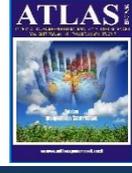




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SHAM'I'S TRANSLATION METHOD FROM PERSIAN INTO TURKISH LANGUAGE: AN EXAMPLE OF THE MUQADDIMA OF TARCAMA-I TAWARIKH-I SHARAF KHAN

ŞEM'Î'NİN FARŞÇADAN TÜRKÇEYE TERCÜME METODU: TERCEME-İ TEVÂRİH-İ
ŞEREF HÂN'IN MUKADDİMESİ ÖRNEĞİ¹

Adnan OKTAY

Assistant Professor Dr., Mardin Artuklu University, Faculty of Letters, Department of Turkish Language and Literature. adnanoktay3@hotmail.com, Mardin/Turkey

ABSTRACT

The translation methods of the harfiyyan and maalan are in the foreground between translation methods. The harfiyyan and maalan translation methods had been used in many translated works that written in the period of Ottoman Empire. In this study, the translation method, which followed by the poet Sham'i in the part of muqaddima in Tarcama-i Tawarikh-i Sharaf Khan, has been emphasized. It is known that translating of the literary works is most difficult than the other works. Nevertheless, Sham'i had succeeded about staying as far as possible to connect to main issue while he was translating his work.

The translation itself is already a process of creation of a new text. Sometimes a translation may completely convert into a copyrighted work in the hands of a translator. This work which studied here, even though somewhere has literary elements poetry, but it was not lost its historical text nature. So, it should not evaluate this translation as a literary translation. It has been observed that the translator Sham'i stay close to the original text in this work as much as possible. However, the translator did not translate any of poems in the original text. While producing this work, He used the maalan translation method, and approached the spiritual translation method occasionally.

Text scanning, comparison and analysis methods were used while producing this work. It is aimed to determine the translation method used in Sham'i's work. The muqaddima part of the work was selected as a sample, along with different samples in the work. Sham'i has attracted to attention as a writer, poet, as well as successful translator.

Keywords: Sharaf Khan; Ottoman Turkish language; Sham'i; Seventeenth Century; Persian language; Old Turkish literature.

ÖZET

Tercüme metotları arasında harfiyyen ve mealen tercüme yöntemleri ön plandadır. Osmanlı döneminde yazılmış olan birçok tercüme eserde genellikle harfiyyen ve mealen tercüme yöntemlerine baş vurulmuştur. Bu çalışmada Şair Şem'î'nin Terceme-i Tevârih-i Şeref Hân adlı eserindeki mukaddime kısmında takip ettiği tercüme metodu üzerinde durulmuştur. Bilinmektedir ki, edebî niteliklere sahip eserlerin tercüme edilmesi diğer eserlere göre daha zordur. Buna rağmen Şem'î eserini tercüme ederken mümkün meritebe asıl konuya bağlı kalmayı başarmıştır.

Tercümenin kendisi zaten yeni bir metin oluşturma sürecidir. Bazen bir tercüme, mütercim elinde tamamen telif bir esere dönüşebilir. İncelenen bu eser, yer yer şiir gibi edebî unsurlar taşıyor olsa da tarihî bir metin olma niteliğini kaybetmemiştir. Bu yüzden bu tercüme edebî bir metnin tercümesi olarak değerlendirmemek gerekir. Mütercim Şem'î'nin bu eserde mümkün meritebe asıl metne bağlı kaldığı görülmüştür. Ancak mütercim, orijinal metindeki hiçbir şiiri tercüme etmemiştir. Çalışmasını yaparken mealen tercüme yöntemini kullanmış, bazen de manevî tercüme yöntemine yaklaşmıştır.

Bu çalışma yapılırken metin tarama, karşılaştırma ve analiz yöntemleri kullanılmıştır. Burada Şem'î'nin eserinde kullanılan olduğu tercüme metodunu tespit etmek amaçlanmıştır. Örneklem olarak eserin mukaddime bölümü seçilmiş ve eserin içinden farklı örneklere de yer verilmiştir. Eserde Şem'î, bir nâsir ve şâir olmanın yanında ayrıca başarılı bir mütercim olarak da dikkat çekmektedir.

Anahtar Sözcükler: Şeref Hân, Osmanlı Türkçesi, Şem'î, XVII. Yüzyıl, Farsça, Eski Türk edebiyatı.

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1. INTRODUCTION

Shamsaddin Sami defined the term of translation (*tarcama*) "To translate from a language into another language" in the dictionary of *Qamus*. Then, he redefined the translation in two sections: The first, "*Harfiyyan tarcama*: to translate all text word by word" the second, "*Maalan tarcama*: taking only the meaning of the text and explain it in different ways (2007: 395)". Iyibilgin described the term of translation in his article as: "To translate spoken words or a written text to another language and provide the meaning of the text equivalent phrases in another language (2014: 72)."

The perception of Baskan regarding translation is as follow: "Translation is not just about transferring a language to another language; it is also about transferring a culture to another culture, even transferring a worldview to another worldview (2008: 103). "Therefore, the translation should not be seen as the only translate and give the meaning of the letters or words into another language. Actually, translated text will be a new text and a new comment (Baskan, 2008: 104). Iyibilgin listed types of translations in the following way: Word by word (*misli misline*), the same way (*tanziri*), letter (*harfi*), commentary (*tafsiri*) and spiritual (*manawi*) translation.

Spiritual (*manawi*) translation is defined as follow: "To provide the meaning of the sentences and explain them in another language without considering the order of words and the verse in the original language. (2014: 74-5)." This definition has been considered as a more appropriate translation method within the framework of the samples of *Sham'i's* book. Each translation method may not be suitable for the purpose of the work that intended to be translated or the purposes of the translator. As Bilgin stated in his work, letter (*lafzi*) translation may not be appropriate in *Qur'an* translations (2010: 171).

Gassan al-Sayyid in his article mentioned to the method of "Translation based on aesthetics reception" which he thought that the translation is an encounter and recognition area of different cultures and societies with each other (2016: 550). Some of the translation theories emerged in the twentieth-century mention to take the relationship between business and owner-customer and such as supply-demand into the translation. Hans J. Vermeer's *skops theory* is the embodiment of this relationship (Karsli, 2005: 240; cited in Bengi-Oner, 2001: 120-21). As it happens, it is important that must to think the translation is very wide range from unchangeable beliefs to economic relations. The following explanation of Baskan in relation to the translation of literary texts: "Translation of literary content texts cannot replace the original text. In other words, it is true that literary texts cannot be translated as the original text (2008: 107)". This explanation should be considered within the discussions in relation to the science of translation.

Gassan al-Sayyid said by referring to Bakhtin: "Foreign acquisition in the cultural area is an important factor in terms of getting the essence of the events, and a foreign culture could not be fully understood without encountering with another culture (2016: 559)".

The meaningful and valuable elements in a culture could be meaningless for another culture in translation. A meal ingredient which is delicious in a culture could be terrible or disgusting for another culture. Transferring these components to a new language could result in different translation problems (Baskan, 2008: 105).

Canli in his article stated that: "Each translation is also an understanding activity. The understanding is not ordering the meaning of letters (words) of any text into the second language (2013: 55)."

Karsli has been stated in his article by referring to an Islamic scholarship M. Hamdi Yazir: The *Qur'an* cannot be translated to any language with keeping the original meaning and in a real sense. According to him, any translation can't replace the original *Qur'an* text and can't be read in praying (2005: 233).

Golpinarli stated in the relation of his translation of the *Mathnawi of* Mawlana Jalaladdin-i Rumi: "Firstly, this work (translation) was necessary in terms of language because it is really difficult to understand the Ottoman Turkish language nowadays." These expressions reveal one of the causes of the translation (Kilic, Tanyildiz, 2013: 205 cited in Golpinarli, 2000: XIV). Such a reason can formalize the method of translation.

Just 15 books had been copyrighted with the Turkish language from 230 books that written over the Anatolian Seljuk period (Senturk, Kartal: 2009: 95). This explanation shows the works which had

been written in other languages in Anatolia were so much in this period. This situation demonstrates how much the number of works which have been translated until this time.

The first Turkish work is *the Tuhfa-i Mubarizi* of Hakim Barakat in Anatolia. It is a translated book. This shows the importance of translation on historical codes of Turkish language (Senturk, Kartal, 2009: 96). Also, the first detected Turkish poem in Anatolia is a *gazal* which was written with "olısar" *redif* (repeated voice; word after the rhyme), had been published in a translated book which was written by *Gelibolulu Muhyiddin*. This shows the importance of translation in Turkish language (Senturk, Kartal, 2009: 97).

It would be useful to provide a few examples that pointing to the concept of "tarcama" from the products of old Turkish literature. Emre, who is one of the sixteenth-century Old Turkish Literature poets, used the expressions of "*Tutmuş elde işbu zîbâ nâme'i / Didi Turkî eyle buna câme'i*"² in *Tarcama-i Pend-name-i Attar: Emre* (Bilgin, 1998: 34). Then, he has given the place for the following expressions: "*Rûmî hil'atde bu mahbûb-ı 'Acem / Cilve kılun kavm-i Rûm'a dem-be-dem* (34)"³ Therefore, the translated text is presented to the reader with a new cover which belongs to target language and its geography.

The following statements "*Çok dil bilür 'aceb degül ey husrev-i zamân / Turup kapunda olsa eger tercemân gül* (Avsar n.d.: 57)" demonstrate of the availability of many multilingual people or interpreters at the palace of sultan. The love relationship between lover and beloved in the couplet by Beyânî "*Eylerem yâra niyâz ağyârdan havf itmezem / Tercemân-ı ğamzeden ğayri lisânım kim bilür*"⁴ (Baspınar, n.d.: 241)", even they cannot speak the same language, the meaning of this could be understood by a lover and beloved.

The establishment of *Encuman-i Danish* in the mid-nineteenth century is a result of need and systematic problems regarding translation that realized by the Ottoman government. In the past, the translation activities were supported by some local administrators, especially the Ottoman palace, and these were usually done by civilian people. So, *Sham'i's* translation of *Sharaf-nama* was also performed and supported in a semi-civilian environment. It is understood from the introduction (*muqaddima*) of this work, Amir Yansur who was the local governor of Palu gave the order for translating the *Sharaf-nama* as a result of need.

2. SHAM'I'S TRANSLATION

In the Ottoman period, many manuscripts had been translated from the Persian language into the Turkish language. One of these manuscripts is *Sham'i's Tarcama-i Tawarikh-i Sharaf Khan*. This work originally was written by Sharaf Khan-i Bidlisi in the Persian language in 1597. Its original name was *Sharaf-nama*. Then, different translators had translated it into different languages. To date, there is limited information regarding *Sham'i's* identity, literary personality and so on. However, the most accurate information is that this translation had been done with the order of Yansur Bey who is the governor of Palu where now in Turkey.

Sharaf-nama had been translated first time to Ottoman Turkish by Ahmad bin Muhammad in the seventeenth century, in 1667. Then, a further translation of this had been done into by *Sham'i* in 1682. After these two translations, this work has been translated into various languages at various times (Baluken, 2013: 28-29). Oktay did some evaluation about *Sham'i's* life and literary personality in his work of edition-critical study about this book (2016: 27).

Sham'i had explained his thoughts related to his book in the section of *muqaddima*. He explained why he translate this book from the Persian language into the Ottoman Turkish language along with some information regarding how this translation is important. This book, which is important in terms of ancient Turkish literature and translation works in the Ottoman period, has been translated into various languages over the time. It has been claimed that it has not been translated directly from Persian into Turkish for a long time. However, it was understood from the manuscripts, this book translated to Ottoman Turkish language by aforementioned translators in the seventeenth century. The purpose of

² She/he took her/his hand this fancy book (letter) and said that write a Turkish cloth for this book.

³ She/he is a Persian (Acem) dear who dressed an Anatolian cloth (caftan). And she/he makes sometimes coquetry for Anatolian tribes.

⁴ I am making praying form my love. I am not afraid of my enemies. Who does other than my darling's glance knows my language?

this study is to answer the following questions: What is the *Sham'i*'s method for translating this work? Did *Sham'i* add his own ideas to this work while translating this? Document scanning and comparison methods have been used while producing this study.

3. SCOPE

Sham'i wrote his *Tarcama-i Tawarikh-i Sharaf Khan* in 1682. When considering the period in which this work was written, it mainly will appear more works had been translated from Persian and Arabic languages into the Turkish language. *Sham'i*'s translation method will be examined until the end of the introduction (*muqaddima*) of this work.

4. FINDINGS

The edition-critical translated text (2016) which was prepared by Oktay compared with the findings that identified in the introduction part (*muqaddima*) of *Sharaf-nama*⁵ text, which is written in Persian by Viladimir Veliaminof-Zernof.

Sham'i did not translate some parts of the original text. He wrote an introduction section for text. He did not translate the statement of praising of Allah which included in the original text. He also used Surah al-Tin 4th verse instead of Surah al-Yunus 14th verse which written in the original text. However, it has been observed that Surah al-Isra 70th verse was used in both works. On the other hand, it has been detected that *Sham'i* did not translate the poetic texts of the original text and added a couplet for Amir Yansur.

Sham'i began to his translation with Basmala and stated expression of praise to Allah. He cited the Surah al-Tin 4th verse as well as the Surat al-Isra 70th verse. After that, salat and salut for Hazrat Prophet were detected. For this, Surah al-Anbiya 107th verse and a *mawzu hadith* (fabricated hadith) was placed. Then, the Prophet's Ehl-i Bayt and his companions was praised. Then, Surah al-Rum 22th verse was mentioned, and the differences of the languages and colors of the human were emphasized. Here the Arabic, Persian, Kurdish, Turkish, Greek, Hindi and Afghan languages were respectively mentioned.

There were mentioned that the Arabic language is the clearest and most beautiful spoken language (*fasih*), and Persian language is a beautiful (*emlah*) language. It indicated that Imam Muhammad Berkal'i and Molla Muhyiddin Ciziri care about Kurdish language. There was expressed that the most courageous from the tribes of Islam were the Arabs and then the Kurds. Then *Sham'i* narrated his own story. He provided a couplet for Amir Yansur and include a prayer and explained why he translated this work. According to this explanation, *Sham'i* has prepared this translation on the orders of Amir Yansur. Continuation of the text, ten benefits of knowing of the history were mentioned as in the original text. Then, Surah al-Yusuf 111th verse and the briefly story of the writing of Sharaf Han stated in the text. The translator declared to be forgiven for his mistakes and defects. Then he stated the work consisted of an introduction, four stages (*safha*), and a conclusion.

It mentioned the Kurds lineage, Kurdistan province, the governments established in this province were given as an index in the *muqaddima* part. Then, the *muqaddima* section has been started. The mythological story of *Dahhaq-i Maran* was mentioned here. The parts of the Kurds have been mentioned after the myths and stated a hadith related to the Kurds.

There were emphasised the characteristics of Kurds, their sects, world views, contributions to the science of the Kurds, the Kurdish heroes, Molla Muhammad Tajaddin al-Kurdi (Hayreddin Pasha), Kurdish scholars, the story of Hazrat Prophet and a Kurdish man named Bugduz. Then, the general social life of the Kurds, livelihood resources, their worldview were mentioned by giving examples from words of wisdom. Moving from these explanations, it has been observed that the original text and *Sham'i*'s translation are almost same. This also points the translator will follow the original text in the future.

⁵ This work is the original text.

5. DISCUSSIONS

There is need to look at the text in depth after above formal information. So *Sham*'s translation method will be detected especially from the introduction part of work entitled *muqaddima*. So this situation will be explained with a few important examples. The first example is related to the first sentence of the introduction (*muqaddima*) such as title. This statement in the original text is as follow:

“*Dar-bayân-e ansâb-e tavâ'if-e Ekrâd va sharh-e atvâr-e îshân* (Veliaminof, 1860: 12).” This statement had been translated by *Sham*'i in the following way. “*Ekrâdun neseblerinün ve tâ'ifelerinün şerhi beyânındadır* (Oktay, 2016: 55)⁶”. However this statement required to be translated as follow: “*Kürd tâ'ifelerinün nesebi ve onların hareketlerinün şerhi beyânındadır*⁷.” It is important to be careful on that, the translator had ignored the phrase of “*şerh-e atvâr-e îshân*”.

Here is another example that will be examined:

“...*Chonâncha û râ tâqat-e sabûrî va tâb-e tuvânâyî namânde va har chand atıbbâ-ye hâzîq ve hukemâ-ye mudaqqiq dar izâla-ye 'illet va istirdâd-e sehhat sa'y-e mavfûr va cahd-e mashkûr namûdand eserî bar ân mutarattib nashoda...* (Veliaminof, 1860: 12).”

This statement had been translated by *Sham*'i in the following way: “*Eyle kim, Dahhâk'un tâb u tâkati kalmadı. Her ne denli ki, hâzîk hekimler ol 'illetün gidermesinde sa'y itdiler, hiçbir fâ'ide etmedi* (Oktay, 2016: 55)⁸.”

Actually this translation gives the meaningful message which given in the original sentence. However, there are some statements that *Sham*'i had ignored, such as: “*tâqat-e sabûrî, tâb-e tuvânâyî, atıbbâ-ye hâzîq, hukamâ-ye mudaqqiq, istirdâd-e sehhat*” Sharaf Khan built his work with quite virtually artistic expressions. However, it is understood that *Sham*'i wrote his translation in non-literary way.

Another example is as follows:

“*Ammâ be-muktezâ-ye sunnet-e Nebewî sallallahu aleyhi we sallam çahâr zen be-nikâh der-mî âwerend we çahâr câriye-e dîger bedân zamm mî-konend we be-hikmet-e ilâhî ewlâd u etbâ'-e firâwân ez îshân peydâ mî-şewed ke eger katl-e yek-dîger der-miyâne-i îshân ne-mî bûd, be-ihimâl ke ez kesret-e Ekrâd kaht u ğalâ der memleket-e Îrân belki der cumle-ye cihân...* (Veliaminof, 1860: 18)⁹”

This statement had been translated as follows:

“*Ammâ, Hazret-i Resûl-i Ekremün şer'i'ati iktizâsınca dört hâtûn nikâh iderler. Eger nafakaya ve kisvete kudretleri ola, dört câriye dahi ol hâtûnlara zamîme iderler ve Allâh te'âlânun hikmeti ile anlardan çok evlâd vücûda gelür ve Kürdistân hâkimlerinin mâ-beyninde anlar ki, (...) 'aşîret ü kabîle sâhibleridür ve 'aşîreti çok ve kuvvetlidür* (Oktay, 2016: 59)¹⁰.”

Here, *Sham*'i had added some expressions like “*Eger nafakaya ve kisvete kudretleri ola...*¹¹” which is not available in original text. It can be evaluated that where *Sham*'i lived in a society, and while such a translating he preferred to give his subconsciously or within background thought in his presentation. He missed the expression which is marked with (...) and comes after the “...*ke, eger qatl-e yek-dîger-e miyâne-ye îshân namî-bûd...*¹²”. Also, it is necessary to be careful, a couplet and an Arabic prayer (du'a) which were available in the original text have not been translated by *Sham*'i.

It is possible to find many other similar examples of *Sham*'s work as above. However, to consider the nature of this study, further examples will not be presented. Nevertheless, some points in relation to

⁶ This explanations are about the lineages and the tribes of the Kurds.

⁷ This explanations are about the lineages, tribes and the movements of the Kurds.

⁸ Such that Dahhaq's power and strength decrease. Although specialist doctors tried for healing Dahhaq's disease, there was no benefit for it.

⁹ “However, in the accordance with Sunnah of the Prophet Muhammad, the Muslim Kurds could take up to four women for their marriage and could take further four concubines. They could have lots of children and relatives such that from divine wisdom. If there was not killing each other, it was possible to have scarcity and expensiveness because of the high number of Kurds in Iran and even all over the world ...”

¹⁰ However, according to the sharia of Hazrat Prophet, they marry with four women. If they have power of alimony and dress, they add more four concubines to those women, and many sons born from them with the wisdom of Allah, and between the administrators of the Kurdistan, they (...) have tribes and clans, and their tribe was very powerful.

¹¹ If they have power of alimony and dress...

¹² If there was not killing each other...

Sham'i's translation method could be examined based on similar examples. According to this, it was observed that the translator preferred a method which is an appropriate *ma'alan tarcoma*. It was observed that *Sham'i* is too far away from *word by word translation (misli misline)* method; and did not make *tanziri translation* method; and he was far from making *lafzi translation* method, and this work does not include *interpretative translation (tafsiri)* method. However, it was understood that *Sham'i's* work was mainly done by a special *spiritual translation* method.

This work can be examined in terms of Gassan al-Sayyid's "*reception aesthetics theory*" based translation method (2016). It was observed that *Sham'i* did not loyal to the original text and tried to give the meaning of the text rather than sort the meaning of words. This also shows that *Sham'i* had high level of understanding of the cultures of Turkish and Persian languages.

Sham'i had an understanding of the following statement: "Translation is a comprehension activity at the same time." which was stated by Canli in his work (2013: 55). *Sham'i's* comfortable attitudes regarding the text show his translation method. Also, it is possible to think this work with the concepts of points of owner-customers, supply-demand, work-expectation from view of *skops theory*.

6. CONCLUSION

This review was include only until the end of the introduction of the *muqaddima* of *Sham'i's* work and concluded the following results: While *Sham'i* was translating his work, he did not translate any verse text (poems) which are located in the original text. There might be different reasons for this. The ontological structures of the translation have appropriate ground. There are some elements related to the translation which are the playing with text, metamorphosis on the text, to convert the translation to copyright. Also, some reasons like the purposes of the translation of this work, the idea of quick translation, the possible requests that were not mentioned here which ordered by *Palu Governor Yansur Bey*, might affect to follow this translation method.

Also, political and social conditions of this period can be effective on the presentation of this translation. Beyond these, it should be noted that the qualities of the manuscript copy of the *Sharaf-nama of Sharaf Khan-i Bidlisi*, perhaps yet undiscovered, may be effective in such a translation. It was observed that *Sham'i* produced a manuscript with *maalan tarcoma* method which as stated by Shamsaddin Sami. This translation also was made by close to the *spiritual translation* method which stated by Iyibilgin.

It was observed that *Sham'i* did not follow interpretive (*tafsiri*) translation method which has been usually preferred for the *Qur'an* translations. The high level of understanding of the translator regarding the cultures of the target languages made him successful in translation. Also, the translation of *Sham'i* can be evaluated as a successful translation from the point of view of *skops theory*. From this article it is also understood that researchers examining the translation of manuscript text should take into account also translated methods of the Classical Ottoman Turkish language period.

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