

AN EXAMINATION OF THEMES IN WOMEN POETS AND POEMS IN CLASSICAL TURKISH LITERATURE

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Abstract

classical Turkish literature is largely dominated by male poets, female poets have also made significant contributions to this tradition. In this study, the literary identities of Mihri Hatun, who lived in the 15th century, and Fitnat Hanım, Leyla Hanım and Poet Nigâr, who stood out in the 18th century, were examined. The poems of women poets are noteworthy not only for their artistic subtlety, but also for reflecting the place of women in the social structure, the difficulties they face and their individual feelings. The works written by women in the process from Mihri Hatun to Poet Nigâr have increased the diversity of thematic and perspective of classical literature and allowed the female voice to be heard by going beyond the male-centered narrative. Accordingly, the heritage of women poets has an important place in the historical and aesthetic re-evaluation of Turkish literature.

Keywords: Divan literature, Classical Turkish literature, female poets, thematic analysis, literary identity

Introduction

Although women poets in classical Turkish poetry have an important place in the history of Turkish literature, they have covered almost the same themes as their male colleagues, but they have brought new breath to women's own life experiences and perspectives on life. This situation paved the way for the emergence of a language open to more personal, emotional and social criticism in their poems. While women poets dealt with themes such as love, nature, death, individual freedom and gender roles, they also reflected their inner world and their uneasiness towards social limitations.

Classical Turkish literature is a rich literary tradition that has left deep traces in the cultural and literary structure of the Ottoman Empire since the 13th century and has developed under the influence of both the East and the West. Although this literary tradition has generally been shaped by the works of male poets, female poets have also gained a solid place in the literary world from time to time. The poems of women poets constitute an important resource in understanding the gender roles and the position of women in the literary world.

Women's interest in literature in the Ottoman Empire was usually limited to palaces, harems, mansions, and wealthy classes. Women's literary productions were also shaped in this context, mostly within the boundaries between the private and public spheres, but this did not prevent them from producing important literary works. In classical Turkish poetry, female poets wrote poems in accordance with the tradition of divan poetry. In this article, we will examine the place of female poets in Classical Turkish literature, the themes they deal with in their poems, and the social and cultural reflections of these themes.

1. Historical Context and Social Positions of Women Poets

In classical Turkish poetry, the desire of female poets to show their existence was shaped according to the gender roles of the era they lived in and around social-political-traditional-cultural rules. Women's interest in literature was generally limited to the education they received in the family. This education was more common, especially in the higher social classes and court circles. Women wrote poetry, often staying in the private sphere, and often shared these works with a limited circle. However, this did not diminish the importance of the literary

activities of female poets. The existence of female poets in Divan literature has become an important issue in the Ottoman Empire as well as in Turkish literature. In this way, female poets served Divan literature and the perception of poetry by making a great contribution to the art understanding of the period (Yılmaz, 2012, p. 48).

Women, the literary productions of poets, often have a quality that reflects their own inner worlds and social realities, despite the limitations of traditional male-dominated society. In this context, the poems of women poets can be read not only as an aesthetic means of expression, but also as a criticism of gender roles and a reflection of women's search for individual freedom (Yüksel, 2018, p. 5).

To the extent that women have gained their social rights in the historical process, they have had the opportunity to reveal their existence more in art as in other areas of life. It is an undeniable fact that the struggle of women to transition from slavery to individual in different cultures has lasted for many centuries and that this effort continues today (Yılmaz, 2012, p. 47).

He pointed out that *"the only known poet in Turkish literature until the 15th century was the fortune teller Müneccime Hatun, who lived during the Seljuk period, while the names of female poets began to be seen even a little during the Ottoman Empire"* (Yılmaz, 2012, p.50).

In fact, the ability of women to show their own existence in social life depends on their family life. The fathers of most of the women poets of the Divan literature period are respected and titled people in the society. These intellectual families contributed to their daughters' education and interest in art thanks to the education they received and the environments they entered. Women poets, who grew up in an intellectual and rich environment, were well educated with their cultural background with the support of their families and it was seen that they were more comfortable in expressing themselves and expressing themselves (Uraz, 1940, p. 15).

The fact that women could take part in social life as an individual, that the daughters of wealthy families who gave importance to education in the Ottoman period could be interested in art and become poets was considered as a privilege in this regard. The reason why there were fewer female poets than male poets in the Ottoman Empire can be attributed to this privileged position. "Divan literature, which continued its influence until the middle of the 19th century, became a male-dominated literature, and the number of female poets who grew up in this tradition is very few." This is related to the backward mentality of the Ottoman Empire and whether the people and the state supported the education of women (Uraz, 1940, pp. 3-4).

In classical Turkish poetry, as well as women poets, the number of researches on women poets is quite small. For the first time in Divan poetry, women poets Century. Women poets with divas: Mihrî (d. 1512), Zeyneb (16th century), Ayşe (16th century), Fıtnat (d. 1780), Leyla (d. 1847), Şeref (d. 1861), Nigâr Hanım (d. 1918), Sırrî Hanım (d. 1877) and II. Mahmud II's daughter Adile Sultan (d. 1899). Most of the poets grew up in Fıtnat, Saniye, Maḥṣah Istanbul and Trabzon, while Zeyneb, Mihrî and Hubbî grew up in Amasya regions. Istanbul is the capital of culture, and Amasya and Trabzon are the sanjak of the prince. These female poets are usually from families of high social status due to their fathers or spouses, sometimes by both fathers and spouses. They are the daughters of the governor, kadi, kazasker, sheikh al-Islam or pasha. These female poets are usually the daughters of well-educated fathers and people who have lived in places of high social status such as mansion and are in an important environment in society compared to the public. Most of the poets are people of sect. For example, Leylâ Mevlevî, Sırrî Kadirî and Âdile Sultan are Nakşî. Şeref Hanım and Maḥṣah are those who have more than one sect at the same time (Çayıldak, 2024, p. 166).

2. Literary Contributions of Women Poets and Themes

Although female poets in Ottoman Divan literature dealt with similar themes with their male counterparts, they presented a perspective specific to women's life experiences. Especially themes such as love, nature, death and individual freedom are frequently encountered in the

poems of female poets. These themes are closely related to women's social positions and inner worlds (Çağlayan, 2006, p.40).

When the works of poets in Divan literature are examined, the common patterns created by male poets in general have made it necessary for female poets to continue the tradition in the same way. Therefore, female poets in the Ottoman period had difficulty compared to male poets in their works and poems, and they had to write from a male perspective rather than a female perspective when describing human love (Morkoç, 2011, p. 225).

Divan poetry has given neither the role of lover to man nor the role of lover to woman. Saying that the lover depicted by the poets is all a woman does not coincide with the thought system of this poem (Toska, 2007, p. 673).

Regardless of their pseudonyms, men or women, all poets have always described the indispensable love of that lover and his inaccessible lover (Morkoç, 2011, p. 226).

It is seen that both human love, individual emotions such as women and nature, and divine love and religious-sufistic themes have an important place in the poems of women's divan poets. According to Ertek Morkoç, this situation can be explained as the reflection of Sufi and religious feelings on poems through adherence to a cult, which was common and almost traditional at that time. In addition, the fact that female poets used the stereotyped love expressions in the tradition while processing human love provided them with a bit of relief from the social difficulties they experienced, while they preferred to express divine love offered them a relaxing starting point.

The women poets of the divan not only said verses to the poems of the male poets, but also arranged each other's poems. Women who were poets in the same period showed an example of solidarity with each other. The friendship of Zeynep Hatun and Mihrî Hâtûn, the friendships of Feride Hanım (1837-1903) from Kastamonu and Leyla Saz Hanım (1845-1936) and a gazelle they wrote jointly, and the narratives written by Şeref Hanım to Leylâ Hanım's poems can be given as examples. Ms. Şeref commemorates the poets who are of the same sex in her divan when necessary, and compliments Ms. Leyla and Ms. Fitnat, who lived before her by showing humility, by saying that they will not be born again (Morkoç, 2011, p. 229).

In Divan poetry, female poets discussed the subjects and themes pursued by male poets in the tradition, and at the same time, they touched on both divine love and human love, nature, individual feelings and thoughts in the religious-suffi theme with the feature of devotion to sects, which is a projection of tradition. These poets, who existed in both social life and literature by destroying gender roles as women in the Ottoman period, emerged as the daughters of intellectual families from the science class who grew up in certain environments. In Divan poetry, women poets also touched on issues specific to women, such as the sense of motherhood in terms of theme and subject, albeit very rarely, unlike men.

3. Social Positions of Women Poets and Their Place in the Literary World

It has been determined in the light of travelogues that women were highly valued in Ottoman society and even lived freely under better conditions than their European contemporaries. There has been no major change in the position of women in Turkish societies both before and after Islam, only some changes have occurred in their lifestyles with the effect of religion. These social values about women did not prevent women from being poets in Ottoman society, and the low number of female poets was due to the fact that their husbands did not allow them or that male poets did not give them a space, as well as the fact that women were not poets and that they did not need to be poets. Writing poetry depends on the preference and ability of women in Ottoman society, as well as on the basis of aristocracy at a certain level (Süngü, 2016, 269-270).

“Mihrî Hatûn has a characteristic that distinguishes her from her contemporaries and other Ottoman women poets. While expressing his love and feelings, he did not hesitate from anyone,

he was able to easily make the woman a subject and express women's feelings openly "(İspirli, 2007, p. 447). "Another poet with female sensitivity is Feride Hanım. For example, the poet attributed such a great meaning to his lost gold watch that he wrote a poem for it " (Çağlayan, 126). "Şeref Hanım, on the other hand, brought female pleasure and sensation to Classical Turkish poetry with her lullabies; in this context, she conveyed the thoughts and feelings of women through lullabies" (Uzunburun, 2024, p. 6).

"In classical Turkish literature, female poets, who are generally ignored but make important contributions to our literature, have an important place in the history of literature. Women poets of Classical Turkish literature such as Mihri Hatûn, Leylâ Hanım, Şeref Hanım and Adile Sultan continued the tradition of divan poetry in their poems" (Aksakal, 2024, p. 1).

"Being a female poet is challenging in Ottoman society. The obstacles imposed by the conditions of society have greatly prevented women from self-existence in an area where emotions are conveyed as enthusiastically as poetry. As a solution to this situation, they wrote their poems in accordance with the poetry writing rules of male poets" (Sahilli 27). "Female poets used the beauty elements of the lover, which they included in their poems, with the same mold and materials as male poets. Although they could not lead themselves in human love among the male-dominated representatives of Divan poetry, they were able to reflect their essence and talents, albeit a little, on femininity-specific issues such as motherhood and femininity problems" (İspirli, 2007, p.101 and Sahilli, 2019, p. 27).

Women poets had to hide their feelings, poems and even their identities not only due to social pressure but also domestic pressure. While even the writing of poetry by women in Ottoman society was thought to be immaterial, their writing to male poets was not very welcomed. Mihri Hâtûn, who wrote a verse in Necati's poem, sets an example for the subject (Müjgan, 2011, p. 25).

Although it was not possible for female poets to criticize the writings of male poets due to the perspective of that period, although the conditions were difficult, female poets managed to exist and wrote their poems (Sahilli, 2019, p. 27).

In Ottoman society, women's interest in literature was generally perceived as a situation that contradicted gender roles. However, women poets who grew up around the palace and in high social classes gained a literary identity by overcoming these limitations. Especially the female poets who grew up in the palace continued their literary careers under the auspices of the sultans and statesmen. The social positions of women poets also influenced the quality of their literary productions. For example, female poets who grew up around the palace mostly adopted the patterns of traditional Divan literature, while female poets from more modest circles used a style close to folk literature. This reveals the diversity of literary identities of female poets.

Classical Turkish literature is an important cultural heritage of the Ottoman Empire as well as in the history of Turkish literature. Poets, who grew up with the tradition of Divan literature, created deep and voluminous works in which they put forward their own artistic attitudes and perspectives on life and spirituality. Although the Divan literature tradition, as it is known, is a tradition dominated by male poets, female poets have managed to take part in this tradition despite their small number. In the Ottoman period, female poets existed in both social life, art and tradition within the impositions of gender, and they embroidered the tradition continued by men in their poems with their unique perspectives.

4. Contributions of Women Poets to Classical Turkish Literature and Their Themes in Their Poems

In the Ottoman period, it was realized in certain neighborhoods that women could become poets and engage in art, literature and science. The fact that women received education in the Ottoman society was due to the cultural accumulation and education they received from their families thanks to the fact that their families belonged to the science class. Some families supported their

daughters' interest in art and literature by hiring special teachers for their daughters. When evaluated from this point of view, it is seen that female poets mostly have a high social class of the society or grow up around the palace. Women poets, who were given little space in social life, did not hesitate to show their talents, although it did not seem possible for their poems and works to reach a wide audience because they shared their poems in special literary neighborhoods. Although female poets continue to follow the patterns and rules created by male poets within the tradition of divan poetry, their reflection of their own experiences and experiences in their poems has given them a distinct originality. Women poets in the Ottoman period touched on themes such as love, nature, individual subjects, death, praise, criticism by addressing the same topics and themes as other male poets. According to male poets, in this case, female poets used a female-oriented perspective and attitude in their poems.

Although the number of female poets in classical Turkish poetry is less than that of male poets, female poets also benefited from the tradition of divan poetry, the Qur 'an, hadith, marriage-prophet narratives, sufism and masnavi. In this sense, it is seen that there is a common perspective and worldview in Divan poetry. The poet of the Divan is in love, and love does not complain. He is depicted as a tall person like the beloved Tuba tree he fell in love with, who walks like a cypress, whose curly hair is like a sponge, who sets a trap, who has a bright face like the sun or the moon, who has a rose or tulip cheek, whose lips give the water of immortality, who has pearl teeth, who has a violin eyebrow, who looks like a daffodil, who takes life, who has eyelashes like an arrow, who has a thin waist like a hair, who rubs the dust of his feet on the lover, who is to be worshipped like an idol. The lover is drunk with the wine of love. She is out of her mind. She is in a position that begs her lover day and night, ready to burn like a propeller, moaning like a nightingale. The love of Divan poetry is also valid for female poets in this way (Kızıltan, 1994, p. 106).

The women poets who organized divans in classical Turkish poetry are as follows: Mihrî Hâtûn, Sıdkî Emetullah Hâtûn, Fıtnat Hanım, Leylâ Hanım, Şeref Hanım, Sırrî Râhile Hanım, Adile Sultan, Feride Hanım, Ayşe İsmet Teymurî, Tevhîde Hanım. The women poets of the Ottoman period touched on the following themes in their divans and poems: Religion, Sufism, Allah, angels, books, verses, hadiths, prophets, four caliphs, accident and understanding of fate, death, death, soul, other concepts related to religion, Sufism, historical figures, historical-legendary personalities, fairy-tale-legendary heroes, religious personalities, countries and cities, social life, human, love, lover, beauty elements of the lover, the morals of the lover, nature, cosmic world, time, four elements, animals, plants, vineyard, garden. This study includes examples of themes that are limited to the themes of love, death, religion, Sufism, nature, spring, and feast of classical Turkish women poets and limited to the poems of women poets who have divans.

4.1.Love Theme:

"Cur 'a-i 'Aşk-ı Mecâzî nûş ile sadk ile

Let him find his way from the truth. "

Mi 'râçlık (G.77/2) (Kaya, 2010, p. 46)

Mihri stated in her Divan that in order to access divine love, it is necessary to be tested with human love first. Thus, there is no deep mysticism in Mihri Hatun.

"In the diva where we frequently encounter the conflict of lovers and zahhid, the lover aims at absolute beauty, which is "dîdâr " while leaving the hares of heaven to zahide" (Kaya 47).

"Zahidâ saña behişt Mihrî needs a dîdâr

Añâ mahbûbı Yeter saña cinânuñ hurisin "(G. 126/7)

In the Divan of Sıdkî Emetullah Hâtun, the theme of love is about divine love in a way that does not separate from tradition. "The lover calls out to Allah and wants him/her to meet his/her lover or take his/her life" (Colak, 2010, p. 29).

*"Tîr-i Ağyârlayâr acted on my heart, O Lord
Either râm it help me or take my life, Lord" (G.13/1)*

"Sîdkî used the concepts of religion mostly to describe the sufferings of his beloved and to accuse him of cruelty" (Çolak, 2010, p. 40).

*"Kufr-i zulfun Kâ 'be-i ruhsârın
Gâret-i î mân ve dîn-i ehl-i Islam aklême " (G.224/2)*

Sîdkî said, "For the lovers of truth, the expressions of Ahl-i Hakikat, Ahl-i Aşk, Erbab-ı Ma'na, Ahl-i İrfân were also used" (Çolak, 2010, p. 48).

*"Let me beat Nice Sînem and shed blood instead of age, Sîdkî
Which is an ahl-i hakikat sâhib-iz "I left the moment" (G.180/5)*

Reaching Allah has two different branches such as reason and love. Reason is the path of the possessor of knowledge, and love is the path of Sufis. Mrs. Fîtnat chose the path of love because it is in accordance with her poet nature " (Çeçen, 1996, p.49).

*"Of course, Fîtnat tells the story of the Ahl-i Derd
'When there is love, the spouse shows himself/herself' (G.9/5)*

"Ms. Fîtnat states that love manifests itself at various levels from metaphorical love to true love" (Çeçen, 1996, p. 147).

*"Well, it goes to the truth, of course, reh-i metaphor
Fîtnat tarik-i 'Aşkka Olur reh-nüma'absurd" (G.7/7)*

"Leylâ Hânım defines herself as the master of love in the couplet below. He asks the enemy not to think that he is heartbroken because of the disaster. As a matter of fact, it is natural for joy and sorrow to come to the people of love " (Karaman, 2019, p. 132).

*Don't let Çarhdan push you, mugber rakîb.
Ahl-i 'Aşkka Bir Gelur Sadu Sadu Sorrow ' (G.4/4)*

In her Divan, Şeref Hanım states that if the world is not visible to her, she does not know who she is and that she is always the eye of the person who owns the colors, and thus she mentions that she loves divine love. At the same time, the poet likens the divine lover to the sapling who is his master in the hope rose garden.

*'If the world does not appear to me 'aceb, who am I?
Be my fountain Dâ 'imâ hem-cünbiş-i cânâne (G.114/4)
İtsem ne 'acebmîve-i maksûdumı matlûb
You are my seedling in Gülzâr-ı ümîdim, sir (G.122/4)*

In the Divan of Sîrrî Râhile Hanım, divine love, which is a precedent and belief of Divan poetry tradition, is discussed rather than human love.

*Your Kemter servant is very much a roller in the love of 'Land-i'
There is no lyricism, I cry out to God (G.24/5)*

"This missing servant of yours is very brave and courageous in the square of your love. Unfortunately, there is no way to reach the prophethood with bitterness, I cry for it " (Açıl, 2005, p.74).

Adile Sultan states in his Divan that the lover, who has reached the pleasure of the world, has changed into the property of the divine lover. The only problem and idea of the lover is to give up the life just for the sake of the life. Adile Sultan, like other Ottoman women poets, included divine love in her Divan.

"Cihânîñ □ev ini?"

The idea of ki derd ü is always cânâne terk-i cāndır 'āşı. (G.98/2)

Adile Sultan begs for mercy and forgiveness from the almighty creator of grace by stating that he turned his face to the lodge of Allah with rebellion by begging the divine lover, and that his

poor sinful servant made a mistake. Thus, Adile Sultan states that she faces the divine love lodge:

*"Yā Rab 'iṣyān ile tūttam my face Dergāhīña
I am the profit of I am the profit of I am the profit of I am the profit of I am the profit of
you, make me a Kerem "* (G.3/1)

4.1.1. Human Love:

*I opened my eyes from the Hâb, I kept my eye on the series
I saw in front of me holds a mâh-spiritlanguage-since
Tâli 'üm sa 'd oldu yude kadre irdüm gâlibâ
I saw who was in my neighborhood, gice toğmuş Customer
I saw Nûr Akar ascending from his cemâli zahirâ
Similar to itself, Müselmâna goose is KAFERİ
When I opened my eyes and softened, it was from the fountain, Nihan
The moment I pushed like this is either an angel or a fairy
İrdi çün âb-ı hayâta Mihri ÖLMEZ
Gördi çün tyranny şebinden ol' ayân İskenderî (Ayan, 1989, p. 25-26).*

When I opened my eyes from sleep and suddenly raised my head, I saw a moon-faced dilberi standing in front of me. Did my luck turn out to be auspicious, or did I reach the night of Kadir when I saw the Customer star born in the night where I was. Although he looked like a Muslim and a disbeliever in his dress, I clearly saw that light flowed from his face. He disappeared in the blink of an eye, but I identified him as a fairy or angel. Since Mihri has reached the abi haya, she will not die until the Day of Judgment. Because on that dark night, Alexander saw clearly (Ayan, 1989, pp. 25-26).

4.2. Religion, Sufism, Death:

*Gamzenüñ cañuma biñ biñ zahm kıldugin Şehâ
Hazrat Hak will reach the level of denial (G.170/3)*

"Mihri, Tazarru '-nâme contains many statements about the hereafter and almost all of them express the regret of a believer for his sins" (Kaya, 2010, p. 27).

*"Cun kadem basduñ parties notice, O Mahbub-ı Hak
Leyletü'l-isrâda Hak made her hajetüñ revâ (Tz. 108) As seen in Beyt, "Mi 'râç was mentioned
as leyletü 'l-isrâ, and it was mentioned that the Prophet met with Allah there" (Kaya, 2010, p. 33).*

Don't keep this secret in the Mihri jihad when you die.

*Yakañı çâk idüp it Görgüñe derd ile âh
Clothing for when the mezâruñ is finished
Figan beauties are the ones who are loyal (Mr.2-5)*

"Unfaithful beauties kill the lover. Friends will cry and opponents will rejoice because the lover will kill the hurt of the lover before death arrives, but even if he dies, the lover's love will not be diminished from the lover's heart. It is not death that frightens the lover. He is afraid of not seeing his beloved and friends again " (Kaya, 2010, 34).

Sıdkî Emetullah Hâtun included religious people and religious elements in his Divan. Sıdkî Emetullah, who followed the traditions of the period and reflected his faith in his poems, said, "In order to love the lover for a longer time, Noah's life " (Çolak, 2010, p. 29).

*Ümîdim begets that my sîvem will be ruined until
Tâkat-ı Ayyûb ve yaşı-r-i Nûh (G.31/2)*

"Sıdkî, Hz. Praises Muhammad by counting his characteristics such as being the last prophet and revealing the secrets of Allah and wants his intercession " (Çolak, 2010, p. 34).

*If you come back later to the world from the enbias,
İbtida You are the one who is the master of both suicides (G.1/3)*

While *Sıdkî Emetullah Hâtun* stated that he belonged to the Mevlevi sect, he reflected his religious-sufistic view in his poems:

Mevlevi is a cone and a nemed to us

Because of the tâc ü kabâ record of Çekmeziz, we became ablution (G.112/6)

Fitnat Hanım, like other Ottoman women poets, wrote eulogies in which she praised Allah by commemorating Allah in the divan arrangement. In other poems of the poet, religious elements such as religious-sufistic view, divine love, prophets, etc. are seen.

We have taken every precaution with the appreciative YÜMN

Whatever the profit, Tevfik-i Yezdandur came (K.2/13)

“Allah is perpetual, always good and unpleasant. She won't have trouble sleeping. He is the one who accepts repentance and forgives sins and protects people from troubles ” (Chechen, 1996, p 37).

Leylâ Hanım, on the date she recorded on the death of the state elder of her period, says that time held her collar and thus withdrew her hand from the mortal world and prays for Allah, who is eternal, to turn her grave into the garden of paradise: Now she has withdrawn from evil and held the hand of Giribân's death /May the grave make Hudâ-yi Lem-ezel Gülistân-ı cinân (Trh. No: 51/3

(Karaman, 2019, p. 89).

He refers to Islam with the word "religion" used by Leylâ Hanım in her Divan. The poet describes the governor as a person who "devotes his time to religious service" in a history he wrote in the form of a mashazad verse for the governor of Sivas: His house is in consummation hıdmet-i dîne Hem Şer 'i mubîne Dergâhı anñ kehf-i emân-ı 'ulemâdır Câ-yı ' urafâdır (Mz. 1/5) (Karaman, 2019, p. 100).

“Mrs. Leyla, in a couplet, in the person of her lover, addressing all the people, He wants them to believe in Mevlana and become Mevlevi. Thus, he expresses that they will stop and return to the sky in the love square as follows: Monlâ 'a îmân it Mevlevî ol /Meydân-ı 'sevda devân idersin ” (G. 63/9) (Karaman, 2019, p. 137).

In the Divan of Şeref Hanım, there are also discourses about prophets, Allah, religious-sufic elements:

Rengü büyüñla viridi Hak revnak

Sahn-ıGülzâra yâ Rasulallah (K.2/5)

I don't know what caused so much environment, my dear

Say for Allah's sake, O hûr-likâ noldi saña (G.4/4)

Start da 'vâta Şeref with thanks

Rûza is mukbil because it is du 'â (G.7/8)

I pray that you do not become a Hazretiñe

O Rabbi, my wish is to become one (G.103/1)

There are many religious elements such as dhikr about religion, Allah, tawhid and the conception of the body of revelation in the Divan of Sırr? Râhile Hanım. Like other Ottoman women poets, Sırr? Râhile Hanım traced the tradition and adopted a divine love, religious-sufistic view:

The dhikr of the jinn in his tongue is always Hudâ amma

Even if the evil eye is a bowl of lebris, it is not pure (Ta 4/IV/1-2)

Gubâr-ı pây-ı alamdır bu kemter Sırrî-i suzân

The people's tawhid (K.1/1)

Adile Sultan, to the existence and unity of Allah, Is a person who really believes that Muhammad is his messenger and is devoted to his religion. He expresses these thoughts in almost all of his poems. It is known that Adile Sultan is affiliated with Mehmed Cân Efendi, one of the Naqshbandi Sheikhs, and Bâlâ Lodge Sheikh Ali Efendi, one of the caliphs of the

Sultan. He emphasized the reality of the world's mortality, deception, death and afterlife in his poems. He said that the soul always leads people to evil, that they should not obey its wishes, and that it can be blunted by worship and dhikr. Mazhar-ı envâr-ı ât-ı Kibriyâ 'dir Na? shbend/Vâ? if-ı râz-ı rumûzât-ı? udâ 'dir Na? shbend (G19/1) (Yüksel, 2018, 27).

4.3. Nature, Spring, Feast:

Ottoman women poets included nature, spring and feast discourses in their divans. As in the classical Turkish poetry tradition, concepts such as the beauties of nature, the beautiful air of spring and blooming flowers, feast-vuslat are mostly associated with the beauty of the beloved and lover.

*Is it not pleasant to say that the seasonal chapter of Bahâr-ı 'id
Hurrem did not become a cihan vegetable-zâr-ı 'id
Every câ muzeyyen became a blessed hawkish evil eye
Sahn-ı çemende toldı semen lâle-zâr-ı 'id*

Isn't this season, which is the spring of the holiday, a pleasant time? Isn't Cihan happy with the greens of the feast? Look, everything is decorated with flowers. The garden of the feast, decorated with poppies, was filled with jasmine (Ayan, 1980, p. 29).

In the poem taken as an example above, Mihrî processed the depiction of nature in a humane way with beauties by processing a holiday and spring theme.

In her Divan, Leyla Hanım states that "it is not surprising that even Paradise is jealous of the rose gardens in this season, saying that the spring season has come and the nightingales have begun, and if Nola reşk eylesen, heaven will come to Gülistan in this season (K. 4/1) (Karaman, 2019, p. 478).

Spring season is the period when people go out to the streets, the countryside, parks, flower gardens, etc., and indulge in pleasure and entertainment. Although this is the case, the beloved, who takes heart, does not have fun despite the fact that it is spring and does not show mercy to his lover and watch the greenery areas: Nev-bahâr olü diyki zevki o dildâr pusmez/ Rahm idüp does not push seyr-i çemen-zâr to his lover (G. 43/1) (Karaman, 2019, p. 479).

In Adile Sultan's Divan, the depictions of the rose garden, spring, feast and nature are included as indispensable elements of a divan. Adile Hanım stated that the beauty of her lover turned the universe into a rose garden, even intoxicating the nightingale and admiring her. Adile Hanım considered the beauties of nature as a reflection of the lover and associated the depiction of nature with the beauty of the lover:

*‘Âlemi hüsnüñ Gülistân Eyledi
Bulbul sermest ü hayrân eyledi (G.171/1)*

5. Language and Styles of Women Poets in Classical Turkish Literature

While female poets in the Ottoman period used a more personal and emotional language, male poets adopted a more traditional and rhetorical style. In the poems of women poets, a language and tone specific to women's life experiences are observed. This language allows for a more intense reflection of individual emotions, internal conflicts, and details of everyday life. Female poets preferred a more sincere and sincere expression when dealing with themes such as love, longing, motherhood, sadness and social roles.

When evaluated in terms of style and language, women poets in Classical Turkish literature used the traditional patterns of Divan literature and adopted a more sincere and sincere style. In her poems, the emotional depth of women and a subtle narrative stand out.

a. Social Criticism: Women poets have reflected a critical perspective on gender roles and women's positions in society in their poems. Male poets, on the other hand, focused more on social and political criticism. However, women poets have an important place in Divan literature both in terms of literature and sociology. Their poems not only carry literary value,

but also are an important document on women's life experiences and gender roles in Ottoman society.

b. Social Acceptance: Female poets have been accepted in a more limited environment than male poets. They often shared their works in private assemblies and revealed their literary identities more modestly. However, women poets who grew up around the palace were appreciated by the leading literati of the period and their literary talents were accepted. Therefore, women poets in Classical Turkish literature are of great importance in terms of understanding the cultural and social dynamics of Ottoman society. These poets not only wrote poems of aesthetic value, but also left important documents about women's social positions and their search for individual freedom.

Result

Women poets have an important place in the social, cultural and literary structure of the period in classical Turkish literature. In this study, the themes that women poets deal with in their poems are discussed with their ways of reflecting their individual and social identities. It was seen that themes such as love, separation, longing, mysticism, nature, family ties, and the place of women in society came to the fore in the works examined.

Female poets have often dealt with the theme of love with a more internal approach and processed it with emotional depth and sincerity. In addition, a mystical language and symbolism draws attention in poems with Sufi content. One of the most prominent features observed in the poems of women poets is the strong emphasis on individual sensitivity and the inner world.

It has been determined that social norms shape the literary productions of female poets, but despite this, many women can make their own voices heard and develop an original style. This shows that female poets are not only a passive object of literature, but also an active subject. However, women poets in Classical Turkish literature constitute an important part of the literary heritage with their rich thematic diversity and depth. Their works are not only literary but also sociological and cultural documents. This review aims to provide a contribution to better understand the place of women poets in the literary world and to evaluate them in the value they deserve. In addition, in Classical Turkish literature, female poets generally had to stay within the boundaries of gender norms. However, even within these limits, female poets were able to go beyond social expectations by reflecting their own feelings, thoughts and experiences in their poems. It is seen that female poets exhibit a different sensitivity and sincerity than male poets, especially when dealing with themes such as love, longing and separation. This is due to the fact that women express their emotional experiences more sincerely.

Women poets have addressed not only their individual feelings but also social problems in their poems. In particular, issues such as the place of women in society, family relations and the difficulties experienced by women have an important place in their works. Such themes reflect the relationship of female poets with gender roles and their efforts to question these roles. Therefore, a mystical language and symbolism come to the fore in the Sufi poems of women poets. Sufism has been both a belief system and a form of expression for female poets. In such poems, themes such as divine love, existence-neutrality, mortality and eternity are discussed. Female poets have shown that they are generally in a deeper spiritual search in Sufi poems. This reflects their efforts to reach a universal dimension by transcending both their individual and social identities.

In classical Turkish literature, women poets constitute an important part of the literary heritage. Their works are of great importance not only in terms of their literary values, but also in terms of reflecting the social and cultural structure of the period. Women poets contributed to the literary and cultural development of both their own periods and subsequent generations with the themes they covered in their poems. This review is an important step to better understand

the place of women poets in the literary world and to evaluate their works in the value they deserve. The works of women poets should be examined not only as literary texts, but also as historical and cultural documents. In this way, the role and contributions of female poets in the history of literature can be better understood. However, women poets in Classical Turkish literature are an indispensable part of our literary heritage with their rich thematic diversity and depth. Their works are not only literary but also sociological and cultural documents. This review aims to provide a contribution to better understand the place of women poets in the literary world and to evaluate them in the value they deserve.

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