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NAZİK VE KÜÇÜK REFORMLAR: JAPONYA'DA DIY KÜLTÜRÜNÜN KABUL EDİLMESİ GENTLE AND SMALL REFORMS: THE ACCEPTANCE OF DIY CULTURE IN JAPAN

HIROYO SUGIMOTO

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Abstract

The article explores the evolution and cultural implications of the Do-It-Yourself (DIY) movement in Japan, tracing its roots from post-war British influences to its unique adaptation in Japanese society. Initially stemming from post-WWII slogans encouraging self-reliance and resourcefulness, DIY in Japan gained popularity in the 1960s with the concept of "Sunday Carpentry," where urban professionals pursued carpentry as a hobby. This trend expanded in the 1980s with the rise of home centers, influenced by American lifestyle ideals like spacious living and independence, epitomized by cultural imports like "Little House on the Prairie." Unlike its Western counterparts, Japanese DIY also reflects a deeper historical reverence for craftsmanship, blending professional precision with amateur enthusiasm. Manga and animation since the 2000s have further celebrated the DIY ethos, exemplifying resilience and personal growth through creative endeavors. Ultimately, Japanese DIY culture embodies a nuanced approach to societal change, offering modest yet meaningful solutions through individual initiative and creativity, bridging personal expression with communal values of self-improvement and resilience.

Keywords: Japan, DIY, American influence, craftsmanship, independence.

Özet

Bu makale, Japonya'daki Kendin Yap (DIY) hareketinin evrimini ve kültürel etkilerini, II. Dünya Savaşı sonrası İngiliz etkilerinden başlayarak Japon toplumundaki uyarlamasına kadar geçen süreci konu edinmektedir. Başlangıçta savaş sonrası kendi kendine yeterlilik ve kaynakları verimli kullanma çağrısından doğan DIY, Japonya'da 1960'larda "Pazar Marangozluğu" kavramıyla popülerlik kazanmıştır; bu dönemde beyaz yakalılar marangozluğu bir hobi olarak benimsemiştir. 1980'lerde, Amerikan yaşam tarzı idealleri, geniş yaşam alanı ve bağımsızlık gibi unsurların etkisiyle, DIY trendi nalburiyelerin yükselişiyle daha da yaygınlaşmıştır. Bu dönemin kültürel ithalatlarından biri olan *Little House on the Prairie* dizisi, bu idealleri simgelemektedir. Batılı karşıtlarından farklı olarak, Japon DIY kültürü, amatör heyecanla profesyonel hassasiyeti birleştiren, tarihten gelen derin bir zanaatkarlık saygısını da yansıtmaktadır. 2000'lerden itibaren manga ve animasyonlar, yaratıcı çabalarla dayanıklılığı ve kişisel gelişimi yücelterek DIY ethosunu kutlamaktadır. Sonuç olarak, Japon DIY kültürü, bireysel girişimcilik ve yaratıcılık yoluyla toplumsal değişime ince, ancak anlamlı çözümler sunan, kişisel ifadeyi öz gelişim ve dayanıklılık gibi toplumsal değerlerle birleştiren karmaşık bir yaklaşımı temsil etmektedir.

Anahtar Kelimeler: Japonya, DIY, Amerikan etkisi, el sanatları, bağımsızlık.



This paper explores the evolution of the Do-It-Yourself (DIY) movement in Japan, tracing its origins from post-World War II British influences to its adaptation within Japanese society. It examines how Western cultural imports, particularly from the United States, shaped the development of Japanese DIY culture while emphasizing Japan's distinctive tradition of craftsmanship, or *monozukuri*. Through a historical and cultural analysis, this study investigates how DIY practices in Japan have transformed from a practical activity to an expression of creativity and personal empowerment, deeply intertwined with Japanese cultural values.

The origins of the DIY movement can be traced back to post-World War II Britain, where citizens were encouraged to rebuild war-torn cities independently, without relying on government support or expert intervention. The British government's wartime slogan, "make do and mend," promoted resourcefulness, urging people to reuse and repair rationed goods rather than seek new products. This initiative gradually evolved into a citizen-led movement that embraced self-sufficiency. As the DIY concept spread internationally, Japan began to adopt similar practices, but within the context of its own rapidly changing post-war society.

In Japan, the DIY movement gained traction in the 1960s, when the term "Sunday Carpentry" emerged to describe the growing number of office workers who took up carpentry as a weekend hobby. This trend reflected Japan's economic growth and a shift towards more leisure time, as DIY projects became a means for individuals to engage in creative and practical work outside of their professional lives. By the 1980s, the expansion of home improvement centers across Japan provided DIY enthusiasts with greater access to tools and materials, further facilitating the growth of this cultural practice. Notably, the home improvement retailer Doyt's played a key role in the spread of DIY culture by opening its first store in Yono City, a Tokyo suburb, during this period of rapid suburbanization.

However, the evolution of Japan's DIY culture was not solely a domestic phenomenon. It was significantly shaped by external influences, particularly from the United States. In the post-war period, Japan absorbed many aspects of American culture, especially through television and visual media. American sitcoms in the 1960s portrayed a consumerist lifestyle that featured modern home appliances, stylish furniture, and suburban living. This imagery captured the attention of Japanese audiences and influenced their perceptions of home improvement and self-reliance.

One of the most influential American cultural imports during this period was the television series *Little House on the Prairie*, which aired in Japan from 1974 to 1983. Based on Laura Ingalls Wilder's novels, the show depicted the life of a self-sufficient family living on the American frontier. The series' themes of independence, family unity, and self-reliance resonated deeply with Japanese viewers, who saw parallels between these values and their own cultural emphasis on resilience and ingenuity. The image of the father building a log cabin and crafting tools became an iconic representation of a simpler, more self-sustained lifestyle, inspiring many Japanese individuals to embrace DIY as a means of enhancing their living spaces and personal autonomy.

While Japan's DIY culture was influenced by Western ideals of self-reliance, it also incorporated the country's own tradition of *monozukuri*, a term that refers to the art of craftsmanship. In Japan, craftsmanship is highly valued not only for its practical utility but also for its emphasis on precision, beauty, and ethical labor. The DIY movement in Japan thus became intertwined with this cultural tradition, as individuals engaged in DIY activities with the same care and attention to detail that characterized professional craftsmanship. This blend of Western DIY ideals and Japanese craftsmanship created a uniquely local interpretation of the movement, in which DIY projects became both functional and artistic pursuits.



The paper also explores the representation of DIY themes in modern Japanese media, particularly in manga and animation. Although DIY as a central theme is relatively new in these genres, the DIY ethos has long been reflected in the work of many creators. For example, the manga series Master Keaton, serialized between

1988 and 1994, features a protagonist whose survival skills and self-reliance embody the values of the DIY movement. More recently, works such as Earthquake NEET have explored DIY themes in the context of personal resilience and recovery, particularly in the aftermath of the Great East Japan Earthquake. In 2022, the anime Dewit Yourself was released, focusing on a group of high school girls who form a DIY club and engage in creative projects that foster personal growth and self-expression.

In conclusion, the DIY movement in Japan represents a unique cultural phenomenon that combines Western influences with deeply rooted Japanese traditions of craftsmanship and self-sufficiency. While DIY practices in Japan were initially influenced by British and American ideals of independence, they have evolved into a broader expression of creativity, personal empowerment, and societal reform. DIY activities in Japan allow individuals to reclaim control over their living spaces and lives through hands-on, creative work, offering modest but meaningful solutions to everyday challenges. Ultimately, Japan's DIY culture reflects a balance between individual expression and communal values, promoting resilience, self-improvement, and personal fulfillment in a rapidly changing world.

Introduction

The Do-It-Yourself (DIY) movement, originating in post-World War II Britain, encouraged citizens to independently rebuild their war-torn cities without relying on government or expert intervention. During the war, the British government promoted the slogan "make do and mend," urging the population to continue using and improving existing goods in the face of scarcity due to rationing. Post-war, this initiative evolved into a citizen-led activity, emphasizing self-reliance and resourcefulness. This paper aims to examine the rise of DIY culture in Japan within this historical context, exploring British and American influences on its development and the unique Japanese mentality and tradition of craftsmanship that shaped its adaptation. The paper provides a historical and cultural analysis, tracing the DIY movement's origins from British wartime initiatives, through its expansion in post-war Japan. It examines the influence of American culture on Japanese DIY practices, especially through television media such as Little House on the Prairie, and explores the cultural significance of craftsmanship in Japanese society. The representation of DIY in modern Japanese media, including manga and animation, is also analyzed.

The DIY movement in Japan gained momentum in the 1960s, a period marked by rapid economic growth and increasing leisure time among the population. The emergence of the term "Sunday Carpentry" reflected this phenomenon, as office workers began engaging in carpentry projects on weekends, transforming DIY from a necessity into a hobby. This trend mirrored Japan's post-war economic expansion and the associated shift towards a more relaxed lifestyle. DIY activities, in this context, became a way for individuals to express creativity, engage in practical work, and improve their living spaces without professional assistance (Hoffman, 2004).

By the 1980s, home improvement centers had proliferated across the country, enabling greater accessibility to materials and tools for DIY enthusiasts. A prominent company associated with this movement was Doyt's, which opened its first store in Yono City, Saitama Prefecture, in a suburban area of Tokyo. This suburbanization trend reflected broader housing developments in post-war Japan, where the growing middle class sought to create more individualized, functional living spaces (Takeuchi, 2011). However, by this time, the DIY mentality in Japan had already begun to shift under the influence of American culture, leading to new expectations and practices in home improvement.

American Influences on Japanese DIY Culture



Japan's absorption of American culture after World War II played a significant role in shaping its DIY practices. Particularly through television and visual media, the United States introduced Japan to a consumerist lifestyle that showcased modern home appliances, stylish furniture, and spacious suburban homes. This portrayal of

American life resonated with the aspirations of Japan's emerging middle class, encouraging them to pursue similar lifestyles through DIY home improvement projects (Shiraishi, 1997).

A particularly influential cultural import during the 1970s and 1980s was the American television series *Little House on the Prairie*, which aired in Japan between 1974 and 1983. Based on the novels by Laura Ingalls Wilder, the series depicted the life of a self-sufficient family living on the American frontier. The themes of independence, family unity, and self-reliance deeply resonated with Japanese audiences, who saw parallels between these values and their own cultural emphasis on resilience and ingenuity. The series' portrayal of the father figure building a log cabin and crafting tools became a cultural symbol for self-sufficiency and inspired many Japanese viewers to adopt similar ideals in their own DIY activities (Fujimoto, 2010).

DIY and Japanese Craftsmanship (Monozukuri)

While Japan's DIY culture absorbed elements of British and American traditions, it was also deeply informed by the Japanese concept of *monozukuri*—the art of making things with craftsmanship and precision. Historically, Japanese craftsmanship has been highly valued not only for its practical utility but also for its aesthetic beauty and ethical labor. This tradition extends beyond the realm of professionals, as the distinction between a skilled craftsman and an amateur DIY enthusiast is often a matter of degree rather than kind (Sato, 2005).

In the context of 1960s Japan, a growing divide emerged between professional and amateur roles due to increased specialization in the labor market. However, DIY activities allowed individuals to challenge this stratification, reclaiming control over their living spaces and lives through hands-on, creative work. The ethos of DIY in Japan, thus, became closely aligned with the principles of *monozukuri*, emphasizing craftsmanship, attention to detail, and personal fulfillment (Ishida, 2008).

The Representation of DIY in Japanese Manga and Animation

In addition to its practical applications, the DIY spirit has increasingly found representation in Japanese manga and animation. Many creators in these fields have embraced the DIY ethos, experimenting with new techniques and forms of expression. For example, the manga *Master Keaton* (1988-1994) features a protagonist whose survival skills and resourcefulness embody DIY values of independence and discipline. The character, Hiraga Keaton Taichi, is an Oxford graduate and former member of the British Army's Special Air Service (SAS), whose diverse skills enable him to solve complex problems in his role as a health investigator (Kojima, 1990).

More recent works, such as *Earthquake NEET*, explore DIY themes in the context of personal growth and resilience. The protagonist, having lost his sense of purpose following the Great East Japan Earthquake, retreats to the mountains, where he builds a hut and lives in isolation. This act of self-reliance allows him to rediscover his identity and place in the world (Sugimoto, 2016). Similarly, the 2022 anime *Dewit Yourself* depicts a group of high school girls who form a DIY club, engaging in creative projects that promote personal growth and camaraderie.

Findings and Discussion

The study of DIY culture in Japan reveals the complex interplay between foreign cultural influences and deep-rooted Japanese values, particularly *monozukuri* (craftsmanship). The analysis highlights several significant findings that offer insights into the evolution, societal role, and impact of the DIY movement in Japan. These findings demonstrate how external influences, particularly from Britain and the United States, shaped Japan's DIY practices, while the unique cultural framework of Japan allowed DIY to develop as a form of self-expression and personal empowerment.



The impact of Western culture, particularly British and American influences, on the development of Japanese DIY culture is clear from the historical analysis. Post-World War II Britain's "make do and mend" initiative set

the stage for a global DIY movement that emphasized resourcefulness and self-reliance. This ethos was imported into Japan during its post-war reconstruction, with the Japanese government and citizens seeking ways to rebuild homes and communities with limited resources. However, the most significant external influence on Japan's DIY culture was American media, particularly through the popular television show *Little House on the Prairie*. The influence of *Little House on the Prairie* on Japanese DIY culture illustrates how American values of independence, family, and self-sufficiency resonated with post-war Japanese society. The show's depiction of frontier life and its emphasis on hands-on craftsmanship provided an appealing model of self-reliance, particularly at a time when Japan was undergoing rapid modernization and urbanization. The show's popularity helped introduce a new image of the DIY practitioner—one who engaged in manual labor not out of necessity but as a form of self-empowerment and personal growth. This reflects the broader global trend in DIY culture, where traditional distinctions between professional work and amateur hobby blurred, allowing individuals to claim ownership over their personal environments.

Although influenced by Western culture, Japanese DIY is deeply rooted in the country's historical tradition of craftsmanship, known as *monozukuri*. *Monozukuri* goes beyond mere technical skill, encompassing the ethical and aesthetic dimensions of craft. This focus on precision and beauty is evident in Japanese DIY practices, where even non-professionals engage in DIY projects with a high level of care and attention to detail. *Monozukuri* plays a crucial role in differentiating Japanese DIY culture from its Western counterparts. While Western DIY practices often focus on functionality and the practical aspects of home improvement, Japanese DIY enthusiasts frequently approach their projects with a craftsman's mentality, striving for both utility and beauty. This reflects broader cultural values in Japan, where craftsmanship is not only a professional pursuit but a respected form of personal expression. By engaging in DIY activities, individuals can participate in the *monozukuri* tradition, blurring the lines between amateur and professional. This contributes to the unique Japanese interpretation of DIY, where the process of creation is just as important as the final product.

The term "Sunday Carpentry" that emerged in the 1960s reflects a significant shift in the role of DIY in Japanese society. As Japan's economy grew, DIY moved from being a necessity born out of post-war scarcity to a popular hobby for the growing middle class. Office workers began using their weekends to engage in carpentry and other DIY activities as a form of relaxation and creative expression. By the 1980s, the proliferation of home improvement centers made DIY more accessible to the general public, transforming it into a widespread cultural practice. The transformation of DIY from necessity to hobby parallels the broader shift in Japanese society towards greater leisure time and individual expression. As Japan's economy expanded, the middle class began to seek ways to improve their living spaces beyond mere functionality. This aligns with the increasing suburbanization of Japan, where home ownership and the customization of personal space became important markers of social status. The rise of DIY culture during this period can be seen as both a reflection of Japan's economic growth and a response to the increasing desire for individuality within a rapidly modernizing society. DIY provided a means for people to assert control over their environments, allowing for personal creativity and customization in a society that was becoming increasingly standardized.

One of the most significant findings of this study is the way in which DIY culture in Japan functions as a form of personal empowerment. The DIY movement allows individuals to reclaim control over their living spaces and personal lives, offering a sense of autonomy and self-sufficiency in an increasingly industrialized and specialized world. This is evident in the representation of DIY themes in manga and animation, where characters often engage in DIY activities as a means of self-discovery, resilience, and growth. The portrayal of DIY in media such as *Master Keaton* and *Earthquake NEET* emphasizes the connection between DIY and personal empowerment. These stories often depict characters who use DIY skills to overcome personal



challenges, reinforcing the idea that self-reliance and hands-on work can lead to personal growth. In the case of Earthquake NEET, the protagonist's retreat to the mountains and his construction of a hut after the Great East Japan Earthquake symbolizes the power of DIY to restore a sense of identity and purpose in times of

crisis. Similarly, the 2022 anime *Dewit Yourself* portrays DIY as a form of creative self-expression, particularly for young people seeking to develop a sense of agency in their lives. This reflects the broader societal role of DIY culture in Japan. While DIY activities may appear modest, they offer individuals the opportunity to engage in subtle forms of societal reform. Through DIY, people can take small but meaningful steps towards improving their lives and environments, challenging the pressures of consumerism and industrialization. In this sense, DIY culture serves as a form of resistance to the mass production and commercialization of modern society, offering an alternative model based on personal creativity and self-sufficiency.

The findings suggest that DIY culture in Japan represents a form of gentle, small-scale societal reform. Unlike more radical forms of social change, DIY offers practical and creative solutions to everyday problems, allowing individuals to address issues of personal and communal significance without relying on external authorities or large-scale interventions. This aspect of DIY culture aligns with Japan's cultural values of harmony and gradual change. Rather than seeking dramatic transformations, DIY allows individuals to make incremental improvements in their living spaces and personal lives. This reflects the Japanese preference for subtle, incremental progress over abrupt or disruptive change. By encouraging self-reliance and creativity, DIY culture promotes resilience and self-improvement, offering individuals a means to navigate the challenges of modern life while staying connected to traditional values.

Conclusion

The DIY movement in Japan serves as a form of gentle societal reform, offering individuals opportunities to take personal steps towards improving their living spaces and lives. Rather than seeking radical solutions to societal issues, DIY activities offer practical, creative approaches to daily challenges, reflecting the influence of British and American traditions. However, Japan's DIY culture is also deeply rooted in its history of craftsmanship and ingenuity, blending external influences with the enduring cultural values of *monozukuri*. Ultimately, DIY in Japan has evolved into a broader metaphor for independence, creativity, and personal empowerment. By reclaiming control over their living environments through hands-on work, individuals engage in a process of self-improvement and subtle societal transformation, bridging personal expression with communal values of resilience and self-reliance. The findings of this study highlight the unique nature of Japan's DIY culture, which blends external influences with deeply rooted cultural traditions of craftsmanship. While initially influenced by British and American ideals of self-reliance and independence, Japan's DIY movement has evolved into a broader cultural phenomenon that emphasizes personal empowerment, creativity, and societal reform. Through DIY, individuals in Japan can reclaim control over their environments and lives, engaging in hands-on work that fosters personal growth, resilience, and subtle societal change. The DIY movement in Japan thus offers a compelling example of how global cultural practices can be adapted to local contexts, reflecting both the opportunities and challenges of navigating a rapidly changing world.



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KARŞILAŞTIRMALI ÇEVİRİ ANALİZİNDE KH CODER'IN KULLANIMI: LE PETIT PRİNCE ÇEVİRİLERİ THE USE OF KH CODER IN COMPARATIVE TRANSLATION ANALYSIS: LE PETIT PRINCE TRANSLATIONS¹

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Abstract

This study aims to evaluate the usability and effectiveness of KH Coder, a text mining tool, for translation comparison research, focusing on the concepts of 'equivalence' and 'matricial norms.' Text mining involves analyzing natural language texts to derive structured data. KH Coder is adept at processing and analyzing data for text mining, computational linguistics, and quantitative content analysis. 'Matricial norms,' as proposed by Gideon Toury, guide how the formal values of the source text should be represented and modified in the target text, encompassing substitutions, additions, and deletions. 'Equivalence' is assessed through two lenses: 'adequacy,' where a translation closely aligns with the source, and "acceptability," where it resonates with the target culture.

In this study, Antoine de Saint-Exupéry's book 'Le Petit Prince' and its translations of 'The Little Prince' in English, '星の王子さま' (Hoshi no Ōjisama) in Japanese and 'Маленький принц' (Malen'kij Princ) in Russian are considered as the objects of study. The analysis commenced with organizing these texts into an Excel format before inputting them into KH Coder for analysis. Then findings have been compared within the theoretical framework. Ultimately, the study concluded that KH Coder is both usable and effective for translation comparison studies framed by matricial norms and equivalence.

Keywords: Translation Studies, Text Mining, Matricial Norms, Target Oriented Theory, Le Petit Prince

Özet

Bu çalışmanın amacı, bir metin madenciliği inceleme aracı olan KH Coder'ın, 'eşdeğerlik' ve 'matriks normlar' ışığında yapılan karşılaştırmalı çeviri çalışmalarındaki kullanılabilirliğini ve yeterliliğini test etmektir. Metin madenciliği, doğal dil metnini veri kaynağı olarak kabul eden ve metin üzerinden yapısallaştırılmış veri elde etmeyi amaçlayan bir yöntemdir. KH Coder, metin madenciliğinin yanı sıra hesaplamalı dilbilim ve nicel içerik analizi çalışmalarında kullanılabilen, verilerini doğrudan işleyip analiz edebilen bir yazılımdır. Gideon Toury'nin öne sürdüğü çeviri normlarından 'matriks normlar' ise kaynak metnin biçimsel değerlerinin erek metinde nasıl yer alacağına ve ne kadar değiştirileceğine yön veren, metindeki her türlü yer değiştirme, ekleme ve çıkarma gibi biçimsel değişiklikleri kapsayan normlardır. Diğer yandan 'eşdeğerlik' iki farklı kavramla belirlenebilmektedir: 'yeterlilik' ve 'kabul edilebilirlik.' Çeviri, kaynak dizgeye yakın olması durumunda 'yeterli' çeviri, erek dizgeye yakın olması durumunda 'kabul edilebilir' çeviri olarak kabul edilir.

Bu çalışmada inceleme nesneleri olarak Antoine de Saint-Exupéry'nin 'Le Petit Prince' adlı eseri ile İngilizce 'The Little Prince', Japonca '星の王子さま' (Hoshi no Ōjisama) ve Rusça 'Маленький принц' (Malen'kij Princ) çevirileri ele alınmıştır. İlk olarak inceleme nesneleri Excel dosyası formatında düzenlenmiş, ardından KH Coder'a tanıtılmış ve analiz bulguları çıkarılmıştır. Elde edilen bulgular kuramsal bağlamda karşılaştırılmıştır. Çalışmanın

¹This article is derived from the master's thesis titled A Comparative Study With Text Mining: Le Petit Prince Translations (2024) under the supervision of Zeynep Gençer Baloğlu at the Department of Language of Science and Cultural Studies, Institute of Social Sciences, Pamukkale University.



sonunda KH Coder'ın matris normlar ve eşdeğerlik bağlamında yapılan karşılaştırmalı çeviri çalışmalarında kullanılabilir ve yeterli olduğu gözlemlenmiştir.

Anahtar Kelimeler: Çeviribilim, Metin Madenciliği, Matris Normlar, Ere Odaklı Kuram, Le Petit Prince

Structured Abstract

The aim of this study is to observe the functioning of the text mining method, which has been introduced as a new method in translation comparison studies. Accordingly, the study evaluates the applicability and effectiveness of KH Coder, a text mining tool, in comparative translation analysis by focusing on the theoretical concepts of 'equivalence' and "matrix norms". Text mining involves extracting structured data from natural language texts. KH Coder is a versatile tool capable of processing and analyzing data for text mining, computational linguistics, and quantitative content analysis. As proposed by Gideon Toury, "matricial norms" guide the representation and modification of formal values from the source text in the target text, encompassing substitutions, additions, and deletions. "Equivalence" is assessed through two lenses: "adequacy," where a translation closely aligns with the source, and "acceptability," where it resonates with the target culture. The study focuses on Antoine de Saint-Exupéry's *The Little Prince* and its English, Japanese, and Russian translations.

In the initial phase of the study, the texts to be analysed have been prepared in a format suitable for KH Coder. English, Japanese and Russian translations have been converted to .txt format and loaded into the software. Since each language has its own morphological and structural features, these features have been taken into account in the comparisons between languages. In particular, the differences between word types have showed how important the structural features of languages are in the analysis process. Since Japanese has more word types than Russian, some limitations have been imposed on the comparison made in this study. For this reason, comparisons have been made on the basis of four basic word types: noun, adjective, adverb and verb. Word types in each language have been analysed using language analysis tools such as Standard POS Tagger for English, FreeLing for French and Russian, and ChaSen for Japanese. Comparisons have been made on the word frequency lists and other analysis data provided by the software, and these data have been used as important tools in understanding the additions, deletions or changes in place in the translations.

The concepts of translation adequacy and acceptability are other important elements that form the theoretical background of this study. While adequacy evaluates how faithful the translation is to the source text, acceptability examines how well the translation adapts to the target language and culture. As a result of the study, it has been determined that the English translation is closer to the source text, while the Japanese and Russian translations are more adaptable to the target culture. In addition, Hepburn Style has been used in the transliteration of Japanese text, and ISO9 standard has been used in the transliteration of Russian text. These transliteration methods have played an important role in the analysis of languages with different alphabet systems. KH Coder's ability to analyse texts in these languages increases its usability in multilingual translation studies. Analyses conducted in languages with different alphabet systems, especially Japanese and Russian, show how KH Coder processes linguistic diversity.

This study makes significant contributions to the body of literature on translation studies and provides new perspectives on how text mining methods can be used in translation studies. The quantitative data provided by the software facilitates the structural analysis of translations and provides an important tool for understanding differences between languages. While the data provided by KH Coder facilitates the structural analysis of translations, it also provides great convenience in understanding how additions, deletions and changes in translation processes are made. However, it has been emphasized that the data provided by tools such as KH Coder should be analyzed carefully, considering the different structural features of languages. KH Coder stands out as a robust and systematic analysis tool in translation comparisons. The findings obtained



throughout the study have showed that the software can be used in translation studies and provides important data in understanding the formal changes made in translation processes.

As a result of this study, text mining in translation studies, which has emerged as an increasingly important field, has shown itself as an innovative and effective tool with the methods used in this study. The text mining

method was found to be very useful and sufficient especially in comparative translation studies. Nevertheless, it is believed that more translation studies using this method and various text mining tools should be conducted.

Introduction

Language is a complex whole that presents various aspects which can only be approached separately through abstraction (Vardar, 1998, p. 11). Understanding and analyzing this complexity is one of the fundamental motivations of linguistics. This discipline aims to understand the essence of language by examining its structure, usage, and development. With technological advancements, linguistics has also found a place in computational environments. Computational linguistics analyzes language using various techniques and algorithms to understand its cognitive aspects. Areas of interest in this field include language parsing, syntactic analysis, semantic analysis, machine translation, pragmatics, and language teaching/learning (Türker, 1991, p. 139). Another significant area of interest is text mining, which utilizes text as a data source and aims to extract structured data from it (Seker, 2015, p. 30).

Anthony Pym (2010) emphasizes the evolving role of technology in translation, noting that computational tools enable deeper insights into translation strategies and decision-making processes. Based on this, the lack of adequate use of text mining in comparative translation studies is one of the major motivations of this study. This study observes the functioning of the text mining method, which has been introduced as a new method in translation comparison studies and tests the applicability of the selected examination tool in translation studies. In this context, KH Coder, a text mining software, has been selected as the examination tool for this study. KH Coder can effectively process, analyze, and visualize complex and large text data files. Considering the function of text mining, it has been deemed appropriate to utilize Gideon Toury's (2012) Target Oriented Theory and translation norms as the theoretical framework for this comparative translation study. In the Target Oriented Theory, which is a descriptive approach, it can be determined whether translations are 'adequate' or 'acceptable,' while translation norms can provide insights into the translation process through various actions that guide decisions during the translation process. This study employs 'matricial norms' among the translation norms. Since matricial norms enable the quantitative analysis of translation processes, they are considered the most suitable translation norms for KH Coder.

As the objects of analysis, *Le Petit Prince* and its translations into English '*The Little Prince*,' Japanese '*星の王子さま*' (Hoshi no Ōjisama), and Russian '*Маленький принц*' (Malen'kij Princ) are selected, considering the theoretical framework of the study and the text processing capacity of the tool used in the methodology. In this context, the fact that the selected objects have been translated into multiple languages and show various differences in their translations contributes to the theoretical framework of the study. Additionally, the lengths of the texts are considered suitable for the tool used in the analysis. Using KH Coder as the examination tool, the data obtained from the analysis have been examined concerning one of Toury's (2021, p. 201) proposed translation norms, 'matricial norms.' After the examination, the findings have been compared to determine the acceptability and adequacy of the translations. The analysis focuses solely on structural values, without addressing the semantic dimension of the texts.

In the literature review, Nalan Bozan, who addresses both text mining and translation norms in her article titled "A Text Mining Approach to 'Operational norms'" (2021) and in her master's thesis titled *Extending the Boundries in Descriptive Translation Analysis: A Text Mining Approach* (2022), has tested her analysis in the context of "operational norms" using text mining using a specially developed software as a tool for her study.



As a result of her studies, she stated that the tool she used could be improved and tested in more studies, and that various information obtained using this method could contribute to the field. Unlike the studies mentioned, this study tests the use of the text mining method in comparative translation studies using a different analysis tool. In addition, the usability of the analysis tool used in comparative translation studies is also observed.

The primary aim of this study is to provide a model for researchers and field studies that wish to use text mining method or for future studies. The secondary aim is to test the usability and adequacy of KH Coder in comparative translation studies conducted within the framework of target-oriented translation theory and "matricial norms." To achieve these aims, the study seeks answers to the following questions:

- Does KH Coder analysis yield sufficient results in evaluating matricial norms?
- Is KH Coder usable and adequate in a comparative study within the context of translation norms?
- Can KH Coder be a tool used in comparative translation studies?

Following the literature review, it has been observed that text mining is frequently used as a research method in many fields, but there is little occurrence of this method in translation-related studies. This indicates that the method's place in such studies is relatively new. In this context, it is believed that the study will contribute to the diversity of translation comparisons and that it will be an important work for better understanding text mining as a review method in studies within this field.

Text Mining

In today's digital age, where information is abundant, diverse, and easily accessible, the ability to extract meaningful insights from large amounts of textual data has become crucial. This has led to the need for automated methods to analyse and extract valuable information from this wealth of data (Atan, 2020, p. 222). Text mining analysis has been developed as a response to this need, offering computational techniques to examine and interpret large volumes of textual information. This method treats text as a data source, aiming to extract structured data from it (Seker, 2015, p. 30). Furthermore, it uses methods that can handle numerous words and structures in natural language while also addressing ambiguities, thereby revealing hidden information (Hotho et al., 2005). The evolution of text mining can be attributed to factors such as technological advancements, interdisciplinary collaboration, and an increasing demand for automated data analysis methods.

One of the most significant factors in the development of text mining analysis is the progress made in the field of Natural Language Processing (NLP), a branch of artificial intelligence (Jurafsky & Martin, 2008, p. 37). This emerging scientific field, which has gained momentum with the advancements in information technology, has gradually evolved into the domain of computational linguistics (Adalı, 2012). NLP focuses on the design and development of computer systems capable of performing actions such as the analysis, interpretation, and generation of texts in natural language (Aslan & Kuşçu, 2015). Advances in NLP, including text parsing, part-of-speech tagging, and semantic analysis, have laid the foundation for effectively processing and analyzing text data using text mining techniques. These NLP techniques have formed the backbone of many text mining algorithms, enabling computers to extract meaning from unstructured texts. Additionally, text mining analysis has greatly benefited from interdisciplinary collaboration, drawing extensively from fields and methodologies such as computer science, linguistics, statistics, and information science. Additionally, the rise of statistical and machine learning methods has played a significant role in shaping the evolution of text mining analysis. These methods provide powerful tools for automatically identifying patterns, trends, and relationships in textual data. Techniques such as clustering, classification, and topic modeling have become central to text mining analysis, enabling researchers to uncover implicit meanings and extract valuable insights from textual datasets. Therefore, it can be said that text-mining studies can yield both structural and semantic data about the texts being examined.



Text mining, a computational technique for extracting patterns from large textual datasets, has become increasingly important in corpus-based and comparative translation studies. By analyzing large volumes of texts, text mining enables scholars to uncover translation norms, identify linguistic trends, and explore translation strategies across different languages and cultures. This method provides a quantitative complement to the more traditional, qualitative approaches in the field.

The relevance of text mining is particularly evident in relation to the work of scholars. Maeve Olohan (2004) highlights the benefits of text mining for identifying stylistic shifts, terminological consistency, and the subtle differences between source texts and target texts. Susan Bassnett (2002, p. 2) notes that the relationship between translation and advancing technology has become increasingly prominent. On the other hand, Mona Baker (1993, p. 248) highlights the urgent need to explore the potential of large computer corpora in translation studies, emphasizing the various components available for this purpose and noting the necessity of appropriate research methodologies and robust tools to develop a descriptive branch of translation studies. The integration of text mining aligns well with the principles of Descriptive Translation Studies (DTS), as pioneered by Gideon Toury (2012). Toury emphasizes the importance of empirical data in identifying translation norms, which are the regularities observed in translators' decisions. Although he doesn't directly address computational tools, his focus on systematic analysis laid the foundation for incorporating text mining into translation research. By processing large corpora of translations, text mining supports Toury's objective of discovering patterns in translation behavior that may otherwise have gone unnoticed. Ultimately, text mining enhances the methodological scope of translation studies, building on Toury's DTS framework by providing new ways to empirically explore the norms and patterns that guide translation practices.

In this context, it is evident that the text mining method can provide various tools and benefits in the field of translation studies. By analyzing parallel texts and translation memory systems, text mining helps translators identify patterns, assess translation quality, optimize translation processes, extract domain-specific terminology, and particularly enhance machine translation systems. Utilizing text mining techniques in translation studies can provide valuable insights and tools to improve translation efficiency, consistency, and accuracy in multilingual communication.

Target-Oriented Theory

Considering the function of text mining, it has been deemed appropriate to utilize Gideon Toury's (2012) Target Oriented Theory and translation norms as the theoretical framework in this study. According to Toury (2021, p. 197), translation is a 'cultural' activity, and thus the translator must perform their function in a manner deemed appropriate by a particular community. In this context, it is natural for the translator's behaviors during the translation process to be guided or restricted by rules and norms established by the target culture.

One of the significant concepts emphasized in Toury's Target-Oriented Theory is 'equivalence,' which serves as a tool for determining the prevailing understanding of translation in the target culture by re-examining actions in the translation process (Yazıcı, 2005, p. 135). To establish equivalence, Toury proposes two distinct concepts: 'adequacy' and 'acceptability.' If the translation closely aligns with the norms of the source culture, it is deemed an 'adequate' translation. Conversely, if the translation is aligned with the norms of the target culture, it is considered an 'acceptable' translation. Furthermore, Toury (2012, p. 70) emphasizes that no translation can be entirely source-oriented or target-oriented; every source-oriented translation contains some degree of target orientation, and every target-oriented translation contains some source-oriented shifts.

In his article titled 'The Nature and Role of Norms in Translation' (2021), Toury discusses norms in a socio-cultural context and emphasizes their impact on translations. He states that translation reflects the traditions



of at least two languages and two cultures, containing two different norm systems at both the linguistic and cultural levels (Toury, 2021, p. 199). Toury categorizes the various norms that guide translation into three main headings: initial norms, preliminary norms, and operational norms.

Initial Norm

Initial norm is the decisions made by the translator before commencing the translation. The translator must decide whether their translation will be source-oriented or target-oriented. In other words, the translator must determine whether to consider the norms of the source text for an adequate translation or to adhere to the norms of the target culture for an acceptable translation. Although the concept of initial norm is intended to serve as an explanatory tool, it is still possible and useful to clarify micro-level decisions with these terms, even if no clear macro-level tendency toward adequacy or acceptability is detected (Toury, 2021, p. 200).

Preliminary Norms

Preliminary norms are those that help to understand certain choices related to translation before the translation takes place. Toury addresses these as two interconnected categories (2021, p. 201). In Translation Policy, Toury points out that the selection of the text to be translated is also significant in this process. Factors such as why the translator chose a particular text and what influenced their choice can provide insights into the translation. And Directness of Translation encompasses the translator's decision on whether to translate directly from the source language or through an intermediary language. Understanding the decisions made at this point is facilitated by this norm.

Operational Norms

Operational norms are a group of norms that guide decisions made during the act of translation. These norms influence the text at both the formal and linguistic levels, thus directing the relationship between the source and target texts, determining what changes and what remains the same (2021, p. 201-202). Like preliminary norms, operational norms can also be divided into two categories. Matricial Norms directly affect the formal structure of the text, guiding how the formal/matricial values of the source text are represented in the target text and how much they will be altered. Matricial norms encompass all formal changes, such as additions, omissions, and alterations. Textual-Linguistic Norms guide the selection of linguistic values to be used in the target text, influencing micro-level values and grammatical structures during the translation process.

In this study, the focus is on matricial norms. The formal values of the source text are obtained and compared with the formal values in the translations. Since the main aim of the matricial norms is structural analysis, the semantic dimension of objects is not addressed in this study. As a result of comparing the obtained matricial values, the adequacy and acceptability of the translations in the context of equivalence are determined.

Objects of Study

Le Petit Prince has been the subject of research in various fields since its first publication due to factors such as its subject matter, its intended messages, its visuals, and its readership across different age groups. One of these factors is the book's translation into many languages, which has led to numerous translation studies. These studies often focus on challenges in the translation process, wordplay, cultural references, cultural adaptations, interdisciplinary themes, and language education. Such examinations have been conducted in both source text and translation text contexts.

Le Petit Prince



Published in 1943 by French author Antoine de Saint-Exupéry, the book is notably meaningful for both children and adults, holding an important place in the literary canon. It also reflects the author's life experiences as a pilot. The narrative follows the interaction between the pilot and the Little Prince, whom he

meets after his plane crashes in the desert, exploring the Prince's experiences and adventures on different planets. The work consists of twenty-seven chapters, enriched with the author's illustrations, and presents deep thoughts on themes like friendship, love, humanity, growth, loneliness, and the meaning of life. While the text is written in a simple language, it has profound meanings behind straightforward sentences.

A phenomenon worldwide, the book has been translated and published in over 500 languages and dialects, selling more than 200 million copies since its release. The languages with the most translations include Chinese (Mandarin), English, Italian, Japanese, Spanish, Portuguese, Persian, Serbian, Greek, and Turkish. Additionally, it maintains its classic status in the literary canon as the second most translated work after the Bible. This study examines a 2017 edition of the book, which serves as the source text (ST).

The Little Prince

The first English translation of the work was done in 1943. Under the title *The Little Prince*, it gained significant popularity in English-speaking countries. While there have been many translations by various individuals at different times, the most famous and widely used translation is by Katherine Woods.

Woods (1886-1968) was known as a writer and translator and gained fame through her translation of *The Little Prince*. This translation, being the first, remained the only English translation available until 1995 (Roldán-Riejos, 2021). In her translation, Woods effectively reflects the original text faithfully and fluently, which has been appreciated by both readers and critics. This study examines the 2017 edition of Woods's translation, which serves as the first target text (TT1).

星の王子さま (Hoshi no Ōjisama)

The first Japanese translation of the work was published in 1953 by Arō Naitō under the title of *星の王子さま* (Hoshi no Ōjisama), meaning 'The Prince of the Stars.' Since then, there have been many editions published by different publishing houses. These translations often include adaptations to fit Japanese culture, encountering modifications of some cultural and linguistic features from the original text.

While there are many translators of the work, this study focuses on Yū Ōkubo's translation, which serves as the second target text (TT2). Born in 1982, Ōkubo began translating at a young age and has continued to present various translations in literature and art. He currently continues his studies in translation and works actively as a freelance translator and writer.

Маленький принц (Malen'kij Princ)

The first known Russian translation of *Le Petit Prince* was published in 1960 under the title of 'Маленький принц' (Malen'kij Princ) during the Soviet Union era. This translation by Nora Gal is one of the significant translations into Russian. This study examines a 2012 edition of Nora Gal's translation, which serves as the third target text (TT3).

Nora Gal, born Eleonora Yakovlevna Galperina (1912-1991), was a Soviet-Russian translator, writer, and literary critic. Known for her translations from French and English literature into Russian, Gal played a crucial role in bringing many Western literary works to Russian readers. Her translation of *The Little Prince* is particularly renowned for its lyrical quality and fidelity to the spirit of the original text. In addition to her



translation work, Gal was a respected literary critic, contributing significantly to the field with essays and articles on translation theory and the art of literary translation.

METHOD

KH Coder, developed by Japanese sociologist Koichi Higuchi, was first released in 2001. This software can be used for text mining, computational linguistics, and quantitative content analysis. It processes and analyzes data directly without requiring additional data processing tools. KH Coder is available for download on its official website and supports Windows, Linux, and Macintosh operating systems. Initially, it only supported the analysis of Japanese texts, but its latest update has expanded the language options to thirteen, including Japanese, English, French, German, Italian, Catalan, Dutch, Russian, Portuguese, Spanish, Slovene, Simplified Chinese, and Korean. Its multilingual support allows for analysis of multilingual datasets. The tool itself features six different interface languages: Chinese, English, French, Japanese, Korean, and Spanish.

Thanks to its user-friendly interface, KH Coder enables easy execution of complex analyses. Some key features of KH Coder used for analyzing large text datasets include Content Analysis, Statistical Analysis, Integrated Data Mining Tools, Language Processing Capabilities, Various Analysis Techniques, Graphical Visualization, Social Network Analysis, Machine Learning Integration and Coding Analysis.

The first literary work analysis conducted with this tool was performed by its developer, who published two consecutive articles illustrating how KH Coder can be applied to literary analysis by examining *Anne of Green Gables* (Higuchi, 2016; Higuchi, 2017). An example of similar studies in the context of literary work analysis is Gençer Baloğlu's (2022) work.

Higuchi conducted the aforementioned studies using a two-step quantitative content analysis approach he previously proposed, testing the accuracy of the findings with KH Coder. These steps are as follows (Higuchi, 2016, p. 77):

- Firstly, automatically extract a word list from the existing data and analyze them statistically to obtain the bigger picture and eliminate biases.
- Secondly, establish coding rules, such as "If a specific expression exists, we consider it as an appearance of concept A," to derive concept categories from the data. Then, statistically analyze the concepts to deepen the analysis.

According to him, quantitative analysis has two main advantages: it facilitates the exploration of data, leading to a better understanding of the results, and it increases the reliability of the analysis (Higuchi, 2017).

Tool Features Used in the Study

For this study, the consideration of statistical data collection has been deemed more beneficial for evaluation in a theoretical context, thus focusing on Higuchi's "Step 1." Three different features have been selected in the context of assessing matricial norms. Below are details about these features.

Count of Unit Words – Sentences – Paragraphs

After preprocessing, database statistics are displayed in KH Coder's main window. The relevant statistics include number of tokens, word types, sentences and paragraphs.

In addition to the shown paragraph count, the distribution of paragraph counts in the sections of the text can also be determined. The numbers in parentheses indicate the count identified by KH Coder.

Word Frequency List



This feature, located under the 'Words' menu, arranges the words used in the text according to their frequency, from the most to the least common. It displays the first 100 words at a time.

Word Types Frequency List

The data ranks the types and counts of words according to their frequency of usage. All word types are displayed in columns within a single file, showing both the words and their usage counts. However, the types of words may vary depending on the word extraction software used according to the language of the file.

Data Preparation and Collection

Since KH Coder can only process textual data, the analysis is conducted solely on the main texts found within the chapters. Sections containing book covers, visuals, author/translator/editor introductions, prefaces, afterwords, and notes are not included because these sections, unlike the main texts, vary from edition to edition. Initially, the necessary materials for the analysis have been gathered. The printed versions of the texts in French, English, and Russian have been obtained, while the Japanese text has been accessed from publicly available online sources. All texts have been formatted appropriately for upload into the software. KH Coder version 3.Beta.07f (2023) has been utilized for the analysis.

First, all texts to be analysed have been converted to plain text format (.txt) and transferred into separate files within an Excel (.xlsx) document. The first row of the Excel file has been labeled with columns A-B-C as 'Text-Chapter-Part,' with each paragraph organized into its own row under the 'text' column. Each chapter title from the total of 27 chapters has been extracted into the 'Chapter' column, while all chapter titles have been compiled under the 'Part' column. The prepared files have been then individually uploaded into the software. Different software programs have been used for word extraction from each language: 'FreeLing' for French, 'Standard POS Tagger' for English, 'ChaSen' for Japanese, and 'FreeLing' for Russian. Considering that each language's software extracts varying numbers of word types, Russian, which has the lowest count, has been selected for a balanced comparison. The analysis has been limited to four types: noun, adjective, adverb, and verb. Before uploading the projects to the archive, unnecessary word lists associated with the examined languages have been removed to facilitate a more balanced analysis, and these words have been included in the analysis. After finalizing the settings, the files have been undergone preprocessing one by one which is essential for converting unstructured text into a form that can be analyzed by algorithms. Upon completion of these procedures, the files have been prepared to utilize the desired features.

Following preprocessing, the initial data has been generated through the database results in the opening window of KH Coder. The features used in the analysis have been selected from the 'words' section. First, word frequency lists have been obtained. Subsequently, these lists have been compiled into Excel files to create lists of word type frequencies. Finally, all numerical data collected for comparison in the analysis has been manually tabulated. Additionally, Hepburn style (Heebon Shiki) has been utilized for the transliteration of Japanese words, while the ISO9 standard has been applied for the transliteration of Russian words.²

Analysis

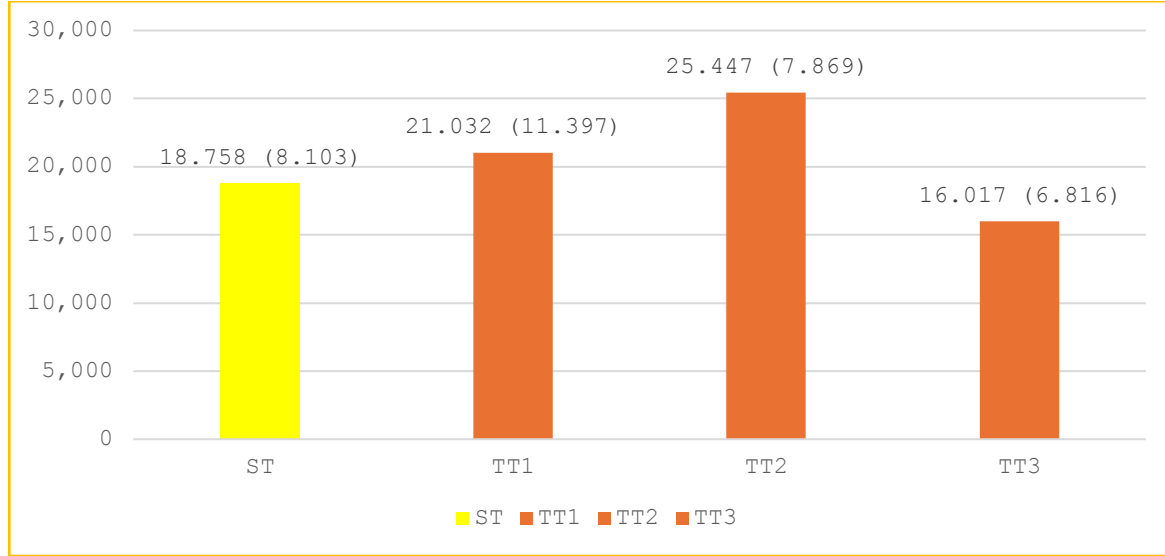
Comparison Of Token Counts

When comparing the token counts of the texts, it is observed that the text closest to the ST is the TT1. TT1 has 2,274 more tokens than the ST, making it the closest translation. Conversely, the TT2 has 6,689 additional tokens, indicating it is the farthest from the ST. On the other hand, the defined token count closest to the ST is TT2, while TT1 is the farthest.

International Organization for Standardization. (1995). Information and documentation - Transliteration of Cyrillic characters into Latin characters - Slavic and non-Slavic languages (ISO Standard No.9:1995). <https://www.iso.org/standard/3589.html> (20.05.2024)



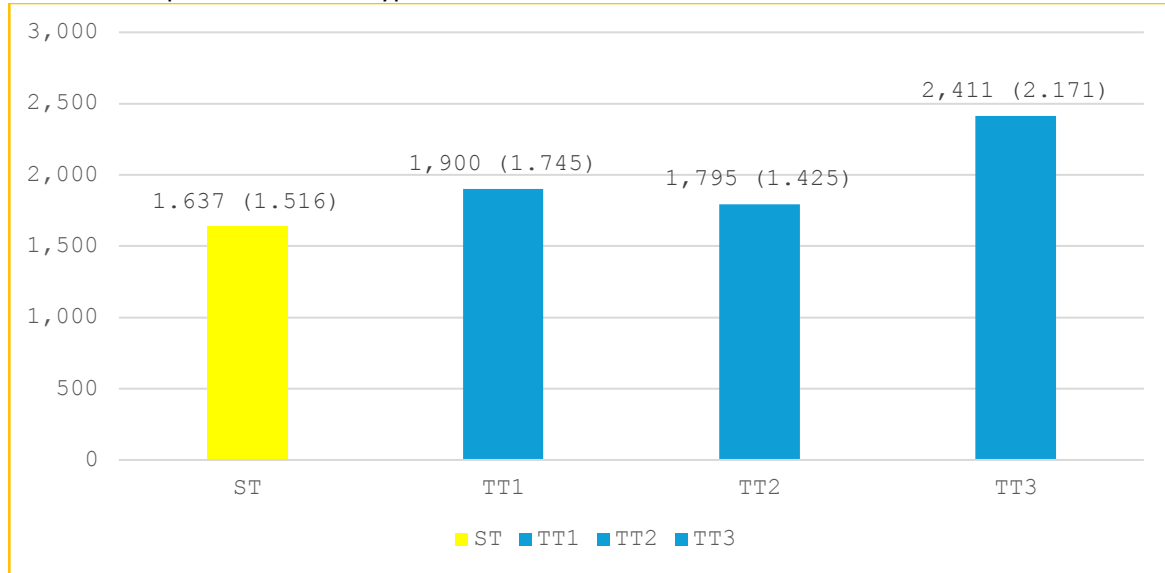
Table 1. Comparison of Token Counts



Comparison Of Word Types Counts

When comparing the number of word types, it is found that the text closest to the ST is TT2, with 158 more types of word. In contrast, TT3 is the farthest from the ST, with a difference of 774 words. This situation also holds true for the defined word types counts.

Table 2. Comparison of Word Types Counts



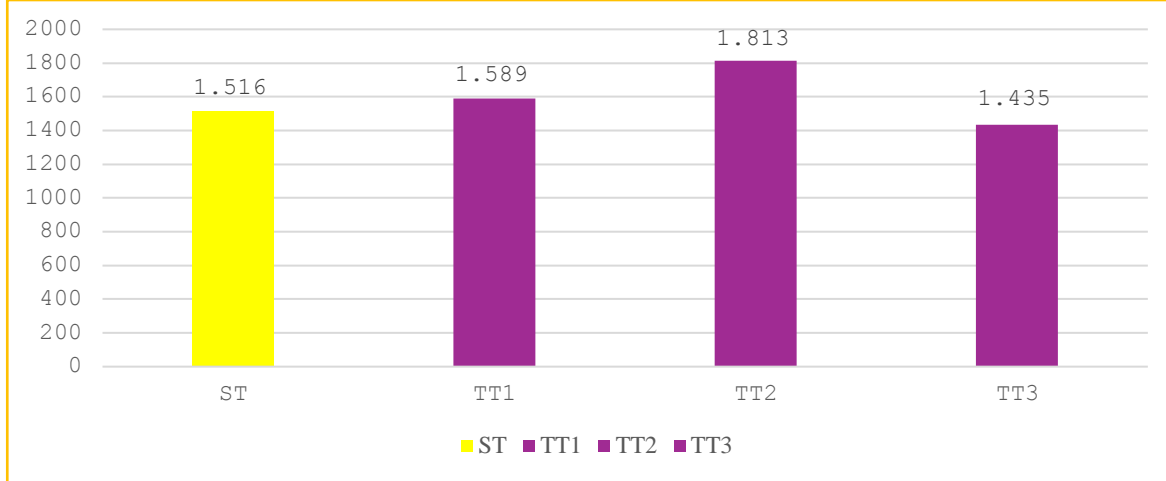
Comparison Of Sentence Counts

When examining the sentence counts, it is observed that TT1 has the closest value to the ST, with an additional 73 sentences. This may suggest that the translator divided existing sentences in the ST or added sentences. On the other hand, TT2 is the farthest from the ST, with a difference of 297 more sentences. Similar to TT1, this implies that the translator may have also divided or added sentences in the ST. In contrast,



TT3 has 91 fewer sentences than the ST, indicating that the translator may have combined sentences or deleted some from the ST.

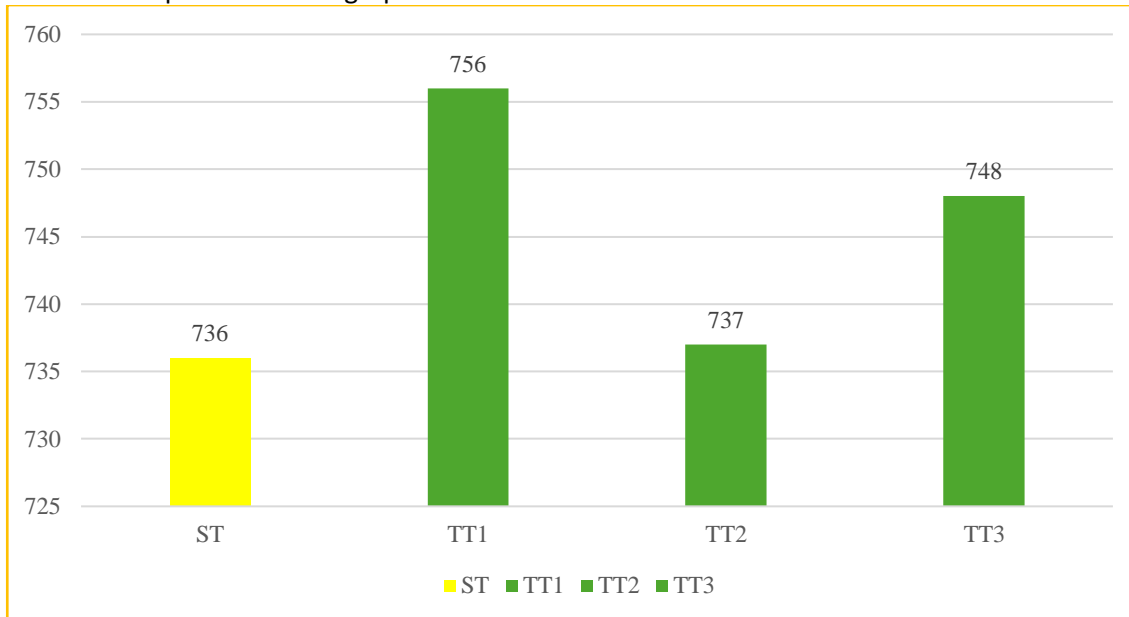
Table 3. Comparison of Sentence Counts



Comparison Of Paragraph Counts

When comparing paragraph counts, it is observed that the TT2 has the closest number of paragraphs to the ST. The ST has a total of 736 paragraphs, while TT2 has 737, indicating that the translator made almost no changes at the paragraph level. TT1 has 756 paragraphs, exceeding the ST by 20. When considering the increase in sentence count alongside the increase in paragraph count, this difference may not be very noticeable. However, the situation is slightly different for TT3. TT3 has 12 more paragraphs than the ST. The decrease in sentence count in TT3 correlates inversely with the increase in paragraph count, suggesting that the translator may have divided the paragraphs in the ST into smaller ones.

Table 4. Comparison of Paragraph Counts





Comparison Of Paragraph Counts In Chapters

The distribution of paragraph counts across the objects is presented in the table below. When comparing the objects, the following conclusions can be drawn:

- In terms of paragraph distribution, TT2 aligns most closely with the ST, as 18 out of 27 chapters have an equal number of paragraphs.
- TT1 has 10 chapters where the paragraph count matches that of the ST.
- The object with the least equality in chapters compared to the ST is TT3, with only 8 matching chapters.
- While there are generally 1 or 2 variations in paragraph counts, significant discrepancies in a few chapters can help identify where the translators made additions or omissions, such as the 4-paragraph increase in TT1 in chapters 4 and 5 or the 5-paragraph decrease in TT3 in chapter 21

Table 5. Comparison of Paragraph Counts in Chapters

Object Chapter	ST	TT1	TT2	TT3
1	10	13	10	10
2	33	31	35	32
3	29	30	29	29
4	12	16	11	11
5	18	22	17	20
6	12	13	13	13
7	31	34	31	31
8	25	27	25	27
9	16	17	16	17
10	58	57	58	58
11	20	19	20	20
12	11	11	11	12
13	53	53	53	53
14	38	38	38	37
15	48	50	48	49
16	5	5	5	5
17	30	31	30	32
18	8	8	8	8
19	9	9	8	8
20	11	11	11	12
21	62	63	63	57
22	17	17	17	18
23	7	8	8	8
24	29	30	29	32
25	48	48	49	49
26	86	85	86	87
27	10	10	9	13
Total	736	756	737	748



Overall, the results indicate that TT2 is the closest to the ST. Although TT1 and TT3 also have matching chapters, they are further from the ST than TT2.

Comparison Of Word Frequency Lists

In the word frequency list comparison, as shown in Table 6, the first 10 most frequently used words in the objects are examined. The comparison is conducted based on the words in the ST, one by one.

Être: The most frequently used word in the ST is the most commonly used word in TT1 and TT3, as it ranks as the fourth most frequently used word in TT2. However, it has been demonstrated in various studies that Japanese is a "suru (doing) language" (Ikegami,1981; Kuribayashi, 2018). In other words, Japanese here is a "language of doing" as opposed to French and English, which are among the "languages of being".³

Avoir: The word "Avoir" means "to have," and it is observed that it is used in the same meaning only in TT1's "have." It is believed that this situation arises from the similarity of language structures.

Ne: This negative adverb appears to be used in each language, although not in the same order. The words are as follows: "not," "nai," "net." Furthermore, the more frequent use of this word compared to its synonyms in the translation texts may imply that the negative usages in the translation texts are less than in the ST. On the other hand, the word "net" in TT3 is a negative term used as a noun meaning "no." In TT2, "nai" is used as an adjective since it negates adjectives more often in the text.

Petit: This adjective is represented as "little" in TT1 and "маленький" (malen'kij) in TT3. No corresponding word for this adjective is found in TT2. The reason for the absence of its equivalent in TT2 is that the title of TT2 means "The Prince of the Stars." The word "hoshi," meaning "star," is the sixth most frequently used word in TT2. Additionally, it is noted that the word "little" appears in two different forms in Russian, where the adjective "little" used to describe the word "prince" is identified as a noun.

Dire: This word which means "to say" has been frequently used in all translations, similar to "being." The words that convey this meaning are as follows: "say," "iu," and "skazat'."

Pas: This word is a negative adverb like "ne," which ranks third in the ST. The word can be evaluated in the same way as "ne" since it is used in the structure "ne ... pas."

Prince: This word which means "prince" has been used in all translations. Analyzing the frequency of the words "Prince," "ōji," and "princ" reveals that all are used more frequently than in the ST. While this word ranks seventh in the ST, it appears earlier in the translations.

Faire: This word meaning "to do" corresponds to "do" in TT1 and the most frequently used word "suru" in TT2.

Bien: No words corresponding to the word meaning "good" have been found in the translations examined.

Fleur: This word means "flower" and is used as "flower" in TT1 and "hana" in TT2.

³ Kuribayashi (2018) analyzed whether Turkish, like Japanese, tends to use the verb "yap-" instead of "ol-" based on "être/ol-" in Japanese and Turkish translations of Le Petit Prince, and whether Turkish, like Japanese, should be included in the category of "do (yap) language". The researcher states that the main feature of "ol (be)" expressions in Japanese is that they report becoming, not doing, by making the whole sentence intransitive, in other words, by hiding the subject. Another feature is that it is used to achieve polite discourse by blurring the meaning and functions as modality.



When examining the first ten most frequently used words in the ST, it is determined that 8 out of the 10 words from the ST has matched 7 words in the most frequently used list of TT1. Furthermore, 6 words in the ST has matched 5 words in TT2. Finally, it is found that 6 words in the ST has matched 6 words in TT3.

Table 6. Comparison of Word Frequency Lists

Object Freq. No	ST	TT1	TT2	TT3
1.	être (v) (537)	be (v) (870)	^{s u r u} ずる (v) (350)	byt' / быть (v) (197)
2.	avoir (v) (344)	have (v) (271)	^{i u} いう (v) (229)	princ / принц (n) (176)
3.	ne (adv) (323)	little (n) (253)	^{o j i} 王子 (n) (175)	skazat' / сказать (v) (131)
4.	petit (adj) (219)	say (v) (224)	^{n a r u} なる (v) (174)	malen'kij / маленький (n) (117)
5.	dire (v) (196)	not (adv) (196)	^{k o} 子 (n) (155)	očen' / очень (adv) (69)
6.	pas (adv) (179)	prince (n) (185)	^{hoshi} 星 (n) (121)	malen'kij / маленький (adj) (67)
7.	Prince (n) (172)	do (v) (153)	^{a r u} ある (v) (104)	planeta / планета (n) (65)
8.	faire (v) (111)	very (adv) (81)	^{h i t o} ひと (n) (104)	moč' / мочь (v) (49)
9.	bien (adv) (100)	make (v) (80)	^{hana} 花 (n) (99)	sprašivat' / спрашивать (v) (46)
10.	fleur (n) (66)	then (adv) (74)	^{i r u} いる (v) (78)	net / нет (n) (44)

Comparison Of Frequency Counts By Word Types

Looking at the table, the numerical values of each word type in the objects are shown. The comparison by word types is as follows:

Noun: The object closest to the ST is TT1. In TT2, the usage of nouns drops to 340, making it the furthest from the ST. TT3 shows an increase in noun usage.

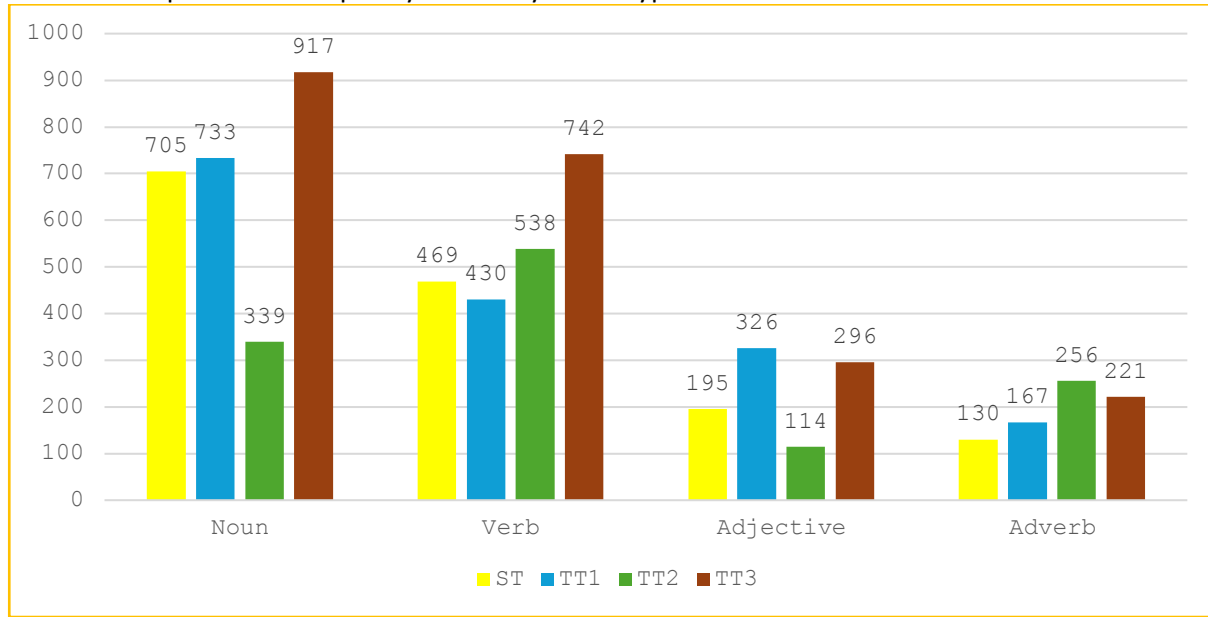
Verb: The usage of verbs in the objects shows less fluctuation compared to noun usage. Although the number of verbs in TT1 decreased compared to the ST, it remains the closest value. TT2 has not deviated much from the ST in verb usage. Finally, TT3 is again the furthest from the ST, as it is with nouns.



Adjective: TT1 has disrupted the closeness found in nouns and verbs, becoming the object furthest from the ST in terms of adjectives. Although the adjective usage in TT2 appears quite low, it has the closest value to the ST. TT3 falls between the values of TT1 and TT2.

Adverb: In this word type, the ST is observed to be the object that uses adverbs the least. The closest value is found in TT1, while TT2 has the furthest value. TT3 is positioned between TT1 and TT2, similar to adjective usage.

Table 7. Comparison of Frequency Counts by Word Types



Overall, it is understood that the object closest to the ST in all values is TT1. TT2 and TT3 are almost identical in their distance from the ST.

Evaluation

The analyzed findings have been compared under subheadings in the context of matricial norms. The equivalence evaluation of the objects is made based on the subheadings involved in the comparison, and secondly, the overall positions of the translation texts are determined as a result of these comparisons. Accordingly, the equivalence evaluations of the translations at the micro level are as follows:

- At the word count level, TT1 is determined to be an "adequate" translation, while TT2 and TT3 are classified as "acceptable."
- In the evaluation of different word counts, TT2 is identified as an "adequate" translation, and TT3 is considered "acceptable." TT1 is closer to "adequate" compared to the other translations.
- At the sentence count level, TT1 is an "adequate" translation, whereas TT2 and TT3 are both "acceptable."
- In the paragraph count evaluation, TT2 is deemed an "adequate" translation, while TT1 and TT3 are "acceptable."
- For the number of paragraphs in sections, TT2 is again an "adequate" translation, with TT1 and TT3 classified as "acceptable."
- In the word frequency evaluation, TT1 is an "adequate" translation, while TT2 and TT3 are "acceptable."
- Finally, in the evaluation of word type frequency, TT1 is "adequate," whereas TT2 and TT3 are "acceptable."



As a result of these findings, the equivalence evaluation of the translations in the context of matricial norms is as follows:

- TT1 is found to be in the "adequate" category in most comparisons. Thus, it is concluded that TT1 is an "adequate" translation due to its closeness to the source text in the context of matricial norms.
- TT2 is observed to be nearly evenly split between "adequate" and "acceptable." However, in the overall evaluation, it is concluded to be an "acceptable" translation due to its closer relation to the target text rather than the source text in the context of matricial norms.
- TT3 is seen as "acceptable" in all comparisons. It is concluded that TT3 is an "acceptable" translation due to its proximity to the target text in the context of matricial norms.

Conclusion

The importance of technological developments in translation studies and the need for new methods and powerful tools to be used in the field have been emphasized commonly in Translation Studies. However, there are not many studies in which text mining has been used in this context. In this study, both text mining as a method has been observed and KH Coder as a text mining tool has been tested. The usability and adequacy of KH Coder in comparative translation studies has been examined in the light of matricial norms, one of the translation norms. The analysis has focused on *Le Petit Prince* and its English, Japanese, and Russian translations. Initially, findings obtained with KH Coder have been analysed, followed by their comparison.

The evaluation has been concluded with the result that KH Coder offers valuable insights within the context of matricial norms, confirming the equivalence of the compared findings. The English translation has been found 'adequate,' while the Japanese and Russian translations have been classified as 'acceptable.'

Based on the findings and evaluations, the research has come up with the following answers:

Does KH Coder analysis yield sufficient results in evaluating matricial norms?

KH Coder effectively presents interpretable data in the context of matricial norms through various feature extractions. All findings have been interpretable within this framework, demonstrating the software's adequacy in evaluating matricial norms. Consequently, it has been concluded that KH Coder is suitable for such evaluations in relevant studies.

Is KH Coder usable and adequate in comparative study within the context of translation norms?

During the comparisons, imbalances in KH Coder data from different structural languages have been observed. Therefore, certain restrictions have been implemented for a more accurate analysis. Ultimately, KH Coder has been found to be usable in the context of translation norms, though it may not always be adequate for comparisons involving structurally different languages. However, it is believed that analyses of structurally similar languages yield more reliable results, making the software both usable and adequate.

Can KH Coder be a tool used in comparative translation studies?

Considering the features mentioned in the methodology section, the findings from the analysis, and the final evaluations, it has been concluded that KH Coder is a suitable tool for comparative translation studies.

During the data collection phase of the study, restrictions have been imposed because the research objects were from languages with different typologies. The study has been concluded more soundly with the restrictions imposed. As in the example of French and English, if all the objects had been from the same typology, perhaps there would have not been any need for restrictions. However, since the objects of examination have been selected from languages we are fluent in, restrictions have had to be made. In future studies to be conducted with KH Coder in comparative translation studies, it is recommended that languages with typological similarities be addressed or restrictions be imposed.



Another suggestion is that the tool should be developed to process multiple files simultaneously for comparative studies. Thus, it is thought that a possible comparison feature will be helpful to researchers not only in translation studies but also in studies conducted in other areas such as social media and survey studies.

In light of the obtained results, it is believed that this study will contribute to the field of translation studies regarding the diversity of translation comparisons, and that text mining will be better understood as a review method in this area. Additionally, it is anticipated that this work will serve as a valuable guide for future studies utilizing KH Coder.



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MEIJI VE TAISHO DÖNEMLERİNDE KADIN ÖĞRENCİLER: CİNSİYET SINIRLARINI ZORLAYAN KADINLAR FEMALE STUDENTS IN THE MEIJI AND TAISHO PERIODS: WOMEN CHALLENGING GENDER BOUNDARIES

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Abstract

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The development of Japan's modern educational system formally began with the 1872 enactment of the *Gakusei* (Education System Order), which established a legal framework extending from primary to higher education. For women, new institutions, such as girls' high schools and women's specialized schools, were established, with enrollment in secondary institutions for girls rising significantly by the Taisho period (1912–1926). However, despite these advancements, women were still barred from attending universities, and efforts to establish women's universities were rejected. This resistance stemmed from entrenched gender norms that advocated a separate and distinct path for women's education. Although many female students possessed a strong desire to pursue knowledge on par with their male counterparts, their aspirations were obstructed. Nevertheless, some women persisted in overcoming these social constraints, even in the face of social criticism, remaining steadfast in their pursuit of education.

Previous studies on women's education in the Meiji and Taisho periods have largely focused on the ideological basis for institutional inequality and on the debates surrounding women's educational systems. Important works, such as Harrington (1987),¹ who explored how discontent with gendered inequalities fueled the push for women's universities; Copeland (2006),² who examined the idealized image of female students at the time; and Saitō (2003),³ who analyzed the lives of these students through a lens of social class, provide a broad understanding of the society in which these students lived. However, little is known about the women who directly challenged institutional barriers by seeking entry into universities. This study illuminates the aspirations and motivations of women who pursued higher education from the Meiji through Taisho periods, examining their challenges as a struggle on the boundary of gender norms, revealing their endeavors as revolutionary confrontations with these norms.

This paper first examines the institutional framework and the debates surrounding women's education in this period to identify the ideals shaping this system. It then investigates how women attending higher institutions faced and responded to social criticism as they transgressed prescribed gender roles. Finally, it identifies factors contributing to the success of female students who achieved their goals, focusing on family backgrounds and educational environments. This study aims to analyze the challenges these female students faced through a gendered perspective, offering new insights into the strategies they employed to overcome social restrictions and their significance within this historical context.

Keywords: women's education, Meiji and Taisho Periods, gender norms, higher education, Japanese female students

Özet

Japonya'nın modern eğitim sisteminin gelişimi, 1872'de Gakusei (Eğitim Sistemi Emri) ile başlayarak, ilköğretimden yükseköğretime kadar uzanan bir yasal çerçevenin oluşturulmasıyla resmi olarak başlamıştır. Kadınlar için kız liseleri ve kadınlara yönelik özel okullar gibi yeni kurumlar kurulmuş, kızlar için ortaöğretim kurumlarına kayıt, Taisho döneminde (1912–1926) önemli ölçüde artmıştır. Ancak, bu ilerlemelere rağmen, kadınların üniversitelere girmesi engellenmiş ve kadın üniversiteleri kurulması yönündeki çabalar reddedilmiştir. Bu direniş, kadınlar için ayrı ve farklı bir eğitim yolu öngören köklü toplumsal cinsiyet normlarından kaynaklanmıştır. Birçok kadın öğrenci erkeklerle eşit



seviyede bilgi edinme arzusuna sahip olmasına rağmen, bu istekleri engellenmiştir. Buna karşın, bazı kadınlar toplumsal eleştirilere rağmen bu sosyal kısıtlamaları aşma konusunda ısrarcı olmuş ve eğitim yolundaki kararlılıklarını sürdürmüşlerdir.

Meiji ve Taisho dönemlerinde kadın eğitimi üzerine yapılan önceki çalışmalar büyük ölçüde kurumsal eşitsizliğin ideolojik temellerine ve kadınların eğitim sistemine dair tartışmalara odaklanmıştır. Harrington (1987) 1, toplumsal cinsiyete dayalı eşitsizliklere duyulan hoşnutsuzluğun kadın üniversitelerinin kurulmasını nasıl teşvik ettiğini araştırırken; Copeland (2006) 2, o dönemdeki idealize edilmiş kadın öğrenci imajını incelemiş ve Saitō (2003) 3, bu öğrencilerin yaşamlarını toplumsal sınıf açısından analiz etmiştir. Ancak, üniversitelere girmek için doğrudan kurumsal engellerle mücadele eden kadınlar hakkında pek bir şey bilinmemektedir. Bu çalışma, Meiji'den Taisho dönemine kadar yükseköğretime yönelen kadınların özelemlerini ve motivasyonlarını aydınlatarak, toplumsal cinsiyet normlarının sınırlarında verdikleri mücadeleyi incelemekte, bu çabalarını bu normlara yönelik devrimci karşı koyuşlar olarak gözler önüne sermektedir.

Bu makale, öncelikle bu dönemdeki kadın eğitiminin kurumsal çerçevesini ve bu sistemi şekillendiren idealleri belirlemek amacıyla bu konudaki tartışmaları ele almaktadır. Ardından, yükseköğretime devam eden kadınların belirlenen toplumsal cinsiyet rollerini ihlal ettikleri için karşılaştıkları toplumsal eleştirilere nasıl tepki verdiklerini incelemektedir. Son olarak, hedeflerine ulaşan kadın öğrencilerin başarılarına katkıda bulunan etmenleri, özellikle aile geçmişleri ve eğitim ortamları üzerinde odaklanarak tespit etmektedir. Bu çalışma, kadın öğrencilerin karşılaştıkları zorlukları toplumsal cinsiyet perspektifinden analiz ederek, toplumsal kısıtlamaları aşmak için kullandıkları stratejilere ve bu bağlamdaki tarihsel önemlerine dair yeni içgörüler sunmayı amaçlamaktadır.

Anahtar Kelimeler: kadın eğitimi, Meiji ve Taisho Dönemleri, toplumsal cinsiyet normları, yükseköğretim, Japon kadın öğrenciler.

Introduction

In Japan, the appearance of Taisho-era female students is reenacted annually in March across various universities, where students don kimonos and *hakama*, replicating the formal attire of academic settings from over a century ago. This tradition suggests that such attire embodies a deeper significance beyond fashion, as an emblem of the academic setting. Similarly, popular manga often depict female students in the Taisho period as protagonists who strive to lead independent lives. For modern readers, the image of female students from the Meiji and Taisho eras evokes the courage to confront social constraints or reflects an elite image of beautiful, affluent intellectual women. Many find enjoyment in these representations, symbolically recreating this past through attire or narratives. But how much do we truly know about these historical female students? How far were they able to pursue intellectual inquiry during the Meiji and Taisho eras? Could they forge a future through education? Reflecting on the cultural and social contexts of the time raises many questions, which form the foundation for this paper.

In 1872, Japan's first formal law for modern education, the *Gakusei* (Education System Order), was issued, marking a step towards adopting a Western-style education system under the Meiji government. This reform established an organized school system ranging from elementary to university levels, laying the foundation for modern education through successive amendments to curriculum, school term length, and regulations. For girls, the 1899 *Kōtō Jogakkōrei* (Girls' High School Order) directed the promotion of secondary education, creating separate curricula for boys and girls beyond elementary school. Female students in higher institutions were required to study domestic science subjects such as "household management" and "sewing,"⁴ which were not included in male curricula, and these subjects occupied a considerable portion of class hours. Moreover, gender-based distinctions existed among educational institutions. While both boys and girls could attend elementary school, boys' options later expanded to include middle school, high school, technical schools, and universities, whereas girls' options were limited to girls' high schools, teacher training schools, and other specialized institutions, excluding universities. Although some girls aspired to attend university, regulations barred their entry.

The percentage of girls attending secondary institutions continued to increase throughout the Meiji era, with elementary school enrollment reaching 100% in the Taisho period. Secondary enrollment rose from approximately 1% at the outset to nearly 15% by 1925. For higher education, national institutions such as Tokyo Women's Higher Normal School (1890) and Nara Women's Higher Normal School (1908) were established, though admission rates remained around 1%.⁵ These schools, however, were primarily designed to train female teachers rather than to provide a university education. Despite the establishment of several



private institutions, none were officially recognized as universities. Dissatisfied with this disparity, intellectuals criticized educational policy, and some female students adopted less traditional appearances to fit in at institutions where men studied. Despite dominant opinions that women should be educated according to traditional gender norms, which deemed those pursuing education on par with men as deviating from their prescribed roles, several women persisted in their educational pursuits.

Existing scholarship on female education from the Meiji through Taisho periods has largely focused on the ideological foundations of educational inequality and the societal constraints imposed on women. This study draws inspiration from significant works, including Harrington (1987), who detailed the intellectuals' petitions for women's universities; Copeland (2006), who explored the tensions between idealized and actual images of female students; and Minako Saitō (2003), who examined the new paths sought by female students through the lens of social class. These studies reveal that while female students' educational opportunities were limited by gender norms, there were also supportive advocates who strove to address these inequalities. Yet, little is known about the female students who directly confronted these institutional limitations. How did they envision their futures, and what strategies did they employ when faced with obstacles? This paper focuses on those women who defied the restrictions on academic pursuits, analyzing the factors that enabled them to fulfill their ambitions.

This paper first examines the institutional framework and associated debates on women's education during this era. Next, it considers the criticism directed at female students who transgressed prescribed gender norms, exploring the nature of the opposition and whether the women were able to counteract it. Finally, it identifies the factors contributing to the achievements of female students who overcame various obstacles, analyzing family backgrounds and educational environments. This study reconsiders the lives of female students in the Meiji and Taisho periods through a gendered lens, reframing them as courageous challengers against oppression and aiming to provide new insights into their actions and significance.

The Beginnings Of Women's Education

The direction of women's education in Japan was first formally established in 1899 through the *Kōtō Jogakkōrei* (Girls' High School Order), which detailed the guidelines for secondary education for girls and laid the foundation for an educational system extending to higher education. This marked a delayed start compared to the foundation laid for boys' education through the *Gakusei* (Education System Order) of 1872 and the *Kyōikurei* (Education Order) of 1879, and the curriculum differed significantly between the two. This section examines the ideologies underpinning the differences between male and female education.

The Edo Shogunate's isolationist policies (1639–1853) ended with the Meiji Restoration (1868–1912), when the new government began consolidating a centralized authority under the emperor. To bring Japan on par with Western powers, the government enacted large-scale reforms in politics, economics, and the military, with education being among the most significant of these reforms. Under the new government, the *Gakusei* (Education System Order) and later the *Kyōikurei* (Education Order) (1879) were issued, standardizing the content taught in elementary schools nationwide. This marked the beginning of universal education, enabling both boys and girls to receive education without regard to class or gender. Encouraged by compulsory education, the primary school enrollment rate reached 35.4% by 1875, and, by the Taisho period (1912–1925), it had risen to 100%.⁶ Additionally, the length of elementary education was extended from the original four years to six. Upon graduation, students could proceed to advanced elementary school (two years), with boys continuing to middle school, high school, and university. However, the design of girls' education lagged behind that of boys, and it was not until 1899 that the *Kōtō Jogakkōrei* (Girls' Higher School Order) was issued, setting out a policy for girls' secondary education. Subsequently, secondary and higher institutions for girls were developed, though they were consistently designated a level below those for boys. What, then, were the contents of the *Kōtō Jogakkōrei* (Girls' Higher School Order), which established the course of female students' education? Examining several key articles sheds light on this:



1. Article 1: "The purpose of girls' high schools shall be to provide the advanced general education required for girls."
2. Article 9: "The length of study at girls' high schools shall be four years, though it may be extended or shortened by one year depending on regional conditions; supplementary courses of up to two years may be offered at girls' high schools."
3. Article 10: "Admission to girls' high schools is open to those 12 years of age or older who have completed the second year of advanced elementary school or possess equivalent academic ability."
4. Article 11: "A technical arts course may be established at girls' high schools for students specializing in arts and crafts necessary for girls; a special course may also be provided for graduates who wish to specialize in a particular field."

The articles reveal that girls' high schools were educational institutions targeting girls aged 12 to 16, with a four-year course (extendable to five in some regions). In addition to the standard curriculum, girls' high schools sometimes offered a Technical Arts Course, which focused on sewing and handicrafts, and a Special Course, available to students who completed the main course of study. In contrast, the term length for boys' middle schools was five years, targeting ages 12 to 17,⁷ reflecting the lower status assigned to girls' high schools as compared to boys' middle schools. This difference is also evident in the curricula. The *Implementation Rules for Girls' High Schools* (1901), based on the *Kōtō Jogakkōrei* (Girls' Higher School Order), emphasized household management within the curriculum, stating that "household management shall develop knowledge essential for household organization, as well as instill values of diligence, thrift, order, thoroughness, and cleanliness. It shall include instruction on clothing, food, shelter, nursing, child-rearing, household accounting, and other topics related to family management and economy."⁸ Boys' middle schools, in contrast, focused more heavily on mathematics, science, and foreign languages, providing preparatory education for university and technical institutions. Thus, girls' education was centered on domestic skills, aiming to produce ideal wives and mothers.

The ideology of *ryōsai kenbo* (good wife, wise mother) became central to women's education from the early Meiji period.⁹ This ideal evolved from Edo-period norms that emphasized obedience to husbands and in-laws, and it became entwined with nationalism. The first Minister of Education, Mori Arinori (1885–1889), argued that "the foundation of nationhood lies in the family, and the foundation of the family lies in the education of women. If the education of women is inadequate, the foundation of the entire educational structure will be unstable. The root of national prosperity lies in education, the root of education lies in women, and without progress in women's education, the nation's security cannot be ensured."¹⁰

Successive Ministers of Education, such as Kabayama Sukenori and Kikuchi Dairoku, also positioned *ryōsai kenbo* (good wife, wise mother) as a national policy for girls' secondary education.¹¹ Thus, the ideology of *ryōsai kenbo* (good wife, wise mother) became a core concept in women's education, aligning with the nation's goal of modern state-building. Consequently, higher-level education and female independence were not considered; eligibility for admission to the Imperial Universities was restricted to male students, and no universities were available for women. Tokyo Women's Higher Normal School (1890) and Nara Women's Higher Normal School (1908) were the highest institutions available to women, but these were designed to train teachers, not to provide a university-level education.

Despite these limitations, female students strove to acquire new knowledge and sought a new way of life within the framework defined by the government. This period of rapid change saw the emergence of a liberal intellectual class, though attitudes towards education remained conservative. The following quote captures the disillusionment of Kikue Yamakawa (1890–1980), a pioneering advocate for women's rights, as she recalled her years attending *Tokyo Huritsu Daini Kōtō Jogakkō* (Tokyo Second Girls' High School,) expressing frustration with the education that emphasized *ryōsai kenbo* (good wife, wise mother) values.



The principal, fully committed to the *ryōsai kenbo* ideal, discouraged us from attending higher schools, saying it was reserved only for exceptional people. However, she believed that all women should have the basic skills for self-sufficiency in case of an emergency, so she recommended staying an extra year in the supplemental course to obtain qualifications as elementary school teachers. Ten out of over forty classmates followed this advice, all of whom later worked as elementary school teachers for a time. ... At that time, women could only attend Tsuda, Japan Women's University, or the Tokyo Women's Higher Normal School, and I found none of these schools appealing ... Especially, the *ryōsai kenbo* philosophy, which was so deeply instilled in us during our time at the girls' high school, repelled me, and I couldn't bear the idea of enrolling in a university that promoted the same ideal.¹²

This reflection by Yamakawa recalls her feelings at age 16 in 1906. The institutions she mentions, "Tsuda," "Japan Women's University," and "Women's Higher Normal School," refer to *Joshi Eigaku Juku* (the English Academy for Women) (1900), Japan Women's University (1901), and the Tokyo Women's Higher Normal School (1890), respectively. None of these were universities in the formal sense, as university status had not yet been granted. Under the educational system of the time, the first two were classified as private specialized schools, while the latter was a normal school. Yamakawa eventually went on to study at *Joshi Eigaku Juku* (the English Academy for Women), but she did not conceal her disappointment in women's education. She recalled that the teachers "were pure idealists, like saints or young maidens in heaven, so innocent and detached from reality, uninterested in what modern students sought or considered."¹³ Yamakawa's account illustrates the limited opportunities and discontent experienced by female students in their pursuit of knowledge and new ways of life within the confines of the educational and societal systems of the time.

Criticism Directed At Female Students

Through several revisions to the educational system, Japan's educational framework for girls was progressively refined throughout the Meiji and Taisho periods. However, as discussed previously, the curriculum and system for girls differed markedly from that for boys. Women were barred from entry into universities designated for men, and the establishment of women's universities remained unapproved. Despite this, the number of female students attending girls' high schools continued to grow, reaching nearly a 15% enrollment rate by 1925.¹³ The limited number of institutions designated for higher education, such as Women's Higher Normal Schools and Women's Specialized Schools, had an enrollment rate of less than 1%, making the girls' high school the ultimate institution in the educational trajectory for most girls.¹⁴

As economic growth after the Russo-Japanese War accelerated, the middle class rapidly expanded, contributing significantly to the rise in girls' high schools. By 1912, the number of girls' high schools had increased to 207 from only 37 in 1895. This growing affluence among the middle class changed the attitude toward women's education, with secondary education for daughters becoming a symbol of family status.¹⁵ By the Taisho period, the educational system designed for women had gained broad acceptance, with female students becoming icons of prosperity and modernity and figures to aspire toward. However, these students were also often criticized for deviating from accepted gender norms. This section examines the criticisms directed at these female students, exploring their implications.

In the early Meiji period, before the *Kōtō Jogakkōrei* (Girls' Higher School Order) was enacted, a small number of female students had enrolled in institutions traditionally reserved for men. At that time, no laws restricted female students' entry into boys' schools, so if a school permitted it, girls could attend boys' educational institutions. These female students, however, often drew significant public attention and were frequently criticized. Copeland notes that "early in the 1870s, in the brief period before the government codified education for women under the demands of *ryōsai kenbo* ('good wife, wise mother'), women were met with a surprising variety of new educational options. Those who wanted to continue beyond the newly mandated



compulsory education entered government-sponsored secondary schools alongside their male classmates.”¹⁶ In this nascent period of the educational system, not only had an institutional structure for female students yet to be established, but the system for boys was still in its early stages before the founding of the Imperial Universities. Consequently, a few girls attended private schools and educational institutions that continued from the Edo period. Nagasaki observes that many articles concerning female students in the Meiji period were critical of their manner and appearance, such as a series published in *Yomiuri Shimbun* between 1890 and 1891 entitled “Scandals of Female Students” and “The Ill Effects of Female Students,” reflecting society’s intense scrutiny of these young women.¹⁷ For example, the following excerpt from a reader’s letter in a newspaper reflects common criticism of female students at the time:

Recently, a peculiar thing has been happening. There are young women who wear men’s *hakama* (trousers), and one wonders if this should be considered acceptable. ... It is strange that women in our country now wear men’s trousers with confidence, without any sense of shame, which is an embarrassment to the nation. ... If women continue wearing men’s *hakama*, they might start standing to urinate like men, so parents must be cautious. (*Yūbin Hōchi Shimbun*, January 15, 1874, Letters to the Editor)

Hakama are traditional Japanese garments worn over a kimono, often resembling wide-legged pants or a divided skirt. Traditionally, they were worn by men, and male students in the Meiji and Taisho periods adopted them as part of their regular school attire. In this formative period of the educational system, there was no standardized attire for female students, who thus adopted the *hakama*, the standard male student uniform. Kikue Yamakawa describes her mother’s attire when she attended the inauguration of Tokyo Women’s Normal School in 1875, an event attended by the Empress. According to Yamakawa, the *Kokura hakama* was simply shortened and otherwise “the same as men’s.”¹⁸ The sight of a female student wearing a *hakama* immediately identified her as pursuing an education similar to that of male students, which attracted criticism.

The following is a recollection by Kakei Atomi (1840–1926),¹⁹ the founder of girl’s higher educational institution, *Atomi Gakuen* (1875), who expressed concern over the perceived disorder in female students’ appearance in the early 1870s:

Early in the Meiji period, Tokyo was truly surprising. Among the young girls, some would shave their eyebrows completely and frame their foreheads squarely, and they wore simple attire with thin black sashes tied at the waist. Other young ladies had cropped hair and wore *heko obi* sloppily tied around their waists, carrying foreign books openly in one hand with a pencil tucked behind an ear; it was hard to tell if they were men or women. I found this to be a serious issue. At Takebashi Girls’ School, the students even wore vertically striped horse-riding *hakama*. Her Majesty, upon seeing this, commented on its violent appearance and stated that students should wear crimson *hakama*, the traditional attire for women in the palace, or purple if that was the best option for the school. I followed Her Majesty’s advice, and we adopted purple *hakama* in 1875.”²⁰

Atomi Gakuen was among the earliest private girls’ schools. Atomi, born into a family of educators, seems to have been motivated by her concerns about the state of women’s education in establishing her school. Typically, cropped hair, a *heko obi* (wide sash) and vertically striped horse-riding *hakama* were male attire. Additionally, carrying foreign books openly and tucking a pencil behind the ear was a student-like appearance but perhaps unbecoming for female students, who appeared to be imitating their male counterparts in a way Atomi found unseemly. Criticism of female students’ appearance and behavior, particularly when they adopted male attire, was common in newspapers and magazines. Later, however, an opinion from the Empress led Atomi Gakuen to adopt purple *hakama*, similar to the traditional crimson worn by women in the palace, as the school’s official attire for female students. This style eventually spread and became widely established as the uniform for female students across Japan. Simply emulating male styles led to these young women being seen as transgressing female norms.



Even by the Taisho period, the ideals underlying girls' education had not significantly changed. An article titled "Flaws in Girls' High School Education from a Mother's Perspective" by educator Tsuruko Matsuda was

published in the popular women's magazine *Shufu no Tomo*, where she described her disappointment with her daughter's private girls' school.²¹ "Instead of her (daughter's) positive changes, however, she reacted to them negatively, revealing her contradictory state of mind. She disliked her daughter's critical thinking and individuality."²²

Many intellectuals of the time acknowledged the virtues of *ryōsai kenbo* (good wife, wise mother), viewing it as a form of training that would cultivate women with Confucian-based feminine virtues. Girls who developed critical thinking skills and could voice their opinions found themselves constrained by such societal values. These discussions restricted female students, but they also produced secondary effects. Criticism of the lack of discipline among female students contributed to debates on curriculum design and institutional frameworks, leading to the establishment of private schools and expanding educational choices. While *ryōsai kenbo* (good wife, wise mother) was largely accepted in the Taisho era, progressive ideas were also featured in popular magazines for young women, allowing readers to compare traditional and forward-thinking values. However, these were all developments outside the female students' immediate experience. What were the feelings of the young women who faced such criticism?

We cannot directly know the feelings of these students, who bore the brunt of such criticisms. Yet even if their voices remain unheard, their adoption of male clothing and behavior interpreted as rebellious hint at their true intentions. These women were not weak figures resigned to patriarchal values; rather, they were passionate about their studies and sought to overcome gender barriers with intelligence and courage. Their adoption of male clothing was a form of armor to enter male-dominated domains, and what was perceived as rebellious language was, in fact, resistance to forces seeking to curtail their ambitions. These young women were engaged in a battle at the boundary of gender norms.

Beyond Girls' Schools: Women Who Pursued Higher Learning

As noted previously, as the middle class expanded, more girls entered secondary education, and educational institutions for women grew in number. However, these women had few opportunities to pursue suitable careers upon graduation. Having received an education focused on preparing them as "good wives and wise mothers," they had no clear paths to further advancement. Nevertheless, some women, driven by a strong desire to study, bravely pursued higher levels of education. This section will discuss women who managed to enter educational institutions designated for men and those who pursued studies abroad, examining the societal and historical factors that enabled them to break through these gender barriers.

One prominent example is Ginko Ogino (1851–1913), recognized as the first licensed female physician in modern Japan. Ogino is widely respected as a pioneering figure who, despite living in an era when patriarchal norms dictated the course of women's lives, overcame significant adversity to achieve her goals.

Her life story has been adapted into novels, television dramas, and plays, inspiring generations of women. Ogino's journey began with her marriage at age 17 in 1868, which soon ended in divorce. She subsequently suffered health issues requiring hospitalization, during which she felt humiliation and shame from being examined by a male doctor. This experience motivated her to pursue a career as a physician herself.²³ Ogino entered Tokyo Women's Higher Normal School, where she excelled academically. Upon her graduation in 1879, she sought her professor's guidance on becoming a physician, which led her to develop connections in the medical field. She was admitted to *Kōjuin*, a medical school that had been training doctors since the Edo period. At that time, "five or six women were enrolled at the school, but only Ginko persisted."²⁴ Since there were no other women in attendance, Ogino dressed as a man, cutting her hair short, wearing a *hakama*, and high *geta* sandals to avoid being treated differently. She endured ridicule and bullying from male students.²⁶



This account parallels the experiences of other female students who dressed as men to study in male-dominated institutions, as discussed in the previous section. For these women, adopting male attire was a strategy to secure their right to education.

Ogino excelled in medical school, eventually gaining the respect of her male classmates, and the bullying subsided. However, the next hurdle was passing the state examination required for medical licensure, a process for which applications from women were typically rejected. Ogino turned again to her connections, particularly Tadanori Ishiguro,²⁷ a high-ranking figure in the army, who had previously assisted her in gaining admission to medical school. Ishiguro advocated strongly on her behalf with the Director of the Health Bureau of the Ministry of Home Affairs, and after repeated petitions by Ogino and her supporters, she was finally allowed to take the state examination in 1884. While three other women took the exam that year, Ogino was the only one to pass. Breaking the tradition that barred women from even applying for medical licenses and opening private practices, Ogino's success owed significantly to the support of socially influential men. This support was not solely due to her outstanding abilities and the high regard in which she was held. Rather, her advocates likely understood the importance of education, having themselves experienced Western culture and served as educators.

Ishiguro, for example, was the son of an Edo-period official, initially studying classical Chinese and opening a private school at age 17, early on gaining experience as an educator. He later studied Western medicine, became a physician, and was dispatched to the United States to investigate medical practices during the Civil War.²⁸ Ishiguro's time in the U.S. and his subsequent career as the Surgeon General of the Japanese Army may have shaped his progressive views on women's education. Ogino's experience illustrates how women needed the support of men in high social positions who understood and sympathized with their circumstances in order to overcome gender barriers.

Another noteworthy figure is Chieko Hirano (1878–1939), who, after completing her education in Japan, studied abroad and later became a curator at the Museum of Fine Arts in Boston. Hirano is best known for her extensive research on the ukiyo-e artist Torii Kiyonaga, which she published in both the United States and Japan. Although little research has been conducted on her, Hirano is an example of a woman who received a top-tier education in Japan during the Meiji and Taisho periods, furthered her studies in the U.S., and achieved an independent life. How did Hirano reach her goals?

While serving at the Museum of Fine Arts in Boston in 1939, Hirano published a study on Kiyonaga in the U.S. and was preparing a Japanese edition upon her return to Japan when she passed away. Her Japanese edition was ultimately published with the help of her younger brothers and friends. In the book's afterword, her brother recounts her life. Hirano's father had pursued a career in the navy, spending nine years abroad before returning to Japan in 1868, the early Meiji period. After marrying, he had four children, with Chieko being the eldest. Recalling Chieko's early years, her brother notes that her exceptional talent was evident even when she was five years old.

There was an old-style private temple school called Bun'yū Gijuku in our neighborhood, so my sister immediately enrolled there, attending daily with our cousins and receiving a highly unconventional education. In retrospect, it could be seen as a form of 'genius education.' Later, when she was about nine, our family moved to Azabu Roppongi, where she first received a standard education. Upon entering Azabu Elementary School, she was immediately placed in the advanced courses, completing the entire curriculum by the age of thirteen in 1890.²⁸

This passage reveals several instances indicating that Hirano was an exceptional individual. First, at the age of five, Hirano began studying in a private academy that offered an "unconventional" curriculum distinct from public education. By 1881, the elementary education system had been standardized to start at age six with a six-year curriculum. However, Hirano started her studies at age nine and was directly admitted to the



"advanced class," which typically referred to the two-year higher elementary school intended for students aged twelve to fourteen who had completed the standard six-year elementary school. This means that Hirano skipped three academic years. While this suggests that she was an exceptionally talented student, she later attended several women's institutions, including a girls' high school, the Women's Higher Normal School, and *Joshi Eigaku Juku* (the English Academy for Women).

Afterward, she took up a teaching position to support her family, yet in 1914, she left Japan for Boston, where she studied library science at Simmons University on the recommendation of Umeko Tsuda, founder of *Joshi Eigaku Juku* (the English Academy for Women). Upon graduating, Hirano took on the role of assistant in the East Asian Department of the Museum of Fine Arts, Boston. It was there that she encountered the ukiyo-e painter Torii Kiyonaga, whose work would become a lifelong focus of her passion. To Hirano, Japan, with its restrictions on women, was not a place where her talent could flourish. Leaving Japan allowed her to pursue a career and publish scholarly work in America. Although her career might not have fully satisfied her aspirations given her capabilities, it is undeniable that she challenged herself to the fullest extent possible within her time.

Ginko Ogino and Hirano Chieko achieved goals far beyond the reach of their contemporaries. What enabled them to reach such heights? Their talent and dedication were, of course, instrumental, but the historical context suggests that talent alone does not fully explain their success. Three primary factors contributed to their achievements. First was their family environment. Both came from middle-class backgrounds where their families supported them in pursuing secondary education and beyond. In Ogino's case, although her father initially arranged a marriage for her, she was not forced into remarriage after her divorce. Hirano's father, having studied in England at an early stage, likely envisioned an international future for his children. In fact, Hirano's two brothers also studied abroad.

Second was the presence of mentors who guided them toward further aspirations. As previously mentioned, Ishiguro, who supported Ogino's entry into medical school and her application for medical certification, was not only the chief medical officer of the army but had also studied in the United States, where he researched the Civil War. His exposure to the Western world may have influenced his support for women students. For Hirano, the leadership of her alma mater was critical. Her school's director, Umeko Tsuda, was the first Japanese woman to study abroad, and her own experience likely played a decisive role in Hirano's career path. When Hirano considered her next steps, Tsuda, who had herself studied overseas, naturally encouraged her to follow a similar path. The support of these mentors sustained their high aspirations.

Finally, social change played a part. The so-called "Taisho Democracy" era from the early 1910s to the 1920s brought about an increase in popular participation across political, social, and cultural spheres, along with a liberal atmosphere. Movements advocating for female suffrage gained momentum, and the demand for female labor grew during World War I. While these social changes did not alter the educational system for women, they did begin to shift conventional views of women, albeit slightly. Ogino and Hirano were women who navigated the patriarchal norms and democratic values of their time, experiencing both constraints and emerging freedoms, and forging their paths forward.

Conclusion

This paper has examined the framework of women's education in Japan during the Meiji and Taisho periods and has highlighted female students who pursued scholarly paths that defied gender norms. Restricted by the traditional ideal of the "good wife, wise mother," these women nevertheless carved out educational opportunities through their own determination and efforts. Figures like Ginko Ogino and Chieko Hirano, who sought educational avenues abroad upon recognizing the limitations within Japan, embodied a spirit of defiance against the patriarchal and societal restraints of their time.



Their success can be attributed to various factors, including their family backgrounds, mentors, and the liberalizing influence of the Taisho Democracy. Even within constrained social environments, these women expressed their will through their dress and conduct, pursuing new ways of life through education. This was not merely an adherence to the ideal of the “good wife, wise mother,” but rather an assertion of independence and an eagerness to participate in society—a pioneering challenge that continues to impact the status of women in Japanese society today.

The struggles and achievements of female students during the Meiji and Taisho periods laid a crucial foundation for the development of women’s education in Japan. It is hoped that this paper contributes to a reevaluation of their historical significance and the fervor with which they crossed educational gender boundaries.

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SULTÂN VELED'İN MA'ÂRİF'İ VE YAZMA NÜSHALARI THE MA'RİF OF SULTÂN VELED AND ITS MANUSCRIPT VERSIONS¹

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Abstract

Bahâ' al-Dîn Muhammad Sultan Walad (1226-1312) is the eldest son of Mawlânâ Jalâl al-Dîn-i Rûmî. He played a central role in the institutionalization and dissemination of Mevlevism. "Ma'ârif" one of the most significant works, comprehensively addresses Sufi thoughts, the spiritual journey of individuals, and the process of attaining closeness to Allah. "Ma'ârif" is regarded as a guiding light for the Mevlevî order and a seminal work of Sufi literature. The manuscript copies of the work exist in various versions. Studies conducted based on these manuscripts significantly contribute to the accurate understanding of Mevlevism and Sufism. The authoritative copies were selected by Meliha Ülker Anbarcıoğlu, and the work was translated into Turkish after a thought çomarsan. As a result of the examination of the manuscript copies of "Ma'ârif" their structural and content-related features have been determined. It has been observed that some manuscripts were incorrectly attributed, erroneously associated with Bahâ' al-Dîn Walad, the grandfather of Sultan Walad. Additionally, Ma'ârif was published in Iran, mistakenly believed to be the second volume of Mawlânâ Jalâl al-Dîn-i Rûmî's Fihî Mâ Fih. This study aims to accurately characterize the manuscript copies of Ma'ârif and to delineate their differences. It is anticipated that this research will serve as a foundational step guiding researchers in the field and shedding light on more comprehensive future studies.

Keywords: Bahâ' al-Dîn Muhammad Sultan Walad, Ma'ârif, Mawlânâ Jalâl al-Dîn-i Rûmî, Bahâ' al-Dîn Walad, Tasawwuf.

Özet

Bahâeddîn Muhammed Sultân Veled (1226-1312), Mevlânâ Celâleddîn-i Rûmî'nin büyük oğludur. Mevlevîliğin kurumsallaşması ve yayılmasında merkezî bir rol oynamıştır. En önemli eserlerinden biri olan "Ma'ârif", tasavvufî düşünceleri, insanın manevî seyrini ve Allah'a ulaşma sürecini kapsamlı bir şekilde ele alır. "Ma'ârif", Mevlevî tarikatı için rehber niteliğinde olup, tasavvuf edebiyatının mühim bir eseri olarak değerlendirilir. Eserin çeşitli yazma nüshaları mevcuttur. Bu nüshalar üzerinden yapılan çalışmalar, Mevlevîlik ve tasavvufun doğru anlaşılmasına önemli katkılar sunmaktadır. Bu nüshalardan muteber olanlar Meliha Ülker Anbarcıoğlu tarafından seçilmiş ve karşılaştırma yapılarak eser Türkçe'ye tercüme edilmiştir. Ma'ârif yazma nüshalarının incelenmesi sonucunda, nüshaların yapısal ve içeriksel özellikleri belirlenmiştir. Bazı yazmaların, Sultân Veled'in dedesi Bahâeddîn Veled'in Ma'ârif'i ile karıştırılarak kayıtlara yanlış işlendiği tespit edilmiştir. Aynı zamanda Ma'ârif, Mevlânâ Celâleddîn-i Rûmî'nin Fihî Mâ Fih adlı eserinin II. cildi zannedilerek İran'da basılmıştır. Bu çalışma, Ma'ârif yazma nüshalarının özelliklerini doğru bir şekilde tanımlamak ve farklarını belirlemek amacıyla yapılmıştır. Bu araştırmanın, alandaki araştırmacılara kılavuzluk etmeyi amaçlayan bir ön adım niteliğinde değerlendirilmesi ve ileride yapılacak daha kapsamlı araştırmalara ışık tutması beklenmektedir.

Anahtar Kelimeler: Bahâeddîn Muhammed Sultân Veled, Ma'ârif, Mevlânâ Celâleddîn-i Rûmî, Bahâeddîn Veled, Tasavvuf.

¹ Bu çalışma, Kırıkkale Üniversitesi, Sosyal Bilimler Enstitüsü'nde 2024 yılında tamamlanan "Sultân Veled'in Ma'ârif'i ve Yazma Nüshaları" başlıklı yayımlanmamış Yüksek Lisans tezinden üretilmiştir.



Extended Summary

When we examine literary works, it is possible to obtain deep and clear information about the periods in which the works were written. Each work has great importance in terms of understanding the traditions and customs of the period in which the works were written, the structural features of the language, the structure of society, the existing spiritual slogans, and the periodical literary features. Examining a work from every angle is akin to embarking on a long and historical journey into the period in which that work was written. Especially if these works examined are from previous periods, it will be very difficult to describe the pleasure of this time. "Those who do not preserve their past cannot have a future." It is necessary to understand this statement well. If a society does not cherish its roots, it can never have a solid foundation. If we do not nurture the roots, the tree will gradually lose its strength and wither away. Therefore, the pages of history should not be allowed to gather dust.

One of the important figures who recognized the necessity of preserving the roots was the Sufi-poet Sultan Walad (Bahâ' al-Dîn Muhammad), who was born on 25th Rabi' al-Awwal 623 (25th April 1226) in Larende (Karaman). He is the eldest son of Mawlânâ Jalâl al-Dîn-i Rûmî. His mother is Gevher Hatun, the daughter of Lala Şerefeddin from Samarkand. Sultan Walad received his primary education from his father, Mawlânâ. Later, he continued this education by going to Damascus with his brother Alâ al-Dîn. Initially, he was affiliated with his grandfather Bahâ Walad, then with his father Mawlânâ, first with Seyyid Burhân al-Dîn Muhaqqiq al-Tirmidhî, and after his death (639/1241), he was affiliated with Shams-i Tabrizi. He was affiliated with Salâh al-Dîn al-Zarkûbî and Husâm al-Dîn al-Celebî, who were his father's caliphs. When Mawlânâ died, although he was asked to succeed him, he did not accept it and became affiliated with Husâm al-Dîn al-Celebî. After the death of Husâm al-Dîn al-Celebî in 638/1241, Kerimuddin ibn Sultan Walad, who was affiliated with Bektemur for a few years, took over his father's position after the death of his sheikh and started to serve. He had a son named Jalal al-Dîn Amir Arif Celebi from his marriage with Salâh al-Dîn al-Zarkûbî's daughter Fâtima Hatun, and two daughters named Mutahhara Hatun (Âbide) and Şeref Hatun (Ârife). After Fâtima Hatun, he married his concubines Nusret Hatun and Sümbüle Hatun, from whom he had Çelebi Shams al-Dîn Amir Abid, Celebi Salah al-Dîn Amir Zahid, and Celebi Husam al-Dîn Amir Vacid, respectively.

Sultan Walad, who sent his caliphs all over Anatolia, ensured the spread of the Mevlevi sect. The etiquette and customs of the Mevlevi order began to take shape in his own period. The initiation of the "devr-i veledî" dhikr, which involves spinning in the semahane three times in the Mevlevi Âyîn-i Şerîf, is attributed to him. The Mevlevi ritual began to be performed in accordance with certain etiquette and rituals in the 15th century. It coincides with the period of Pîr Âdil Celebî, the son of Amîr Alîm Celebî, the grandson of Sultan Walad, in the 16th century. The last regulations on this subject were made by Pir Hussain Celebi, one of the sheikhs of the asitâne in Konya, in the 17th century.

Sultan Walad, who said, "Walad has neither knowledge nor guardianship other than the knowledge and guardianship given by his father," followed his father Mawlânâ in terms of style and content in his works. All the poems in his divan contain Mawlânâ's tone, expression, metaphors, meter, and rhymes he uses. He often quoted his words verbatim in his other works. However, compared to Mawlânâ, Sultan Walad used narrative much less. In this respect, Sultan Walad's masnavis differ from Mawlânâ's Masnavi. Sultan Walad used a simple and fluent Persian language in his works. There are fourteen Turkish ghazals in total in his divan. In addition, he also composed poems in Arabic and Greek. Sultan Walad left behind five great masterpieces named Veled-nâme (İbtidâ-nâme/masnavi), Dîvân (Persian, Turkish, Greek, Arabic), Rebâb-nâme (Verse-prose work), Intihâ-nâme, and Ma'ârif. He claimed this wise heritage with the inspiration he received from his grandfather, father, and sheikhs. We decided to carefully examine Ma'ârif, one of these masterpieces. In order to conduct an academic study, we made an effort to carefully collect the surviving copies of this work from past to present and classify them in a healthy way to ensure ease of study. Of course, it should not be ignored that there may be manuscript copies that have not been reached, lost, or recovered. During these



studies, we determined that some copies of the work were thought to be Ma'ârif, his grandfather's work, and had survived to this day from the records. We have come across that in some places it is confused with* his father's work, Fîhi Mâ Fîh. We believe that this review, which is a small but important step in the field, will shed light on researchers and those interested in this field. We hope that every step taken to protect the traditional heritage will be reciprocated.

Giriş

Sultân Veled, kaleme aldığı eserleriyle Türk irfân geleneğine önemli katkılarda bulunmuş ve Mevlevî kültürünün günümüze kadar ulaşmasında büyük rol oynamıştır. Eserleri Fars edebiyatının yanı sıra Türk edebiyatında da şiir ve nesir formundaki zenginliği artırmakla kalmayıp, aynı zamanda bu eserlerin akademik camiada ele alınması, Türk tasavvuf edebiyatının anlaşılmasına yönelik derinlemesine araştırmaların yapılmasına da kapı aralamıştır. Yalnızca edebî bir değer taşımakla kalmayıp, aynı zamanda sosyal ve kültürel bağlamda Türk toplumu için öğretici ve ilham verici bir işlev üstlenmekte, bu sayede Sultân Veled akademik çalışmalarda da sıkça referans gösterilen önemli bir şahsiyet hâline gelmektedir.

Günümüze kadar ulaşan bu eserlerin yazma nüshalarının incelenmesi ve bir araya getirilmesi büyük önem arz etmektedir. Bir eserin içerisinde barındırdığı mesajı, edebî özellikleri, tarihî ve sosyolojik ifadeleri görebilmek için öncelikle titizlikle analiz edilmesi ve karşılaştırılması gerekmektedir. Bu anlamda Sultân Veled'in, sûfî öğretilerini derinlemesine işleyerek dönemin kültürel dinamiklerini yansıtan ve zengin bir edebi miras sunan Ma'ârif isimli eserinin yazma nüshalarının incelenmesi ve derlenmesi, Türk ve Fars edebiyatları arasındaki etkileşimlerin daha iyi anlaşılmasına ve içerdiği irfânî mesajların günümüze ulaşmasına katkıda bulunma potansiyeline sahiptir.

1. Muhammed Bahâüddîn Sultân Veled'in Hayatı

Tam adı Muhammed Bahâeddîn Veled olan mutasavvıf-şair, 25 Rebûlâhîr 623'te (25 Nisan 1226)² Lârende'de (Karaman) doğmuştur. Mevlânâ Celâleddîn-i Rûmî'nin büyük oğludur. Annesi Semerkandlı Lala Şerefüddîn'in kızı Gevher Hatun'dur. Şiirlerinde "Veled" mahlâsını kullanmıştır. Adı bazı kaynaklarda Ahmed olarak da geçmektedir.³ Çocukluğu babası Mevlânâ'nın sohbet meclislerinde geçen Sultân Veled küçük yaşlarından itibaren babasını kendine rehber edinmiş, onun gibi bir yaşam sürdürmeye gayret etmiştir. Bu konu hakkında Ahmed Eflâkî Dede *Menâkıbü'l-Ârifîn*'de şöyle not düşmüştür:

*"Sultân Veled daha bebekken bile babasının kolları arasında uyur, babası teheccüd namazına kalktığında ağlamaya başlardı. Bunun üzerine Mevlânâ namazını bırakır, oğlunu kucağına alır, onu sustururdu."*⁴

Babasından fıkıh, Arapça gibi dersler alan Veled daha sonra kardeşi Alâeddîn ile birlikte ilim tahsiline devam etmek için dedesi Şeyh Şerefüddîn'in yönetimi altında önce Halep'e daha sonra Şam'a gitmiştir.⁵ Sultân Veled'in tahsile kaç yaşlarında başladığı ve ne kadar zaman devam ettiğine dair net bir tarih yoktur. Eflâkî, kardeşiyle birlikte uzun süre tahsil gördüklerini aktarsa da ne zaman gittiklerini, hangi medresede okuduklarını ve ne zaman döndüklerini belirtmemiştir. Mevlânâ'nın oğullarından dedelerini incitmemelerini onun emrine uymalarını nasihat ettiği bir mektubu vardır.⁶ Ancak yine burada da tarih bilgisi bulunmamaktadır.

² *İbtidâ-nâme*, Trc. Gölpınarlı, Konya ve Mülhakatı Eski Eserleri Sevenleri Derneği Yayınları, 2001, s. 1.

³ Veyis Değirmençay, *Sultan Veled ve Rebab-nâme*, Yayınlanmamış Doktora Tezi, 1996, s. 16.

⁴ Eflâkî, *Menâkıbü'l-Ârifîn (Ariflerin Menkıbeleri)*, (Trc. Tahsin Yazıcı), İstanbul: Kabalcı Yay., 2012, s. 585.

⁵ M. Ülker Anbarcıoğlu, *Maarif Tercümesi Önsözü*, Tercüman Yayınları, 1984.

⁶ M. Ülker Anbarcıoğlu, *Maarif* Trc. Önsözü; Mevlânâ Celâleddîn-i Rûmî, *Mektubât*, neşr-i Yusuf Cemşidî pûr-Gulâm Hüseyin-i Emin, Tahrân 1956, S. 140, 62.mektup.



Dînî ilimleri öğrenip Konya'ya dönen Sultân Veled, yaşadığı süre boyunca babasının derslerinde ve sohbetlerinde bulunarak kendisini geliştirmiştir. Eflâkî ashâbın ileri gelenlerinden Mevlânâ Hüsâmeddîn İskender, Cemâleddîn Kumrî, Sirâceddîn Tatarî ve imam İhtiyârüddîn'den naklen şöyle anlatmaktadır:

“Sultân Veled, babasından hiç ayrılmazdı; hatta gençlik çağına kadar daima babasının yanında otururdu. Gençliğinin ilk devrelerinde birçok kimseler onu Mevlânâ'nın kardeşi zannederlerdi. Mevlânâ da bu benzerliğe: “Sen, insanların iç ve dış yaratılışları bakımından, bana en çok benzeyenisin” sözüyle işaret etmiştir.”⁷

Başta babası olmak üzere devrin önemli mutasavvıflarından eğitim görmüş ve onlara intisap etmiştir. İlk olarak dedesine, babasının da mürşidi olan Seyyid Burhâneddîn Muhakkık-i Tirmizî'ye, onun vefatından (639) sonra Şems-i Tebrîzî'ye bağlanmıştır. Daha sonra Mevlânâ'nın halifeleri Selâhaddîn-i Zerkûb ve Hüsâmeddîn-i Çelebî'ye intisap etmiştir. Rûmî'nin vefatından sonra başta Hüsâmeddîn Çelebî olmak üzere diğer ileri gelen Mevlevîler onun posta geçmesini arzu etmişler ancak Sultân Veled bunu kabul etmeyerek Hüsâmeddîn Çelebî'ye tâbi olmuştur. Hüsâmeddîn Çelebî'nin vefatından (683) sonra Kerîmüddîn b. Bektemur'a intisap edip kendi ifadesiyle yedi yıl hizmetinde bulunmuştur.⁸ Şeyhin vefatından (691) babasının makamına geçmiş, Mevlevîliğin kurulması ve sistematize edilmesinde önemli bir rol oynamıştır.

Mevlânâ Celâleddîn henüz yaşarken oğlu Sultân Veled'i Şems-i Tebrîzî'ye mürîd yapmıştır.⁹ 643 senesinde kendisiyle hem-hâl olmasından doğan dedikodu ve baskılar nedeniyle Konya'yı terk ederek Şam'a giden Şems'i geri getirmesi için oğlu Sultân Veled'i Şam'a göndermiştir. Sultân Veled Sâlihiyye¹⁰ denilen bir kervansarayda Şems'i bulmuş ve bir hayli rica ve ısrarda bulunarak, onu birlikte Konya'ya dönmeye iknâ etmiştir. Şems'i atına bindirerek kendisinin yaya olarak Şam'dan Konya'ya kadar geldiği rivayet edilmiştir. Bununla ilgili Eflâkî eserinde Şems-i Tebrîzî'nin dilinden şu sözleri aktarmıştır:

“Ulu Allâh'ın bağışlarından iki şeyim var: Başım ve sırrım. Başımı içtenlikle Mevlânâ'nın yolunda fedâ ettim. Sırrımı Bahâeddîn'e bağışladım. Eğer Bahâeddîn'in ömrü, Nûh'unki kadar olsa ve bunun hepsini harcasa idi, bu yolculukta benden elde ettiği feyzi elde edemezlerdi. Kendisini sizin de ödüllendireceğinizi ve onun kâmil bir pîr, büyük bir şeyh olacağını umuyorum.”¹¹

Sultân Veled, babasının isteği üzerine Selâhaddîn-i Zerkûb'un kızı Fâtıma Hatun ile evlenmiştir. Celâleddîn Emîr (Ulu Ârif Çelebî) adında bir oğulları, Mutahhara Hatun (Âbide) ve Şeref Hatun (Ârife) adlarında iki kızları dünyaya gelmiştir.

Fâtıma Hatun'dan sonra câriyeleri Nusret Hatun ve Sünbüle Hatun ile evlenmiş, Nusret Hatun'dan Çelebî Şemseddîn Emîr Âbid ve Sünbüle Hatun'dan ise Çelebî Selâhaddîn Emîr Zâhid ve Çelebî Hüsâmeddîn Emîr Vâcid doğmuştur.¹²

Mevlevîliğin âdâb ve erkânı Sultân Veled zamanında bizâtîhî kendisi tarafından oluşturulmuştur. Bunun en basit örneklerinden biri Mevlevî mukâbelesinde semâhânenin üç defa devredilmesiyle “Devr-i Veledî” zikrinin başlatılması kendisine izâfe edilmiştir.¹³ Mevlânâ'nın vefatına müteâkib Selçuklu ricâlerinden Emîr Mu'înüddîn Pervâne ile zevcesi Gürcü Hatun'un ve Alemüddîn Kayser'in maddî yardımları ile sanat mektebinde yetmiş

⁷ Eflâkî, *Menâkıbu'l-Ârifîn (Ariflerin Menkıbeleri)*, Trc. Tahsin Yazıcı, İstanbul: Kabalcı Yay., 2012, s. 428.

⁸ Ayrıntılı bilgi için bkz. Sultan Veled, *Velednâme*, s. 330-331; Sultân Veled, *İbtidâ-nâme*, s. 315-316.

⁹ M. Ülker Anbarcıoğlu, *Maarif Tercümesi Önsözü*, Tercüman Yayınları, 1984; Eflâkî, *Menâkıbu'l-Ârifîn (Ariflerin Menkıbeleri)*, Trc. Tahsin Yazıcı, İstanbul: Kabalcı Yay., 2012, s.333.

¹⁰ Şam'ın Sâlihiyye isimli semtinde bulunan bir kervansaray.

¹¹ Eflâkî, *Menâkıbu'l-Ârifîn (Ariflerin Menkıbeleri)*, Trc. Tahsin Yazıcı, İstanbul: Kabalcı Yay., 2012, s.377-379.

¹² TDV *İslâm Ansiklopedisi*, Veyis Değirmençay, “Sultan Veled” C. 37., İstanbul, 2009, s. 521-522.

¹³ TDV *İslâm Ansiklopedisi*, Veyis Değirmençay, “Sultan Veled” C. 37., İstanbul, 2009, s. 521-522.



Bedreddîn-i Tebrîzî'nin teknik nezaretiyle bir türbe inşa edilmiştir.¹⁴ Sultân Veled bu türbenin tarikatın âsitânesi hâline getirilmesi için faaliyette bulunmuş ve Sultan II. Gıyâseddin Mesûd'un türbeye vakıf tesis etmesini sağlamıştır.

Sultân Veled 10 Receb 712'de (11 Kasım 1312) Konya'da vefat etmiş ve babasının sağ tarafına defnedilmiştir. Yerine de oğlu Emîr (Ulu) Ârif Çelebî geçmiştir.

1.1. Edebî Kişiliği

Sultân Veled eserlerini bir eser yazmış olma gâyesiyle değil, babasına benzeyebilmek, insanlara nasihat yoluyla faydalı olabilmek ve dostların ricasını îfâ edebilmek adına kaleme almıştır. Bunlara örnek olarak; *Dîvân*, *İbtidâ-nâme*, *Rebâb-nâme*, *Ma'ârif* ve *İntihâ-nâme*'sini söyleyebiliriz. İnsanlığa faydalı olabilmenin en temel özelliklerinden biri anlaşılır olabilmektir. Sultân Veled de kendisine bunu şiâr edinerek eserlerini oldukça sâde ve anlaşılır bir dilde yazmıştır. Maksadı sanatkârâne bir eser ortaya koyup ruhları peşinden sürüklemek olmamış bilakis bildiklerini herkesin anlayabileceği şekilde aktarmayı hedeflemiştir. Ve bunu yapabilmek için de basit ve sâde bir üslup kullanmak zorunda kalmıştır.¹⁵

Neredeyse bütün mesnevîlerinde şiirlerinin arasına ne anlatmak istediğine dâir özet olacak şekilde uzun nesir başlıklar (sûrhlar¹⁶) yerleştirmiştir. Buradan onun amacının nazımdan ziyâde konuyu doğru aktarabilmek olduğu görülmektedir. Ancak özellikle şunu belirtmek gerekir ki yaşamı boyunca babasından etkilenen ve dâimâ onu kendine örnek alan Sultân Veled, aynı şekilde edebî kişiliğinde de babasını örnek almıştır. *Rebâb-nâme* isimli eserini Mevlânâ'nın Mesnevî'si ile aynı vezinde kaleme almıştır. Yine bu durumu başta *Veled-nâme* isimli eserinde olmak üzere diğer eserlerinde babası adına yazdığı methiyelerden anlamak mümkündür.¹⁷

Şiirlerini babası kadar coşkulu îfâde etmek yerine tasavvufî görüşlerini daha öğretici bir şekilde yazan şair, Farsça şiirin yanı sıra eserlerinde Türkçe beyitlere de yer vermiştir. "Ancak Türkçe kaleme aldığı şiirlerinde bazı aruz kusurları görülmektedir. Banarlı'nın da ifade ettiği üzere, şiirlerinde görülen bu aruz kusurlarının temelinde, şiirlerini Farsî eda ile söylemesi ve Türkçede Farsçadaki gibi heceleri uzatma prensibini uygulamaya devam etmesi yatmaktadır."¹⁸ Türkçe şiirler yazmasının en önemli nedeni Farsça bilmeyen Türk halkına sahip olduğu bilgileri aktarabilmek ve babası Mevlânâ Celâleddîn-i Rûmî ve onun öğretilerini herkese anlatabilmektir. *Rebâb-nâme* isimli eserinde yer alan bu beyitler onun bu maksadını anlatır niteliktedir:

"Türkçe bilseydüm, aydaydum ben size
Sırları kim Tenri'den degdi bize,
Bildireydüm söz ile bildüğümü,
Bulduraydum ben size bulduğümü"¹⁹

Şair Farsça ve Türkçe'nin yanı sıra Rumca ve Arapça şiirler de kaleme almıştır. Aldığı eğitimden olsa gerek, Arapça ve Farsça şiirleri Türkçe ve Rumca şiirlerine göre daha kuvvetlidir. Sultân Veled *İbtidâ-nâme*'sinde iki

¹⁴ M. Erdoğan, "Mevlevî Kuruluşları Arasında İstanbul Mevlevihâneleri", *Güneydoğu Avrupa Araştırmaları Dergisi*, 1976, S. 4-5.

¹⁵ Djamchid Garabeiglou, *Sultan Valad: Hayatı, Eserleri ve Masnavi-i Valadî'nin Tenkitli Metni*, Basılmamış Doktora Tezi, İstanbul Üniversitesi, Edebiyat Fakültesi, Fars Filolojisi, 1977, s. 24.

¹⁶ Sûrh: Kırmızı, al. Kırmızı mürekkep. Bâb veya fasıl başlıkları kırmızı mürekkeple yazılmış olan yazma kitap.

¹⁷ Değirmençay, "Sultan Veled'in Mevlânâ'ya Methiyeleri", *Tarihî Süreçte Mevlânâ ve Eserleri Sempozyumu Bildiriler Kitabı*, Aralık 8-10 2011 içinde, s. 57-74.

¹⁸ İ. Akça, Peygamber Kısalarının Dinî Edebiyata Yansımasına Bir Örnek "Sultan Veled Ve Farsça Rubailerî", *Bartın Üniversitesi İslâmî İlimler Fakültesi Dergisi*, C.6, S.11, Bartın, 2019, s. 15-35.

¹⁹ Sultan Veled, *Rebab-nâme*, Trc. Niğdeli Hakkı Eroğlu, Haz. İsmail Koçak, Amber Güneysel, İstanbul: T.C. Konya Valiliği İl Kültür ve Turizm Müdürlüğü Yayınları, 2011, s. 320.



tür şiir olduğunu ve bunların velîlerin şiirleri ile velî olmayanların şiirleri olarak belirtmiştir. Velîlerin şiirlerini âdetâ Kur'ân'ın tefsiri kabul etmiş diğer şiirleri ise yalnızca şekil, hüner ve abartıdan ibâret ifadeler olarak nitelemiştir. Kendi şiirlerini de velîlerin şiirleri kategorisine dâhil etmiştir.²⁰ Sultân Veled'in edebî kişiliğini Mevlânâ'dan ayıran en temel özelliği, babasından daha çok Türkçe şiir söylemiş olmasıdır. Sultân Veled bu özelliğiyle Türk Edebiyatı'nda Mevlânâ tarzı şiir söylenmesinde öncü bir rol oynamıştır.²¹

1.3. Eserleri

1.3.1. Dîvân

Farsça; 826 gazel, 32 kaside, dokuz kıt'a, on terci'-i bend ve terkîb-i bend, 23 musammat ve 451 rubâ'î, Arapça; biri Farsça-Arapça mülemma' 9 gazel, 3 rubâ'î ve Farsça 1 gazel içinde 3 beyit, Türkçe; 1'i Farsça-Türkçe mülemma' 15 gazel ve Rumca; 21 beyit ve Farsça-Türkçe, Farsça-Arapça ve Farsça-Rumca bir arada mülemma' şiirlerden oluşan dîvânı toplamda 13.335 beyittir. Sultân Veled dîvânındaki gazellerin çoğunu Mevlânâ'nın gazellerine nazîre olarak yazmıştır.

Sultân Veled Divanı, ilk olarak 1941 yılında Feridun Nâfiz Uzluk tarafından Türkiye'de neşredilmiştir. Asgar Rabbânî tarafından da Uzluk'un neşri esas alınarak 1363/1959 yılında İran'da neşredilmiştir. Ayrıca 2016 yılında Adnan Karaismailoğlu'nun proje yöneticisi ve Ahmet Özmen'in yardımcı araştırmacı olduğu ve Kırıkkale Üniversitesi BAP Biriminin desteklediği "Sultân Veled Divanı'nın Tenkidli Neşrinin Hazırlanması" projesinde Sultân Veled Divanı'nın yeni bir neşir çalışması yapılmıştır. Divan, Doç. Dr. Şadi Aydın ve Doç. Dr. Elvir Musiç tarafından iki cilt hâlinde Türkçe'ye çevrilmiştir. Bu baskıda rubailer bölümü eksiktir. Bir diğer divan tercümesi ise Veyis Değirmençay tarafından 2016 senesinde İstanbul'da yayınlanmıştır. Sözü geçen neşir ve tercüme künyeleri şöyledir:

* *Dîvân-ı Sultân Veled/Piser-i Mevlânâ Celâleddîn-i Belhî-i Rûmî-i Sâhib-i Mesnevî Şâmil-i Gazeliyyât, Kasâ'id, Kıt'ât, Terkîbât, Eş'âr-i Turkî, Eş'âr-i 'Arabî, Musammât, Rubâ'îyyât, bâ-mukaddime-i Sa'îd-i Nefîsî, Tahran, 1363hş. /1959m., 29+632s.*

* *Divân-ı Sultân Veled, nşr. F. Nafiz UZLUK, Farsça Metni Hız: Kilisli Muallim Rifat, Takrîz: Veled Çelebi (İZBUDAK), Ankara, 1941, Uzluk Basımevi, 3+100+12+616s.*

* *Sultân Veled Divanı'nın Tenkidli Neşrinin Hazırlanması, Kırıkkale Üniversitesi BAP Projesi, Proje Yöneticisi: Prof. Dr. Adnan KARAİSMAİLOĞLU, Yardımcı Araştırmacı: Ahmet ÖZMEN.*

* *Sultân Veled Divânı Tercümesi, çev. Şadi AYDIN & Elvir MUSİÇ, 2 cilt, Konya, Temmuz 2015, Mevlânâ Üniversitesi Yayınları, 1181s.*

* *Sultân Veled Divanı, çev. Veyis DEĞİRMENÇAY, İstanbul, 2016, Demavend Yay., 18+752s.*

Divan'dan Türkçe şiirler ve seçmeler ise şöyledir;

* *Mecdut Mansuroğlu, Sultân Veled'in Türkçe Manzûmeleri, İstanbul Üniversitesi Edebiyat Fakültesi Yay., 1958, 207+XCIX s.*

* *Seyyid Hüseyin Muhammedzâde Siddîk, Eş'âr-i Turkî-i Mevlevî ve Türkî Serâyân-i Mekteb-i Şems ü Mevlevî, Tebriz, 1389, İntişârât-i Nidâ-i Şems, s. 122-172.*

* *Şadi Aydın, Elvir Musiç, "Sultân Veled Divânı'ndan Seçmeler", İstanbul, Aralık 2015, Rûmî Yay., 152s.*

* *Veled Çelebi, Dîvân-ı Türkî-i Sultân Veled, İstanbul, 1341, Matbaa-i Amire, 132s.*

* *Veyis Değirmençay, Rubailer, Sultân Veled, İstanbul, 2010, Kurtuba Kitap, 197s.*

* *Veyis Değirmençay, Sultân Veled'in Arapça Şiirleri, Erzurum, 1996, Atatürk Üniversitesi Fen-Edebiyat Fakültesi Yay., 53+14s.*

* *Yakup Şafak, Mevlânâ ve Sultân Veled'in Türkçe Şiirleri, 2008, Konya Büyükşehir Belediyesi Yayınları: 138, 86s.*

²⁰ Gölpınarlı, *İbtidâ-nâme*, s. 65-68.

²¹ Ahmet Özmen, *Sultan Veled Divanı'nın Tahlili*, s.74.



1.3.2. Veled-nâme/İbtidâ-nâme (Mesnevî-i Veledî)

Eserin “İbtidâ” kelimesiyle başlaması ve şairin ilk mesnevîsi olması sebebiyle *İbtidâ-nâme* adıyla da anılmıştır. Müellifin üç mesnevîsinin ilkidir. Kendisinin *Mesnevî-i Veledî* adını verdiği eser *Veled-nâme* olarak meşhur olmuştur. 690’da manzum ve mensur karışık yazılan eser mukaddime kısmı hariç 165 konu başlığından oluşmakta, 76’sı Türkçe, 180’i Arapça ve 23’ü Rumca olmak üzere toplamda 9007 beyit içermektedir. Ahmed Eflâkî’nin *Menâkıbü’l-Ârifin*’i ve Ferîdun Sipehsalâr’ın *Risâle*’sinin başlıca kaynağı kabul edilmektedir. Eserin neşir ve tercüme künyeleri aşağıdaki gibidir:

- * *Velednâme / Mesnevî-i Veledî*, nşr. Celâl-i Humâyî, Tahran, 1315hş., Çâphâne-i İkbâl, 1-98+403+8s.
- * *Velednâme Surûd-i Sultân Veled / Mesnevî-i Veledî yâ Mesnevî-i Veled, yâ Velednâme, bâ mukaddime-i Ferîd İkbâl*, Tahran, 1388hş., Çâp-i İntişârât-i İkbâl, 14+520s.
- * *Mesnevî-i Veledî (be Bahr-i Hafîf) Ma’rûf be Velednâme, be Kûşîş-i Nucemâ Cebraîl Mûsevî ve Nilûfer Gulâmî*, 296s.
- * *İbtidânâme / Nivîşte-i Sultân Veled, be tashîh-i Muhammed ‘Alî Muvahhid-‘Alî Rızâ Hayderî, Tahran, 1389hş., İntişârât-i Harezmi, 21+408s.*
- * *Cemşid Karabeyoğlu, Sultân Veled, Mesnevî-yi Veledî, Velednâme I-III, Basılmamış Doktora Tezi, İstanbul Üniversitesi, Edebiyat Fakültesi Fars Filolojisi Kürsüsü, 1976.*
- * *İbtidânâme*, Trc. Abdülbâki Gölpınarlı, Ankara, 1976.
- * *Sûfilerin Sırları / Mevlânâ’nın Oğlu Sultân Veled*, Trc. Cemal Aydın, İstanbul, 2016, Türk Edebiyat Vakfı Yayınları, 1. Baskı, 399s.

1.3.3. Rebâb-nâme

700 yılında kaleme alınan eser Mevlânâ’nın *Mesnevî*’si ile aynı vezinde yazılmıştır. Manzum olmakla birlikte yer yer mensur da kullanılmıştır. Mukaddime ile birlikte 106 başlık, 162 Türkçe, 36 Arapça, 22 Rumca olmak üzere toplam 8124 beyitten oluşmaktadır. Eserde Şems-i Tebrîzî ile Mevlânâ arasındaki ilişkiye dâir bilgiler de mevcuttur.

Bu eser, ney ile başlaması sebebiyle Ney-nâme olarak da isimlendirilen Mevlânâ’nın *Mesnevî*’siyle aynı vezinde kaleme alınmıştır. Eser de tıpkı *Ney-nâme* gibi Rebâb’ın inlemesiyle başlar. Bu benzerlikten ötürü esere *Rebâb-nâme* adı verilmiştir.

بشنوید از ناله و بانگِ رباب نکته های عشق در هر گونه باب
*Rebabın ağılayıp inlemesinden, aşka ait yüzlerce çeşit nükte dinleyin.*²²

Eserin tercüme ve neşirlerinin künyesi aşağıdaki gibidir:

- * *Rebâbnâme, ez Sultân Veled, Ferzend-i Mevlânâ Celâleddîn-i Mevlevî, be-ihimâm-i Alî Sultânî Gird Ferâmerzî, Tahran, 1377, İntişârât-i Mü’essese-i Mütâla’ât-i İslâmî-yi Dânişgâh-i Tahrân- Danişgâh-i Mekkîl, 119+612+11s.*
- * *Veyis Değirmençay, Sultân Veled ve Rebâbnâme, Basılmamış Doktora Tezi, Atatürk Üniversitesi, Sosyal Bilimler Enstitüsü, Erzurum, 1996.*
- * *Rebâbnâme / Hz. Sultân Veled*, Trc. Niğdeli Hakkı Eroğlu, Yay. Haz. Anber Güneysel vd., İstanbul, 2011, Konya Valiliği İl Kültür Turizm Müdürlüğü Yay., Yay. No. 214, 8+337s.
- * *Veyis Değirmençay, Sultân Veled, Rebâbnâme, İnceleme/Tenkitli Metin-Çeviri, Türkiye Yazma Eserler Kurumu Başkanlığı, 2023.*

²² Veyis Değirmençay, *Sultan Veled ve Rebabnâme*, metin, s. 2; Sultan Veled, *Rebâbnâme*, Trc. H. Eroğlu, s. 4.



1.3.4. İntihâ-nâme

Mukaddime hâriç 120 başlık ve 8313 beyitten oluşan eser Mevlânâ'nın yolu ve öğretileri, Şems-i Tebrîzî ile aralarındaki ilişkiler ve semâ'ya dair konuları içermektedir. Sultân Veled'in kaleme aldığı son mesnevî olması hasebiyle "son, sona erme" anlamına gelene "intihâ" isminin verildiği düşünülebilir. Bu eseri diğer mesnevîlerden ayıran en belirgin özellik tamamen Farsça olarak kaleme alınmış olmasıdır.

Bu eserin neşir ve tercümelemleri aşağıdaki gibidir:

* *İntihânâme, Bahâeddîn Muhammed Ferzend-i Mevlânâ Celâleddîn-i Rûmî Meşhûr be Sultân Veled, mukaddime, tashîh ve ta'lik: Muhammed 'Alî Haznedârî, 1. Baskı, İntişârât-i Rûzne, Tahran, 1376(hş.)*

* *Küpten Sızan Sırlar-İntihânâme-i Sultân Veled, Trc. Hakkı Eroğlu, Yay. Haz. Hülya Küçük, Ataç Yayınları, İstanbul, 2010, 555s.*

* *Tercüme-i İntihânâme-i Sultân Veled, Trc. Hakkı Eroğlu, Haz. Hülya Küçük, Gözden Geçirilmiş ve Kısmen Genişletilmiş 2. Baskı, Aybil Yayınevi, Konya, 2012, 351s.*

1.3.5. Ma'ârif

Ma'ârif; sözlükte bilmek, tanımak anlamlarına gelen irfân ile eş anlamlı gibi kullanılan tikel bilgileri ifade eden ma'rifet kelimesinin çoğuludur. Sultân Veled'in tamamen mensur olarak yazdığı tek Farsça eseridir. 56 bölümden oluşmaktadır. Mesnevîlerinde aktardığı konuları bu eserde tekrar etmiştir. Aktarılan âyet ve hadîsler Arapça olarak verilmiştir. *Tekellûf ve san'at düşüncesinden uzak açık bir konuşma dili kullanılmıştır.*²³ Sultân Veled'in sohbet meclislerindeki sohbetlerinin bir araya getirilmesinden oluşmaktadır. Yazım üslûbuna bakılacak olursa sohbetlerin başka kişiler tarafından kaleme alınarak bir araya getirildiği anlaşılmaktadır. Ancak Gölpinarlı'ya göre yalnızca buna bakarak eserin başkaları tarafından yazıldığı fikrine varmak doğru olmaz. Sultân Veled'in, bu eserinde anlattığı düşüncelerini, hatıralarını ve öğütlerini kağıda dökmüş ve bu esere dedesinin aynı isimli eseri olan ve sohbetlerini içeren Ma'ârif'inin adını vermiş olma ihtimali vardır.²⁴ Gölpinarlı Sultân Veled'in önceki eserlerini bizatihi kendisi kaydettiği için bu kanaate varmış olabilir. Ma'ârif gibi meclislerde yapılan konuşmaların eş zamanlı olarak konuşmacı tarafından kaleme alınması oldukça güçtür. Fakat Sultân Veled'in Mevlânâ'nın eserlerini kaydetme konusundaki dikkati ve rikkati göz önüne alınırsa şâyed not hâlindeki sohbet kayıtlarını daha sonradan kendisinin inceleyip gözden geçirerek yeniden yazmış olduğu ihtimali düşünülebilir.

Eserin ne zaman yazılmaya başlandığı ve ne zaman tamamlandığı konusunda net bir tarih kaydı yoktur. Meliha Anbarcıoğlu, Sultân Veled'in *Ma'ârif*'i mesnevîlerini tamamladıktan sonra yani 700-712 yılları arasında yazdığını ifade etmiştir. Çünkü Anbarcıoğlu'na göre Sultân Veled, diğer eserlerinde Ma'ârif'ten hiç söz etmemiştir.²⁵ Sohbet meclislerinde kendisine sorulan sorulara verdiği cevaplarının ve vaazlarının kaydını içeren bu eserin belirli bir zaman diliminde tek seferde yazılmamış olma ihtimali oldukça doğaldır.

Eser dikkatle incelendiğinde Sultân Veled'in yaşadığı dönemin tasavvufî anlayışını ve Mevlevîlerin mevcut düşünce yapılarını doğru aktarma hususunda oldukça kâmil olduğu görülmektedir. Eserin dili, oldukça sade, fasih, akıcı ve gösterişsizdir. Bu nedenle Herevî eseri, Sebki Horasan üslubuyla Fars dilinde kaleme alınan ilk mensur eserlere benzetmiştir.²⁶ Sanat kaygısı olmadan anlaşılır bir üslupla yazılan bu eserde bir konu izah edilirken farklı meselelere geçiş yapılmış ancak sonuçta konu bağlanmıştır. Hangi şairlerden alındığı belli olmamakla beraber Farsça ve Arapça tanzimler yapılmıştır. Meseleleri bağlama hususunda ayet ve

²³ Gölpinarlı, Mevlana'dan Sonra Mevlevîlik, s. 51–2.

²⁴ Sultân Veled, İbtidânâme, Trc. A. Gölpinarlı, s. XI.

²⁵ Sultan Veled, Maarif, Trc. Meliha Ülker Anbarcıoğlu, s.XXXIV.

²⁶ Sultan Veled, Ma'ârif, nşr. N. Mâyil-i Herevî, mukaddime, s. 21.



hadislerden iktibaslara da yer verilmiştir. Bu eserde diğer eserlerinde olduğu gibi Türkçe herhangi bir ibareye yer verilmemiştir. Eserde darb-ı meseller ve deyimler göze çarpmaktadır. Bir fasılda anlatılan konu başka bir fasılda tekrar edilmiştir. Ancak burada gayenin konuyu pekiştirmek olduğunu diğer eserlerinde de aynı durumun söz konusu olduğunu hatırlamak gerekmektedir.

Fasıl başlarında “bir derviş şöyle sordu, biri dedi ki” gibi ibarelerle eserin soru-cevap şeklindeki sohbetlerden derlendiği anlaşılmaktadır. Fasıllarda bahsedilen konuları pekiştirmek ve desteklemek amacıyla kullanılan ayet ve hadisler detaylı bir şekilde izah edilmiştir. Bölümlerde Kur’ân-ı Kerîm’de zikredilen Hz. Adem, Mûsâ ve Hızır (a.s), Firavun-Mûsâ (a.s) gibi kıssalara yer verilmiştir. Müellif eserde Hallâc-ı Mansûr ve Bâyezîd-i Bistâmî gibi meşhur mutasavvıflardan ve onların kıssalarından bahsetmiştir.

Sultân Veled’in Ma’ârif’inde, Anadolu Selçukluları devlet adamlarından sadece Sultan Mesud’dan bahsedilmiştir. On sekizinci fasılda Sultan’ın adı anılarak kendisiyle bizzat konuştuğundan söz edilmiştir. Eserde dikkatleri çeken tarihi bilgiler de mevcuttur. Müellif, Sultan Mesud’un Hakk erenlerine gösterdiği alakayı nakletmiş ve Mevlânâ türbesini onardığı bilgisine yer vermiştir. Hakk yolundan ayrılmaması yönünde Sultân’a “Sultân Mesûd’a dedim ki Hak velilerine yöneldin ve Mevlânâ’nın (Tanrı O’nun aziz olan sırrını takdis etsin) temiz türbelerini onardın... Bundan sonra Ulu Tanrı sana yardım eder. Çünkü eğer Tanrı istemezse o sebepler yardımcı ve faydalı olamaz. Hatta senin yok olmana sebep olur.” diyerek takdir ve nasihatte bulunmuştur.²⁷

Ek olarak eserin on dokuzuncu faslında; “Ömründe hiç prens görmemiş ve büyüklükle hiçbir ilgisi olmayan bir Moğol, sadece başına bir sorguç koysa emirleri, vezirleri ve padişahları incitir. Moğol şehzadelerinin ve sultanlarının azamet ve sertlikleri onların hatırlarına öyle yerleşmiş ve kalplerine öyle bir tesir yapmıştır ki, onun bir derviş ve Moğollar arasında hiçbir kıymeti haiz olmayan bir fakir olduğunu bilseler bile onun, bu dış görünüşüne ve elbiselerine hürmet ederek bütün küstahlık ve edepsizliklerine katlanırlar.” diyerek Moğol beylerinin ahvâlinden bahsetmiş, “Hiçbir mevkii ve işi olmayan o Moğol’a dış görünüşü için hürmet ediyorsunuz. Bu derviş ise dervişlikten bahsediyor ve dervişlik elbisesi giymiştir; onun bir işe yarayıp yaramadığını bilmiyorsunuz. Çünkü insanların ahvâli bu âlemde örtülmüştür. Herkesin sırrını Tanrı veya Tanrı’nın velisi bilir.” sözleriyle de halkı Moğollara karşı uyarmıştır.²⁸

Ma’ârif’te sözü geçen meselelerden bazıları şöyledir: “tasavvufî ve felsefî düşüncenin usulleri, vahdet-i vücûd kavramları, velâyet, nübüvvet, semâ, sûfîyâne kâideler, seyr-i sülûk, mi’râc, mucize, kerâmet, dergâh âdâbı, amellerin hakikati, ehl-i zâhir, ehl-i şeriat, ehl-i tarikat ve ariflerin davranışları, tecellî, ilhâm, mükâşefe, rıza, nefis mertebeleri, nefis-i emmâre, Mesnevî ve Senâî’nin Hadîka’sından bazı beyitlerin izahları, evliyânın Hakk katındaki makam ve mertebeleri, ‘ölmeden evvel ölünüz’ hadisinin hakiki anlamı, gönül mefhumu, zâhir ve bâtin ilişkisi, varlık ve yokluk kavramları, sûret ve mânâ, ten ve cân mefhumları, ilâhî aşk yolunda mücadele, peygamberlerin geliş sebepleri, mevcudatın yaratılma hadisesi, âlem-i sağır ve âlem-i kebîr konuları, Hz. Mustafa’nın şeraitinin temel esasları, Resulün ümmî olma nedeni, ümmiliğin hakikatte iki anlamının var oluşu, iki tür evliyâ vardır bahsi, kıl u kâlin dinde yerinin olmaması, müridin şeyhe yakınlık-uzaklık durumu, genç ve ihtiyar kişinin ardında ağlama durumunun uygunluğu, rüya ve uyku izahı, zâhiri ve bedenî arzular, nefsanî arzuların peşine düşmenin neticeleri, adalet ve zulüm kavramları, sûfilerin bayramı, dünyayı terk etme, bekâ, fenâ vb.” Bahsi geçen bu konuları Sultân Veled halka açık ve anlaşılır bir şekilde örneklerle, şiirlerle izah etmiştir.²⁹ Buradan da şu kaniya varmak mümkündür ki, işlenen konular göz önüne alındığında dönemin tasavvufî düşüncelerinin neler olduğu ve hangi meseleler üzerinde durulduğu anlaşılmaktadır.

²⁷ Sultan Veled, Ma’ârif, nşr. N. Mâyil-i Herevî, metin, s. 114; Sultan Veled, Maarif, Trc. M. Anbarcioğlu, s. 103.

²⁸ Aynı eser, Farsça metin, s. 129; Trc. M. Anbarcioğlu, s. 117.

²⁹ Ayrıntılı bilgi için bkz: Sultan Veled, Ma’ârif, nşr. N. Mâyil-i Herevî, muqaddime, s.20, Rahman Moştâkmîr, “Fîhi mâ Fîh ve Şerh-i Kâmil-i Ân, Pejûheşnâme-i İntikâdî-i Metûn ve Bernâme-hâ-i ‘Ulûm-i İnsânî, Yıl. 13, Sayı. 4, Zemistân 1392, s. 108.



Eserin neşir ve tercümelerinin künyeleri aşağıdaki gibidir:

- * *Ma'ârif, Sultân Veled Ferzend-i Mevlânâ Celâleddîn Muhammed-i Mevlevî, be-kûşîş-i Necîb-i Mâyil-i Herevî, Tahran, 1367 1. Baskı, 1377 2. Baskı, İntişârât-i Movlâ 24+351s.*
- * *Sultan Valad Matre et Disciple-Kitâb al- Ma'ârif, Trc. Eva de Vitray-Meyerovitch, Paris, 1982, Editions Sindbad, 192s.*
- * *Maestro Y Discipulo, Trc. Eva de Vitray-Meyerovitch, 2003, Editorial:Sufi, 243s.*
- * *Maârif, Sultân Veled, Trc. Meliha Ülker Anbarcıoğlu, İstanbul, 2009, Ataç Yayınları, 37+288s.*
- * *"Sultân Veled ve Maârif'i", Trc. Hülya Küçük, Konya 2005, Konya Büyükşehir Bel. Yay., No. 65, 472 s.*
- Türkiye'de seçmeler adı altında yayınlanan üç çalışmanın künyesi de aşağıdaki gibidir:
- * *Ali Faruk, Nûrun Beş Duyusu Sultân Veled-Maâriften Seçmeler, İstanbul, 2011, Hayat Yay., 104s.*
- * *Kutlu Bilgi Sultân Veled'den Hayat Dersleri-Maârif'ten Seçmeler, Çilek Yayınları Yayın Komisyonu, İstanbul, 2005, 98s.*
- * *Aşk ve Dergâh- Aşk Menkıbeleri 2, Yayın Yönetmeni: Aytekin Şahin, Ankara, Süre Yay., s. 223-341.*

2. Ma'ârif'in Yazma Nüshaları

2.1. Konya Mevlânâ Müzesi Kütüphanesi, Nu. 78

İstinsah Tarihi: 767/1366

Müstensih: Abdürrezzâku'l-Mevlevî

Nüshanın Fiziki Özellikleri: Dış kırımızı deri kaplama ancak derisinin orta kısımları tamamen aşınmış mukavvası görünen, deri cilt kenarlarında çift ince çizgiden oluşan bir çerçevesi bulunan, mühürlü, çerçevesiz, nesih hatlı sonradan numaralandırılmış, ayet, hadis, beyit, isim, rubai, mısra, nazım, şiirler, fasıl gibi sözcükler ve bazı hareketler kırmızı mürekkeple yazılmış, kâşifesi, bazı varaklarında ufak notlar bulunan, 50 fasıl ve 185 varaktan oluşan yazma eser.

Başı 1(b):

بسم الله الرحمن الرحيم و به تستعين
انبيا و اوليا كه هر يكي بمعجزه و كراماتي مخصوص و مشهور بوده اند علما و محققان می گویند كه حق تعالى هر يكي را ازيشان چیزی
بخشید آنچه این را داد و آن را نداد.

Sonu 185(a):

این فصل بهار نیست فصلی دگرست مخموری هر چشم ز وصلی دگرست
هرچند كه جمله شاخها همه جنبانند جنبیدن هر شاخ ز اصلی دگرست.
تمت الكتابة بعون الله تعی علی يد العبد الضعف النحيف المحتاج الى رحمة ربه اللطيف حضر بن عبد الرزاق المولوی احسن الله
اواقبه فی وقت الضحی يوم الاربعاء فی اوئل شهر جمید الآخر بتاريخ سنة سبع و ستين و سبعمائه والحمد لله وحده وعلى نبیه و آله
اجمعین الطيبين الطاهرين آمین یا رب العالمین.

2.2. Konya A.R. İzzet Koyunoğlu Müzesi Ve Kütüphanesi, Nu. 15009

İstinsah Tarihi: Tahminen 1198

Müstensih: El-Fakîr Sâlih

Nüshanın Fiziki Özellikleri: Turuncu bez ciltli, tahriri hatlı³⁰, âyet ve hadislerin bir kısmı, "fasıl" sözcükleri kırmızı mürekkeple yazılı, bazı kelimelerin altında kırmızı çizgi çekili, çerçevesiz, sondan beş yaprağı boş, toplam 39 yaprak, kâşifeli yazma eser.

Başı (1b):

بسم الله الرحمن الرحيم

³⁰ Nesih, nesta'lik, şikeste nesta'lik gibi içerisinde farklı hat türlerinin bazı özelliklerinin harmanlanarak yazılmasına denir.



انبیا و اولیا که هر یکی بمعجزه و کراماتی مخصوص و مشهور بوده اند علما و محققان می گویند که حق تعالی...

Sonu (33a):

...و آسمان و زمین و خلایق را می بیند چشم ولی نیز چون باز شود دایم در دیدار و تماشا باشد.
والله اعلم بالصواب.

2.3. Konya Mevlânâ Müzesi Kütüphanesi, Nu. 1651

İstinsah Tarihi: Yok

Müstensih: Derviş Hasan

Nüshanın Fiziki Özellikleri: Kenarları açık kırmızı ortası koyu bordo renkli deri ciltli, cildin tam orta kısmında deri üzerinde kabartma motifi bulunan, çerçevesiz, talik hatlı, şiir, beyit, mısra, rubai, misal, fasıl başlıkları, ayet ve hadisleri kırmızı mürekkeple yazılı, kâşifeli, sonradan numaralandırılmış, bazı yaprakların kenarlarında notlar alınmış, 17 satırdan oluşan, 1b-149a arasında Sultân Veled'in Ma'ârif isimli eseri yer alan yazma.

Başı (1b):

بسم الله الرحمن الرحيم
انبیا و اولیا که هر یکی بمعجزه و کراماتی مخصوص و مشهور بوده اند علما و محققان می گویند که..

Sonu (149b):

این فصل بهار نیست فصلی دگرست مخموری هر چشم ز وصلی دگرست
هرچند که جمله شاخها همه جنبانند جنبیدن هر شاخ ز اصلی دگرست.
تمت بعون الله الوابا.

2.4. Konya Mevlânâ Müzesi Kütüphanesi, Nu. 2120

İstinsah Tarihi: 1215/611/612

Müstensih: Ahmed Hâmid El-müştehir Nazîf-zâde

Nüshanın Fiziki Özellikleri: Yeşil deri ciltli, ön ve arka cildin orta kısmında sonradan kırmızı renge boyanmış kumaş parçası ekli, başında ve sonunda çeşitli mühürler yer alan, cildin etrafından altın yaldızla desenler ekli, başında 1b-67b varakları arasında Bahâeddîn Veled'in Ma'ârif'i bulunan, 69b itibariyle Sultân Veled'in Ma'ârif'i başlayan, içerisinde toplamda 54 Fasil yer alan, başlangıcı ebru süslemeli ve altın yaldız çerçevesi, kâşifeli, sonradan numaralandırılmış, kahverengi deri muhafazasında altın yaldız süslemeleri olan yazma eser.

Başı (69b):

بسم الله الرحمن الرحيم
انبیا و اولیا که هر یکی بمعجزه و کراماتی مخصوص و مشهور بوده اند علما و محققان می گویند که حق تعالی هر یکی را ازیشان چیزی بخشید آنچه این را داد و آن را نداد.

Sonu (181b):

این فصل بهار نیست فصلی دگرست مخموری هر چشم ز وصلی دگرست
هرچند که جمله شاخها همه جنبانند جنبیدن هر شاخ ز اصلی دگرست.
اتمام یافت بقلم شکسته رقم محب مولوی فقیر احمد حامد المشتھر بنظیف زاده و غره رجب الفرد از شهرور سنه و خمس عشر ومائتین
والف از هجره.

2.5. Konya Mevlânâ Müzesi Kütüphanesi, Nu. 2138

İstinsah Tarihi: Belirlenemedi

Müstensih: Belirlenemedi



Nüşanın Fiziki Özellikleri: Kırmızı meşin deri kapaklı, kapağı işlemeli, miklebli, sonradan numaralandırılmış, çerçevesiz, kâşifeli, kenarlarına notlar alınmış, ayet ve hadisleri, beyitleri, fasıl, mesnevî ve beyit başlıkları kırmızı mürekkeple yazılı, Arap harfli, sülûs hatlı, bazı noktalama işaretleri kırmızı mürekkeple belirtilmiş, ilk birkaç yaprakta bazı notlar ve şiirler ilâve edilmiş, sonradan kitap içindeki diğer eserlerin isimleri not şeklinde eklenmiş, yaklaşık olarak 51 faslın yazıldığı, 2(b)'den 108(a)'ya kadar Ma'ârif-i Sultân Veled eserinin yer aldığı sonrasında başka eserlerin kaleme alındığı yazma eser.

Başı 2(b):

کتاب معارف سلطان ولد احسن الله تعالی ابن مولانا جلالالدین...

بسم الله الرحمان الرحيم

انبیا و اولیا که هر یکی بمعجزه و کراماتی مخصوص و مشهور بوده اند علما و محققان می گویند که حق تعالی هر یکی را ازیشان چیزی بخشید...

Sonu 108(a):

...الم نشرح لك صدرک و در سینه خود نظر میکند دریا های بی پایان از نور می بینند و بدان دریا عشق بازی میکنند و ازان تجلی مست میشوند باقی را بفکر خود دریاب و بیرون آور که زیرا ایم چه سخنها و چه احوال ها و چه علمهاست که درمیان نمی گنجد. والله اعلم بالصواب.

2.6. Konya Mevlânâ Müzesi Kütüphanesi, Nu. 2139

İstinsah Kaydı: 742/743

Müstensih: Hüsâmeddin Vâcid Çelebî³¹

Nüşanın Fiziki Özellikleri: Vişne rengi meşin ciltli fakat cildin çoğu kısmı tamamen soyulmuş, kapağı ayrıcalı, 232x158-172x110 mm., 19 st., 150 yaprak, nesih hatlı, âyet ve hadislerle birlikte "fasl" sözcükleri kırmızı mürekkeple belirtilmiş, kâşifesiz, miklebli, çerçevesiz, numaralandırılmış, bazı varakları zamanla aşınmış hattının okunması müşkül, varakların kenarlarında müstensih tarafından alınmış notlar bulunan yazma eser. (Son iki fasıl yoktur.)

Başı (1b):

بسم الله الرحمان الرحيم به نستعين

انبیا و اولیا که هر یکی بمعجزه و کراماتی مخصوص و مشهور بوده اند علما و محققان می گویند که حق تعالی هر یکی را...

Sonu (150a):

...نیست سماع اگر هست خواست آخر تویی...

2.7. Konya Mevlânâ Müzesi Kütüphanesi, Nu. 2140

İstinsah Tarihi: 20 Sâfer Çarşamba 870

Müstensih: Hüseyin Ali bin Muhammed Irâkî

Nüşanın Fiziki Özellikleri: Dışı kırmızı deri kaplama, sonradan yıpranmayı önlemek maksadıyla deri üzerine kâğıt yapıştırılmış, miklebli, ilk birkaç yaprağına şiirler ve bazı notlar yazılı, kâşifeli, 13 satırdan oluşan, okunaklı, ta'lîk hatlı, Arap harfli, âyet ve hadisleri, fasıl, mısra, rubai ve beyit başlıkları kırmızı mürekkeple yazılı, kenarlarında notlar bulunan, çerçevesiz, bazı noktalama işaretleri kırmızı mürekkeple belirtilmiş, varakları sonradan onar onar numaralandırılmış, vakıf mührü bulunan, son varaklarında çeşitli şiir ve notların bulunduğu, içinde 54 adet fasıl başlığı yer alan, 197a ve 197b yaprağı eksik yazma eser.

Başı 1(b):

بسم الله الرحمان الرحيم و به نستعين

³¹ Müstensih ve istinsah tarihi, yazmanın 1b numaralı varağında sonradan kurşun kalemle eklenen nottan alınmıştır. Yazmanın yıpranma payı göz önünde bulundurularak bu notun sonradan eklendiği düşünülmüştür.



انبیا و اولیا که هر یکی بمعجزه و کراماتی مخصوص و مشهور بوده اند علما و محققان می گویند که حق تعالی هر یکی را از ایشان چیزی بخشید آنچه این را داد و آن را نداد هر یکی را جدا ولایتی بخشید و عالمی جدا ولد می گوید که...

Sonu 200(a):

...کلموا الناس علی قدر عقولهم.³² رباعی
این فصل بهار نیست فصلی دگرست مخموری هر چشم ز وصلی دگرست
هرچند که جمله شاخها همه جنبانند جنبیدن هر شاخ ز اصلی دگرست.
با تمام انجمید معارف و پرمعانی روز چهارشنبه بیستم ماه صفر الاکبر سنه سبعین و مامایه علی ید علی بن محمد العراقی غفر الله له
ولوالد والجمع والمسلمین والمسلمات. والمؤمنین والمؤمنات. والحمد لله وحده العزیز. وقف جماعت خانه درویشان حضرت...

2.8. Konya Mevlânâ Müzesi Kütüphanesi, Nu. 2141

İstinsah Tarihi: 1249

Müstensih: Hacı Hüseyin

Nüshanın Fiziki Özellikleri: Dışı açık kırmızı renkli muhafaza üzerine arka ve önü ebrulu kâğıt kaplı, dış muhafazanın uç kısmına sonradan Farsça Ma'ârif-i Sultân Veled yazılı, yeşil renkli kaplama üzerine açık kırmızı deri kaplama cilt ve cildin kenarları altın yaldızlı, mikleblî, cilt ve mikleb üzeri pembe renkli desenli kâğıt kaplı, sırt kısmı altın yaldız motifli, ilk yaprağında sonradan istinsah tarihi ve müstensihî eklenmiş, talik hatlı, Arap harfli, başlangıcı motifli, altın yaldız çerçevesi, kâşifeli, beyit, mısra, rubai ve fasıl başlıkları kırmızı mürekkeple yazılı, şiir, ayet, hadis gibi notların başına ve sonuna kırmızı mürekkeple işaret konulmuş, 19 satırdan oluşan, mühürlü, eser sonunda müstensih tarafından net bir şekilde istinsah tarihi ve müstensih'in ismi belirtilmiş, bazı varakları sonradan numaralandırılmış, Ma'ârif bittikten sonra birkaç varak gazel ilave edilmiş, 54 fasıldan oluşan yazma eser.

Baş 1(b):

بسم الله الرحمن الرحيم
انبیا و اولیا که هر یکی بمعجزه و کراماتی مخصوص و مشهور بوده اند علما و محققان می گویند که حق تعالی هر یکی را از ایشان چیزی بخشید آنچه این را داد و آن را نداد هر یکی را جدا ولایتی بخشید و عالمی جدا...
...

Sonu 145(a):

جاهل و نابینا همه را یک داند و بهمه بیک نوع جنبند و یک نوع سخن لیکن آنکس که بیناست و دانا چون در قفسهای اجسام ارواح را که چون مرغان محبوس قفس اجسام اند نظر کند داند که سیمرغ را طعمه و دانه نوعی دگرست همه را یک نشمرد و یک نوع سخن نگوید که کلموا الناس علی قدر عقولهم. رباعی
این فصل بهار نیست فصلی دگرست مخموری هر چشم ز وصلی دگرست
هرچند که جمله شاخها همه جنبانند جنبیدن هر شاخ ز اصلی دگرست.
الخط یبقی زماناً فی الكتاب و صاحب الخط رمیم فی التراب بحمد الله ید اضعیف محمد حسین تم الكتاب بعون الله الملك الوهاب.

2.9. Konya Mevlânâ Müzesi Kütüphanesi, Nu. 2142

İstinsah Tarihi: 1027

Müstensih: Belirlenemedi

Nüshanın Fiziki Özellikleri: Kırmızı deri ciltli, cildi altın yaldızlı ve motifli, mikleblî, mühürlü, Arap harfli, talik hatlı, altın yaldız çerçevesi, tezhipli, kâşifeli, fasıl, beyit ve mısra gibi sözcükleri kırmızı mürekkeple yazılmış, bazı cümlelerin altına kırmızı mürekkeple hat çekili, çerçeve dışında ek cümleler bulunan, bazı hareke ve noktalama işaretleri kırmızı mürekkeple belirtilmiş, sonradan onar onar numaralandırılmış, bazı yaprakları yine sonradan farklı numaralandırılmış yazma eser.

Baş 1(b):

بسم الله الرحمن الرحيم

³² Ar. "İnsanlarla akıllarına göre konuşun."



انبیا و اولیا که هر یکی بمعجزه و کراماتی مخصوص و مشهور بوده اند علما و محققان می گویند که حق تعالی هر یکی را ازیشان چیزی بخشید آنچه این را داد و آن را نداد هر یکی را جدا ولایتی بخشید و عالمی جدا...

Sonu 147(b):

... دایم جهان را و شب و روز و آسمان و زمین در خلاق را می بیند. چشم ولی نیز خون باز شود دایم در دیدار و تماشا باشد. والله اعلم بالصواب و الیه المرجع والمآب.

2.10. Konya Mevlânâ Müzesi Kütüphanesi, Nu. 2143

İstinsah Tarihi: 1025

Müstensih: Dervîş Abdî

Nüshanın Fiziki Özellikleri: Dışı koyu kahverengi deri ciltli, cildinde altın yaldızlı motifler bulunan, iç kaplaması açık kırmızı deri kaplama üzerinde altın yaldız motifli, ilk varaklarda ve sonda mührü bulunan, altın yaldız çerçevesi, tezhipli, kâşifeli, ta'lik hatlı, Arap harfli, ayet ve hadisleri, fasıl, gazel, şiir, mısra, mesnevi, nazım, kıta, rubai ve beyit gibi sözcükleri kırmızı mürekkeple yazılı, 17 satırdan oluşan, varakları numaralı (sadece 80a ve 82a varakları sonradan numaralandırılmış), bazı ayetlerin üzerine kırmızı hat çekili, bazı yaprakların kenarına not alınmış, 19 fasıldan oluşan yazma eser.

Başı 1(b):

بسم الله الرحمن الرحيم
انبیا و اولیا که هر یکی بمعجزه و کراماتی مخصوص و مشهور بوده اند علما و محققان می گویند که حق تعالی هر یکی را ازیشان چیزی بخشید آنچه این را داد و آن را نداد هر یکی را جدا ولایتی بخشید....

Sonu 82(b):

...ور تو جزو جنتی ای نامدار عیش تو باشد ز جنت پایدار.
از برای حضرت چلبی افندی نوشته شد. در آستانه قدس در آشیانه مولانا قدس سره..

2.11. Konya Mevlânâ Müzesi Kütüphanesi, Nu. 5428

İstinsah Tarihi: 1350

Müstensih: Şeyh Ahmed Remzî El-Mevlevî

Nüshanın Fiziki Özellikleri: Dışı turkuaz renkli kendinden desenli kumaş kaplı, okunaklı rika hatlı, kâşifeli, kırmızı çerçevesi, çerçeve kenarlarında notlar bulunan, cümleleri ayırmak, şiir, başlık gibi bölümleri belirtmek için kırmızı nokta işareti kullanılmış, çerçeve kenarlarında notlar bulunan, sonradan numaralandırılmış, satır sayıları değişkenlik gösteren yazma eser.

Son yaprakta müstensih olarak Mahmûd bin Hacı Sevinc Beg kaydı ve Ahmed Remzî'nin kaydı bulunmaktadır. Son kısımdaki kayıt dikkate alınırsa Ahmed Remzî Dede 887 senesinde Mahmud bin Sevinc Beg tarafından yazılmış nüshayı örnek olarak 1350 senesinde bizatihi kendisi yeniden kaleme almıştır.

Başı (1b):

بسم الله الرحمن الرحيم
انبیا و اولیا که هر یکی بمعجزه و کراماتی مخصوص و مشهور بوده اند علما و محققان می گویند که حق تعالی هر یکی را ازیشان چیزی بخشید آنچه این را داد و آن را نداد هر یکی را جدا ولایتی بخشید.

Sonu (147a):

این فصل بهار نیست فصلی دگرست مخموری هر چشم ز وصلی دگرست
هرچند که جمله شاخها همه جنبانند جنبیدن هر شاخ ز اصلی دگرست.
تم الكتاب بعون الله الملك الوهاب كتبه العبد الضعيف النحيف الفقير المحتاج الى رحمة الله تعالى محمود بن حاجي سوينج بك الحاجي
ترخانی فی غره جمادی الاخر سنة ثمان و ثمانین وسبعماية.



2.12. Konya Mevlânâ Müzesi Kütüphanesi, Nu. 6692

İstinsah Tarihi: 1354

Müstensih: Yok

Nüshanın Fiziki Özellikleri: Dışı sonradan kağıtla kaplanmış, miklebli, ta'lîk hatlı, kâşifeli, âyet ve hadisleri, fasıl, misal vb. başlıkları kırmızı mürekkeple yazılı, başlangıcı tezhipli, çerçevesi altın yaldızlı, 15 satırdan oluşan, sonradan numaralandırılmış, 364 yapraktan oluşan yazma eser.

Başı 2(b):

بسم الله الرحمن الرحيم
انبيا و اوليا كه هر يكي بمعجزه و كراماتي مخصوص و مشهور بوده اند علما و محققان می گویند كه حق تعالى هر يكرا از ایشان چیزی
بخشید آنچه این را داد انرا نداد...

Sonu 462(a):

...چون مرغان كه محبوس قفس اجسام اند نظر کند داند كه سیمرغ را طعمه و دانه نوعی دیگرست همه را یک نشمرد و یک شخص
نگوید كه كلموا الناس علی قدر عقولهم.
تمت المعارف سلطان ولد قدس سره.

2.13. Ankara, Umumi (İl Halk Kütüphanesi) Nu. 3

İstinsah Tarihi: 1010/1020 - 1600/1611

Müstensih: Rıdvan Efendi

Nüshanın Fiziki Özellikleri: 195x140 mm. ebatlarında, 105 yaprak ve her yaprakta 23 satırdan oluşmaktadır. ta'lîk hatlı, filigranlı krem rengi kâğıtlı, yeşil bez kaplı mukavva ciltli, kırmızı cetvelli, müzehheb (altın suyuna batırılmış) mihrabiyeli (ucu ince tığlarla biten, mihrap şeklinde kitap başlığı, serlevha), "fasl" sözcükleri olan ve âyet ile hadislerin kırmızı mürekkeple yazıldığı yazmadır. Konya'da Rıdvan Efendi tarafından istinsâh edilmiştir. Son varakta Bâkî'nin³³ bir gazeli mevcuttur. Yazma sonradan numaralandırılmıştır. Sayfa altlarında kâşife bulunmaktadır. Sayfa kenarlarında ufak notlar yer almaktadır. Başlıklar, beyit ve rubailer, noktalama işaretleri kırmızı mürekkeple belirtilmiştir. "Rubai", "Beyit", "Mısra", "Nesir" ve "Mesnevi" gibi kelimeler tıpkı başlıklar gibi kırmızı mürekkeple ile yazılmıştır. Fasıllar tek tek numaralandırılmamış yalnızca "Fasl" başlığı ile belirtilmiştir.

Eserin yazımı Konya'da, 1010 senesinde Rıdvan Efendi tarafından tamamlanmıştır.

Başı (2b):

بسم الله الرحمن الرحيم
انبيا و اوليا كه هر يكي به معجزه و كراماتي مخصوص و مشهور بوده اند...

Sonu (104b):

زيرا كه اين چه سخن ها و چه احوال ها و چه علمهاست كه در بيان نمی گنجد.
والله اعلم بالصواب.
تحریر فی اواخر شهر المحرم الحرام در شهر قونیه سنه عشره و الف من السویه كتبه فقیر الحقیر رضوان.

2.14. İstanbul, Ayasofya Kütüphanesi, Nu. 2078

İstinsah Tarihi: 11. Yy. - 17. Yy.

Müstensih: Belirlenemedi

³³ "Bâkî; (ö. 1008/1600) Şöhret ve tesiri asırlarca devam eden, klasik Osmanlı şiirine söyleyiş gücü kazandıran ve "Sultânü's-şuarâ" diye anılmış büyük divan şairi." (Türkiye Diyanet Vakfı İslam Ansiklopedisi, Bâkî, Müellif: Mehmed Çavuşoğlu, C. 4., İstanbul, 1991, s.537-540.)



Nüshanın Fiziki Özellikleri: Dış cildi deri üzerine ebrû kaplamalı, 210x150 mm., 25 satır, ta'lik hatlı, çerçevesiz, "fasl" sözcükleri, âyet ve hadisleri kırmızı mürekkeple yazılı, yabancı kelimelerin altında kırmızı hat çekili, 80 varak, sonradan numaralandırılmış, kâşifeli, son kısımda neseb-nâme ve varak kenarlarında müstensih notları bulunan yazma eser.

Başı (2b):

بسم الله الرحمن الرحيم
انبیا و اولیا که هر یکی بمعجزه و کراماتی مخصوص و مشهور بوده اند علما و محققان می گویند که...

Sonu (79a):

...زیرا این چه سخن ها و چه احوال ها و چه علمهاست که در بیان نمی گنجد.
والله اعلم بالصواب.

2.15. Bursa İnebey Kütüphanesi, H. Çelebi, Nu. 470

İstinsah Tarihi: H. VIII.

Müstensih: Belirlenemedi

Nüshanın Fiziki Özellikleri: Dışı mukavva, sırtı koyu kestane renkli meşin, miklebl ve miklebin iç kısmı ebrulu, 268x208-198x137 mm., 165 yaprak, 14 satır, (bazı varaklar 13 satır) baştan ve sondan eksik varakları olan, Arap harfli, nesih hatlı, kırmızı çerçevesiz, kâşifeli, âyetler ve fasıl sözcükleri kırmızı mürekkeple yazılı, ölçülü, çerçeve dışına ek olarak yazılmış bazı fiil ve notların bulunduğu, Prof. Dr. Feridun Nâfiz Uzluk tarafından yazmanın baş kısmına eser hakkında bilgi kartı yazılmış, baştan ve sondan belli yaprakları sonradan numaralandırılmış yazma eser.

Başı 2(a):

...اجسام بأمر اهبطوا متفرق شدند و محبوس قوالب آب و کل کشتند...

Sonu 166(a):

... فَلَمَّا تَجَلَّى رَبُّهُ لِلْجَبَلِ جَعَلَهُ دَكًّا وَخَرَّ مُوسَى صَعِقًا³⁴ پیغامبر علیه اسلام در کلیم می کردند و از باز آن نحانه می آوردند این همه سماع نیست سماع اگر هست اینست آخر تو می گویی که من امت محمد شاگرد مقبل می باید که علم...³⁵

2.16. Ankara, Diyanet İşleri Başkanlığı Kütüphanesi, Nu. 3984

İstinsah Tarihi: Yok

Müstensih: Yok

Nüshanın Fiziki Özellikleri: Dışı kırmızı deri kaplı miklebl, sırtı sonradan numaralandırılmış, 1(a)'da "El yazma Sultân Veled" ibaresi bulunan, sülüs hatlı, varaklarına sonradan numara eklenmiş, kırmızı çerçevesiz, başlangıcı tezhipli, kâşifeli, âyet ve hadisler, beyit, mısra, gazel, rubai, kıta, mesnevi, nazım, şiir ve fasıl başlıkları kırmızı mürekkepli, 11 satırdan oluşan, bazı varaklarında müstensih tarafından satırı bozmamak adına çerçeve kenarına metin devamı eklenmiş, müstensih adı ve istinsah tarihi yazma üzerine not düşülmemiş, başlık sonlarında ve bazı cümle sonlarında kırmızı mürekkeple nokta işareti konulmuş, bazı âyet ve hadis üzerine kırmızı mürekkeple hat çekilmiş, 90(a) ve 90(b) varakları 7 satırdan oluşan 90(a) yaprağında ta'lik hatlı bi şiir bulunan, toplamda 17 fasıl barındıran, 144 yapraktan oluşan yazma eser.

Başı 1(b):

بسم الله الرحمن الرحيم
انبیا و اولیا که هر یکی بمعجزه و کراماتی مخصوص و مشهور بوده اند علما و محققان می گویند که حق تعالی هر یکرا از ایشان چیزی بخشید...

³⁴ A'raf Suresi 143, "Rabbi o dağa tecelli edince onu paramparça etti; Mûsâ da bayılıp düştü." DİB, Meal.

³⁵ Bu nüsha eksiktir.



Sonu 144(a):

همه عالم درین کوشش اند و درین جوشش تا هر یکی باصل خود پیوندند.

144a varağından 144b varağına geçişte Mesnevî-i Şerif'in ikinci defterinden şu beyitler yer almaktadır. İlk beyit defterde 275 numaralı beyit olarak belirtilmiş ancak devamındaki beyit defterde bulunamadı.

کل و جزو دوزخی پس هوش دار جزو سوی کل خود گیرد قرار
ور تو جزو جنتی ای نامدار عیش تو باشد چو جنت پایدار.

“Mademki sen cehennemın cüz’üsün;

Aklını başına al cüzü, küllünün yanında karar eder.”

2.17. İstanbul, Fatih, Süleymaniye Kütüphanesi, Nu. 2642

İstinsah Tarihi: 899/1494

Müstensih: Ahmed b. Muhammed

Nüshanın Fiziki Özellikleri: Açık kahverengi bez ciltli, 180x130 mm., 135 yaprak, 19 satırlı, çerçevesiz, içeriği siyah; fasıl ve beyit gibi başlıkları kırmızı mürekkeple yazılmış ve bazı özel kelimelerin üzerine kırmızı çizgi çekilmiş, kâşifeli, eser bitiminden sonra müstensih tarafından üç adet şiir eklenmiş, nesih hatlı yazma eser.

Başı (1b):

انبیا و اولیا که هر یکی بمعجزه و کراماتی مخصوص و مشهور بوده اند علما و محققان می گویند که حق تعالی هر یکی را...

Sonu (133a):

..هرچند که جمله شاخها جنبانند، جنبیدن هر شاخ ز اصلی دیگرست.

والله اعلم بالصواب.

تمت الكتاب بعون الله على ملك الوهاب على يد العبد الضعيف الغرق الاذئاب احمد بن محمد وفي تاريخ سنة تسع و تسعين ثمانماية.

2.18. Fatih, Süleymaniye Kütüphanesi, (Fihi Ma Fih) Nu. 5408-2

İstinsah Tarihi: 4 Ramazan 751/5 Kasım 1350

Müstensih: Bahâeddîn el-Mevlevî el-Âdil es-Serâyî

Nüshanın Fiziki Özellikleri: Ebadi: 210x145- 180x110 mm., 82 yk., 23 str., 755 yaprak olan yazmanın baş kısmında Mevlânâ Celâleddîn Rûmî'nin Fihi-Mâ-Fih isimli eseri yer almaktadır. Ma'ârif 84b itibariyle başlamış 158b itibariyle sonlanmıştır. Sonradan numaralandırılmış, nesih hatlı, âyet, hadis, fasıl, rubâ'î, mısra' başlıkları kırmızı mürekkeple yazılmış, çerçevesiz, farklı dilden yazılan kelimeler üzerine kırmızı çizgi çizilmiş, koyu kahverengi deri ciltli yazma eser.

Başı (84b):

بسم الله الرحمن الرحيم به نستعين

انبیا و اولیا که هر یکی بمعجزه و کراماتی مخصوص و مشهور بوده اند...

Sonu (158b):

...و بازگشت دایم جهان را و شب و روز را و آسمان و زمین و خلاق را می بیند چشم ولی نیز چون باز شود دایم در دیدار و تماشا باشد
والله اعلم بالصواب الیه المرجع و المآب.

تمت هذه الاسرار لا آهية في حريم التربة المقدسة قدسنا الله بسر ساکینها فی اواخر ربيع الآخر سنة احدى و خمسين و سبعماية على بيد العبد الضعيف المحتاج الى رحمة ربه اللطيف هالدين السراي المولوى المالى لى احسن الله موافيد آمين يا رب العالمين.

2.19. Fatih, Süleymaniye Kütüphanesi, Nu. 2847

İstinsah Tarihi: 10/16. Yy.

Müstensih: Belirlenemedi



Nüshanın Fiziki Özellikleri: Kahverengi meşin ciltli, 180x135 mm., 160 yaprak, 15 satır, âyet ve hadisler, başlıklar kırmızı mürekkeple yazılmış, kâşifeli, sonradan numaralandırılmış, sayfa kenarlarında müstensihnin notları bulunan, tahriri hatlı, çerçevesiz yazma eser.

Başı (1b):

بسم الله الرحمن الرحيم به نستعين
انبيا و اوليا كه هر يكي بمعجزه و كراماتي مخصوص و مشهور بوده اند علما و محققان...

Sonu (159a):

... دانه كه هر مرغی را طعمه و دانه نوعی دیگرست و همه يك نشمرد و يك نوع سخن نگويند.
تمت بعون الله.

2.20. İstanbul, Hacı Mahmud Efendi Vakıf Kütüphanesi, Nu.2443

İstinsah Tarihi: tsz.

Müstensih: yok

Nüshanın Fiziki Özellikleri: 29-34 yk., 15 st., sonradan numaralandırılmış, çerçevesiz, başlıkları kırmızı mürekkeple yazılı, bazı kelime ve cümlelerin altına kırmızı mürekkeple hat çekili, kâşifeli, içerisinde farklı eserlerin de yer aldığı, 29a-34b arasında Ma'ârif eserinden (Osmanlıca) dördüncü, kırk ikinci ve yirmi dokuzuncu fasıllar yar alan sülüs hatlı yazma eser.

Başı (29a):

سلطان ولد قدس سره تالیفاتندن معارف تالیفندن دردنچی فصلدر كه فارسیدن ترکیه ترجمه اولندی
مرد خدا مر خدا هر چه کند هست روا هست صواب آنچه کند در ره او نیست خطا
معنای بیت بودر كه مرد خدا هر نه كه ایدرسه روادر آنك ایتدوگی صواب اولور زیرا انك یولنده خطا یقدر.

Sonu (34b):

انبیا و اولیا علمی ایسه بو علم دکلدر هر کسه كه انبیا و اولیا علمنه عالم اوله وارث انبیا و اولیا اولور.

2.21. İstanbul, Hâlet Efendi Kütüphanesi, Nu. 45

İstinsah Tarihi: 950/1543

Müstensih: Yok

Nüshanın Fiziki Özellikleri: Açık yeşil bez ciltli, 205x125 mm., 158 yaprak, 17 satır, çerçevesiz, ayet, hadis, rubâ'î, beyit ve başlıkları kırmızı mürekkeple yazılı, kâşifeli, son yaprağında müstensihnin Arapça münâcâtı bulunan, sülüs hatlı yazma eser.

Başı (1b):

کتاب معارف سلطان ولد قدس سره العزیز...
بسم الله الرحمن الرحيم به نستعين
اولیا و انبیا كه هر يكي بمعجزه و كراماتي مخصوص و مشهور بوده اند علما و محققان می گویند كه حق..

Sonu (157b):

رباعی: این فصل بهار نیست فصلی دگرست، مخموری هر چشم ز وصلی دگرست، هرچند كه جمله شاخها جنبانند، جنبیدن هر شاخ
ز اصلی دگرست.
کتاب معارف سلطان ولد تمام شد.

2.22. İstanbul, Hacı Mahmud Efendi Vakıf Kütüphanesi Nu. 2349

İstinsah Tarihi: 1214/1799

Müstensih: Mahmûd Hilmi



Nüshanın Fiziki Özellikleri: Siyah deri ciltli, 68 yaprak, sonradan numaralandırılmış, ayet, hadis ve konu başlıkları kırmızı mürekkeple yazılmış, çerçevesiz, kâşifeli, rika hatlı yazma eser.

Başı (1b):

بسم الله الرحمن الرحيم
انبیا و اولیا که هر یکی بمعجزه و کراماتی مخصوص و مشهور بوده اند علما و محققان می گویند که حق تعالی هر یکی را...

Sonu (68b):

... این فصل بهار نیست فصلی دگرست، مخموری هر چشم ز وصلی دگرست، هرچند که جمله شاخها جنبانند، جنبیدن هر شاخ ز اصلی دگراست.
تمت المعارف السلطان المحققین فی تاریخ ۱۵ فی رجب الغره فی سنه ۱۲۱۴ علی يد اضعف الكتاب محمود حلمی.

2.23. İstanbul, Pertev Paşa Kütüphanesi, Nu. 257-M

İstinsah Tarihi: 1006/1597

Müstensih: Derviş İbrahim El-Kutbî

Nüshanın Fiziki Özellikleri: 170x100 mm, açık kahverengi meşin ciltli, cilt üzeri tezhipli, saman rengi mumlu kâğıt, çerçevesiz, 130 yaprak, 19 satır, ta'lik hatlı, "fasıl" başlıkları, âyet ve hadisler kırmızı mürekkeple yazılı, farklı dilden yazılan kelimelerin üzeri kırmızı renkle çizili, kâşifeli, bazı yapraklarında sonradan yazılmış numaraları bulunan, son yapraklarında eser haricinde Farsça şiirler yazılı yazma eser.

Başı (2b):

بسم الله الرحمن الرحيم
انبیا و اولیا که هر یکی بمعجزه و کراماتی مخصوص و مشهور بوده اند علما و محققان می گویند که حق تعالی هر یکی را از...

Sonu (141b):

بیت: این فصل بهار نیست فصلی دیگرست، مخموری هر چشم ز وصلی دیگرست، هرچند که جمله شاخها جنبانند، جنبیدن هر شاخ ز اصلی دیگرست.
تمت الكتاب.
بحمدالله و حسن توفیق علی يد العبد الفقير المذنب الراجی الى رحمة الله تعالى درویش ابراهيم القطبی غفرله و والديه و جميع المسلمين و المسلمات يوم الثنين فی سنه ۱۰۰۶

2.24. İstanbul Üniversitesi Kütüphanesi, Nu. F-672

İstinsah tarihi: 1112 veya 1212³⁶

Müstensih: Muhammed Âmil Buhârî

Nüshanın Fiziki Özellikleri: Dışı mukavva kapak üzeri motifli, 255x170 mm., 51 yaprak, 21 satır, çerçevesiz ta'lik hatlı, eserin giriş kısmı kırmızı mürekkeple süslemeli, "fasıl" sözcükleri, âyet ve hadisleri, bazı kelimeleri kırmızı mürekkeple yazılı, kâşifeli, bazı yaprakları sonradan numaralandırılmış, bazı yapraklarının çerçeve kenarlarında notlar yazılı yazma eser.

Başı (1b):

بسم الله الرحمن الرحيم
انبیا و اولیا که هر یکی بمعجزه و کراماتی مخصوص و مشهور بوده اند علما و محققان می گویند که حق تعالی هر یک را...

Sonu (51a):

این فصل بهار نیست فصلی دیگرست، مخموری هر چشم ز وصلی دیگرست، هرچند که جمله شاخها جنبانند، جنبیدن هر شاخ ز اصلی دیگرست.
تمت المعارف السلطان المحققین فی تاریخ ۱۰ ن معظم فی سنه ۱۲۱۲ يد اضعف الكتاب محمد عامل بخاری.

³⁶ Yazma nüshanın dijital formundan tarih net olarak okunamamıştır.



2.25. İstanbul Üniversitesi Kütüphanesi, Nu. 91

İstinsah Tarihi: 5 Şaban 1013/1604

Müstensih: Mustafa Bin Eyyûb Bursevî

Nüshanın Fiziki Özellikleri: Dışı ebrû kaplamalı, 200x135 mm., 198 yaprak, 17 satır, ta'lik hatlı, çerçevesiz, kâşifeli hem müstensih tarafından hem de sonradan numaralandırılmış, beyit, mısra ve fasıl gibi sözcükler kırmızı mürekkeple yazılmış, âyet ve hadislerin altında kırmızı hat çekili, bazı varaklarda çerçeve dışında müstensih tarafından not alınmış yazma eser.

Başı (3b):

بسم الله الرحمن الرحيم
انبیا و اولیا که هر یکی بمعجزه و کراماتی مخصوص و مشهور بوده اند علما و محققان می گویند که...

Sonu (199b):

... شب و روز را و آسمان و زمین و خلاق را می بیند چشم ولی نیز چون باز شود دایم در دیدار و تماشا باشد.
والله اعلم بالصواب

تمام شد نثر ولد نوربالح بنوره المویذ روز دوشنبه پنجم شعبان لسنه ثلاثه عشرته و الف من الهجرة النبویه والحمد لله وحده بردست فقیر و حقیر کثیر العیوب مصطفی بن ایوب عفا هما الله عنه و عن جمیع المؤمنین آمین یا رب العالمین.
فی مدینة بورسة ایلروسه صانها الله عن نخوت.

2.26. Lala İsmail Paşa, Süleymaniye Kütüphanesi, Nu. 215

İstinsah Tarihi: 1000'den sonra/1592

Müstensih: Derviş Nasûh b. Muhammed Halvetî

Nüshanın Fiziki Özellikleri: Siyah deri ciltli, 186x138 mm., 17 satır, çerçevesiz, sonradan numaralandırılmış, âyet ve hadisleri, fasıl sözcükleri kırmızı mürekkeple yazılmış, rika hatlı, kâşifeli, 183 yapraktan oluşan yazma eser.

Başı (1b):

معارف ولدی در بیان اسرار احدی قدس الله سره العزیز و نورالله قبن
بسم الله الرحمن الرحيم
انبیا و اولیا که هر یکی بمعجزه و کراماتی مخصوص و مشهور بوده اند....

Sonu (183a):

... و چه علم هاست که در بیان نمی گنجد
والله اعلم بالصواب. این معارف ولدی در بیان اسرار احدی بدست کاتب العبد فقیر حقیر افقر عبادالله و احقر علم درویش نصوح بن محمد خلوتی محتاج الی رحمت الله تعالی.
هر که خوانند دعا طمع دارم / زانکه بنده گناه کارم
بماند سالها این نظم ترکیب / ز ما هر ذره خاک افتاده جایی.

2.27. Lala İsmail Paşa, Süleymaniye Kütüphanesi, Nu. 216 (T 1079)

İstinsah Tarihi: 1 Zilhicce 1079/1668

Müstensih: El-Hâce Halîl

Nüshanın Fiziki Özellikleri: Vişne rengi meşin ciltli, 265x165 mm., 21 satırlı, çerçevesiz, sonradan numaralandırılmış, 104 yaprak, ta'lik hatlı, "fasıl" sözcükleri kırmızı mürekkeple yazılmış, âyet ve hadislerin altı kırmızı mürekkeple çizilmiş, kâşifeli, bazı yapraklara müstensih tarafından notlar alınmış yazma eser.

Başı (1b):

بسم الله الرحمن الرحيم رب تمم بالخیر
انبیا و اولیا که هر یکی بمعجزه و کراماتی مخصوص و مشهور بوده اند علما و محققان...



Sonu (104b):

... و شب و روز را و آسمان و زمین و خلایق را می بیند چشم ولی نیز چون باز شود دایم در دیدار و تماشا باشد
والله اعلم بالصواب والیه المرجع والمآب يفعل الله ما يشاء ويختاره وهو الحكيم المختار.
تمام شد نثر سلطان ولده نورنا الله بنوره المؤید روز پنجشنبه در غره ذی الحجه الشریفه سنه ۱۰۴۹ تسعه و سبعین و الف من الهجرة
النبویه والحمد لله وحده بدست الفقیر لحقیر الدلیل المحتاج الی رحمته الکریم الرحیم الجلیل الحاج خلیل عفی الله عنه والوالدیه و
الجمیع المؤمنین آمین یا رب العالمین.

2.28. Manisa İl Halk Kütüphanesi, Nu. 1163

İstinsah Tarihi: Tsz.

Müstensih: Derviş Mansur

Nüshanın Fiziki Özellikleri: Ölçü 175x135-120x95 mm., 155 yaprak, 15 satır ve talik hatlı, salbek şemseli, köşebentli, zencirekli, mikleblı, sırtı vişne rengi meşin, deffeleri siyah meşin kaplı mukavva ciltli, söz başları ve konu başlıkları kırmızı mürekkepli, sağ yaprak alt köşede kâşifeli yazma eser.

Başı (1b):

معارف ولد در بیان اسرار احدی قدس الله سره العزیز
بسم الله الرحمن الرحيم و به نستعين

انبیا و اولیا که هر یکی بمعجزه و کراماتی مخصوص و مشهور بوده اند علما و محققان..

Sonu (155b):

باقی را بفکر خود دریاب و بیرون آور زیرا این چه سخن ها و چه احوال ها و چه علمهاست که در بیان نمی گنجد.
والله اعلم بالصواب. الکاتب عبد المعز. درویش منصور.

2.29. Manisa İl Halk Kütüphanesi, Nu. 1164

İstinsah Tarihi: Belirlenemedi

Müstensih: Belirlenemedi

Nüshanın Fiziki Özellikleri: 190x140-150x100 mm. ölçülü, 79 yaprak ve 19 satırlı, kâğıt türü abadî, nesih hatlı, kâşifeli, bordo meşin, mikleblı, desenli kâğıt kaplı mukavva ciltli, içerisinde Maarif'ten 32 fasıl bulunan daha sonra farklı bir eserle devam eden, bölüm başlıkları, ayet ve hadisler kırmızı renkli, Arapça olan bazı kelimelerin üzerinde farklı olduklarını belirtmek maksadıyla kırmızı çizgi çizili el yazması. Eser *Maârif-i Veled der Beyan-ı Esrar-ı Ehadiyye* olarak da bilinir. Bu nüsha eksiktir.

Başı (1b):

بسم الله الرحمن الرحيم و به نستعين
انبیا و اولیا که هر یکی بمعجزه و کراماتی مخصوص و مشهور بوده اند علما و محققان می گویند که...

Sonu (75a):

...ازین جهان رفتن حجاب ها مانده باشد یقین دانی که آنجا نتوانی رسیدن.
والله اعلم.

2.30. Manisa İl Halk Kütüphanesi, Nu. 7997

İstinsah Tarihi: Tahminen 1020

Müstensih: Derviş İbrahim

Nüshanın Fiziki Özellikleri: Vişne rengi meşin ciltli, tezhipli, altın varaklı, ayet ve hadisler, fasıllar kırmızı ve yeşil renkle yazılı, çerçevesi, nesih hatlı. 204 yapraktan oluşan eserin ilk kısmında Maarif-i (Makâlât) Şems-i Tebrîzî bulunmaktadır.



Başı (44b):

بسم الله الرحمن الرحيم
اوليا و انبيا كه هر يكي بمعجزه و كراماتي مخصوص و مشهور بوده اند..

Sonu (203a):

..هر چند كه جمله شاخ ها رقصانند، جنبیدن هر شاخ ز اصلي دگرست³⁷
تمت الكتاب بعون الملك الوهاب على يد المحتاج الى ربه الرحيم درويش ابراهيم سنه ١٠٢٠

2.31. Ankara, Milli Kütüphane, Nu. 06 Mil Yz Fb 503/7

İstinsah Tarihi: Tahminen 1700

Müstensih: Belirlenemedi

Nüshanın Fiziki Özellikleri: 190x125 mm., yaldız zencirekli, şukûfe nakışlı yıpranmış, üst kapağı ayrık siyah deri ciltli, ta'lik hatlı, içerisinde farklı eserler yer alan, kâşifeli, çerçevesiz, sonradan numaralandırılmış, Osmanlıca, 38b-40a yaprakları arasında Ma'ârif'ten sadece dördüncü ve kırk ikinci fasıllar bulunan, kağıdı üzüm salkımı ve harf filigranlı, söz başları kırmızı mürekkepli yazma eser.

Başı (38b):

سلطان ولد قدس سره تالیفاتندن معارف تالیفندن دردنجی فصلدر که فارسیدن ترکیه ترجمه اولندی
مرد خدا مر خدا هر چه کند هست روا هست صواب آنچه کند در ره او نیست خطا
معنای بیت بود که مرد خدا هر نه که ایدرسه روادر آنک ایتدوگی صواب اولور.

Sonu (40a):

... و اختیاط ایدوب هر بر نسنه ایچون اولیاخ یوز چورمیه سنی و فیکر اولمیه سنی بونک حکمتی بو اولمشی اولدو انتهی.

2.32. Kayseri, Râşid Efendi Yazma Eser Kütüphanesi, Nu. 353

İstinsah Tarihi: Belirlenemedi

Müstensih: Belirlenemedi

Nüshanın Fiziki Özellikleri: Yazmanın bazı kısımlarında farklı eser telifleri yer almaktadır. sülüs hatlı, kırmızı çerçevesiz, mısra, beyit gibi başlıkları kırmızı mürekkepli, ayet ve hadislerin altında kırmızı hat çekili, kâşifeli, sonradan numaralandırılmış, toplamda 118 varak, 31a – 43a arası Ma'ârif eserinden birkaç fasıl yer alan yazma eser.

Başı (31a):

سلطان ولد قدس سره تالیفاتندن معارف نام تالیفندن ایکینجی فصلدر که فارسیدن ترکیه...

Sonu (43a) :

هر کمسه که انبیا و اولیانک علمنه عالم اوله وارث انبیا و اولیا اولور. انتهی.

2.33. İstanbul, Süleymaniye Kütüphanesi, Ayasofya, Nu. 02846

İstinsah Tarihi: 1313 Hk.

Müstensih: Muhammed .. Hâce Hasan

Nüshanın Fiziki Özellikleri: 233x175-183x126 mm. boyutunda, Arap harfli, nesih hatlı, koyu kahve meşin kaplı, sonradan numaralandırılmış, çerçevesiz, kâşifeli, ayet ve hadisleri, fasıl, beyit gibi sözcükleri kırmızı mürekkeple yazılı, 23 satırdan oluşan, ilk 5 ve son 3 yaprağında çeşitli şiir ve notlar yer alan, 5. yaprağında tanbur motifli bir hat bulunan yazma eser.

³⁷ Rubâ'î, Mevlânâ Celâleddîn Rûmî, <https://ganjoor.net/moulavi/shams/robaeesh/sh212>, 13.05.2024.



Başı 1(b):

بسم الله الرحمن الرحيم و به نستعين
انبیا و اولیا که هر یکی بمعجزه و کراماتی مخصوص و مشهور بوده اند علما و محققان می گویند که حق تعالی هر یکی را از ایشان چیزی
بخشید آنج اینرا داد انرا نداد...

Sonu 91(b):

این فصل بهار نیست فصلی دگرست مخموری هر چشم ز وصلی دگرست
هرچند که جمله شاخها همه جنبانند جنبیدن هر شاخ ز اصلی دگرست³⁸

2.34. İstanbul, Süleymaniye Kütüphanesi, Yeni Camii Nu. 698

İstinsah Tarihi: 740/1339

Müstensih: El-Hâc Muhammed bin Mahmûd El-Tokâdî El-Mevlevî

Nüshanın Fiziki Özellikleri: Açık vişne rengi meşin ciltli, başlık, ayet ve hadisler kırmızı mürekkeple yazılı, çerçevesiz, 198x136 mm., 135 yapraklı, 17 satır, son yaprağında Farsça şiir olan sonradan numaralandırılmış, nesih hatlı eser.

Başı (1b):

بسم الله الرحمن الرحيم و به نستعين
انبیا و اولیا که هر یکی بمعجزه و کراماتی مخصوص و مشهور بوده اند...

Sonu (133a):

.. ولی نیز خون باز شود دایم در دیدار و تماشا باشد.
والله اعلم بالصواب

تمت بعون الله و حسن توفیقه يوم الاربعامن شهر المبارک ربیع اول سنه سنه اربعین سبعمائه علی يد العبد الضعیف المحتاج الى
رحمة ربه الطیف الحاج محمد بن محمود التوقاتی المولوی من الله بلسانها و ابدادکا آمین یا رب العالمین وسلم.

2.35. İstanbul, Veliyüddin Efendi Kütüphanesi, Nu. 1795

İstinsah Tarihi: 1128/1716

Müstensih: Belirlenemedi

Nüshanın Fiziki Özellikleri: Mecmua içinde yer almaktadır. 210x140-145x55 mm., 239b – 372b arasında Ma'ârif eseri yazılı, 21 satır, ta'lîk hatlı, çerçevesiz, "fasl" sözcükleri kırmızı mürekkeple yazılı, ayet ve hadislerin altında kırmızı hat çekili, kâşifeli, bazı varakların kenar kısımlarında notlar yer alan yazma eser.

Başı (239b):

معارف سلطان ولد
بسم الله الرحمن الرحيم
انبیا و اولیا که هر یکی بمعجزه و کراماتی مخصوص و مشهور بوده اند...

Sonu (372b):

... و باز گشت دایم جهانرا و شب و روز را و آسمان و زمین و خلاق را می بیند چشم ولی نیز چون باز شود دایم در دیدار و تماشا باشد.
والله اعلم بالصواب و الیه المرجع والمآب.

³⁸ Bkz: Mevlânâ, Divân-ı Şems / Rubâ'îyyât Nu., 212.



Sonuç

Eser ismi, künyesi, tarihi veya numara benzerliğinden kaynaklanan yanlış kaydedilmiş pek çok eser kayıtlar arasında tespit edilmiştir. Sultân Veled'in dedesi olan *Bahâeddîn Veled*'in *Ma'ârif*³⁹ isimli bir eserinin olması bu iki eserin isim benzerliğinden karıştırılmasına ve yanlış kaydedilmesine sebep olmuştur. İncelemeler sonucu fark edilen iki eser kaydının karışıklığını düzeltmek de bu çalışmanın bir diğer hedefi haline gelmiştir. Bahâeddîn Veled'e ait bazı Ma'ârif nüshalarının Sultân Veled ismiyle kaydedildiği belirlenmiş, yetkili mercilere iletilmiş ve düzeltilmesi talep edilmiştir. Bazı nüshalarda yazıların mürekkebi zaman içerisinde birbirine karışmış, bazı yapraklar yırtılmış veya aşınmıştır. Bu sebeple belirli yazmaların istinsah tarihini ve müstensihini belirlemek mümkün olamamıştır. Tasnif yapılırken hem önceki dönemlerde belirlenmiş nüsha numaraları olduğu gibi kullanılmış hem de daha sonra dijital ortama aktarılan ve yeniden numaralandırılan nüshalar aynen kullanılmıştır. Herhangi bir tasnife girmemiş yazma eserlerin boyutlarına fiziki olarak da elde edilemeyeceğinden değinilmemiştir. Ma'ârif-i Sultân Veled nüshaları incelenirken dikkatleri çeken bazı hususlar da içerdiği fasıl sayılarının farklılığı, orijinali Farsça olan yazmanın Osmanlıca olarak belirli fasıllarının şerh edildiği ve farklı eserlerin devamında yeni bir giriş ile Ma'ârif'in kaydedildiğidir. Sultan Veled'in mensur tek eseri olan Ma'ârif toplamda 56 fasıldan oluşmaktadır. Meliha Ülker Anbarcıoğlu 1949 senesinde eseri Türkçe'ye tercüme etmiştir. Eser Mevlânâ'nın *Fîhi Mâ Fîh* eserinin ikinci cildi sanılarak 1334 hş. Tahran'da basılmıştır. Necîb Mâyil-i Herevî tarafından beş nüsha esas alınarak 1367 ve 1377 hş. senelerinde neşredilmiştir. Nüshalar incelenirken bu neşir ve tercüme esas alınmıştır.

Yazmaların önemli bir kısmı kütüphanelerden dijital elde edilmiş, bir kısmı sayın Adnan Karaismailoğlu aracılığı ile Konya Kütüphanelerinden yine dijital olarak temin edilmiştir. Tespit ve izah kısımlarında sayın *Hülya Küçük' ün Sultan Veled ve Ma'arif İsimli Eseri* çalışmasından faydalanılmıştır. Yine Mevlânâ Müzesi Müzelik Yazma Kitaplar Kataloğu⁴⁰ ve Mevlânâ Bibliyografyası⁴¹ndan önemli ölçüde yararlanılmıştır.

³⁹ Bkz; TDV İslâm Ansiklopedisi, 1991, İstanbul, Cild 4, Syf. 460-462

⁴⁰ Mevlânâ Müzesi Müzelik Yazma Kitaplar Kataloğu, Türk Tarih Kurumu Yay., Ankara, 2003.

⁴¹ Mevlânâ Bibliyografyası, Adnan Karaismailoğlu, Sait Okumuş, Fahrettin Coşguner, 2009.



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