keeps on tormenting his lover servants; however, he has to have justice as his merits. Nevertheless, the loved one does not always act accordingly. He even takes the lives of lovers easily. It is not surprising that the heart of the sultan, who is busy with conquer, gets his heart hurt deeply. On occasion, the sultan calls his loved one differently relying on his throne, reflecting his powers in his poetry.

Kanuni, pronounced as Suleyman the Magnificent due to his outstanding success in sultanate, is also acknowledged as a great artist with his proven poet side and is called the sultan poet. The expressions of the sultan, who has relinquished sultanate in the Muhibbi Divan to become a servant, are formed in combination with traditional poetry and the signs of his identity in the real life.

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