The role of Turkish literature after the Tanzimat decree in change the life and thought, has been great. The beginning of the search started with Şinasi and ended with Ziya Gökşal's Türkçülüğün Esaslari (The Principles of Turkism)(1924), which shaped the intellectual as well as the political sphere of the Turks. The line between Şinasi and Ziya Gökşal presents a very interesting adventure of ideas with conflicts and reconciliation in the search of self-identity, which yielded to a new mentality, new state and new styles of life. If compared “Hintiryer Kasides”(The Quide of Freedom) with the deeds of Atatürk, Namık Kemal’s concept of ideal statesman is to be found in Atatürk. Even the controversial attitudes and ideas gave an opportunity for the Turkish people to think about themselves once more. 

Beforc we think about the tradition of letter writing during the time of the Ottoman State, we need to give a general outlook about the tradition of the prose writings. Keeping this reason in mind, in this paper, first, I will analyze the prose tradition, secondly, I will explain “inqa” and “minqar” genres. And at the end, I will based on the analyzed letter samples, I will classify and introduce the letters according to their forms, contents and the subject matters.

THE PROSE, (NASR) 

The Nasr is an Arabic word and literally means “to scatter”, “to sprinkle” and “to spread”. In the literary terminology, it commonly means “the unyhomed words”. Tahtatul Mavlesi describes the meaning of the prose in his Dictionary of Literature as follows: “In the dictionary prose means "to spread", "to scatter". In connection with this definition, the nasr means "to say well-coordinated words and the words which are used in a natural speech.”

In many other sources such as the Theory of Literature, and the Dictionary of Literary Terms, the prose is defined with similar words: “It is a direct and natural way of telling that is boundless by any rhyme, except the rules of the language.” In our old culture and literatu­re, the prose was mostly seen in the forms of inqa and minqar. The researchers divide the prose into two categories: One of them is “the plain prose”, the other one is “the ornate prose”. There is one more type, which is considered as a third one by the same researchers. The third group of prose has a language which is not plain; it has not a claim of proficiency, and yet it is built or constructed with mostly Arabic and Persian noun constructs. The researchers name it as “the middle prose.”

The plain prose is the prose, which is effortlessly understood by the large population. Moreover, the influence of alien languages on this prose is the lowest level. In order to give the examples for the plain prose we can cite the following books: Dünniyâ Lügâtê-Tîrûh, one of the first examples of Dünun Prose texts and Mahammadînî’s Edde. In addition to these other examples, we can also call some of the commentaries of Quran, the Hadith books, the legend books and the books of Dedê Koçkor as an illustration of plain prose.

The plain prose style is not only seen in the earliest time of the Turkish literature. Besides, in the later periods, the genre gave some excellent examples. For instance, the Mirâjûl-Memâlik of Seydi Ali Reis who was the sailor, poet and scholar of the 16th century was also written in the simple prose style. The Mabahydî of
Girili Ali Avız, who was the statesman of 18th century, was also written in the form of the plain style.

The ornate prose was a prose, which made use of intensively Arabic and Persian vocabularies and noun and adjectival constructs; used the Turkish language mostly in some suffixes and conjunctions; used the metaphors and rhythmical words in the sentences. The ornate prose texts were written for the claim of reaching the merit in the writing style. With these features, the ornate prose became the determinant factor in constructing the inşa type of writing.

İNSAŞ AND MÜNEŞEAT

In the dictionary, the inşa means "to construct, to build and to produce." In the literary terminology, it means the art of prose writing, or the prose which was written in an elegant style. The word müneşeat is likewise derived from the same root with the word of inşa. For this reason, müneşeat means "writing elegant prose" or the "prose with elegant style." In the Dictionary of Literature, Taşınımlı Melavi defines the müneşeat as follows: "It is an elegant and pompous prose which is written by müneşet, (writers of episodical story), or a collection of these types of writings." The meaning of the müneşeat is almost the same in other sources. The müneşeat means "a common name of the works in which there are elegant style of writings with various contents". As in the Classical Turkish Literature, the book contained the sets of the poems called as zihva, in the same way the book contained the sets of prose writings or letters with elegant style was called as müneşet.

The language of the works written in the müneşeat genre is made of alliteration and the rhythm words. Sometimes the genre was word games, and almost there are no Turkish words. They are written in a very elaborate language. Ali Karakonaglu defines the genre as follows: "In our Diverse literature there are such poems and the prose that have Turkish words only in conjunctions and in suffixes or in auxiliary verbs or in particles. As a matter of fact the most important character of the müneşeat type of writing is that it is written in an elegant style. It is possible to see these features in the definition of müneşat in the dictionary of Taşınımlı Melavi as follows: "In the past, the prose writer meant someone who wrote in an artistic and elegant style. Nevertheless, the words such as the secretary (kâbi), the writer or the author were not able to convey the powerful meaning of the word müneşat." Through the medium of this characteristics, müneşeat became the genre which expresses the emotions and the ideas in highly harmonious and powerful phonological style. However, since the inşa was written in certain place and time, and the style of the imitated source was always preserved in the inşa writings, it became impossible for the artist to use it extensively. For this reason, the inşa always preserved its certain style and it remained almost the same throughout the centuries.

The scholars in the literary field, examine the Old Turkish Literary poetry by dividing it into five periods: 1-Formation Period; 2-Transition Period; 3-Classical Period; 4-Sebki-i Hindi; 5-Localisation Period. Unlike the classical Turkish poetry, it is hard to divide the classical Turkish Literary Prose into terms. By reason of that, the first inşa samples from the 16th century do not show a big difference from the ones of the other centuries in terms the subject matters, language and the style of expressions.

In order to illustrate this point about the inşa writings, we can compare different inşa texts from different centuries. We will compare the elkbab part of Ahmed-i Due's Teressal, which was one of the oldest texts of its kind in the 15th century, with a section of the 17th century poet and müneşat Veysî's Siyer. And with some parts of the 18th century poet and müneşat Salih Mustafa Dedef's Dedef-i Nefti-i Melvlevyey. We have seen these texts closely, in terms of style, we see that there is no big difference among them.

A quotation from Veysî's Siyer reads as follows: "Bu dîvân'ı dâlî-valî hancırmı nâmânamesi-i vâhid da bu nâmâname-i sâza-nâmânamesi ve kahre defne-i sâhidâ ve sâhidlîce-i alicceve ve sâhidlîce-i alicceve ve sâhidlîce-i alicceve ve sâhidlîce-i alicceve ve sâhidlîce-i..." (This text briefly talks about the distinguished qualifications of the sultan)

A quotation from Veysî's Siyer reads as follows: "Bu dîvân'ı dâlî-valî hancırmı nâmânamesi-i vâhid da bu nâmâname-i sâza-nâmânamesi ve kahre defne-i sâhidâ ve sâhidlîce-i alicceve ve sâhidlîce-i alicceve ve sâhidlîce-i alicceve ve sâhidlîce-i alicceve ve sâhidlîce-i..." (In short, this text tells us that Prophet Muhammad shows his face to people during the pilgrimage)

Some of the Müneşeat clearly reflect this phenomenon in their works. For example, Seyh Mahmud bin Edhem from the 15th century, wrote in his "the reason of writing" section of Gümüş-i İnya as follows: "Bahâ'î-erhaban mevlî ve mevakataller ki bu risale dahin sâhî ve inşa'î ve zihvanâ yegi müneşetlil olup bu faik-i hâdibi de-dâvî hakik-i yaldırmaya sebâh ko.

In these lines, he means that his work may be used in the same way with other inşa books.

Agab Sirri Levend divided the müneşeat collections into categories according to their subject matters. These groups can be listed as follows:

- a) The collections which contain the official documents.
- b) The works written under the title of müneşat or mevsa. These works contain the titles of the letters, written for imâna, bâhiçenâ, hâdis, sâhid, zihva, zihvanâ, gâzî, hâdis, mevakatâ, conclusions of letters, the sample sentences and couples.
- c) The collections which contain only a collection of one poet's poems.
- d) The collections which contain letters of different poets.

As it is understood from this categorization, these works, called as müneşat are mostly the books in which official and private letters were compiled. The first examples of müneşat genre were seen in the 15th century. The primary examples of this genre which were compiled and constructed based on the Arabic and Persian literatures, were the...
works of Ahmed-i Dâ'i Terestân, Yahya bin Mehide el-Kâtîhâ Menhiçä-i-Inäq, Şeyh Mahmûd bin Edhem-i Gûlên-i Inâq and Mešilih-i Gûl-i Sadberg.

The works written in the mûştet style has be-

come more important in the coming centuries and its signif-

cance lasted until the beginning of the 19th century. In the 16th century, Feridun Bey’s Mûştet-i Selçuk, Öküzdağı Mehide-i Mûştet-, Ser Abdullâh’s Dâirâzh-i Inâq were the collections of presti-

gious mûşet which contained the official
documents. In the 17th century, we see the mûştet-

arts of poets such as Nâyüzâ Azrî, Âzîzâh Hâ-

leri, Gânzâde Nâdirî and Nâhât. Among the 18th
century mûşet, Kâni has a special place. In
this century Veysi and Nergisli brought the mûştet genre its peak, and in the 19th century the mûşet-
game lost its significance gradually under the

fluence of new age and literary trends, and it completed its time.

THE LETTER

In the Ottoman pe-

riod the letter genre was

animated from Arabic

and Persian Literatures.

In this article I will intro-

duce the letter genre first in terms of the

form, and secondly in terms of the content.

In these letters, depending on to whom they were

written, there were some

stylistic differences. The letters that we examined we

see the elkbâ, ibidâ (ser-nâmê), tahâli, taqel, in-

itêh, da, and imâm sections. In the “Meheîlth”

section of Mohâniyê-i-Inäq, after the comprehensive

expression about the letter, under the “Erkân-i

Kêdâm” title, it mentioned the four sections of ibi-

dâ, tahâli, taqel and inîth, which construct a let-

ter.16

In the letter samples that I examined, it was

also seen that the signature or the autograph of the

author was placed at the end of the letters. In other

words the letters have also a signature section. Al-

though they are not the main parts of the letters, in

analyzing the letters in terms of form, I have added the
ekbâ, da and imâm sections to my analysis.

Now I will present information about these sections

to according to their order in the letter.

Subdivisions of the Letter

1) Elkbâ: The word is derived from Arabic

“lakkâbe” which means “to give a nickname to

someone”. Elkbâ is defined in an Arabic dictionary,

Mevarid as follows: “it is a given name, which is
different than his real name; nickname, repub-

ation of a person”. But the word was used to mean “last-

names” in later periods.

For example, the words of elkbâ that were

located in the Gûl-i Sad-beg of Mešilih are mostly

adjectives of ranks, which indicate the social hi-

erarchy from top to bottom. In some letters, it can be

seen that the word “arâd”, description, was used

instead of the word “el-

kbâ”. Moreover it is ar-

resting that in some

texts these two words were used jointly: “El-

kab u Tarif”.

The general charac-

teristic of the elkbâ part is that it contains the

expressions of respect and hierarchy. In the

Usûl-i Kâtibc-i Ressîyye, there are very detailed

examples of elkbâs according to the hierarchy and

official posts. Another important feature of the

elkbâ is that it is located at the beginning of the

letter. In other words, it precedes the ibidâ or ser-

name part of the letter.

2) Ibibda: The word ibidâ means “the begin-

ning”. It was derived from the verb “bida” which

means, “to start”, “to begin”, “beginning”. Somet-

times the surnames were used instead of ibidâ as it

was seen in the example of the Gûl-i Sad-beg of

Mešilih. However it is more convenient to use the

word ibidâ as it was seen in the example of Mohâ-

nîyê-i-Inäq.

As the ibidâ is placed at the beginning of the

letter, it constitutes a very important part of the

letter. In this part of the letter, there are words of

greetings and respect. Sometimes some Quranic

verses are inserted along with the praise and prayer

expressions. The most striking feature of the ibidâ

is that it is the part by which the letter begins. If it

is considered that not every letter has an elkbâ part,

then it can be said that the ibidâ is the first part of

the letter.

3) Tahâli: It means “to be saved from danger

or dangerous things”. It derives from Arabic, verb

“hala”, means, “to be saved”. In the poetry it me-

ans to use a pen-name. In the letter genre, tahâli

is used in relation to the first meaning of it. In

other words it related to the meaning of “to be sa-

ved”. Because, as it is seen in the opening section

(girizagh) of a qasidah, there is a transition from

one part to another. In the letter genre, this paragraph

is called the tahâli part. Based on the infor-

mation given in the Mohâniyê-i-Inäq, it seems that

some scholars argued that tahâli part was the girizagh

part.

This part is composed of words that are co-

ming after the ibidâ section. At the end of the

ibidâ the text, which consists of the greetings and

words, reads as follows: “istafu u ibdâ ol-

dukân sonra, irsul u iblâq kûldûukân sonra”. Af-

ter these words, the tahâli section starts as follows:

“mawâdz-i habad-i dûley-li bût-i-jîthâb budur ki..., Arz-i dâ’t-i derest li mâkib-i pehle budur ki”. The most important characteristics of this section are that it is a transition section between the ibidâ and tahâli sections.

4) Taqel: It is an Arabic word, and means, “to

want” or “to request”. In the letter, the part that
contains “the request” is called “taqel”. It is not

necessary that every letter has the “taqel” part, but it

is possible to say that every letter convey some kind

of thought or request. According to the Meheîl-

th-i-Inäq, this part is called as the “taqel”.

The taqel part begins with the expressions like

the beginning of the tahâli part such as “Mawâdz-i habad-i..., Arz-i fâkûh...”. After these expres-

sions, the reason for the letter or news is stated. And the this part ends stating the expectations in general expressions such as “Mewûdîr ki..., Ötmîk-

dîr ki...”.

The importance of this part in terms of the

form is that it constitutes the backbone of the let-

ter. In other words, without the taqel part, a letter
can not be a letter.

5) Inîtha: Inîtha derives from an Arabic word

“necha” which means “coming to an end”. The

word is used in the following meanings as well: “to con-

clude”, “to finish, the end”, reaching the limit.

In the Mohâniyê-i-Inäq, the word inîtha is used in

the sense of coming to an end in the letter. In the

Usûl-i Kâtibc-i Ressîyye, for the words that indic-

te the ending of the letter, the word “nîhayet” is

used. The word nîhayet is derived from the word

nuba, and it means the end.

As it is understood from the definitions, the

inîtha is the conclusion of the letter. Here some fi-

xed expressions and clichés such as “Bâkî-dâ’î, Bâkî forûnû Salûtanamendar, Bâkî forûnû zîkû-i dîk-

shâdânder” are used. The most important character-

istics of this part is that it signifies the ending of

the letter and it is placed at the end of the letter.

6) Dua: means to invite someone or to sum-

mon someone. It derives from the Arabic word

deba” and it came to mean, “to pray God, to invo-

ke God’s name”.

In Mešilih’s Gûl-i Sad-beg, one can come across the dua expressions very often. For example, “Sama
introductions of the texts. Sometimes it is also possible to see translations of the texts, such as Abdul-baki Güzpinar’s translation of the letters of Mevlâna into Turkish,27 Al tasty Hikmet Baydın and Adnan Erzi published a critical edition a primary so-

source in their article: “XVI. Astar Aşid Bir Münâezet Mecmuası,”28 Kemal Edip’s article, “Fazıl’sın Bilinmeyen Bir Mekâbha,”29 a publication of a text as well. Hashim Man-
oğlu, in her 1948 article “Fazıl’sin Bir Mekâbha,”30 gave us an information about the content of the letter and she criti-
cally edited the letter and translated into Turkish. Abdülkadir Karahan, in his book, “Fazıl’sın Mekâbiplanı”31, analyzed the letters in terms of its contents. In the book, be-
sides the information about the texts, he presented also critical editions and facsimiles of the letters.

With regard to the analysis of the letters, Nihat Aygün has a very distinguished article: “Ön-

Bu Edebiyatında Mekâb ı. XVII. Yâcıl Şairlerinden Riyâ’sin iki Mekâbha.”32 Despite the fact that it is not a voluminous study, it presents a very good example about the subject, since it follows a cer-
in method. In his study, after giving information about the importance of the letters in the Turkish literature, he gives us information about the content of the letters and then he examines the forms of the letters in terms of language and the style. At the conclusion, based on his examination, he reac-
ted a synthesis.

With regard to the letter types, Fevziye Abd-
dullah Tansel, citing the first volume of Refik Bey’s Lâdîf-i İnâ, make a statement as follows: “although the münâezet collections contains the official let-
ters in general and personal letters in particular, so-
sometimes, in the letters we come across the speech and articles. The term münâezet sometimes refers to the collection of prose writings. In the münâezet
collection, there are some official notes, personal or official gratitude’s, congratulations, condolences etc. letters. At the end of the 19th century, as a reflec-
tion of its time, the collection would have con-
tained some letters which were related to the company contracts, personal contracts, surety papers, agreements, registrations, and business letters.”33 Be-
sides giving this information, he also gives the na-
nen of some letter types.

We see the names of some letter types in the classical Turkish literature in the article of “Mekâb”34 in the Encyclopedia of Turkish Language and Lit-
erature. Here the letter is classified according to their subject matters. These letter types are: tehsîl-
ynâme (to appreciate), sâhibkânûme (the letter of congratulation), tahrib (to praise a work), teşayyû-
me (the letter of condolences), azvâzâr (petition), ni-

yûzûnîme (the letter of inviting the names), mütâhid-
înâme (an official note which was sent from one go-

dernment institution to another one), sâhibkânûme (the letter of thanks), divânsînâme (the letter of invita-
tion), mühâtesûne (the letter of reply).” However, we don’t find any information about the features of types of the letters.

As a conclusion, as it is understood from the information given above, it can be said that, unlike the studies of the divan literature, there is no deta-

iled study on the münâezat or letter genre.

THE TYPES OF LETTERS ACCORD-ING TO THEIR SUBJECT MATTERS

Here, I will give information on the letters that they exist in Gulf Sud-berg and I classified them according to their subject matters by relating their contents to their titles. In addition to this, I will define the features of these letters, which, would make them types or genres.

Here are the types of the letters:
1) Şefkat-name: Şefkat is an Arabic word, and it means to show affection, to tend to be ambitious in improving one's conduct. It derives from the word of şefkâ which means to love someone with affection and mercy.

One can list the features of the sample letters, which are written in this genre as follows:
a) Şefkat-names are certainly written by the authoritative people such as sheiks scholars, chiefs (emir), headmasters (hay) to those who are in higher social rank or position in the society.

b) In şefkâ-names there is a request which is asked for someone else. This can be a job or a place by which one can get income where as in talbe part the author of the text would requests something for him.

c) Those people whose request was conveyed by author of the text are qualified, self-confident, well-informed and virtuous people.

d) Şefkat-names can be written also for those who were fired, in order for them to be forgiven and to get their job back.

In brief, şefkâ-names are the letters written by authoritative people to the higher offices for those whose qualifications are known well in order to get position or a job in an office. When we look at the features of this types of letters, we can say they could be considered as the reference letters of today.

2) Talbe-name: Talbe is an Arabic word which means to request to ask for to try to get. Based on my examination, I would state that there also could be another word in the opening paragraphs of the letters. These word are râdî, istidâ, iltidâ and they generally mean to want to do something or to desire to get something done.

The most outstanding feature of these letters is that those who requested something directly wrote them. These requests could be about the salary, charity, appointment, jobs, and land tenures. We can list the main characteristics of the letter as follows:
a) The owner of the request directly writes the letters of talbe to those who may coocon.
b) Although the request could be made out from someone who had a higher status, sometimes the request could be asked from someone who had a same status as well.

c) The things, which were asked for, were generally the issues of donations, wages, jobs, favours or appointments to see someone in his office.

3) Islal-name: Islal is also an Arabic word and it is derived from the verb "resle". It means to send and to be sent. Sometimes it is the beginning of the letter. In fact, both ışıkâs and the islâl are derived from the same root and they have the same meaning: to miss and to yearn.

Makbet is also an Arabic word, means love. As it is seen above, all these words are synonyms with small nuances. The features of ışıkâ-name can be cited as follows:
a) ışıkâ-names are written also from those who are in lower ranks to those who are in higher positions.
b) Sometimes it is possible to see that people who are in close ranks write ışıkâ-names to each other.

c) In general, the subject matters of ışıkâ-names are for expressions of the emotions such as love, yearning and the fidelity.

4) Çıraşayet-name: The word of çıraşayet is Arabic and it means to gratitude, and to congratulate. It is derived from 'Henne'. This means to gratitude and to congratulate, to welcome. Çıraşayet-names are the letters, which are written for happy occasions in order to express happy feelings.

The features of çıraşayet-name can be stated as follows:
a) Çıraşayet-names are written also from those who are in lower ranks to those who are in higher positions.
b) These are written especially for the happy occasions, such as birth, wedding ceremony, and success of a grand vizier, appointments of teachers, pilgrimage and the news on return from pilgrimage.

5) İslâm-name: İslâm is an Arabic word and it means to know, to understand deeply. It is derived from the word of "alene" and it means to know to let know and to tell. Today it is mostly known as a copy of written judgment in the court. This word is used as İslâm in the beginning of the letters we examined. However in order to build an harmony among the titles of other types I called it İslâm-name myself.

The features of the İslâm-name can be cited as follows:
a) The İslâm-names are written to those who are in higher social rank or office.
b) In İslâm-names, the information on a situation or an event is certainly given.
c) The İslâm-names are written when a poet gets an approval from the court and accordingly an appointment, or when a beloved person dies; or in general situation of the authorities and the scholars; or conquest of a place. These can be subject matters of the İslâm-names. For example, in the first letter of Gül-i Sadberg text, which is examined by me, tells us that Egypt was conquered.

6) Şikeşayet-name: Şikeşayet means to sorrow to grieve in Arabic and it is derived from the word 'şike'. It means to complain, to mourn. Today it means
to tell one's uncomfortable situation. In general, the letter types, which are written for complaining about uncomfortable situation, are called şıkayet-name.

The main features of şıkayet-names can be mentioned as follows:

a) Şıkayet-names are written mostly by those who suffer losses and have lower social status, to those who are in higher social rank or office.

b) In general, these letters talk about either the uncomfortable situation or the person who misuses his position.

c) Şıkayet-names are also similar to the ilâm-names in that they both tell the situation. Even for this reason, at the beginning of some şıkayet-names there are ilâms. But, şıkayet-names differ from them in the sense that they mostly describe the uncomfortable situation.

d) Cevap-names are also similar to ilâm-names in that they both express the feelings of fidelity and the happiness. But they differ from ilâm-names because they are written as an answer to the letters.

9) Şükür-names: Şükür means to appreciate or to thank for the things are given and thank to the giver. It comes from Arabic word şukûr which means appreciation, gratitude. In different eras we can encounter the word of şukûr in stead of şükür-name.

Şükür-names are the letters, which are written as a reply to the favors or gifts, in order to appreciate the agent of the favor. These are similar to today's thank-you letters.

The main features of the şükür-names:

a) The şükür-names are written also by those who are in the lower ranks to those who are in higher positions.

b) The şükür-names are the letters, which are written as a reply to the favors or gifts, in order to appreciate the agent of the favor.

c) The şükür-names are similar to the cevap-names in that they are both sent in return to the favors and gifts. But they differ from the cevap-names because the şükür-names are not for a news they are written as an thank you letters and appreciation letters.

d) The şükür-names are similar to the şevk-names in that they both show love and fidelity but şükür-names are sent in return to the favors and gifts, in that respect they differ from the şevk-names.

10) Taziye-name: Taziye means to show patience, to endure, to tolerate. It derives from Arabic word "tāṣīya" which means to tell someone condolences.

In some texts, we can see the expression of "əzi-name", but "taziye-name" is more commonly used word. We can list the features of taziye-names as follows.

a) The taziye-name is generally written to the people who are in a higher rank. However, the friends who are in a close social rank can write taziye-name to each other.
DESCRIPTION AND HISTORY

Some scholars who are interested in female poets in Ottoman and in the related research should be ready to be disappointed. It is not only because there are few of those poets, but also the lack of research on the topic. Female poets mentioned in *tekbir*, the only research on the history and critics of literature in the traditional era, are hardly more than a dozen. In fact, we would not expect sufficient research on those poets who are described by the limited scope of the revealing methods in *tekbir* and whose works are not known. Regarding the increasing number of female poets after *Tanzimat*, despite the existence of few serious researches, it is obvious that a systematic and inclusive work on our female poets has not yet done.

The time path of reviewing the Ottomans' female poets should be divided into two periods by the *Tanzimat*’s mentality. However, there had also been female poets who were rather modernised and influenced by Western literature during *Tanzimat*, in other words by the publication of *Tanzimat-ı Adliyet* in 1860, but continued writing poems in the traditional manner acting as a *Dīne* poet. Thus, this division of the time path should be vertical rather than horizontal.

Dream literature and its impact in *Tanzimat* years, that is, the fifteenth and nineteenth centuries, is the first period of the history of female poets. Let’s call this period “the traditional era” which is a long period however it contains few female poets. The period which was formed by the *Tanzimat* movements and lasted until the establishment of the Republic (1923), more appropriately until Alphabetic Revolution (1928) could be called ‘the modern era’. The latter which could also be divided into two parts as *Tanzimat* years and *Mecrânegî* onwards is a short period however it contains more female poets. In other words, there is an inverse relationship between the time length and the number of female poets, when the two periods, the traditional and modern eras, are compared. This is going to be discussed in the last section of this paper. Let’s firstly have a glance at the female poets in Ottomans.

THE TRADITIONAL ERA

From Sebi Bey’s *Tezkiresi*, which is regarded the first archive of poets in Anatolia by all, the striking lack of female poets in *Dream literature* gives important insights about the share of women in Ottoman literature. Also, when taken all together, there are...