

## THE MUNAJÂT OF ASHÂB AL-BADR BY IBRAHIM HANIF B. MUSTAFA AL-ISTANBÛLÎ

### *O MUNAJÂT DOS ASHÂB AL-BADR, DE IBRAHIM HANIF B. MUSTAFA AL-ISTANBÛLÎ*

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#### **Abstract**

This article examines the munajat located at the end of the Esmâ'u Ahl-i Badr by the eighteenth-century Ottoman scholar Ibrahim Hanif b. Mustafa al-Istanbuli. The aim is to reveal, through expressions within the text, the classical aesthetic dimension of this munajat and its discourse of tawassul. Although our classical literature was a trilingual literature composed in Turkish, Arabic, and Persian, Arabic works have not been sufficiently examined in literary studies; for this reason, it is expected that the study of an Arabic munajat will contribute to the field. As a method, qualitative content analysis and manuscript examination were used together, and seven copies, especially Michigan University Isl. Ms. 233, were evaluated. The findings show that saj', simile, metaphor, allusion, repetition, antithesis, and semantic harmony systematically construct the atmosphere of supplication and the internal music of the text, while the language is balanced with Arabic religious terminology. In the content of the munajat, while the spiritual rank and virtues of the Companions of Badr are praised, the author's expression of his own helplessness and his request for their intercession are evaluated as a literary reflection of the understanding of tawassul in the Islamic Sufi tradition. In addition to its contribution to both literary and religious literature, the work contains valuable elements regarding the development of the munajat genre.

**Keywords:** Turkish-Islamic Literature. Munajat. Companions of Badr. Textual Analysis. Ibrahim Hanif.

#### **Resumo**

*Este artigo examina o munajat localizado no final da obra \*Esmâ'u Ahl-i Badr\*, do estudioso otomano do século XVIII Ibrahim Hanif b. Mustafa al-Istanbuli. O objetivo é revelar, por meio de expressões contidas no texto, a dimensão estética clássica desse munajat e seu discurso de tawassul. Embora nossa literatura clássica fosse uma literatura trilingue composta em turco, árabe e persa, as obras árabes não têm sido suficientemente examinadas nos estudos literários; por essa razão, espera-se que o estudo de um munajat árabe contribua para o campo. Como método, foram utilizadas conjuntamente a análise qualitativa de conteúdo e a análise de manuscritos, e foram avaliadas sete cópias, especialmente o manuscrito Isl. Ms. 233 da Universidade de Michigan. Os resultados mostram que saj', comparação, metáfora, alusão, repetição, antítese e harmonia semântica constroem sistematicamente a atmosfera de súplica e a música interna do texto, enquanto a linguagem é equilibrada com a terminologia religiosa árabe. No conteúdo do munajat, enquanto o grau espiritual e as virtudes dos Companheiros de Badr são elogiados, a expressão do autor de seu próprio desamparo e seu pedido de intercessão são avaliados como um reflexo literário da compreensão do tawassul na tradição sufi islâmica. Além de sua contribuição tanto para a literatura como para a literatura religiosa, a obra contém elementos valiosos relativos ao desenvolvimento do gênero munajat.*

**Palavras-chave:** Literatura Turco-Islâmica. Munajat. Companheiros de Badr. Análise Textual. Ibrahim Hanif.



## 1 INTRODUCTION

The word “munajat” meaning whispering and speaking secretly, derives from the Arabic root (نحو), *necv*. In literature, it is used for verse or prose texts written for the purpose of supplication and entreaty to God (Şemseddin Sami, 1996). Munajat is a special literary genre in which supplications to God are expressed in an literary language. In these texts, the human being acknowledges the greatness of God, articulates servitude to Him, and conveys emotions sincerely. In a broader sense, munajat denotes poetic or prose works in which a person sincerely expresses remorse arising from awareness of personal weakness and sin, and takes refuge in God's infinite mercy (Macit 2020, 562-564).

This literary genre was composed in classical Turkish literature in almost every verse form. In addition to common poetic forms such as ghazal, murabba, masnavi, ruba'i, and qasida, it was also treated in more distinctive and rarely used forms such as museddes, mufred, terci-i bend, qit'a, musemmen, terkib-i bend, qit'a-i mutavvel, and ahadi muasherat. This rich diversity reveals the aesthetic value, prevalence, and adaptability of munajat in Turkish literature to different modes of expression. At the same time, it clearly reflects the special position and artistic richness of munajat among religious and literary texts (Koçin, 1998). Although munajats were predominantly written in verse, examples in prose also exist. These prose examples are also referred to by terms such as “tazarrunname” or “supplication” (Kurnaz, 1992). The most important example of prose munajat in Turkish literature is Sinan Pasha's Tazarrunname. With this work, Sinan Pasha (d. 1486) initiated a new period in Turkish literature in ornate rhymed prose and Sufi munajat. Tazarrunname served as a model for later prose munajats and came to be accepted as the representative work of the genre (Canım, 2012).

When their content and structural features are examined, it becomes clear that munajats were written according to a systematic order. In the introductory part of such texts, God's exalted attributes are praised, after which human weaknesses and deficiencies are expressed. In the construction of these texts, verses from the Qur'an and hadiths are quoted in order to emphasize God's mercy, forgiveness, and compassion. These divine qualities are presented as a source of hope that people may attain God's mercy. Praise, supplication, and prayer constitute the basic components of munajats. These texts

generally begin with an introduction emphasizing divine unity and then proceed to the main munajat section in which prayers and entreaties are presented (Alparslan, 2018).

Munajat, whose earliest examples appeared in Arabic literature under the influence of Islamic belief, entered Turkish literature through Persian literature. When the historical development of the genre is examined, the remorse of Adam and Eve after eating the forbidden fruit in paradise and their repentance are regarded as the earliest examples of this genre. Similarly, the prayers of Moses, Noah, and Jonah, in which they acknowledged ظلم to themselves and sought God's forgiveness (Altuntaş-Şahin, 2011), are among the early examples of munajat. In Arabic literature, the munajat tradition began with Abu Bakr and continued with 'Umar and 'Ali. Later, the munajats of companions such as Hassan b. Thabit, Mu'awiya b. Abi Sufyan, Nu'man b. Bashir al-Ansari, and 'Ali b. al-Husayn b. 'Ali came to be regarded as foundational examples in Islamic literature (Alparslan, 2018).

The earliest examples of the munajat genre in Turkish literature are found in Yusuf Has Hajib's *Kutadgu Bilig*. This was followed by Ahmad Yasawi's *Divan-i Hikmet* and Qutb's *Husrev u Sirin*. Major poets such as Sakkaki, Ali Shir Nava'i, Ahmad Fakih, Ashik Pasha, Ahmad-i Da'i, Adli, Cem Sultan, Ahmad Pasha, Shaykhi, Fuzuli, and Muhibbi also produced works in this genre (Koçin, 1998).

The munajat genre is a literary form that shows continuity across different periods and traditions of Turkish literature. Initially developing within divan literature, it later produced distinctive examples in folk literature, minstrel literature, and tekke literature. Within its historical development, the genre can be seen to have continued from the Tanzimat period to the present day. In modern Turkish literature, the tradition of munajat continues through new formal searches. Particularly in contemporary poetry, munajats written in free verse demonstrate the reflections of this tradition in present-day literature. This situation reveals the adaptability and literary continuity of the munajat genre in the transition from traditional forms to modern ones (Horata-Macit-Kılıç-Aksoyak, 2011).

Since multilingualism (Turkish, Arabic, and Persian) was fundamental to the Ottoman intellectual tradition, in order to understand an author's literary identity and intellectual world holistically, all of the works written in different languages must be evaluated together. The *Munajatu Ashab-i Badr* examined here, because it treats an Islamic theme, is a natural subject of research for the discipline of Turkish-Islamic

literature regardless of the language used. The content, form, and literary value of the work are more determinative than its language. Moreover, the Turkish author's cultural background and the imagery, references, and expressive techniques employed carry the traces of the Turkish-Islamic literary tradition. It is believed that examining the Arabic works of Turkish authors from the perspective of Turkish-Islamic Literature will both open the way to interdisciplinary studies and fill an important gap in the literature.

## 2 IBRAHİM HANİF B. MUSTAFA AL-ISTANBULİ

Ibrahim Hanif Bey was born in Istanbul. Although the author's exact date of birth has not been determined, he belonged to a well-established family. His father was Mustafa Efendi of Skopje, who had served as treasurer of Baghdad; his grandfather was Ahmed Bey, one of the notables of Skopje; and his great-grandfather was Vizier Ibrahim Pasha, who served as governor of Rumelia. After completing his madrasa education and becoming a *mulazim*, Ibrahim Hanif concentrated from his youth onward on hadith and *sirah* and produced works in these fields. On 1 Jumada al-Awwal 1147 (29 September 1734), he was appointed professor of a Haric madrasa and wrote five works in succession. While traveling to the Haramayn on an inspection duty, he had the opportunity to meet many well-known scholars and continued his scholarly studies. During his residence in Mecca, he presented his commentary on forty hadiths entitled *al-Durr al-Samin* to the Egyptian muhaddith Abd al-Wahhab b. Ahmad Barakat al-Ahmadi al-Tantawi; appreciating the work, Tantawi wrote a commendatory note and granted Hanif Efendi authorization to teach *Sahih al-Bukhari* (Akpınar, 1997; Bağdatlı İsmail Paşa, 1951).

On 21 Rabi al-Akhir 1166 (25 February 1753), Hanif Efendi became a professor in the *sahn* madrasas; the following year he was appointed to the Mimar Kasım Madrasa and later to the Süleymaniye Madrasa. In Ramadan 1177 (4 March 1764), he was appointed qadi of Galata, and in Dhu al-Qa'da 1185 (February 1772), qadi of Bursa. After retiring from the Bursa judgeship, Hanif Efendi returned to Istanbul and died in Shawwal 1189 (December 1775). His grave is located in Eyüp, opposite the tomb of Shaykh Vahyî, in the Dâye Hatun Tomb (Akpınar, 1997; Erdem, 1994).

Hanif Efendi was also a skilled calligrapher trained by some of the foremost masters of his age. He first learned the thuluth and naskh scripts from Şeyhzâde Abdî Efendi and Câbizâde Abdullah Efendi, then continued his studies with Eğrikapılı Mehmed Râsim Efendi and received ijazah from each of them. He completed his training in the ta'liq script under the guidance of Kâtibzâde Mehmed Refî Efendi (Müstakimzâde Süleyman Sâdeddin Efendi, 1928; Derman, 2003; Serin, 2022). Hanif Efendi produced many of his works in his own hand and also copied numerous books and treatises by other authors. Some copies of these works are preserved in important collections such as the Süleymaniye Library (Mihrişah Sultan, no. 79) and the Millet Library (Ali Emîrî Efendi, Şer'iyye, no. 525/2) (Akpınar 1997). His known works are as follows (Aksu, 1996).

- a. *Hulâsatü'l-Vefâ Fî Şerhi'ş-Şifâ*: A Turkish translation and commentary on Qadi Iyad's famous work *al-Shifa*, which deals with the life and outstanding qualities of the Prophet. With this work, the author became known by the epithet "commentator on *al-Shifa*." The work was completed in 1735 and was honored with commendatory notes by leading scholars of the period. In addition to Egyptian and Istanbul printed editions, autograph copies also survive (Nuruosmaniye Library, no. 725; Süleymaniye Library, Serez, no. 378).
- b. *Gâyetü'l-Merâm Fî Tahrîci Ehâdîsi Şir'ati'l-İslâm*: This work, composed in 1761, contains the takhrij of the hadiths found in Imamzâde Muhammad b. Abu Bakr's *Şir'atü'l-İslâm*, a work on worship and Islamic ethics highly esteemed by Ottoman scholars; that is, it identifies their sources and degrees of authenticity. The work is registered in the Süleymaniye Library (Esad Efendi, no. 406). Zakaria Orfalı prepared an MA thesis on it (Zakaria, 2018).
- c. *Menhecü'l-Edîb Fî Şerhi Ünmûzeci'l-Lebîb*: A Turkish translation and commentary on Suyuti's concise work *Ünmûzecü'l-lebîb fî haşâ'îşi'l-ḥabîb*, concerning the distinctive qualities and physical-spiritual characteristics of the Prophet. Completed in 1766, the work survives in various libraries (Süleymaniye; Âşir Efendi, no. 418/1; Hacı Mahmud Efendi, no. 4303; and Istanbul University, TY, no. 1662). Bilâl Erkoç prepared an MA thesis on this work (Erkoç, 2013).
- d. *El-Asl Ve'l-Fer' Fî Şerhi Hadîsi Ümmi Zer'*: A Turkish commentary on the famous report known as the "Hadith of Ummu Zar'." An autograph copy is

- preserved in the Süleymaniye Library, Çelebi Abdullah Efendi, no. 70/2, fols. 69a-77b.
- e. Ed-Dürrü's-Semîn Fî Şerhi'l-Erba'în: An Arabic commentary on a collection of forty hadiths compiled by Ali al-Qari. The work, composed in Mecca in 1741, survives in copies in the Istanbul University Library (AY, no. 3454/11) and the Süleymaniye Library (Esad Efendi, no. 311/1).
  - f. Tercüme-i Mecâmi' Fi'l-Uşûl: A Turkish translation of Abu Sa'id Hâdimî's work on legal theory entitled Mecâmi'u'l-hakā'ik fi'l-uşûl. The work consists of an introduction, two chapters, and a خاتمة. It is preserved in the Istanbul University Library (TY, no. 3692).
  - g. Ed-Dürretü'l-Asmâ' Fî Beyâni Ebhe'l-Esmâ': This work, written in 1758, contains Turkish explanations of 140 names of the Prophet. The autograph copy is preserved in the Istanbul University Library (TY, no. 2570), and another copy is registered in the Tire District Public Library (Necib Paşa Foundation, no. 639).
  - h. El-La'lü'l-Musaffâ Fî Ziyâreti'l-Mustafâ: A work on the etiquette of visiting the grave of the Prophet, consisting of an introduction and four chapters. The author composed it in the short span of three days in 1735. The autograph copy is registered in the Süleymaniye Library, Hacı Mahmud Efendi, no. 3841/2.
  - i. Esmâ'ü Ehl-i Bedr: The work examined here contains the names of the Companions of Badr and was composed in 1737.
  - j. Erba'üne Ḥadîsen Bi-Lafzateyn: A copy of this work, said to have been composed in 1737, dated 1151 (1738), is preserved in the Nuruosmaniye Library (no. 48/4).
  - k. El-A'dâd Fî İ'dâdi'z-Zâd Li'l-Meâd: A work in which information concerning numbers in Qur'anic verses, hadiths, and jurisprudence was compiled, translated into Turkish, and organized under seventy headings. It was completed in 1758 while the author was serving as a professor at the Süleymaniye Madrasa. The author later abridged it under the title Muhtasarü'l-A'dâd. An autograph copy written in ta'liq script is preserved in the Istanbul University Library, TY, no. 1704.
  - l. Dürrü's-Sehâbe Fî Fezâ'ili'l-Hat Ve'l-Kitâbe: Completed in 1768, this work contains forty hadiths on the virtues of the pen and writing. It also addresses topics such as writing and writing materials, the Prophet's letters, revelation scribes, and

- confidential scribes. A copy transcribed by the author's student Ibrahim b. Receb is preserved in the Süleymaniye Library, Esad Efendi, no. 311/3.
- m. *Risâletü'l-Gasb*: A Turkish treatise examining the subject of usurpation from the perspective of Islamic law. An autograph copy is preserved in the Istanbul University Library (TY, no. 3446).
- n. *Sehmü'l-İsâbe Fî Fezâili'r-Remy Ve's-Sihâm*: A work presenting forty hadiths on the use of the bow and arrow, together with a Turkish introduction and a conclusion composed of three "benefits." It was begun in 1759 and completed in 1760. The autograph copy is preserved in the Süleymaniye Library (Esad Efendi, no. 311/2).
- o. *Muhtasaru Mu'arrebâti'l-Cevâlikî*: An abridgment of Cevâlikî's *al-Mu'arrab*. The only known copy is registered in the Süleymaniye Library, Esad Efendi, no. 2691/3.
- p. *Er-Râsih Fi'l-Mensûh Ve'n-Nâsih*: A study examining the relationship of abrogation between abrogating and abrogated Qur'anic verses and hadiths.
- q. *Durûb-ı Emsâl*: A work composed by the author in 1761 on Turkish proverbs.

Hanif Ibrahim Efendi was a scholar who made valuable contributions to eighteenth-century Ottoman intellectual life through the works he composed. His writings are noteworthy in that they reflect the scholarly level and compositional understanding of the period. Moreover, the existence of autograph copies constitutes important evidence regarding the reliability of the works and their attribution to the author. Independent studies on Hanif Ibrahim Efendi's works would offer valuable information for Ottoman intellectual and cultural history.

### 3 THE COMPANIONS OF BADR

In the Islamic literary tradition, the literature formed around the Prophet presents an extraordinarily rich heritage nourished by different genres. This heritage is not limited merely to eulogies in the form of *na't*, but appears as a broad corpus that addresses the Prophet's life, personality, and mission from various angles. At the center of the tradition stand *sira* books that narrate the Prophet's life chronologically and in detail, while genres

such as mawlid texts on his birth, hijra-names dealing with his migration, mi'rajiyyas narrating the miracle of the ascension, and regâibiyyas focused on particular blessed nights complete this core. In addition, gazavât-names concentrating on specific aspects of the Prophet's life reconstruct the military expeditions conducted under his command; shafâ'at-names center on the belief in intercession; and works of hilya and shamâ'il describe in detail his physical and spiritual portrait. While the Esmâ-i Nebî literature deals with the Prophet's names and epithets, texts belonging to the mu'jizât-ı Nebî genre compile his miracles. Hadith-centered compilations such as translations of forty hadiths and one hundred hadiths also stand out as important links completing this picture. As İsmail Çetişli has pointed out, these thousands of verse and prose works composed in different genres clearly reveal the existence of an independent corpus of “Prophetic Literature” within Turkish literature (Çetişli, 2012).

One of the important links in this corpus is the genre of gazavât-names. Derived from the term ghazwa, this genre deals with the military expeditions personally commanded by the Prophet and reconstructs them within both a historical and a literary framework. A total of twenty-seven expeditions took place under the Prophet's command. Among these, the Battle of Badr, regarded as a turning point in the political and military fate of the Islamic community, occupies a prominent place both in historiography and in the gazavât-name tradition (al-Waqidi, 2014).

The term Ahl al-Badr is used for the Companions who participated in the Battle of Badr, which holds an important place in Islamic history. The 313 Companions who took part in the battle, which occurred in the second year of the Hijra, are referred to in Islamic literature as “Ahl-i Badr” or “Badri.” This distinguished group occupies a special position both in the Qur'an (al-Anfal 8:9-12, 17; Al 'Imran 3:123-125) and in hadith sources (Bukhari, Maghazi, 9, 4; Muslim, Fada'il al-Sahaba, 161). In Bukhari's work, the names of forty-four Badris are explicitly mentioned, and there are reports that all members of Ahl al-Badr are destined for Paradise. From an administrative perspective as well, the importance of Ahl al-Badr was confirmed when 'Umar placed this group at the top when establishing the divan organization. In classifications of the Companions, they constitute the first stratum in Ibn Sa'd's fivefold classification, the seventh in Hakim al-Nisaburi's classification, and the eighth in Abd al-Qahir al-Baghdadi's system. Various independent works on Ahl al-Badr have been written throughout history. Among them,

the studies of important scholars such as al-Dhahabi (d. 748/1348), Müstakimzâde Süleyman Sadeddin Efendi (d. 1202/1788), and Murtada al-Zabidi (d. 1205/1791) are especially noteworthy. These works discuss in detail the names, characteristics, and virtues of Ahl al-Badr (Aydınlı, 1994). The glad tidings that al-Haritha (may God be pleased with him), who was martyred at Badr, would be in the highest Firdaws, together with the announcement of divine forgiveness for the Companions of Badr, are important indications of the spiritual rank of this group. These superior virtues caused Ahl al-Badr to be remembered continuously throughout Islamic history, and as a result independent works devoted to the Companions of Badr were composed. Forming an important literature in Islamic letters, these works were written in both verse and prose (Süer, 2017). Hakan Temir, who studied poetic Ahl-i Badr works, identified twenty-three poetic works, the majority of them in Arabic (Temir, 2024).

#### **4 İBRAHİM HANİF B. MUSTAFA AL-İSTANBULİ'S ESMÂ'Ü EHL-İ BEDR**

Ibrahim Hanif Efendi's work entitled Esmâ'ü Ehl-i Bedr has survived to the present day in seven identifiable copies. The details of these copies are as follows: The first copy is kept in the Fatih Collection of the Süleymaniye Library under number 238282. Written in naskh script by Hakkâkzâde Hafız Feyzullah, this copy consists of 34 folios with 11 lines per page. The second copy is likewise preserved in the Hacı Mahmud Efendi Collection of the Süleymaniye Library under number 258139. Copied in 1223 in naskh script, this copy consists of 17 folios and contains 21 lines per page. The third copy is registered in the Esad Efendi Collection of the Süleymaniye Library under number 187080. This work, composed in 1150, was copied in ta'liq script and appears on folios 167-169 of a miscellany; each folio contains 25 lines. The fourth copy is registered in the Ulucami Collection of the Bursa İnebey Library under number 37287. Written in naskh script, the work occupies folios 18-31 and contains 11 lines per folio. The fifth copy is kept in the Regional Manuscript Works Collection of the Konya Regional Directorate of Manuscripts under number 83714. Copied in 1250 in naskh script, this copy extends from folios 1b to 46b and contains seven lines on each folio. The sixth copy is registered in the Ali Emiri Arabi Collection of the Millet Library under number 149864. Written in ta'liq

script, this copy was transcribed in 1167 by Abdullah Bolevizade. The seventh copy examined in this study is the manuscript preserved in Isl. Ms. 233 in the Special Collections Research Center of the University of Michigan, Ann Arbor.

The manuscript copy examined in this study is located in Isl. Ms. 233 in the Special Collections Research Center of the University of Michigan, Ann Arbor. It was copied in 1200/1785-86 by Hakkâkzâde Hafız Feyzullah. The manuscript consists of cardboard covers bound in red leather. On the inner and outer surfaces of the covers, European-style paper in olive-green tones with silver speckles was used. The upper and lower covers are decorated with gold and silver ornamentation. In the binding, pink-thread stitching and pink-cream striped endbands were used. In terms of ornamentation, the work possesses a rich visual appearance. Pages 6, 52, 65, and 95 are adorned with vegetal motifs, gilded marbling, and geometric designs. It is written in Ottoman naskh script. The page layout was arranged in two columns, with four Companion names in each column, making eight names per page. After the names of the Companions, the text of the munajat appears. This copy is also an aesthetically refined example of calligraphy from the pen of Hakkâkzâde Hafız Feyzullah.

**Figure 1**



Appendix: Samples from the Michigan manuscript.

The munajat is located at the end of Esmâ'ü Ehl-i Bedr. After listing the names of the Companions who participated in the Battle of Badr, the author opens a new section under the heading “hâzâ münâcâtu ashâb-ı Bedr”; the present study focuses on this section. In terms of language and style, the text is an example reflecting the characteristic expressions and rhetorical preferences of its period. From the point of view of vocabulary,

the harmony established between religious-Sufi terminology and Arabic and Persian compounds is noteworthy. The successive and gradated use of near-synonymous words rescues the discourse from monotony, clarifies nuances of meaning, and creates an effect of gradual emotional intensification. In syntax, parallel structure, repetition, vocative forms, and direct address are prominent; the systematic use of supplicatory and prayer forms gives the text a poetic unity. In style, rhetorical embellishments such as *saj'*, occasional *paronomasia*, *antithesis*, *tarsi'*, and balancing are employed. On the level of *ma'ani*, shifts of address, classification, and emphatic sentence structures; and on the level of *bayan*, such devices as simile, metaphor, and allusion strengthen the meaning of the *munajat*. The combined effect of these choices measurably increases the aesthetic value and emotional force of the text. Thanks to the author's careful sentence construction and the possibilities offered by the arts of *ma'ani*, *bayan*, and *badi'* in Arabic rhetoric, the text produces a coherent and dense literary texture that both satisfies the classical expectations of the genre and displays the author's mastery of language and style. For example, in the sequence of verbs used when help is sought from the Companions of Badr - “help me with a spiritual breath,” “gladden me with a glance,” “support me with strength and power,” and “come to my aid with a look” - the request moves beyond an ordinary appeal for help and points respectively to spiritual effusion, momentary favor, concrete support, and active protection. This nuanced usage serves the purpose of expressing more clearly the dimensions of the request and the author's expectations. Likewise, while exalting the Companions of Badr with lofty attributes such as “radiant spirits” and “pure souls,” the author describes himself with expressions such as “the humiliated and broken servant” and “the ally of offense and deficiency,” thereby emphasizing a profound sense of humility and helplessness while intensifying the text's emotional tension and the need for divine mercy.

- Vocative (Art of Address): A form of address used to draw attention to the addressee, exalt him, or implore him. In the text, the frequently repeated addresses directed to God (اللَّهُمَّ يَا وَاهِبَ الْعَطَايَا، مَوْلَايَ) and to the Companions of Badr (أَيُّهَا الْأَزْوَاجُ...) create a vivid atmosphere of dialogue throughout the text, define the relationship between the author and the addressee (respect, submission, intimacy), and continuously emphasize the focal point of the prayer.

- Imperative (Request/Prayer Mood): The mood used to ask or request that something be done; in the context of prayer, it signifies the plea of an inferior before a superior. The imperative forms directed to the Companions of Badr (أَغِيثُونِي, أَمْدُونِي) and especially to God (اجْعَلْنِي, ثَبِّتْ قَلْبِي, اغْفِرْ لَنَا, or forms such as ...أَنْ تَفْعَلَ) express the author's helplessness, the sincerity and insistence of his requests, and his confidence in the addressee's power. This mood directly performs the fundamental function of munajat, namely asking and imploring.
- Interrogation (Rhetorical Question): A question form generally used not to elicit an actual answer, but to emphasize a particular idea or express astonishment, wonder, or denial. Rhetorical questions in the text such as “From whom are sinners to seek help?” (فَمَنْ يَسْتَعِيْثُ الْمُدْبِيْنُونَ) effectively reveal, in a definite manner, that there is no refuge other than God's mercy and thus display both the author's and all sinners' absolute dependence on Him and their need for His forgiveness. Rather than prompting the addressee (God) to think, these questions function as acknowledgments of a truth. Alongside this dominant performative structure, there are also declarative sentences describing the qualities of the Companions of Badr or of God, such as “You are those who...” (فَأَنْتُمْ الَّذِيْنَ) or “You are He who...” (...أَنْتَ الَّذِي). By stating the grounds of the praise offered and the belief articulated, these strengthen the text's argumentation.

The text also displays great richness in terms of literary devices. The author skillfully employs these devices in order to beautify expression, deepen meaning, and increase the impact of the text:

- Saj' (Internal Rhyme / Prose Rhyme): A harmony based on phonetic similarity at the ends of sentences or clauses in prose. As the most distinctive stylistic feature of the text, saj' (e.g., ...الظَّاهِرَةُ / الرَّكِيْبَةُ / رَاضِيَةً / مُسْتَبْشِرَةً مُطْمَئِنَّةً, الْأَعْظَمَ / الْأَكْرَمَ) continues almost uninterrupted throughout the work. This dense use of saj' gives the text strong rhythm, musicality, and fluency. While this harmony appeals to the aesthetic pleasure of the listener or reader, it also facilitates memorization of the prayer. Saj' strengthens harmony, and harmony increases the effect of aesthetics. Thus it heightens the spiritual impact of the text, as though adorning with beauty the words uttered in the presence of the divine.

- Metaphor (Isti'ara): The use of one word or concept in place of another, without a particle of comparison, on the basis of similarity between them. It is employed to concretize abstract ideas and add vividness and intensity to expression. It is frequently used in the text: love for the Companions of Badr is likened to “the firmest handhold” (بِالْعُرْوَةِ الْوُثْقَى), emphasizing unbreakability and trustworthiness; their guidance is likened to “lamps of the darkness” (مَصَابِيحُ الدِّيَاجِي); the saving role of the Ahl al-Bayt to “ships of salvation” (سُفُنُ النَّجَاةِ); and divine generosity and mercy, by virtue of their abundance and encompassing quality, to “the clouds of Your bounty” (سَحَابِيبِ جُودِكَ). These metaphors enrich the imagery of the text and make spiritual concepts more impressive and more graspable.
- Simile (Tashbih): The device of likening the weaker of two beings or concepts sharing a common quality to the stronger one. It is used to clarify, reinforce, and concretize meaning. The text contains original and vivid similes, such as the author's expression of deep helplessness and bewilderment - “I became more helpless than a child in the wilderness” (صِرْتُ أَحْيَرَ مِنْ صَبِّ فِي فَلَاةٍ) - and the description of overwhelming terror in his heart as being “like whales from which the waters have receded.” The simile of tears “like rain-bearing clouds” (عَبْرَاتِي) (سَوَاقِحِ الدِّمِّ) is likewise highly effective in conveying emotional intensity. Besides these, other rhetorical devices also increase the literary value of the text:
- Metonymy (Mecâz-ı Mürsel): The use of one word in place of another through a relation other than similarity (part-whole, cause-effect, etc.), generally in order to make expression more concise. In the phrase “the tongue of His Prophet” (لِسَانِ نَبِيِّهِ), the word “tongue” (cause/instrument) is used instead of “speech” (result), which is an example of this device.
- Allusion / Indirect Expression (Kinaya): The art of expressing an idea indirectly through words that evoke it rather than stating it openly. It is used for subtlety, courtesy, or emphasis. Expressions such as ...الْعَبْدُ الذَّلِيلُ الْكَسِيرُ..., used by the author for himself and indicating helplessness and sinfulness, convey through kinaya a deep remorse and need for forgiveness instead of directly listing sins. This serves both as a sign of humility and as an indirect emphasis on the gravity of the situation.

- Repetition (Tekrir): The repetition of words or expressions in order to reinforce meaning, increase emphasis, provide harmony, or indicate emotional intensity. The repetition of *أَنْتُمْ* in praise of the Companions of Badr, of *اللَّهُمَّ* and *مَوْلَايَ* throughout the prayer, and of *أَعُوذُ بِكَ* in moments of seeking refuge underscores emotions such as reverence, insistence, and the need for protection, and lends rhetorical force to the text.
- Antithesis (Tibâk): The use of concepts that are semantically opposite within the same expression (*كَثِيرٌ وَقَلِيلٌ, مَا ظَهَرَ مِنْهَا وَمَا بَطَّنَ, الْمُحْسِنُونَ / الْمَذْنُونُونَ*), or the listing of several elements together with their opposites. Such devices clarify meaning through contrast, add balance and depth to expression, and emphasize the fundamental binaries of religious thought such as good/evil, world/hereafter, and faith/sin.
- Semantic Harmony (Tenasüb): The use within the same expression of words that are semantically related to one another. It is employed in certain parts of the text to secure thematic unity, enrich meaning through association, and demonstrate the author's command of the subject. The combined use of related words around themes such as Paradise (*رِيَاضِ الْجَنَّةِ, أَنْهَارِهَا*), sin (*الْجَنَائَةِ, النَّفْسِيرِ, الشَّهَوَاتِ*), and protection (*حِمَاكَ, وَقَايَتِكَ, سِتْرِكَ*) is an example of tenasüb.

The long and highly wrought sentence structure dominating the work, especially the use of vocative, imperative, and interrogative forms, successfully establishes the atmosphere of prayer and supplication. The intensive use of various devices of Arabic rhetoric - above all the *saj'* that runs throughout the text, together with metaphor, simile, allusion, repetition, antithesis, and semantic harmony - adds aesthetic value to the work and strengthens the impact of messages such as humility, reverence, helplessness, seeking refuge, and petition. The holistic deployment of these linguistic and rhetorical strategies places Hakkâkzâde's *munajat* in a noteworthy position within eighteenth-century Ottoman religious literature and the Arabic tradition of prayer, and offers significant data for understanding the literary outlook and spiritual sensibility of the period. In this respect, the work provides a suitable ground for both religious and literary studies.

The text has a distinctive music of its own, due in particular to the contribution of *saj'*. This musicality facilitates the reading of the text and awakens aesthetic pleasure in the reader. While expressing his supplication to God and his love for the Companions of

Badr, the author also succeeds in persuading the reader. The sincere language, impressive expressions, and strong similes enable the reader to establish an emotional bond with the text. This is a text remarkably rich in language, literature, and rhetoric. It largely reflects the linguistic features of Classical Arabic. It possesses a rich vocabulary, and religious-Sufi terminology is used intensively. Sentence structures are generally long, and a highly wrought style is preferred. Literary devices are employed, and the expression is constructed in conformity with the rules of eloquence and rhetoric. The text is noteworthy both for brevity and for musicality. Moreover, it uses a strongly persuasive language charged with emotion in order to affect the reader.

In terms of content, *Münâcâtü Ashâbı Bedr* appears as one of the important examples of *munajat* in classical Islamic literature. In the introduction of the work copied by Hakkâkzâde Hâfız Feyzullah in the year 1200 AH, expressions full of praise for the Companions of Badr are found. The address, “O pure spirits, sinless souls, who returned pleasing to your Lord, who walk in the gardens of Paradise, who arrived there rejoicing at its rivers and in serenity,” is an example of the elevated style used at the beginning of the work. In this section, the spiritual rank and virtues of the Companions of Badr are emphasized. In the main body of the text, the author expresses his own helplessness and asks for the intercession of the Companions of Badr. The section beginning with the expressions, “I am a lowly/helpless and broken/defeated servant, the ally of fault and neglect, the captive of passions, the companion of sins and offenses,” reflects the humility and supplicatory qualities of the classical *munajat* genre. Among the stylistic features of the work, rhymed prose, Arabic compounds, and rich figurative language stand out. For example, the expression “calamities settled upon me black as coal” is a fine example of metaphorical narration. In the concluding section, the work is completed with formulas of blessings and peace upon the Prophet, his family, and his Companions. This aspect too reflects the religious and social world of the period in which the work was written.

## **5 TRANSLATION OF THE MUNAJAT OF THE COMPANIONS OF BADR**

This Is a *Munajat* Addressed to the Companions of Badr

O pure spirits and sinless souls who returned pleasing to your Lord, who stroll in the gardens of Paradise, and who arrived there serenely, gladdened by its rivers! May God's peace, mercy, and blessings be upon you. May God be pleased with you and make you pleased with Him. Help me with a breath, gladden me with a glance. Support me with strength and power. Come to my aid with a look that will ward off every stratagem and every snare from me. I have clung to the firm handhold of your love. I believe that this is better and more lasting for me in God's sight. By this, God willing, I have grasped the strongest means and protection against every evil. This means and protection is exceedingly firm and inaccessible. Your refuge is spacious for everyone who turns toward it. The one who supplicates to God by seeking you as a means in important matters acts rightly.

You are those who sold your lives in the path of God, who gave your souls for the love of the Messenger of God, whose virtues God mentioned in the clear verses of the Qur'an, and about whom God said through the tongue of His Prophet: "Do as you wish, for I have forgiven you." This forgiveness encompasses everything, whether much or little. You are the means to the Greatest Beloved. You are those who will intercede before the Lord, the Most Powerful and the Most Generous. You are those who guide to the straightest path. You are callers to the soundest way. You are the lamps of pitch-black darkness. You are the rescuers of every drowning and perishing one. You are a hand of help in every hardship. You are the harbor of refuge in every great sorrow.

I am a helpless and defeated servant, the ally of fault and neglect, the captive of passions, the companion of sins and offenses, the friend of sloth, and one fit for rebellion and evil. I have held fast to the firm handholds of my love for you, which shall never break. I have clung to the rope of fidelity and support toward you, for it brings one to every aim. Rise and lift away my sorrow; disperse my dark clouds and bring me to light. For calamities, black as coal, have descended upon me; obstacles and hardships have turned me away from my right path. Goals and desires have overcome me until I became more helpless than a lizard in the wilderness. My heart is in greater terror than whales cast ashore after the sea's waters have receded from them.

O my God, Bestower of beautiful gifts! O Knower of secrets and hidden things, O Exalter of ranks, O Answerer of prayers! Surely I implore You, and I renew my appeal to You through the one dearest to You among creation, Muhammad, and through the

Companions of Badr brought near to You, and the martyrs of Uhud. I beg You to place me - and those whom the tenderness of my heart has embraced - within Your refuge that cannot be penetrated or harmed, within Your inaccessible and perfect protection, beneath Your cover that cannot be torn, inside Your lofty and well-fortified stronghold, and among the trusts that You do not let go to waste.

I ask that You set up over me the tents of Your protection and guardianship; that You protect me from the evil of the wicked; that You hide me from oppressors and sinners by the light of Your majesty; that You bind the tongue of anyone who speaks ill of me; that You turn away from me every harmful arrow; that You blind every eye that watches me with envy; that You still every heart that strikes against me in enmity; that You subdue anyone who seeks to overcome me in such a way as to deprive him of ease and stability and make the broadness and spaciousness of the world narrow for him; that You remove from the circle of forbearance and gentleness everyone who turns toward me with evil and grant him no respite; that You restrain his hand from whatever would harm me and not allow him to attain his desires; that You save me from the mockery of everyone who transgresses and rejoices in my misfortune; that You compensate for me every thing that is lost and passes away; that You protect me from the evils of open and hidden temptations, from tribulations and afflictions; that You purify my heart from envy, rancor, and hatred; that You remove evil from behind me and before me; that You bring me to my farthest hopes in both worlds; and that You surround me, in the perils of reckoning and the hardships of decrees, with Your hidden graces, and accompany me with Your unseen companionship in other upheavals and states, in my night and my day, in my staying and my travels, in my sleep, in my stillness, in my public state and my private state.

O God, by their right I ask You not to leave me in need of anyone other than You; to support me fully in my life; to prepare the hearts of Your servants to love me; to defend my rights for me and discharge my debt; not to leave me to my own soul even for the blink of an eye; to forgive my sin; to make my earnings pure and wholesome; to put an end to my stumblings; to accept from me the good deeds You have enabled me to perform; to bring me and my offspring out of darkness into light; to place, between me and sins, the greatest shield and the firmest wall; to make Islam the ultimate object of my contentment; to grant me a good and healthy life in my religion and in my worldly affairs

without falling into despair of Your bounty and mercy or losing hope in Your pardon and compassion; to provide me with constant turning toward You in repentance and with beautiful faith at the level of certainty; to include me among Your righteous servants through Your mercy; to make me successful in looking upon the world with the gaze of those servants who have been brought near to You; whenever the rope of my attachment to You is cut, to reconnect it through Your grace; where my arm falls short, to extend it by Your power; to remove sloth and exhaustion from my character; to reawaken my resolve that has grown stagnant; to make my tears, out of fear born of reverence for You, flow like unceasing rain; to bestow upon me my lofty aspirations; and, by making my end and final outcome beautiful, to grant me pardon.

O God, I ask You by the majesty of Your Lordship, by the grandeur of Your divinity, and by the exalted reality that everyone and everything is in need of You while You are in need of no one and nothing. O Most Generous of those from whom requests are made, O Noblest of those to whom one turns, O Most Open-Handed of givers, O Ever-Living, Self-Subsisting One, O Possessor of majesty and beneficence! Without You, requests remain unanswered. Roads that do not lead to You become constricted. Paths not grounded in You are cut off. Trust not placed in You comes to nothing. You are the One to whom bow the darkness of night, the brightness of day, the ray of the sun, the light of the moon, the murmur of water, the rustling of trees, the drops of rain, and everything hidden and manifest. I ask You, through the phrase *lâ ilâha illallâh*, for truthfulness in our hearts, success in all our affairs, abundance in our provisions, the enabling of obedience to You in all our deeds, a beautiful covering in all our states, encompassing felicity in matters of religion, world, and hereafter, deliverance from Your Fire, safety from Your punishment, rescue from the evil of all creatures, intimacy through nearness to You, and attainment of Your good pleasure. The truth is that none but You can bring good, and none but You can repel evil. I seek refuge in You from the deeds of wayward and worthless people. I seek refuge in You from being in the station of liars. I seek refuge in You from an act that blocks the good of this world and religion.

O You from whom only grace is hoped, and whose justice is feared! Bestow Your grace upon us and do not punish us according to the demands of justice. My Master, we pray to You with the prayer of one who never wearies of supplicating to his Master. We implore You with the plea of one who acknowledges the proof against his own claim. My

Master, grant us the virtue of confessing our sins. Do not blacken our faces at the moment of departure from this world. My Master, if none but the people of beneficence can attain salvation, then from whom shall sinners seek help? If none but the people of piety can be saved, then to whom shall those who have done evil take refuge? My Master, in humble submission and lowliness before You, we ask You to guide us to Yourself. Enrich us through our neediness of You. We receive rectitude from You. Load us onto the ships of knowledge by the light of Your guidance, and bring us to the place where the stations of those drawn near to You are found. You are the Guide of guides that lead to You. O God, seat us upon the carpet of Your blessing and exalt us with the light of Your well-being. Provide us with the sweetness of intimate converse with You. We have intensely desired Your grace. As You know our hearts, none but You is able to remove what is within us. Complete Your favor upon us just as You granted it to us at the beginning. Praise be to You - with a praise that minds cannot comprehend, tongues cannot fully describe, and numbers cannot encompass.

This is the station of one who confesses Your oneness, not the station of anyone else. Therefore, O God, send blessings and peace upon our master Muhammad, and upon his family and Companions. Make us, in what remains of our lives, among those servants who receive the greatest share and portion in Your sight from every good You have apportioned, every light by which You have guided, every mercy You have spread, every blessing You have sent down, every lawful provision You have offered, every distress You have removed, every affliction You have lifted, every evil You have taken away, and every calamity You have turned aside.

O God, make the best part of our lives its ending, and the best of our hours the hour in which we meet You. O God, for the sake of Your right, forgive the sins we have committed and the excesses we have perpetrated in our affairs from the moment You created us until this day. By Your grace, forgive every consequence of our actions in relation to Your creatures. Forgive what we have neglected of the rights of us and our parents, of their rights, and of Your right. Be pleased with us, with them, and with all Muslims through Your mercy, O Most Merciful of the merciful.

O God, I ask You by Your great attributes, by Your names, by all Your messengers and prophets, by the Chosen Greatest Beloved, by his immaculate family - the ships of salvation - and by all of his Companions, the people of piety, goodness, heirs of the word,

and mines of secrets, that You strengthen me with a single drop from their allotted portion and revive me beneath their outspread shades. For how often You have forgiven sinners on account of the people of beneficence.

O God, Most Perfect of those who grant respite, Most Generous of those who bestow grace and beneficence, O God who turns hearts from state to state! When the destroyer of pleasures arrives, make my heart firm upon Your religion. Ease for me the severity of the soul's خروج and the painful gulpings of the death-throes. Have mercy on me after death, when the realities of deeds are laid bare and the soul passes through its appointed stations. O God, remove my loneliness in the narrow grave. Inspire me with the answer to the questioning of the angel. Have mercy on me when I am separated from my family, loved ones, delights, and contemporaries and laid among rocks and earth. Grant me safety from fear and panic when the terrors of the seen world after death appear, when minds are struck with dread as the scales are set up, and when hearts grow anxious as the sirat is stretched over the fires of Hell. Give me to drink to satiety from the delicious and sweet waters of the basin of Your chosen Prophet. In that final abode, let me enjoy the delight of gazing upon Your noble countenance.

O God, keep me far from attributing to my own strength and power any action I perform or any word I utter. In this matter, make me one purified of ostentation and self-admiration, one who has abandoned reliance on any of the means, one who follows a path in conformity with Your good pleasure, and one who strives to attain the clouds of Your generosity and mercy.

O God, spread over the one who gathered and wrote these names the covering of the pavilion of forgiveness and good pleasure. For the one who reads it and studies it, let clusters of the fruits of pardon and beneficence fall. Grant him a well-fortified citadel under Your protection. Open entirely for him the goods he desires.

O God, direct the most virtuous of Your blessings, the most abundant of Your benedictions, and the most complete of Your greetings toward the loftiest means, the greatest blessing, the honor of this world and the next, the one who moved like a protected secret through loins and wombs, the sultan of Your dominion, the one who surpassed all who had previously appeared.

O God, be pleased also with the pole of time and age, the proof of God in judgments, the executor of God's command in decrees, the locus of God's gaze among

His creatures, the one who implements His judgments among them with justice - Your khalifa in this age; with Muhammad al-Mahdi b. Abdullah, the final representative of Muhammad's polity, possessor of the Ahmadi inheritance, the one whose time overshadows us and whose age is close to us, the helper of God's religion, who will fill the earth with justice, equity, and light, just as it has been filled with oppression, wrongdoing, and injustice. Be pleased also with the Muhajirun and the Ansar, that virtuous generation that came first and preceded others, and with the People of Badr and of the Pledge of Ridwan, and those who follow and imitate them in excellence. Send upon them blessings and peace that are perpetual, scented with the fragrance of acceptance and the musk of sealing.

This munajat was completed by God's help and beautiful success-giving. Praise belongs only to God, and God's blessings and peace be upon the one after whom there is no prophet. It was written by the sinful Hafiz Feyzullah, known as Hakkâkzâde, in the year 1200 of the Hijra of the Possessor of might and honor.

## 6 CONCLUSION

Münâcâtü Ashâb-ı Bedr, composed by Ibrahim Hanif b. Mustafa al-Istanbuli, has a classical arrangement consisting of sections of praise, salutation, tawassul, seeking forgiveness, petition, and conclusion. The text possesses a structure that, despite its rich vocabulary, dense use of the classical arts of *badi'*, and strong internal harmony, never loses clarity of meaning. The rhetoric woven around the intercessory rank of the Companions of Badr aesthetically grounds the belief in tawassul, while the analysis of the self based on humility and self-abasement clearly reveals its Sufi dimension. The author's command of Arabic and his skill in the use of literary devices are striking throughout the work. The dense use of *saj'*, in particular, gives the text a distinctive harmony. In addition, the apt use of simile, metaphor, and metonymy increases its literary value. The most remarkable aspect of the work in terms of content is the sincere expression of deep love and reverence for the Companions of Badr. While confessing his own helplessness and sinfulness, the author takes refuge in the spiritual stations of the Companions of Badr and asks for their intercession. The ornamentation, calligraphy, and binding features of the University of Michigan copy provide valuable data about the book

arts of the period. Hakkâkzâde Hafız Feyzullah's mastery in calligraphy especially enhances the aesthetic value of the work. In conclusion, Münâcâtu Ashâb-ı Bedr may be regarded as one of the successful examples of the munajat genre in Islamic literature. In addition to its use of literary devices, the work reflects the characteristic features of its period in terms of language and style as well as religious-Sufi content.

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### Authors' Contribution

All authors contributed equally to the development of this article.

### Data availability

All datasets relevant to this study's findings are fully available within the article.

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