

Interplay of Religious Texts and Literary Genres in the Memoirs of Khayreddin Barbaros During the Ottoman Period -A Critical Study-

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Abstract:

Memoirs serve as a dynamic and inspirational catalyst for preserving the collective memory of individuals and nations. A nation devoid of memory resembles a body devoid of intellect or head, imperative for existence yet absent. Thus, the very existence of nations is intertwined with the preservation of memory. Our study delves into "Khayreddin Barbaros's Memoirs" as an essential artifact of Algerian history and nation-building, transcending the constraints of the narrator's or writer's identity, ethnicity, or loyalty to the Ottoman sultanate. This modest inquiry aims to illuminate the aesthetic of intertextuality and its multifaceted roles, cultural, historical, literary, and religious. The intricate tapestry and amalgamation of diverse literary genres within these memoirs underscore the intertextual continuum linking the present to a revered past. Our scholarly pursuit endeavors to uncover the varied manifestations, hues, and aesthetics of these intertextual engagements, posing significant inquiries:

-What precisely defines the concept of intertextuality, and what are its types, aesthetic functions, and objectives?

-Which literary genres are woven into these memoirs, and to what degree do they coalesce and resonate with each other?

-What motivates the composition of these memoirs?

-Was Khayreddin Barbaros's arrival in Algeria driven by colonial ambitions or by a desire for Islamic conquest to repel the Crusaders?

-What are the stylistic, thematic, and technical nuances of these memoirs?

These questions guide the thrust of our scholarly paper.

Keywords: Maritime Literature, Literature of Islamic Conquests, Autobiographical and Biographical Literature, Intersection of Literary Genres, Prison Literature.

Introduction

In this scholarly endeavour, we seek to elucidate the theoretical and conceptual dimensions associated with maritime literature, literature of Islamic conquests, autobiographical and biographical literature, prison literature, mystical literature, literature of translation, and Ottoman literature. We highlight the profound significance of religious and mystical intertextuality in the intricate weaving of these literary genres within KHayreddin Barbaros's memoirs, which extend across 215 pages. This investigation probes the pivotal cultural landmarks and engages in profound reflections, demonstrating the rationale behind such narrative choices.

According to Feibrua, an autobiography transcends its form—be it a poem or a philosophical essay—as the author implicitly or explicitly narrates his life, articulating his thoughts or delineating his existence. Conversely, a biographical work strives for veracity in depicting the life of a notable individual, revealing his aptitudes and the intricacies of his genius through the vicissitudes of his life, the challenges he encountered, and the enduring impact he imparted on his contemporaries. Memoirs, however, may chronicle events peripheral to the narrator.

The distinction among autobiographies, biographies, and memoirs is palpable in their stylistic execution, the calibre of information rendered, the selection of scenes, events, and characters, the

intensity and fragility of motivations, the extent of literary integrity, and the amplitude of information disclosed. In these memoirs, the writer focuses on chronicling history and events as dictated by situational exigencies, sparingly incorporating personal commentary on the memoirist's life, save for occasional reflections serving historical objectives. The writer remains true to the contextual, psychological, and social conditions of the era.

Unquestionably, each maritime expedition embarked upon by these intrepid seafarers was underpinned by specific reasons, objectives, and modalities of warfare, in our study, these memoirs are employed as a platform to apply the techniques and methodologies of religious and mystical intertextuality, recognized as both a modern critical term and a prevalent strategy among both Arab and Western critics. This strategy is melded with cultural criticism to counteract some of the biased and deleterious arguments advanced in certain Orientalist discourses.

In various literary forms and styles, from poetry to prose, and particularly in memoir and diary writing, intertextuality forges textual connections with antecedent texts, drawing upon their existence, essence, spirits, and specters. We discern in these memoirs a rich and variegated intertextuality, replete with a multiplicity of wealth in colours and types: religious, literary, historical, heritage, and global intertextuality, which imparts beauty and majesty to the text. The allure of intertextuality serves as the 'permissible magic' that obviates the need for sticks and ropes, as well as the beauty of the interplay of other literary genres within the memoirs.

We are committed to extricating it from its encasements, linking it with its progenitors, identifying the loci of beauty, elucidating its functions, decrypting its enigmatic codes, unravelling its complex puzzles, interpreting its multifarious symbols, and engaging with them as extensively as the scope of this paper and discourse allows. This leads us to the following questions:

- To what extent is the technique of intertextuality and its various forms and types used in Khayreddin Barbarossa's memoirs?
- How is it employed in conjunction with the intersection of literary genres?
- Did Khayreddin Barbaros achieve his objectives in maritime literature, literature of Islamic conquests, memoir literature, prison literature, mystical literature, and literature of translation in Ottoman literature through this technique?

These are the questions we seek to answer in our research paper, considering the stylistic characteristics in writing these memoirs, such as:

- Recording events without commenting on the personal life of the memoirist.
- Narrating history and events as dictated by necessity, focusing on the topic, style, and purpose of writing.

Regarding the Subject:

The memoirs, "Memoirs of KHayreddin Barbaros," translated by Dr. Mohammed Darraj, comprising 215 pages, reveal the underlying conflict between truth and falsehood, or between the Ottoman Islamic Caliphate and the Spanish Crusader state and its hostile alliances against Islam and Muslims. These memoirs chronicle the invasions and attacks that targeted Mediterranean coastal cities, fortresses, and islands.

The narratives include detailed scenes of battles on land and sea and highlight key figures engaged in this conflict. Notable among them are Sultan "Suleiman Khan the Lawmaker" of the Ottoman Empire and "Charles V," known as "Sharkan" or "Carlos," the mind behind the Crusader state in Europe. Other pivotal characters from both sides include "Oruç Reis," "Isaac Reis," "KHayreddin Barbaros," "Elias Reis," "Mohammed Medilli Reis," "Sinan Reis," "Jafar Reis," and the representing Crusader admirals like "Andrea Doria," "Vincenzo Capello," and "Grimani Marco." The narrative spans from Istanbul to the Strait of Gibraltar, from the southern coasts of Europe to North Africa, and from Tunisia to the fortress of Tlemcen.

Regarding the Style:

The memoirist's writing is influenced by religious fervour, as evident in the usage of terms like "infidel," "unbeliever," etc., demonstrating a strong religious perspective.

Regarding the Purpose:

Barbarossa's intent with these memoirs was to highlight the horrific massacres inflicted upon the people of Andalusia, Muslims, and the inhabitants of Tunisia and Algeria by the Spanish Crusader

colonialists. The Ottoman Empire's intervention was aimed at repelling this onslaught against Islam and Muslims, at the request of North Africans, contrary to claims by those who distort North African history. The immediate cause for writing these memoirs was a sultanate decree. We hope we have sufficiently succeeded in delving into their depths and decoding their narratives while elucidating the manifestations of textual transcendence.

1. Introduction to Literary and Critical Concepts:

Ottoman Literature:

Is the poetry and prose that emerged during the Ottoman era, both within and beyond the Ottoman Empire... and Turkish Literature: Refers to texts written in modern Turkish language, which underwent significant changes post the Ottoman era...

Turkish Literature:

Includes literary and scriptural texts written in modern Turkish. A radical change in the Turkish language occurred with the Turks' conversion to Islam, affecting the alphabet as they began using Persian and Arabic due to Islamic influence. Turks focused on Ottoman works written in the Arabic script during the Ottoman era... The history of Turkish (Anatolian) literature dates back nearly 1500 years and comprises both oral compositions and texts written in Ottoman or simplified Turkish as spoken in contemporary Turkey, influenced by Persian and Arabic, using the Ottoman Turkish alphabet... This encompasses all writings or utterances across Turkey's geographical or regional expanse or in its language...

Biography (Science of Biographies):

Is the discipline that explores the life stories of notable individuals through different eras. It is a precise science that investigates the circumstances of individuals who have left a mark on society and covers all social classes including prophets, caliphs, kings, princes, leaders, scholars, jurists, literati, poets, philosophers, etc., focusing on their personal lives, stands, impacts, and influences. Generally, biographical science is a branch of historical science...

The quote: "...I had an infidel friend named Gregoire who traded with the island of Rhodes. I took him on my ship to Bodrum and told him: 'Today, our friendship will be tested. Take these eighteen thousand aqjes¹ and help rescue my brother...' Gregoire responded: 'On my head and eyes. Your brother Khidr sends his greetings and prays much for you. He sent me to you and is now in Bodrum awaiting good news about you...' He said, 'Greet my brother Khidr, but let no one know...' (Barbarossa, 2010, p. 24) Here, the person named Gregoire is translated as: "...I had an infidel friend named Gregoire who traded with the island of Rhodes. I took him on my ship and brought him to Bodrum..." using a dialogic style as found in narrative biographies...

Translation Concept:

This word has multiple meanings in Arabic including clarification, elucidation, and also refers to getting to know someone's biography as well as the process of converting speech into actions. Translation involves clarifying or elucidating someone's words...Involves transferring or bringing..." or "an activity that involves changing the meaning of a text in one language (the source text) and producing a new text in another language that corresponds to it (the target text or translation)

Memoir Literature:

Consists of recording various events experienced by an individual throughout their life, not necessarily events that actually occurred in real life, as they could stem from the author's imagination. Memoirs are considered the private property of their author and are not accessible to others. Memoirs vary in types including legal, personal, literary, and historical memoirs...Each type varies according to its purpose and objectives...

Personal Memoirs:

Are those written by an individual about events that occurred in their day, written to commemorate a specific memory... These are the most private memoirs due to the personal information they contain about the memoirist... and are the 'black box' of the owner, not accessible to others without permission from them or their close heirs.

¹Aqje: a silver coin used in the Ottoman Empire equivalent to the dirham of that era.

Historical Memoirs:

This type of memoirs is written to commemorate certain events that occur in a specific city or state, usually revolving around a particular issue of the time. This genre has increased in previous centuries due to frequent wars and revolutions in many Arab and Islamic countries... or aim to speak about others or the author himself, depending on the writer to record facts as neutrally as possible – as Roman Rolland stated: *'I will try – as far as possible – in these brief notes to act as a simple registrar, recording what time dictates to me. I will endeavour not to impart a correct impression of this complex and tangled era. I am documenting sayings and deeds while sitting in a small corner of the battlefield...'* They reflect the history of a nation, a civilization, or a state and are of significant and sensitive importance...

Maritime Literature:

Refers to literature that aims to express the world of the sea, where the sea is the main subject influencing the events and characters and the overall vision of the literary work. It is an important genre that forms a fundamental part of humanity's heritage and civilization. or as written on the sea... or: Is significant literature that takes the sea as its primary subject, forming a crucial part of human heritage and civilization as it represents the vanguard of discovering, understanding, and interpreting the world of the sea (Attia, 1981, p. 7) like the voyages of Ibn Battuta aboard a ship describing flags, lands, races, religions, customs, and traditions, or Christopher Columbus's journey to discover the New World on the other side of America... and includes the story of Sindbad the Sailor, one of the most beautiful maritime stories in ancient Arab literature, and among the most important: One Thousand and One Nights... for its diverse visions of the sea (Rashdi, n.d, pp. 818-854).

Concept of Literature of Islamic Conquests:

Islamic conquests began historically with the Battle of Badr, where poets and orators acted as the chroniclers of Islamic history, narrating the campaigns and victories in which the soldiers excelled and served as exemplary figures for the faith. These poems and writings serve as authentic historical conveyors that elucidate the history of Muslims, such as the poems of Hassan ibn Thabit and Abdullah ibn Rawaha describing the Prophet's campaigns.

Alternatively, the term refers to the expeditions of the Islamic army to non-Muslim kingdoms and regions to invite them to Islam, ensuring their incorporation under Islam's banner, either through conversion, submission to paying jizya (a tax), or through submission following victorious battles predominantly won by Muslims. The scope of Islamic conquest includes the extension of the Islamic Caliphate from the era of Abu Bakr the Righteous, may God be pleased with him—to the last days of the Ottoman Caliphate, which spread from the East to the West under the direct supervision of Muslim caliphs. Hence, conquest is a result of the caliphate, and there can be no caliphate without conquest, thus they fought for it.

Controversies Surrounding Islamic Conquests:

Many historians and orientalist across ages are not fond of the term "Islamic conquests," as they perceive the term "conquest" used by Muslim historians throughout the ages as synonymous with colonization and imperialism, compelling people to convert to Islam under the duress of force. They argue that it is a natural extension of the pre-Islamic Arab life of tribal raids motivated by looting and plundering. Therefore, it is essential to address these suspicions and similar allegations and fabrications in Islamic history. Specialized think tanks have been established and generously funded to destabilize Muslim beliefs and erase their living memory, attracting various races harbouring animosity towards Islam and Muslims. They have also drawn Muslims into their schools, universities, and labs who sell their religion and history for a pittance. These individuals are well-known since the first mission from Al-Azhar to Paris.

Concept of Prison Literature:

Prison literature describes the genre where the writing occurs when the author is confined in a place against their will, such as in prison or under house arrest. It is also known as "literature of freedom," "detention literature," "captive literature," or "prison literature." Fayez Abu Shamala defines prison literature as encompassing all related to human emotions and feelings expressed artistically, including stories, novels, poetry, thoughts, songs, and plays. It consists of two aspects: one involving the prisoners themselves who wrote within their cells, documenting their experiences during and after

their imprisonment, reflecting the enduring impact of their experiences. (Barbaros, p. 23) The other aspect involves authors outside prison who imagined prison life, listened to prisoner experiences, empathized with them, and expressed these in their unique style, picturing prison life artistically, such as Mahmoud Sami al-Baroudi, poet Ahmed Shawqi, and Palestinian writer Abdul Ghalib Barghouti, known for his novels written behind bars.

Concept of Sufi Literature or Mystical Literature:

Sufi literature or mystical literature diverges into various Sunni and philosophical directions, deeply exploring the human soul with a philosophical intent to purify the soul and spirit from worldly desires and adornments, bringing tranquillity. It presents in its most abstract artistic forms the depths of the soul involving love, beauty, ethical values, and knowledge. This genre promotes worship and seclusion for worship, moving away from worldly attachments. The definitions vary, but the essence remains consistent among these authors and critics and sheikhs of Sufism.

Concept of Intertextuality:

Linguistically, intertextuality (from the verb 'to intertext') involves a density of people (as in a crowd) or intertwining (as in branches or arguments) (Ibn Manzur, 2000, p. 271). The concept is used in literature to describe the textual relations between different texts, which might include themes, structures, or styles being reconfigured, hinted at, or transformed. (Al-Fayruzabadi, 2007, p. 655) The term, coined by Bulgarian-French critic Julia Kristeva, refers to the manifold relations between one text and others. It can involve reconfigurations, allusions, or transformations of previous texts, contributing to the disassembly of traditional text structures and their meanings. (Ibn Mandur, 2000, p. 271) Intertextuality is, thus, a procedural term intended to denote the intersections and dialogues between texts, emerging as a new or second text from within the first. Its forms include:

- **Identical intertextuality:** where two texts show exact correspondence.
- **Disjunctive intertextuality:** which signals the demise of the first text in the second.
- **Negative intertextuality:** where the first text is negated in the second. According to Mohamed Meftah, intertextuality is divided into:
 - **Internal intertextuality:** where the author re-produces their own previous writings.
 - **External intertextuality:** where the author re-produces the writings of others.

The Concept of Religious and Sufi Intertextuality:

Barbarossa frequently employed terms such as "jihad," "martyrdom," "invasion," "enemy," "infidelity," and "hypocrisy." These terms recur throughout the pages of his memoirs, indicating the significant influence of religious discourse on his style. For instance, he states: "*I had an infidel friend named Gregoire who was engaged in trade...*" (Barbaros, 2010, p.23) and "*When the Venetian infidels saw the ships of Oruç Reis, they began firing their cannons at him...*" (Barbarossa, Memoirs, p.39). Further, he notes: "*The sailors leaped onto the ships of the infidels and seized them...*" (Barbaros, 2010, p.40) and "*With the arrival of spring, my brother wrote to the Sultan asking for permission to go on a raid, which was granted. Thus, he set sail towards the coasts of Cyprus...*" (Barbaros, 2010, p.42).

He also mentions: "*After this raid, our fame spread throughout all the kingdoms of disbelief, and they agreed to eliminate us...*" (Barbarossa, 2010, p.49), "*During this time, we lost sixty martyrs...*" (Barbarossa, 2010, p.50), and "*Thus, the infidels prepared ten naval vessels to capture us...*" (Barbaros, 2010, p.50), "*A large number of the wounded continued while the infidels kept bombarding us...*" (Barbaros, 2010, p.52), and "*We loaded a large number of Muslims onto ships and rescued them from the hands of the infidels, transferring them to Algeria and Tunisia...*" (Barbaros, 2010, p.54).

This religious intertextuality includes external quotations from the Holy Quran, such as: "*They said, 'If we knew there was to be a fight, we would certainly follow you.' They were that day nearer to disbelief than to faith, saying with their mouths what was not in their hearts. And Allah knows what they conceal.*" (Surah Al-Imran, verse 167, p.72) and "*O Prophet, strive against the disbelievers and the hypocrites and be harsh upon them. And their refuge is Hell, and wretched is the destination.*" (Surah At-Tahrim, verse 9, p.561). Ibn Abbas explained: "God Almighty commanded the Prophet to wage jihad against the disbelievers with the sword and against the hypocrites with words, removing kindness from them." (Tafsir al-Qurtubi)

In this context, we will address three points:

- _ Intertextuality with the Holy Quran and Hadith
- _ Sufi Intertextuality
- _ Mythological Intertextuality

Religious Intertextuality:

This involves the intermingling of the text with religious texts through quotation and inclusion, mainly from the Holy Quran, Hadith, or other divine scriptures like the Bible and Torah. For example, kHayreddin mentions: " *kHayreddin was a mujahid, as he declared when he landed with his brother Oruç on the island of Djerba in Tunisia, where he told his brother: 'Since death is the end of all living, let it be in the way of Allah.'*" (Barbaros, 2010, p.2). Here, there is an external religious intertextuality and a quotation from the Hadith narrated by Abu Musa al-Ash'ari: "*Whoever fights so that the word of Allah is supreme is in the way of Allah.*" (Agreed upon)

And he says: "*We arrived in Tunisia, entered upon the Sultan, presented him with gifts, and then said to him: 'We hope you would grant us a place to protect our ship while we engage in jihad for the sake of Allah. We will sell the spoils in the markets of Tunisia, benefiting the Muslims and boosting trade, while also contributing to the state treasury from the proceeds of the spoils (1/8).'*" *The Sultan of Tunisia replied: 'What you say makes sense, so welcome, this country is your home.'*" (Barbaros, 2010, p.46). Here, there is religious and external intertextuality and a quotation from the Quran: "*And know that anything you obtain of war booty - then indeed, for Allah is one fifth of it and for the Messenger and for [his] relatives and orphans, the needy, and the stranded traveler; if you have believed in Allah and what We sent down to Our Servant on the day of criterion - the day when the two groups met. And Allah over all things is competent.*" (Surah Al-Anfal, verse 41, p.182).

This verse implies that four-fifths of the gains from the enemy during jihad for the sake of Allah belong to the combatants who were present at the battle, and the remaining fifth is divided into five parts: the first for Allah and the Messenger to be used in the interests of the Muslims in general; the second for the relatives of the Prophet Muhammad, the Banu Hashim, and the Banu Muttalib, for whom the fifth was made in lieu of charity, as it is not lawful for them; the third for the orphans; the fourth for the needy; and the fifth for the stranded traveler. (Tafsir Al-Muyassar) The criticism here lies with the author of the memoirs (Ali), the dictater (Hayreddin), or the translator (Mohamed Darraj) for mentioning the phrase: "... *the price of what we possess from the spoils (1/8)*..." when it would have been more appropriate to say: "... *a fifth of what we possess from the spoils (1/5)*..." to match the Quranic text, or perhaps it was a mistake due to an oversight in writing, dictation, or translation.

Barbarossa narrates, "*You must beware of Oruç. The ship's priest, in which Oruç was chained, cautioned, 'Do not speak too much with him; he appears educated and knows more about Islam than I know about Christianity. Be vigilant around him for he is an atheist capable of leading you all astray...'*" (Barbarossa, 2010, p. 31). This passage draws a religious and external intertextual connection to the Quranic verse: "*And those who disbelieve say, 'Do not listen to this Quran and speak nonsense concerning it, perhaps you may overcome.'*" (Surah Fussilat, verse 26, p.479) This refers to the disbelievers' actions towards Muhammad—peace be upon him—during the revelation or recitation of the Quran. It is noted (do not listen) means do not obey... It is said: I listened to you, meaning: I obeyed you... (and speak nonsense in it) Ibn Abbas said: Abu Jahl said: When Muhammad recites, make noise so that he does not know what he is saying (Tafsir al-Qurtubi, online).

Furthermore, he describes, "*He unlocked his shackles and threw himself into the sea, saying 'In the name of Allah, the Most Gracious, the Most Merciful,' and swam safely to the shore. He prostrated in gratitude to Allah and then walked until he reached a Turkish village...*" (Barbarossa, 2010, p.31). This also draws a religious and external intertextual link to the Quranic verse: "*Had he not been of those who exalt Allah...*" (Surah As-Saffat, verse 143, p.451), referencing the supplication of Prophet Yunus (Jonah) when swallowed by the whale: "There is no deity except You; exalted are You. Indeed, I have been of the wrongdoers." (Surah Al-Anbiya, verse 87, p.329) and from "*So do not obey him, but prostrate and draw near [to Allah].*" (Surah Al-Alaq, verse 19, p.597) and a symbolic intertextuality to "*So cast him into the chest and cast it into the river, and the river threw it onto the bank; there to take him was an enemy to Me and an enemy to him. And I bestowed upon you love from Me that you would be brought up under My eye.*" (Surah Taha, verse 39, p.314).

Moreover, he recounts, "When the Sultan received the gifts, he said, *'If there is anyone in this world who appreciates and acknowledges the virtue of others, it is my son, Captain Oruç...'*" (Barbarossa, 2010, p.43). Here there is a denial of religious intertextuality and an external quotation from the Quran: "*But they did not observe it with due observance, so We rewarded those who believed among them their reward, but many of them are rebellious...*" (Surah Al-Hadid, verse 27, p.541) which discusses compassion, mercy, and monasticism...From the noble Hadith, the Prophet—peace be upon him—said, "Gift each other, for gifts take away rancor." (Narrated by Al-Bayhaqi in Al-Sunan Al-Kubra) and "*Gift each other, for the gift removes the heat of the chest.*" (Narrated by Al-Tirmidhi in his Sunan (2130) and weakened by Al-Albani in Da'if Sunan Al-Tirmidhi (2130)).

And the Quranic verse, "*And do not forget graciousness among yourselves. Indeed, Allah is seeing of what you do.*" (Surah Al-Baqarah, verse 237, p.38) expands the context of its revelation regarding divorce rules to include honoring commitments, not forgetting kindness, reciprocating goodwill, initiating giving, and remembering positive interactions among people in their daily lives... And he states, "*The Sultan permitted us to anchor in the port of La Goulette where we spent the winter. During this time, a ship appeared on the horizon, as imposing as Mount Uludağ...*" (Barbarossa, 2010, p. 47). Here, there is religious and external intertextuality from the Quranic verse: "*And His are the ships [sailing] smooth at sea, like mountains.*" (Surah Ar-Rahman, verse 24, p.532) meaning: The ships that sail the sea, (the created beings)... For Him, Almighty, are the great ships that sail in the sea for the benefit of people, raising their castles and sails like mountains (Tafsir Al-Muyassar, online), "(in the sea like flags)": as mountains in magnitude and height (Tafsir al-Jalalayn, online). This passage showcases a sophisticated integration of intertextual references, enhancing the richness of the historical narrative by linking it to broader spiritual and cultural contexts.

Barbaros recounts, "*After reading my letter, the Sultan raised his blessed hands in prayer for us and our sailors: 'O Allah, brighten the faces of Your servants Oruç and kHayreddin in this world and the hereafter. O Allah, guide their shots and confound their enemies, and grant them victory on land and sea.' Thus, we received the Sultan's prayer, and from that day forward, we were never defeated.*" (Barbarossa, 2010, p. 64) This episode demonstrates the profound impact of divine supplication in moments of victory, defeat, relief, and affliction. It is rooted in the Prophet Muhammad's—peace be upon him—traditions, both spoken and enacted, where he taught that supplication is among the strongest means to repel detestments and achieve desires. The Hadith by Sahl ibn Sa'd al-Sa'idi, as narrated, illustrates this: "*Two supplications are seldom rejected, or almost never rejected: the supplication at the call to prayer and during battle when fighters engage in combat.*" (Narrated by Abu Dawud and authenticated by Al-Albani)

Additionally, from the Hadith narrated by Abdullah bin Umar—may Allah be pleased with them both—where the Prophet said, "*The warrior in the path of Allah, the pilgrim, and the lesser pilgrim are the guests of Allah. He called them, and they answered; they asked Him, and He gave them.*" (Narrated by Ibn Majah and considered good by Al-Albani) And from Abdullah bin Abi Awfa—may Allah be pleased with him—who recounted, "*On the day of the Battle of the Trench, the Messenger of Allah—peace be upon him—prayed against the polytheists, saying: 'O Allah, Revealer of the Book, Swift to account, defeat the confederates. O Allah, defeat them and shake them.'*" (Narrated by Al-Bukhari) This narrative also intersects religiously and textually with a Quranic admonition where Satan beautified their deeds to them and assured them of invincibility: "*And when Satan made their deeds pleasing to them and said, 'No one can overcome you today from among the people, and indeed, I am your protector...'*" (Surah Al-Anfal, verse 48, p.163)

Further extending into Hayreddin's narrative is his description of a mission to the Strait of Gibraltar (referred to as the Strait of Ceuta), indicating a deep-seated commitment to rescue fellow believers suffering under Spanish oppression in Andalusia: "*My brother and I set out with ten ships with the intention to pass through the Strait of Ceuta to reach Andalusia and rescue as many of our brothers in faith as we could. During this period, a delegation from the Algerian city of Béjaïa arrived bearing a message: 'If there is to be any rescuer, let it be from among you, O valiant Mujahideen. We have been rendered unable to perform our prayers or teach our children the Holy Quran due to the oppression of the Spaniards. Here we place our plight in your hands, may Allah make you the means of our salvation by delivering us into your care. Please honor our land and hasten to liberate us from these infidels...'*"

(Barbarossa, 2010, p. 67) This resonates with the Quranic directive: "*And if they seek help of you for the religion, then you must help, except against a people between yourselves and whom there is a treaty. And Allah is Seeing of what you do.*" (Surah Al-Anfal, verse 72, p.186) implying the obligation to assist the oppressed when they call for help.

Hayreddin also recounts the siege of the Spanish-held fortress in Béjaïa, which lasted a grueling twenty-nine days, illustrating the persistent resistance against the occupiers: "*The fortress of Béjaïa, held by the Spanish infidels, engaged us in a battle lasting three and a half hours, resulting in heavy casualties among the infidels. When the nomadic Arabs of the region heard of our victory in Béjaïa, twenty thousand men joined us to aid in the fight, although they were not well-versed in the art of warfare. A remnant of the infidels fortified themselves in the castle, continuing to resist for twenty-nine days...*" (Barbaros, 2010, p. 70)

This narrative parallels the Quranic account of divine intervention against the Banu Nadir, who thought their fortresses would protect them from Allah: "*He it is Who expelled the ones who disbelieved among the People of the Scripture from their homes at the first gathering. You did not think they would go out, and they thought that their fortresses would protect them from Allah; but Allah came upon them from where they had not expected, and He cast terror into their hearts. They destroyed their houses by their own hands and the hands of the believers. So take warning, O you with eyes [to see].*" (Surah Al-Hashr, verse 2, p.545)

Prayer in Oruç's Cell:

In one of the nights, Oruç wept and prayed alone in his cell, saying: "*O Lord, You who grant relief to the helpless, aid your feeble servant for the sake of your beloved—peace be upon him—and hasten my rescue from the oppression of these infidels.*" Oruç spent that night praying in humility and submission until he fell into the mud, overcome by sleep from exhaustion. In his dream, he saw a radiant-faced sheikh telling him: "*O Oruç, do not be sad. The harm you have suffered for Allah's cause means your salvation is near...*" (Barbaros, 2010, p.27) And he said, "*Oruç woke up extremely joyful from this vision, his worries dissolved, and his heart was relieved...*" (Barbaros, 2010, p.28)

Here is a Sufi intertextuality from his statement: "*...One morning he told us: 'Last night I had a blessed dream. I saw the white-bearded sheikh who had promised me salvation when I was a captive in Rhodes. He told me, 'O Oruç, head west. Allah has destined for you much conquest and honor there...'*" (Barbaros, 2010, p.57) There is external Sufi intertextuality and a quotation from the prophetic hadith in his statement—peace be upon him—: "*Nothing remains of prophethood except the good tidings, they asked: 'What are the good tidings?' He said: 'The righteous dream'*" (Narrated by Bukhari in his Sahih) and also: "*A good dream from a righteous man is part of the forty-six parts of prophecy*" (Narrated by Bukhari in his Sahih)

And Sufi intertextuality and a quote from the Prophet about Abu Huraira, who said: The Messenger of Allah—peace be upon him—said: "*He who dies without having fought or thought of fighting, dies on a branch of hypocrisy*" (Narrated by Muslim in the Book of Jihad)(1271). Meaning, if one does not strive, he should at least plan in his heart saying: "*If it becomes possible, I will strive...*" And from Anas bin Malik that the Prophet—peace be upon him—said, "*Struggle against the polytheists with your wealth, your lives, and your tongues*" (Narrated by Ahmad and Nasa'i and authenticated by Hakim)

The Path in the Sufi Concept:

"The Path" means "a collection of etiquettes, morals, and beliefs adhered to by a group of Sufis..." (Al-Qushayri, n.d., p.07) It is, according to Abu Hamid Al-Ghazali: "*A purification strictly from the seeker's side, clarification, and then readiness and anticipation.*" (Al-Ghazali, 1986, p.52) And there are various paths such as: Shadhiliyya, Rifa'iyya, and Tijaniyya (associated with Ahmed Tijani: 1150H/1232H) (Ben Barika, n.d, p.298-299)

Mythological Intertextuality:

Mythological intertextuality means the writer's invocation of ancient myths and employing them in the contexts of his texts to deepen a contemporary vision he sees as an important issue in what he presents... Or it is a means through which man attempts to give his experience an intellectual character and to attribute a philosophical meaning to the facts of life. Without this mythological image, the experience would be distorted as it would merely be a phenomenon and the myth has value only if it is

complete, and its parts are important only insofar as they reveal the main idea (Ibrahim, nd p.18). And it is derived from the word "myth," so what does it mean?

The Myth:

A myth is a traditional sacred tale filled with supernatural elements that are not accepted by the rational mind; it is closer to superstition unless it is sacred, meaning it is a matter of belief..." (Ajina, 2005, p.24) It is also a narrative of the actions of a god or demigod... to explain man's relationship with the universe or with a particular social system, a specific custom, or a unique environment... (Al-Saleh, 2001, p.11) He said: "...*The impact of those campaigns was such that our fame spread across all the cities of the infidels, and we became a legend in their eyes...*" (Barbarossa, 2010, p.55)

Intertextuality in Heritage:

This involves the interplay of the text with heritage texts so that they are harmonious and appropriate for it, employing heritage through the invocation of traditional models which are employed in their symbolic dimensions, whether concerning models of customs, traditions, or transactions. It manifests in:

A - The use of wisdom and proverb

B - The employment of customs and traditions

For instance, the use of wisdom and proverb in heritage intertextuality is evident in his statement: "...The effect of those campaigns was such that our name became known in all the cities of the infidels and we became a legend in their eyes... 'Love of one's homeland is part of faith', a true Arab proverb" (Barbarossa, 2010, p.56). In reality, this is not an Arab proverb but a popular saying on the tongues of the people (Al-Bukhari, n.d, p.183).

Literary Intertextuality:

His statement: "... *kHayreddin was a mujahid, as he declared when he landed with his brother 'Oruç' on the island of 'Djerba' in Tunisia, where he told his brother: 'As death is the end of all life, let it be for the sake of Allah'*" (Barbarossa, 2010, p.2).

Here, literary intertextuality is evident in the meaning and external inclusion from the saying of the Abbasid poet Abu al-Tayyib al-Mutanabbi (303 AH/354 AH) (in the light meter):

*And if death is inevitable***then it is a disgrace to die a coward*

It expresses the virtue of courage and honorable death over cowardice and disgraceful death... and from the saying of the illustrious companion Khubaib ibn Adi—may Allah be pleased with him—when he was captured by the polytheists and they agreed to kill him:

*I do not care when I am killed as a Muslim***on whichever side my death for Allah occurs*

*I am not humbled before the enemy***nor dismayed, for to Allah is my return*

*I do not fear death for I am destined to die***but what I fear is the magnitude of the enveloping fire*

From a poem beginning with:

*The factions gathered around me and stirred up***their tribes and amassed every assembly*

*To Allah, I complain of my estrangement and then my plight***and what the factions plot against me
at my death*

Historical Intertextuality:

Historical intertextuality is defined as the interplay of the text with historical texts such that they are harmonious and appropriate for it, also employing history through the invocation of historical models that are employed in their symbolic dimensions, whether concerning models of people, events, or places... It is divided into:

A - Intertextuality of people's models

B - Intertextuality of places' models

C - Intertextuality of events' models: (religious – political)

And his statement: "...*We returned with fourteen ships after having set out with only four...*" (Barbaros, nd p.53)

"My brother regained his health that winter, and when spring arrived and spirits revived, we set out in eight boats to raid the coasts of Andalusia, where the Islamic city of Granada had recently fallen into the hands of the Spaniards... The Spaniards committed great injustices against Muslims, many of whom secretly worshipped Allah in underground mosques they had built. The Spaniards destroyed and desecrated all the mosques, and whenever they found a fasting Muslim, they subjected him and his

children to torture and burning. During this time, we carried a large number of Muslims on ships and rescued them from the hands of the infidels, transporting them to Algeria and Tunisia..." (Barbarossa, 2010., p. 54).

This passage demonstrates an external historical intertextuality by describing the actions of Hayreddin Barbaros and his brother during their expeditions.

"I and my brother set out in ten boats, aiming to go through the Strait of Ceuta (meaning the Strait of Gibraltar) at the end of the Mediterranean to reach Andalusia and rescue as many of our brethren in faith as we could. Meanwhile, a delegation from the Algerian city of Béjaïa arrived, bearing a message which read: 'If there is a savior among you, O brave mujahideen, let it be you. We can no longer perform prayers or teach our children the Holy Quran due to the oppression of the Spaniards. Here we place our plight in your hands, may God make you the means of our salvation by delivering us into your hands. Please honor our town and hasten to free us from these infidels...'" (Barbaros, 2010., p. 67).

This quote is a significant document in Algerian history, evidencing a plea for help to the brothers Oruç and Barbarossa, showcasing the Ottomans not as occupiers, but as liberators aiding their brethren in Tunisia, Algeria, and the Andalusian coasts against the Spanish crusaders.

"The fortress of Béjaïa was in the hands of the Spanish infidels. We engaged them in a battle that lasted three and a half hours, in which most of the infidels were killed. When the Bedouins of the desert heard of our victory in Béjaïa, twenty thousand men from them joined us to assist. However, they were not well versed in the art of war. A remnant of the infidels fortified themselves in the castle and continued to resist for twenty-nine days..." (Barbaros, 2010., p. 70).

This historical intertextuality resembles the siege laid by the Prophet to the Jews of Banu Qurayza in their strongholds after the Battle of the Trench, highlighting themes of betrayal and the rigorous measures taken against them.

"...I thought the whole world had become mine." (Barbaros, 2010., p. 44). "...I saw a ship with twenty-four seats moored in the harbor, which I greatly admired. I inquired about its owner and was told it belonged to a Turkish captain named Captain Fatah. Captain Fatah had recently passed away, and his heirs had sent the ship there to be sold. I was very fond of this ship and was prepared to pay any amount the owners wanted. Eventually, I agreed with them on six bags of silver..." (Barbaros, 2010., p. 45).

This narrative blends both autobiography and biography, exploring the maritime adventures and conquests of the author, set against the backdrop of historical and personal narratives, interweaving literary genres within the text. *"The concept of literary genres:"* (Yves Tsalon, 2014, pp. 24-25) refers to the general artistic templates of literature as literary genres, differing not by their authors, eras, or languages, but by their artistic structure and the characteristics pertaining to the literary figures or the partial expressive formulation that must exist within the artistic unity of the literary genre, regardless of differences.

2. Stylistic, Thematic, and Artistic Characteristics of Memoir Writing:

Memoir writing is characterized by its elusive simplicity, clarity, spontaneity, and sincerity. It steers clear of fiction, drawing closer to the realm of truth. This genre is akin to a collection of photographs taken from various worlds, places, and times, arranged in a sequential narrative. It is driven by both secondary and primary characters, including the protagonist, who is often the narrator, presenter, or writer himself—if he is the memoir's author. Dominant in these writings are the author's religious, doctrinal, political, or ethnic impulses; these memoirs breathe with his breath and hide in his shadows.

Just an Opinion: On the Translation and Translator of khayreddin Barbaros's Memoirs:

Judging the brilliance of a translator of any work, from its original language to the target language, requires acumen, skill, and taste. You find yourself on an exciting path, deciding whether to continue reading, stop, or even feel disgusted to continue, especially if the content lacks substance to engage your thoughts. The translator has largely succeeded in translating these memoirs from Turkish to Arabic, a feat in the realm of translation literature and Ottoman literature.

This translator, having studied and graduated from Marmara University in Istanbul, took a long time (ten years) to perfect this work. He mastered the Turkish language and was familiar with crucial sources and references for studying the original manuscript in Turkey, including the modern Turkish

version by historian and journalist Yilmaz Öztuna, published in "Historical Life" magazine in Istanbul in the 1960s, compiled and published in 1989. Previously, Turkish writer Artugrul Dozdağ had published it in 1975, transforming it into an epic novel titled "Memoirs of Barbarossa Hayreddin Pasha." (Barbarossa, 2010, p. 20).

The Value of These Memoirs:

Undoubtedly, these memoirs hold significant value for Turks and others, as they are foundational to the Turkish naval forces. They were published in 1995 under the name "The Raids of Khayreddin Pasha" and have been translated into several languages, including Hungarian, Italian, and Spanish. Particularly esteemed by Turkish historians who followed "Barbarossa," these memoirs have also been relied upon by Arab historians like "Ibn Ruqayya al-Tlemceni" in his book "The Brilliant Flower Regarding What Occurred to Algeria When It Was Raided by the Infidel Soldiers," as well as by Turkish historian Reda Seifi in his book "Hayreddin Barbarossa," and "Ahmad bin Abi al-Diyaf" in his book "A Gift to the People of the Time with News of the Kings of Tunis and the Era of Security," among other historical references.

However, they have been deliberately omitted from educational programs, either to perpetuate ignorance and conceal historical truths from this generation or due to ideological reasons or extreme affiliations, specifically Marxist communism, through various stages of education—from independence to the present day. The suppression of the dissertation publication is a significant indication of this, highlighting the profound importance of Algerian history linked to Ottoman history in shaping past and future generations in North Africa. Knowing one's history is essential for understanding the present and the future, distinguishing friends from foes, and delineating the contours of our state (Algeria) and our aspirations in domestic and foreign policy.

The Motivation for Writing the Memoirs:

Through the directive "I began dictating my memoirs at the command of Sultan Suleiman the Magnificent," stating, *"A sultanic decree came to me, which read:*

- *'How did you and your brother Oruç leave the island of Midilli and conquer Algeria?'*
- *'What raids have you conducted on land and sea so far?'*
- *'Record all these events accurately in a book.'*
- *'When you finish, send me a copy to keep in my treasury.'"* (Barbaros, 2010, p. 20).

The narrative unfolds from the island of Midilli and concludes with the conquest of the city of Algeria, encompassing all the fierce land and sea battles led by the brothers "kHayreddin Barbarossa" and "Oruç Reis" along with other naval commanders against the Spanish crusaders. It is notable that the writer is not Hayreddin himself but "Sayyid Ali al-Muradi," as he stated, *"I dictate, and Muradi writes." However, he omitted the dates of the decree's issuance and the start of writing, which strips it of the characteristics of a diary, such as mentioning the hour, day, month, and year...*

A Biography by Mistake:

Through the title: *"My father, Yaqub Agha, settled in Midilli and married my mother,"* he said, *"When Sultan Mehmed the Conqueror opened the island of Midilli², the Turks were ordered to settle on the island. My father was among the first settlers... He was granted a feudal estate by the order of Sultan Mehmed the Conqueror upon settling on the island... He married one of the local women. My father, a dashing and brave man, fathered four sons with my mother: Isaac, who was the eldest, then my brother Oruç, then I, Khizr, and finally Elias. May God extend all their lives... My brother Isaac lived in the fortress of Midilli, while Oruç and I were keen on sailing."* (Barbaros, 2010, p. 21).

Elias Achieving Martyrdom:

Under the title: *"My brother Oruç taken prisoner by the infidels of the Island of Rhodes and his years there,"* he stated, *"My brother Oruç failed to reach Tripoli in Syria as he encountered the ships of the Knights of Rhodes and engaged them in a major battle during which my brother Elias was martyred, God have mercy on him, while the infidels captured the ships and took Oruç prisoner in chains to Rhodes... When the news reached Midilli, I was deeply saddened and wept for him, but I immediately began to look for ways to rescue my brother..."* (Barbaros, 2010, p. 23).

²also known as Lesbos in Greek, it is the third largest Greek island located in the north of the Aegean Sea, encompassing 1,632 square kilometers within the Lesbos prefecture.

Oruç in the Realms of Mysticism:

Under the heading: *"My brother Oruç taken prisoner by the infidels of the Island of Rhodes and his years there,"* it is noted that kHayreddin adopted this title from the Quranic verse: *"So he remained in prison for some years"* (Surah Yusuf, verse 42), indicating his Islamic orientation, religious inclination, and deep immersion in Islamic culture, to the extent that he recounted how his brother Oruç prayed one night in his cell, weeping and beseeching, *"O Lord, You who grant relief to the helpless, aid your weak servant for the sake of your beloved, the Prophet Muhammad, and hasten my rescue from the oppression of these infidels."* He spent that night praying in humility and brokenness, and he saw in his dream a radiant-faced sheikh telling him, *"Oruç, do not be saddened by what has befallen you in the cause of Islam, for your salvation is near."* (Barbaros, 2010, p. 27).

Oruç's Status Among the Infidels While a Prisoner:

Under the title: *"You must beware of Oruç,"* he mentioned, *"The priest on the ship where Oruç was chained warned the captains: 'You must be cautious of what Oruç says; do not talk too much with him. He appears learned and knows more about Islam than I know about Christianity. Beware, for he is an atheist capable of misleading all of you.'"* Oruç terrified the infidels with both the sword and his tongue, as he was skilled in all the arts of naval and terrestrial warfare, mastered all European languages, and was well-versed in his own religion and that of the infidels. They offered to release him if he renounced his religion, but he refused, saying, *"O fools, everyone is pleased with his own religion. Is there a prophet better than Prophet Muhammad, peace be upon him, for me to believe in?"* (Barbaros, 2010, p. 31).

This steadfastness is akin to that of prophets and the devout companions in times of adversity and temptation, just as the leaders of Quraysh approached Muhammad in the presence of his uncle, Abdul Muttalib, and tempted him to abandon his religion in exchange for kingship, wealth, and honor. He refused, saying, *"By Allah, O uncle, if they placed the sun in my right hand and the moon in my left to abandon this matter, I would not, until I perish defending it."*

We Resolved to Die in the Way of Allah:

Under the heading, *"I thought the whole world had become mine,"* he stated, *"I saw a ship with twenty-four seats moored in the harbor, which greatly pleased me. I inquired about its owner and was told it belonged to a Turkish captain named 'Captain Fattah.' The captain had recently died, and his heirs had sent the ship there to be sold. I fell deeply in love with this ship and was prepared to pay any amount its owners wanted. Eventually, I agreed with them on six bags of silver..."* (Barbaros, 2010, p. 46) *"When I purchased that ship, it seemed to me as if the whole world had become mine... I came to the island of Djerba where I met my brother Oruç... and we said: 'Since death is the end of every living being, let it be in the way of Allah.'"*

It is observed that brothers kHayreddin Barbarossa and Oruç were born and raised with a passion for ships and sailing, a chivalrous maritime hobby that grew with them as childhood grows day by day. They united on the word of Jihad in the way of Allah, sowing the first seed for the establishment of the Ottoman fleet, and the beginning of the Islamic Ottoman Caliphate, initiating the grandest project for the strongest fleet in the 16th century. Here, kHayreddin Barbarossa blends autobiography and biography in this paragraph.

Establishing the First Naval Combat Base:

Under the heading, *"I thought the whole world had become mine,"* he said, *"My brother, I, and Yahya Reis each manned a ship, and we came to Tunis. We entered the presence of the Sultan, presented him with gifts, and then said to him: 'We wish for you to grant us a place to protect our ships while we engage in Jihad for the sake of Allah. We will sell our spoils in the markets of Tunis, benefiting the Muslims there and boosting trade, and we will pay the state treasury one-eighth of what we acquire from the spoils.'"* (Barbaros, 2010, p. 46) The Sultan responded, saying, *"What you say makes much sense, welcome, this country is your country."*

It is noted that kHayreddin Barbaros was skilled and experienced in addressing sultans and kings, possessing a steely resolve and an expansive vision for the Islamic Caliphate in terms of conquest, trade, and Turkish maritime navigation. Sultan Suleiman was an enlightened and responsive king, devoted to the truth, serving it, and spreading the message of Islam in the Mediterranean up to the Strait of Gibraltar. Tunisia, especially at the port of "Halq al-Wadi," was the second base after the

island of "Midilli," launching guerilla operations and maritime conquests against the Crusader fleets. Here they would anchor every winter, setting out to raid in the spring, and returning safely and victoriously to their fortress "Halq al-Wadi." Yet a friend may turn into a foe over time... what might then Sultan "Moulay Hassan" hold in store?

KHayreddin Barbaros and Oruç Reis Intimidate the Enemies of Allah:

Under the title, *"The infidels began to fear us,"* he mentioned, *"After this raid, our fame spread across all the kingdoms of disbelief. They agreed that they must destroy us, saying: 'Two Turks named Oruç and kHayreddin Khizr have appeared; we must crush these two serpents before they turn into a dragon. We must erase their names from the face of the earth, for if we give them a chance, they will cause us great trouble.'"* (Barbarossa, 2010, p. 50) It is observed that KHayreddin and his brother Oruç were resolved on Jihad, fully prepared with all necessary equipment and personnel (sailors), embodying the Quranic verse: *"And prepare against them whatever you are able of power and of steeds of war by which you may terrify the enemy of Allah and your enemy."* (Al-Anfal, verse: 60, p. 184). The infidels prepared ten warships of the type "Qadirgha" to capture them, but they sailed to the coasts of Algeria, docking before a fortress called "Béjaïa."

Battle of Preveza: September 28, 1538:

Under the heading, *"Battle of Preveza,"* he said, *"I took my place at the head of the Ottoman fleet in the central wing, with my son Hasan Reis, and my spiritual son Hasan Reis the Second. At the head of the fleets stationed in the central wing was Sheikh Sinan Reis, Jafar Reis, and Shaban Reis. The right wing was under the command of the Janissary, and the left under the command of the scholar and great poet Sayyid Ali Reis. Turgut Reis was at the head of the reserve fleet in the rear, and I placed the Reis: Murad, Sadik, and Kuzelja Muhammad under his command."* (Barbaros, 2010, p. 50).

The maritime wings consisted of five divisions, just as an army on land has its vanguard, flanks, rear, and center. There is no praise nor description that can suit the grandeur of Hayreddin Barbaros in this heroic battle except the verse by the poet Al-Mutanabbi: *The army shakes around you on both sides, just as the eagle shakes its wings.* Thus, kHayreddin Barbaros, "The Eagle of the Mediterranean," a title of honor that none may strip from him for life. This raid took place in the Gulf of Preveza between the Christian European coalition led by Andrea Doria and the Ottoman fleet led by kHayreddin Barbaros, ending in an Ottoman victory that allowed them to dominate the Mediterranean basin for thirty years. The battle lasted five hours, leaving Doria in a pitiable state.

3. Religious and Sufi Intertextuality in the Memoirs of kHayreddin Barbaros:

Religious Intertextuality:

Religious intertextuality involves the subsequent text drawing from a prior religious text, whether through a word, sentence, phrase, meaning, or multiple meanings. For example:

"Oruç's prayer in his cell:" and he said: *"On one of the nights, he wept and prayed alone in his cell, 'O Lord, You who grant relief to the helpless, aid your weak servant for the sake of Your beloved—peace be upon him—and hasten my rescue from the oppression of these infidels.' Oruç spent that night praying in humiliation and despair until he fell into a trance and sleep overcame him due to extreme exhaustion. He then saw in his dream a radiant-faced sheikh who said to him, 'O Oruç, do not grieve over the harm that has befallen you in the cause of Allah, for your salvation is near...'"* (Barbaros, 2010, p. 27).

We find religious intertextuality here, quoting from the Holy Quran: *"When they were in the cave, he said to his companion, 'Do not grieve; indeed Allah is with us.' And Allah sent down His tranquility upon him and supported him with soldiers you did not see..."* (At-Tawba, verse 40, p. 193), specifically in the phrase *"Do not grieve."* From another Quranic verse: *"So he called upon his Lord, 'I am overpowered, so help me!'"* (Al-Qamar, verse 10, p. 529), this encompasses the meaning in his words: *"He prayed alone in his cell, 'O Lord, You who grant relief to the helpless, aid your weak servant...'"*

Sufi Intertextuality:

Sufi intertextuality is evident in the use of certain Sufi phrases and terminology, such as when he says: *"Oruç spent that night praying in humiliation and brokenness, until he fell into a deep sleep from sheer exhaustion and saw in his dream a radiant-faced sheikh telling him: 'O Oruç, do not be sad about the harm that has befallen you in the way of Allah, for your salvation is near...'"* (Barbaros, 2010, p. 27). These phrases include *"praying in humiliation and brokenness," "fell into deep sleep overwhelmed by*

exhaustion," and "saw in his dream a radiant-faced sheikh." This memoir is rich with Sufi terminology because these maritime jihadists were deeply influenced by the spirit of Sufism, notably by their greatest imam and sheikh of their order, Jalaluddin Rumi³.

Intermingling of Genres:

This memoir is akin to an oil painting filled with spectacular heroic scenes, and a symphony of the Turkish navy, dubbed the navy of kHayreddin Barbarossa, carrying meanings richer than Beethoven's symphonies. It blends several genres, and if you wish, say:

- It is part of the ancient Ottoman literature, or modern Turkish literature, considering its original text was written in Old Ottoman Turkish in Arabic script or in Modern Turkish.
- It is part of Moroccan literature in terms of its translation of certain flags, names, characters, kings, and rulers who governed North Africa, or say the Maghreb... describing places, cities, provinces, some forts and castles in Halq al-Wadi, Béjaïa, Jijel, Algiers, Tlemcen, and Ténès... where the Ottoman deys, beys, Hafside, and Zayyanids were positioned during the Spanish and French and Italian Crusader occupations.
- It falls within the genre of translations because it was translated from Ottoman Turkish to Turkish to Arabic... and this is an effort for which Dr. Darrag deserves commendation and appreciation... like the book *Kalila wa Dimna*, which was translated from Sanskrit to Pahlavi to Persian to Arabic as done by Ibn al-Muqaffa.
- It is a personal memoir of the heroic character embodied in kHayreddin Barbaros and his brother Oruç... and a historical memoir from the history of the Ottoman Empire at the height of its prosperity and the power of its fleet that dominated the Mediterranean from the Sea of Marmara to the Strait of Gibraltar by royal decree from Sultan Suleiman.
- It is part of maritime literature since most of its events, characters, heroics, and names of its naval ships took place at sea, similar to the stories of Sindbad the Sailor and his wonderful and strange tales in the *Book of One Thousand and One Nights*, except that the former's events are real and its writer and narrator are known, while the latter's events are fictional and its writer is unknown and its narrator is Scheherazade, the concubine of King Shahryar.
- It is part of the literature of Islamic conquests like the raids of the Prophet Muhammad, peace be upon him, because its purpose was conquest and defense against the Crusaders who harbored hatred against Islam and its people; it is a hymn of Ottoman Islamic conquest, not a Turkish invasion as some orientalist claim... It contains nostalgia and longing for homeland, family, lovers, and friends similar to the poetry of Islamic conquests.
- It is part of prison literature and Sufi literature which describe the harshness of the jailer and the torturer and the pains and sighs of the prisoner that compel him to supplicate to Allah and engage in Sufi entreaty and dream visions, and the breaking of self before the divine for salvation from the oppression of the infidels... and the conversation with the radiant-faced, bright sheikh.
- It is part of the biographical literature of kHayreddin Barbaros and the biographical literature for the brothers and mujahideen like Ishaq Reis and Oruç Reis and some of the heroic martyrs who fell at sea and on land.
- All these literary genres are like fragrant, shining flowers in a golden vase, strung together in a necklace of unique, precious pearls held together by a strong single thread, which is intertextuality in its various forms and rainbow colors that adorn the memoirs of KHayreddin Barbaros.

Conclusion:

- Barbaros's memoirs represent a phase in the history of Algeria in the 16th century, deliberately neglected, with its pages and memories torn from Algerian history.

³Jalaluddin Rumi, born Mohammad bin Mohammad bin Hussein Bahauddin Balhi (1207-1273), came from a scholarly family connected through marriage to the Khwarezmian state, with ancestry tracing back to the Caliph Abu Bakr al-Siddiq. He was a poet, jurist, Hanafi theologian, legal scholar, and a Sufi, of Persian origin, who lived in Turkey and was known as Rumi because he spent his life in Anatolia during the era of the Seljuk Sultanate of Rum.

- This period is considered a golden era filled with events in the history of Algeria and its status in North Africa and the Mediterranean.
- Algeria is considered the pearl of the old continent, holding a position for both friend and foe, and a center of conflict between sultans of the world and a battleground between truth and falsehood, and between good and evil.
- Algeria was the target of Crusader wars launched by Spanish attacks in North Africa, led by "Charlekan," the Spanish king known among the Turks as "King Carlos," and was protected by Sultan Suleiman the Magnificent.
- The Ottoman Empire is considered the Islamic Caliphate that protected Algeria and North Africa from the atrocities of the Crusader genocides, and what King "Carlos" did to the people of Andalusia, Tunisia, and Algeria... war crimes unforgettable by the memory of history and humanity...
- The three brothers are considered liberators of North Africa from the Crusader onslaught: Oruç Reis, Ishaq Reis, and kHayreddin Barbaros... not invaders of Algeria as described by those hostile to the Islamic Caliphate...
- The Ottoman fleet in the 16th century dominated the Mediterranean for 30 years following the Battle of Preveza.
- The memoirs, as a literary genre, are aware and carry all literary genres. They are part of Ottoman, Turkish, Arabic, and Moroccan literature, literature of translations, maritime literature, literature of conquests, prison literature, Sufi literature, dream literature, and biographical literature...
- Intertextuality in the West is considered a critical tool that explains all textual samples and is akin to religions for revealing the lineage of a text to another as in genealogy and genetic science known in natural sciences... or quoting or including – known among Arabs – as "the imprint of one hoof upon another" or "confluence of thoughts" as stated by Qudama bin Ja'far, which holds an aesthetic and functional role, allowing the critic to sense the spirit of the author venturing into vast atmospheres and distant spaces...

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