

AHDI`S GÜLŞEN-Î ŞUARÂ: An Unusual Example of Biographical Dictionary of Poets

RESEARCH ARTICLE

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ABSTRACT: Şair Tezkires are an important source of information. For history-writing and literature, biographies have played an important role. Important for XVI Century Ahdi`S Gülşen-i Şuara written in 1564 is the fourth Şair Tezkire example in Ottoman Turkish. Among many Şair Tezkires in Ottoman literature, Ahdi`s work is different than others. This work is an important source of information for poets around Baghdad. The Biographical Dictionary of Poets provided in Gülşen-i Şuara is hard to find anywhere else. Another important point which makes Gülşen-i Şuaraa worthy text is Ahdi himself. Being from Baghdad he showcases an Arabic perspective inside his text in Ottoman Turkish. A very strong argument comes out of reading Ahdi, is an outsider perspective of the Ottoman. Ahdi comes out of the text as a devoted personality. He makes sure to mention all the religious information inside the text. While no classification is given inside the text but a non-stated classification comes out as the text continues. Ahdi before moving to poets, tries to introduce poets in different classes of the Ottoman empire.

Keywords: Ahdi, XVI-Century, Tezkire, Biography, Ottoman Literature

Ahdi`nin Gülşen-î Şuarâ`sı Şair Tezkirelerinde Sıradışı Bir Örneği

ÖZ: Şair Tezkireleri önemli bir bilgi kaynağıdır. Tarih yazımı ve edebiyat için biyografiler önemli bir rol oynar. XVI. Yüzyıl için önemli olan Ahdi`nin Gülşen-i Şuara`sı 1564 yılında Osmanlı Türkçesiyle yazılmış dördüncü Şair Tezkire örneğidir. Osmanlı edebiyatındaki birçok Şair Tezkiresi arasında Ahdi`nin eseri diğerlerinden farklıdır. Bu eser, Bağdat çevresindeki şairler için önemli bir bilgi kaynağıdır. Gülşen-i Şuara`da verilen Biyografik Şair Sözlüğü`nü başka bir yerde bulmak zordur. Gülşen-i Şuara`yı metne layık kılan bir diğer önemli nokta da Ahdi`nin kendisidir. Bağdatlı biri olarak Osmanlı Türkçesi metinlerinde Arap bir bakış açısı sergilemektedir Ahdi`yi okurken oldukça çok yoğun fikirlerle donatılıyor. Ahdi, Osmanlı`ya dışarıdan bir bakıştır. Ahdi, metin-lerinde adanmış bir şahsiyet olarak karşımıza çıkar. Metnin içindeki tüm dini bilgilere mutlaka değinir. Metin içinde sınıflandırma yapılmazken metin devam ettikçe belirtilmeyen bir sınıflandırma ortaya çıkar. Ahdi, mesleki şairlere sınıfına geçmeden önce Osmanlı imparatorluğunun farklı sınıflarındaki şairleri tanıtmaya çalışır.

Anahtar Kelimeler: Ahdi, XVI yüzyıl, Tezkire, Biyografi, Osmanlı, Edebiyat

Introduction

Şair Tezkireleri (Biographical Dictionary of Poets)

Derived from the Arabic word zikr (ذکر)¹, which means remembering, to remember, or to mention someone or something Tezkire, in the most general context, is what is meant to be remembered. Tezkire or Biography, in the simplest framework, is the purpose of telling a person's life, what they did and how they lived. It is a work that tells about the biographies of people who grew up in a certain profession and made a name in that profession and, if appropriate, are known in that field. Although there are various types of Tezkires, maybe in the first of hearing the word Tezkire, what comes to mind are Şair Tezkires or Biographical Dictionary of Poets. Şair Tezkires or Biographical Dictionary of Poets from here on have become books or texts talking about certain and well-known poets in the profession, their lives and the works they have done. The majority of the people whose biographies are described are usually Poets, Evliya or Calligraphers.

¹ Türkçe Sözlük, 2011, p. 2659

Tezkiretû-“Ş-şu”arâ (Biographical Dictionary of Poets), in the texts organized according to the alphabetical order system according to names or nicknames (lakab), the biographies of the people are briefly mentioned, while giving information about the positions they gained while performing their official duties, and also examples of their poems are included. It is seen that these examples of poetry generally consist of ghazal and kaside, kıta and short pieces selected from rubais and mesnevis. The source of the studies leading to Şair Tezkires or Biographical Dictionary of Poets is coming from Arabs before Islam. The anthology tradition that started with the narrators who compiled poetry in the Pre-Islamic period, continued to the collection of hadith after Islam and then not only to collect but to identify the source of hadiths and reliability of the compilers made it into a part of literature and history. These works, in Arabs, are called Tabakat and was developed among the other Muslim nations, Persians, and Turks, where it took the name of Tezkire. Famous Persian poet and Sufi of the XII. century Feridüddin Attar's Tezkiretü "I-evliyâ was a work in which he tells about Evliyas in the Islamic geography. As a result of his work being loved and admired, the word "Tezkire" started to be used more commonly among Persians which later crossed to borders to Turks as well.² The first example of Şair Tezkire or Poet Biography in Persian literature is Muhammed El-Avfî's Lübâbü "I-elbâb, written in the 13th-century.³

The Şair Tezkire or Poet Biography started to be written in Anatolia since the 16th century. But coming from the Turkic origin the 15th-century poet and political figure Ali Şîr Nevâî's Mecâlisü'n-Nefâis is considered as the first ever example of Şair Tezkireleri or Biographical Dictionary of Poets for Turkish literature. Mecâlisü'n-Nefâis is very precious for both Persian literature and Turkish literature. The information given about forty-three Turkish poets makes the work very precious. It is not possible to find the information from any other source from that period.

Mecâlisü'n-Nefâyis is also considered to be the model for Tezkires written in the Ottoman as many of them have mentioned this work in their writings. Although the tradition of Tezkire writing started in Arab literature the Ottomans took the Persian side as a model. Especially the Herat (هرات) artists examples were among the models. Other than Ali Şîr Nevâî's Mecâlisü'n-Nefâis, Molla Jami's Baharistân'ı and Devletshah's Tezkiretüş-Şu'arâ's are among the examples for Ottomans. The art of writing biography is generally considered a branch of historiography. But later on, it begins to be distinguished from each other. History tells about who lived before today and events that took place came from, events and incidents. As well, the life stories of those who were influential in those events are also important. That is why most of the historians have given great importance to biography in history writing.

Ottoman Literature in the Sixteenth Century

Classic Turkish literature that developed in Anatolia in the 13th and 14th centuries is the source for the literature that was going to come out in later centuries in Ottoman. Until the middle of the 15th-century translations and on the other hand Mesnevis, which deals with various subjects in every field of the Islamic civilization and culture, has been the two most important focus two points for the Ottoman literature. After various transformations and various works both in terms of content and form literary language was established until the sixteenth century. This period considered as Altın Çağ (Golden Age) for Ottoman literature (Eski Türk Edebiyatı). Not only for literature but 16th century is named as the peak period of all the Ottoman in all aspects. Parallel with the internal and external political achievements of the empire, many literary works have been written as well, Writer and poets who maintained their influence for centuries give the samples of their precious works in this era.

This period is also the golden age for Hâmilik (Patronage). Although more translation works from Persian and Arabic to Ottoman Turkish were given importance in the previous periods, With the emergence of a Classical Turkish Literature or Palace Literature (Saray Edebiyatı) in the 16th century, poets themselves started giving special efforts by writing poems for the palace so they could be accepted by the palace. Especially in an effort to be close to the sultan. These poems are mostly in the form of kaside and ghazals. The Hâmilik (Patronage) started with Sultan II. Murad and was established as a must point for empire with Sultan II. Mehmet. Halil İnalçık defines this system by stating that Sultan as the kind and protector of land was also considered to be the protector of art and knowledge as well, in order to fulfil this title, he had to protect the artists and poets living under his power and reign. Artists under the dominance of the Sultan started to give texts according to the taste of the Sultan.⁴ The frontiers of Ottoman Turkish literature poetry names like Zâtî, Bâkî, Hayâlî, Fuzûlî are poets of this period. At the same

² Isen, 1989:22.

³ Yıldırım, 2012: 5-6.

⁴ İnalçık,2011:13.

time with these poets Sultans with poetry knowledge and talent in this era as Sultan II. Bayezid known as (Adlî), Kanuni Sultan Süleyman known as (Muhibbî), Yavuz Sultan Selim known as (Selîmî), and Sultan III. Murad known as (Murâdî) are Poet sultans of the sixteenth century. Sixteenth-century is also important in the sense that or Biographical Dictionary of Poets that are a reliable source for getting information about poets of a period started in this century.

Şair Tezkireleri or Biographical Dictionary of Poets in Ottoman Empire

The first Şair Tezkire or Poet Biography written in Ottoman Turkish was believed to be written by Sehi Bey. Heşt Behişt (Eight Heaven) was published in 1538 and presented to I. Sultan Süleyman. The text consists of eight chapters and that is how it took its name. Heşt Behişt (Eight Heaven) is very similar to Nevayî's Mecâlisü'n-nefâis in according to organization of texts. This work was considered as the first example of Şair Tezkireleri or Biographical Dictionary of Poets written in Ottoman Turkish until 2007. In 2007 with an article titled as "16. Asırda Osmanlı Sahası Şâirleri Hakkında Yazılmış "Tezkire-i Mecâlis-i Şu'arâ-yı Rûm" Adlı Tanınmayan Bir Tezkire" Written about the Ottoman Field Poets in the 16th Century "Tezkire-i Mecâlis-i Şu'arâ-yı Rûm An unrecognized Tezkire" Israfil Babacan brought this new information regarding the first Şair Tezkire in Ottoman Turkish. Inside his article he introduced Garibi who is believed to be the author of the unrecognized Şair Tezkire named as Tezkire-i Mecâlis-i Şu'arâ-yı Rûm. With various arguments. Babacan came up with 1538 the date for this Şair Tezkire. In that sense Garibi's Tezkire-i Mecâlis-i Şu'arâ-yı Rûm becomes the first Ottoman Turkish Şair Tezkire.⁵

Without any further information provided about Garibi himself or the era the text concludes of fifty-four poets only. Furthermore, the text is written in simple and plain Ottoman Turkish. With this new information coming out Heşt Behişt (Eight Heaven) by Sehi Bey becomes the second Şair Tezkire written in Ottoman Turkish. Latifi's Tezkiretü'ş-Şu'arâ ve Tabsiratü'n-Nuzamâ with 334 poets inside written in 1546 is the third example of Şair Tezkires in Ottoman field. Following this is Ahdi's Gülşen-i Şuara in 1564 is the fourth Şair Tezkire example in Ottoman Turkish⁶. This work is an important source of information for poets around Baghdad. The Biographical Dictionary of Poets provided in Gülşen-i Şuara is hard to find anywhere else. Another important point which makes Gülşen-i Şuara a worthy text is Ahdi himself. Being from Baghdad he showcases an Arabic perspective inside his text in Ottoman Turkish. A very strong argument comes out of reading Ahdi, is an outsider perspective of Ottoman, secondly a single person walking all the way from Baghdad to Anatolia, with no helping hand behind and without any expectations. How possible is that? His way of describing poets according to their ethnicity is the highlight of this text.

Ahdi Baghdadi عهدى بغدادى

Ahdi or Bağdatlı Ahdi is a 16th century poet. He is better known for his Tezkire (Biography) Gülşen-i Şuara. Being a poet he has a Divançe (Mini-Divan) as well. He was brought to light by Hasibe Mazioğlu on his poetry and poetic personality⁷ and then with an article by Ömer Faruk Akün in Islam Encyclopedia. A major work done on him is by Süleyman Solmaz.⁸

Very less is known about Ahdi himself. Things known about his life comes out of his Gülşen-i Şuara and that is why almost nothing is known about his life in Baghdad, before coming to Anatolia. He describes his story of coming to Anatolia (Diyar-i Rum) in his first chapter (Sebeb-i Telif). Ahdi and his fellow poet and friend Khusrew started their journey from Baghdad to Anatolia in 1552. Within a time, their paths parts away and he continues the journey alone from there. He does not mention people or things he saw and met on his way but briefly describes that he learned important lessons in this journey. Before coming to Istanbul and starting his text he meets Piri Paşa in Adana, as he describes Piri Paşa and praises him inside the text.⁹

On the other hand, Istanbul plays a very important role in the text. The city itself creates a huge influence on Ahdi, as he is amazed with the number of poets and intellectuals in the city in that era. In his introduction he illustrates how his time in Istanbul was spent. Writers, poets, political and historical figures and all that he met in Istanbul plays a major role in his writing. But still he runs away from naming these

⁵ Bababcan,2007:6.

⁶ Solmaz. Ankara, 1996.

⁷ Mazioğlu. Ankara, 1981

⁸ Solmaz, Ankara, 1996.

⁹ Solmaz,1996:XV

people he met and the time duration he spent. He mentions that he learned Anatolian Turkish during this time. With his poems in Anatolian Turkish inside the text, it is easy to say that he stayed for a long time in Istanbul so he was able to learn the language with a great standard to be able to even write poems. On the other hand, looking at his Arabic and Persian poems, it can be said that he had an immense talent in linguistic. Being able to write in all three languages. It is also clear from the text that he spent some time in Edirne as well. He very occasionally mentions locations and names and among them he talks about Mecdi Efendi. An interesting thing from this part is Ahdi's approach to people he got helping hand from. He describes them way larger and more widely.

تا آمدم چو باد به بیستان ادرنه
گل گل شگفت دل ز گلستان ادرنه
تا دامن وصال تو آرد بکف شده
عهدی ز خیل خاک نیشنان ادرنه

He dedicates his work to Sultan Selim, while he was placed in Kütahya. He mentions that word is the only thing that reaches any level and any class so that is why he dedicates his poems to the Sultan.

Cem idüp erbâb-ı itdüm ol sultâna arz
Âdet olmışdur sunar bende devrâna arz
Hâk-i pâyinden biter maksûdı erbâb-ı dilün
N'ola sunsa hâk-i pâye Ahdi-i ferzâne arz

There are three copies of Gülşen-i Şuara found. All three copies include some differences concerning organization and internal information. This could let us to an idea that after his return to Baghdad, Ahdi might have worked again on his text and made some changes and might have expanded as well.

Ahdi's Religious Beliefs Inside Gülşen-i Şuara

Ahdi comes out of the text as a devoted personality. He makes sure to mention all the religious information inside the text. For every person mentioned inside the text, Ahdi praises them with keeping the religious side in mind. For Ahdi a person is worth looking up to if he or she is religious. He praises the poets based on how they perform their religious duties. He glorifies the poet if the person has translated any religious text or describes any religious textbook. Rarely inside the text, there is a person mentioned with no religious glorifying or any religious information is given. Sufi sects are not mentioned widely inside the text. Mevleviye is the only sect written and mentioned inside the text. There is no evidence inside the text of any relation of Ahdi himself to any sect. But he praises people with a connection to Mevleviye.

Ahdi might come out as a nationalist person from the text. His portray of poets from the Arab side gives way to such an impression. But while he praises 150 Arab poets, on the other hand there are many Turkish poets as well. His ideology can be named as regionalism more than nationalism. He is more soft to people from the Arab side. Poets from Baghdad are given an extra important place inside the text. This regionalism can be attached to the emotional side of human being as well. Ahdi finds himself closer to people from his own region, and introduces them more clearly and widely.

Gülşen-i Şuara

Written in Sixteenth-century, Ahdi's Tezkire-i Erbâb-ı Sefâ or better known as Gülşen-i Şuara is made up of one introduction, four chapters, and one conclusion. He gives information about 149 ethnically Arab poets, not mentioned in any other Biographical Dictionary of Poets. A reason that these 149 poets, have not been mentioned in any other Biographical Dictionary of Poets is because all of them are from Eastern parts. (Arab Regions). With 149 newly introduced there are 232 other poets as well so exactly 381 poets have been introduced inside the text. The number of poets are different according to the copy. As mentioned before Ahdi after his return to Baghdad from Anatolia, made some changes and added some parts to his text. He uses all the three Ottoman languages (Arabic, Persian, Turkish) very well during his writing. But at the same time it is not easy to generally comment and analyse his use of language. Ahdi uses Heteroglossia¹⁰ a lot inside his text. In the two parts introduction and conclusion

¹⁰ The presence of two or more expressed viewpoints in a text or other artistic work.

he shows a more artistic use of language, he uses more complex sentences decorated with Arabic and Persian phrases.

His way of writing is differentiating from poet to poet. There is a diversity of language and narration according to the social and political statue of the poet. His way of narration brings out some aspects of his character as well. He acts very soft and as a court man throughout the text. His conservative behaviour can be seen in his optimism towards poets. He is not critical at all. He praises every single poet. Furthermore, there is no standard for the text. It is very tough to understand how and why he has placed these poets, according to what norm and criteria's. Some people with very little poetry are also mentioned and praised. Ahdi is more interested in the personality of these poets than their works and poetry, that is why inside the text it is very rare to see any name of the works these poets have done. On the other hand, when it comes to mention the poets from his region, he is very out-spoken and open to them. A large part of his text is given to these poets from Baghdad. As a reader we can divide his poets into two groups, first the poets he met and second the poets he heard of.

Places and Locations in Gülşen-i Şuara

Place or location holds an important part in Gülşen-i Şuara. Like any other Biographical Dictionary of Poets, it is not only about the birth place of the poet or the place to live in or used to live. Location can be seen as a main part of the text. Ahdi emphasizes on location way more than poetry. It can also be seen as a result of his reaction and amazement he faced after visiting Istanbul. But this importance of place is not only limited to Istanbul, other cities and places are also a large part of the text. Ahdi moves ahead of poets and starts to describe the place itself inside his texts.

He uses all kinds of sentences to give an inside to the geographical information. Among all these he puts Istanbul in the front row and, that means Istanbul holds the longest place inside the text with Baghdad respectively. He emphasizes on places he has been to more. Underlying such places like Edirne, Bursa, and Baghdad.

Sultans, Vezirs and Elites in Gülşen-i Şuara

The order in Ahdi's work is not very hard to understand his aim. He starts with Sultans. An important point is that he names everyone here as Sultan. Princes are also mentioned as Sultan. Starting in line with Sultan Suleyman, Sultan Selim, and Sultan Murad, he praises and praises them. His use of literary language to praise and define sultans is very high but in contrast with the Biographical Dictionary of Poets. He praises the three Sultans respectively without providing any other information needed. For the three Sultans mentioned above, there is lots of praise and a single poem example by them. He talks about the magnificent control they have over language and their poetry, praising them on their just and Sultanic gestures but no more until it comes to Sultan Mustafa. He starts to give some more information which is a primary need for a biography with Sultan Mustafa and mentions that his tomb is placed in Bursa¹¹. He increases his level of information with every passing Sultan in a row. Without giving dates he praises Sultan Muhammed and says that he lived short. While talking about Sultan Beyazid, he mentions that he trusted some not worth trust and deceitful people, did not listen to his father and started animosity with his brother, which is also addressed in *Tavarih-i Al-i Osman*¹² With Sultan Cihangir he gives a date for the first time in this chapter. He provides the city and date where he was killed, and the place he was buried in Istanbul. The order moves to Vezirs with Şemsi Ahmed Paşa, and Ahdi writes that his nickname in poetry is Şemsi, and he was a grand seignior in Sultan's (Sultan Suleiman) time. He praises Şemsi Ahmed Paşa's personality and his command over language and poetry with stating that he is a descending of Khalid bin Walid¹³. He mentions that he spent all his life learning and working on poetry with he talks about Cenabi Paşa. While there is mostly one paragraph for each Sultan and Vezirs mentioned, when it comes to Piri Paşa, Ahdi has been very generous. He has been given more space inside the text. From his educational background to his way coming to the palace. He mentions that he met Temerrüüd Ali Paşa, and spent time with him as he came from Baghdad to Sivas. He narates that he has seen him praying five times a day and never missing any of his religious duties. He praises Temerrüüd Ali Paşa's poetry and his command over the Persian language. He also mentions that he was very knowledgeable about *Tavarih-i Salatin* and *Shah-name*. An inside helps to understand that he must have spent quite a long time in Sivas. Ahdi's writing style changes as it comes to Nişani Beg. He talks about Nişani Beg with the classic biography writing style. Starting with his names, his

¹¹ Solmaz, 1996:236

¹² Solmaz, 1996: 237

¹³ 592?-642 AD

family background, his education and his command over poetry. Ahdi shifts further and writes down a poem as a reply to Nişani Beg's poem. Ahdi continues with Ebu'l-Fazl Efendi, with his biography writing style. He gives more detail about Ebu'l-Fazl Efendi than any other name mentioned before. He let us know about his Sufi background, and his being a janitor for Mevlana Idris Efendi. For the very first time in this part, he mentions works done by a poet. While talking about Ebu'l-Fazl Efendi he writes down that with support and encouragement of Sultan Beyazid, he wrote a long and detailed history of The Ottoman and The Iran Sultans. Ahdi satisfies with a short poetry example for all the biographies, whereas for Celal Efendi he moves further and provides many poetry examples by him. Very often he names the occupation, *deftardar* (Economical Officer) is among the few occupations mentioned in this line.

The Class of Scholars and Intellectuals in Gülşen-i Şuara

After Sultans and vezirs he moves to the second class of poets inside his text. Ahdi here names scholars and intellectuals who spent their life with various science and subjects. His way of presenting scholars is different than what he tried to do in the first row. Here while talking about scholars and intellectuals he is freer to express. Furthermore, pieces of information in this section are wider as well. He starts this section with Ibn Kemâl Ahmed Efendi and praises him for his knowledge of Persian and although he skips from naming any of the texts or works produced by him but reminds the reader that it is not possible to name work of someone who has spent all his life in writing. He continues with another important name Hacı Çelebi and better known as Ebu's-su'ud Efendi. He names him as the Imam Ebu Hanife of his time. Regarding Ebu's-su'ud Efendi he writes that with a variety of talents he had in his hand he barely found time to write some poems as well. While talking about Perviz Efendi he points that he wrote mostly on love in Persian and Turkish and he granted his education from Kemal Paşazade Efendi. Ahdi talks about Muhammed Çelebi more briefly from his birthplace Istanbul to his Sufi sect Mevleviye. Famous as Abdülkerimzade, Muhammed Çelebi was a big name in poetry and linguistic commands. Ahdi continues his way of giving more specific information with Muhammed Efendi also known as Kara Çelebi. Ahdi mentions that he was from Karaman and he got his education there as well and by time became among the top scholars of Karaman as well. Furthermore, he talks about his poetry style and points out that his poems were mostly romantic. Separation, loneliness, and pain were his most used topics in poetry. He used the title Bahri in his poetry. Mealy or Mehmed Çelebi is another scholar who has been introduced widely inside the text. Ahdi narrates Mayli's family background, his work experience, and his thoughts generally. A point that comes across here with Meyli is that he was placed in Sham and Aleppo. His connection to the Arab world makes Ahdi more curious about him. He explains Kami Efendi as the translator of Imam Gazali's *Kimya-yi Saadet* to Turkish and not much more for him.

Masters and Teachers in Gülşen-i Şuara

While there is no classification in Gülşen-i Şuara, but without naming it Ahdi gives us such classifications inside his text. While talking about scholars and intellectuals he starts to name and introduce people with an educational background. Better known as müderres. Hayali Efendi, Vusuli Efendi, Surui Efendi, Rizayi Efendi, Pir Mehmed Efendi Abdulgani Efendi, and Fevri Efendi are among the names inside the text who have been masters or teachers in their time. Ahdi has mentioned them all as part of Zümre-i Müderissin (Class of Teachers). He does not classify among the teachers in any way. Although he gives pieces of information as a teacher from Istanbul, a teacher from Bursa there is a correct order for them. The line moves in different ranges inside the text.

Among this class, a very long section has been given to Rizayi Efendi. Also known as Kassabzade from Edirne, Ahdi spent quite a time with him. Ahdi explains his life and provides lots of insides from his life. These pieces of information are mostly based on Ahdi's observations of Rizayi Efendi during the time they spent together. Ahdi describes his behavior and character of what he has seen.

The Class of Poets by Occupation in Gülşen-i Şuara

A prime characteristic of the text comes out in this section. Ahdi being a poet himself, gives a long of poets from different regions. Some of the poets mentioned in Gülşen-i Şuara are not seen in any other text. Another important fact here is that Ahdi has classified all poets according to the alphabetical order. In this section, a clear image of the biography can be seen. Poets have been introduced properly. Among all the poets mentioned here, many are from outside Anatolia. Poets from Baghdad have been given more places. Insides such as Fuzuli Baghdadi's death on a pandemic is a piece of worthy information. Fuzuli Baghdadi has been given special treatment inside the text. Ahdi names him as the second Nevai

of Turkish-Persian poetry. While naming him he shows great respect. Ahdi also gives importance to the dominant system. He mentions which poet was supported by which Sultan. While talking about Feyzi he mentions that it was Sultan Selim who appreciated and supported him financially and recognized his ability of poetry. Furthermore, he gives details of the family backgrounds of poets. Writing on Germi Beg, he mentions that although he is originally from Baghdad and lives there as well his family lineage goes back to Karakoyunlular and talking on Basiri he mentions that he used to live in Anatolia although he was a Persian. Ahdi not only satisfies with backgrounds but he moves forward and explains the poet's character and behaviors. He writes on Ateshi(Fire), that he named himself Ateshi because he was an angry person. His poetry is full of love poems and his character can be seen inside his poems.

Conclusion

Gülşen-i Şuara is different in many ways. Firstly, Ahdi's personality wise which comes out of the text makes it important. He emphasizes on religious texts and beliefs inside the text a lot. He praises a personality on the bases of their religious practices. His extreme sense of respect for Ottoman Sultans lets him to name every member of the palace as Sultan. That lets to a long section of biographies before starting the actual part of the text itself. The first part where he describes the poet personalities inside the palace ends up as an act of respect for the Sultan. Ahdi enters the biographies on poets with the alphabetical classification. He strongly follows the biography writing rules. From alphabetical order to poetry examples. Some questions remain unknown. Although he shows a tendency to Mevleviye as a sect. But in no way he accepts being a Mevleviye follower. Ahdi follows a regionalism point of view throughout his text. He is softer toward people from the Arab regions. Especially poets from Baghdad are given extra importance. Ahdi writes the biography of poets I three different ways. Poets he met, poets he heard of and poets he had a conversation through letters. The difference can be seen very clearly. Gülşen-i Şuara is a strange example of the Biographical Dictionary of Poets in Ottoman reign.

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