Kokinşiu: One of the First Book Translations from Japanese Literature to Turkish -A Translation Archeology Approach

Kokinşiu: Japoncadan Türkçeye İlk Kitap Çevirilerinden Biri -Çeviri Arkeolojisi Yaklaşımı İle

Esin Esen *

Abstract: This study deals with one of the first book translations from Japanese literature into Turkish, and especially with the first poem offered in the book. The book is titled "*Kokinşiu Japon, Çin ve Hint Edebiyatı Örnekleriyle Bir Çeviri Denemesi*" [*Kokinşiu, An Attempt to Translate Japanese, Chinese, Indian Literature Examples*] by Sönmez Kantman, printed in 1966. Translation archeology method is applied in the study to bring to light the unclear aspects of the translation, and to search for the answers to the following questions: who translated what, how, where, when, for whom, and with what effect?" The following conclusions were reached: *Kokinşiu* is not only a translation but also a compilation of Japanese literature works from multiple sources by Sönmez Kantman. Two of the source texts is discovered by now: a) Aston's 1899 book *A History of Japanese Literature* and b) *Japanese Poetry: The Uta* by Arthur Walley dating to 1919. The title *Kokinşiu* is most probably derived from Aston's book. On the back cover there was scarce and somewhat misleading information about the author, as a result of detailed searches online and in archives and after contacting people related to the author, a detailed life story was formed. The research revealed that the author knew English as well as French, which made it possible to reach some of the source texts used for the translations. The source text of the first poem of the *Kokinşiu* titled "*Uyartı*" was determined: It is translated from Arthur Walley's book *Japanese Poetry: The Uta*. It was also discovered the Japanese original the poem: Ki no Tsurayuki's work takes place in *Shūishū* Anthology, poem number 1322. The poem is translated in "extremely pure" Turkish, which can be thought of as the reflection of the rising national spirit, as well as the secondary influence of the circle of some Turkish elites supporting this. What really makes Kantman's translation different is the unique style of language usage in translating a *waka* poem. Comparison of Turkish, English and Japanese translations reveals that although the translation has strong connections with the English text, it merely resembles the Japanese original, but it still conveys some part of the original meaning. This article revealed one of the first translations of Japanese literature in Turkish focusing on different aspects of the translation utilizing the translation archeology method. This study contributes to Japanese studies, to translation studies and to the history of translation from Japanese into Turkish world wide.

Structured Abstract: This study deals with the book titled "*Kokinşiu Japon, Çin ve Hint Edebiyatı Örnekleriyle Bir Çeviri Denemesi*" [*Kokinşiu, An Attempt to Translate Japanese, Chinese, Indian Literature Examples*] by Sönmez Kantman, printed in 1966 in Yenilik Basımevi Istanbul. Although the book contains

* Dr. BÜ., Asya Çalışmaları Merkezi, Araştırmacı
Dr. BÜ., Asian Studies Center, Researcher
ORCID 0000-0002-8348-9125
esinesenacademia@gmail.com

Cite as/ Atf: Esen, E. (2020). *Kokinşiu: One of the first book translations from Japanese Literature to Turkish -a translation archeology approach. Turkish Studies - Language, 15(2), 695-712.*
<https://dx.doi.org/10.29228/TurkishStudies.41648>

Received/Geliş: 06 February/Şubat 2020

Accepted/Kabul: 20 June/Haziran 2020

Copyright © INTAC LTD, Turkey

Checked by plagiarism software

Published/Yayın: 27 June/Haziran 2020

CC BY-NC 4.0

some of the first translations from Japanese Literature into Turkish, it has long been disappeared in the past and is rarely known in the Japanese studies field in Turkey today.

To find the answers unclear data on the old translations, “translation archeology” in translation history provides a powerful tool to “unearth” “unexplored” aspects of a translation.

This study aims to “unearth” the first poem of *Kokinşiu* translation by Sönmez Kantman. To achieve this, by means of translation archeology approach, questions such as “who translated what, how, where, when, for whom, and with what effect?” are asked.

The article is built on three chapters. The first part focuses on the *Kokinşiu* book and the author. The second chapter presents the research on the first poem of *Kokinşiu*. The third part consists of a comparison of Japanese, English and Turkish versions of the first poem of the *Kokinşiu*.

The following results are reached:

1) On the back cover there was scarce and somewhat misleading information about the author, as a result of detailed searches online and in archives and after contacting people related to the author, a detailed life story was formed. The research revealed that the author knew English as well as French, which made it possible to reach some of the source texts used for the translations.

Kokinşiu book was printed in Istanbul by Yenilik Basımevi, even though the data reached implies the author printed his book by himself, subventing its publication, although without further data this can not be concluded with certainty.

2) In the back cover of the book it is stated that this book was completed between 1958-1964. The author was in Istanbul, Geneva and Paris in this period. The book is printed in 1966 in Istanbul. So it can be stated that, he selected and translated these works between the ages of 18-26. He got his book printed when he was 28 years old. The only place known to be definitely related with the book is Istanbul.

3) In this study, it is set forth that *Kokinşiu* is not only a translation but also a compilation of Japanese literature works from multiple sources by Sönmez Kantman. It is discovered two of the source texts by now: a) Aston’s 1899 book *A History of Japanese Literature* and b) *Japanese Poetry: The Uta* by Arthur Walley dating to 1919. The title *Kokinşiu* is most probably derived from Aston’s book.

The source text of the first poem of the *Kokinşiu* titled “*Uyartı*” was determined: It is translated from Arthur Walley’s book *Japanese Poetry: The Uta*. It was also discovered the Japanese original the poem: Ki no Tsurayuki’s work takes place in *Shūishū* Anthology, poem number 1322.

4) The poem is translated in “extremely pure” Turkish, which can be thought of as the reflection of the rising national spirit, as well as the secondary influence of the circle of some Turkish elites supporting this. For a native speaker who uses the spoken Turkish of the 21st century, the text is difficult to understand and it can be deciphered with the help of dictionaries. Some words cannot even be found in dictionaries. At first glance, the translated poem looks like a modern poem by a modern poet who examines his own existence. The poem, formed of couplets, is written in a style that resembles Japanese poetry as well as other modern Turkish poems influenced by *haiku* poems. What really makes Kantman’s translation different is the unique style of language usage in translating a *waka* poem. A comparison of Turkish, English and Japanese translations reveals that although the translation has strong connections with the English text, it merely resembles the Japanese original, but it still conveys some part of the original meaning.

5) The language in the book and the selection of the works in the book indicate that the book and also the poem seem to have been translated for two kinds of audience, one is the special elite circles who supported the pure Turkish language movement and the second one is the author himself and his close circle such as family, friends or colleagues.

As a result, this article, which aimed to create a connection between this nearly forgotten work of the past and the present Japanese studies in Turkey, revealed one of the first translations of Japanese literature in Turkish focusing on different aspects of the translation utilizing the translation archeology method. This study contributes to Japanese studies, to translation studies and to the history of translation from Japanese into Turkish worldwide.

Keywords: Japanese literature, Japanese translation, translation archeology, translation studies, Sönmez Kantman.

Öz: Bu makalede Japon edebiyatından Türkçeye yapılan ilk çevirilerden biri olan 1966 basımı “*Kokinşiu Japon, Çin ve Hint Edebiyatı Örnekleriyle Bir Çeviri Denemesi*” kitabı çeviri arkeolojisi yöntemiyle ele alınarak, kitabın ilk şiiri araştırılmıştır. Anthony Pym’in ortaya koyduğu “kim, neyi, nasıl, nerede, ne zaman, kimin için, hangi etkiyle çevirdi” gibi bir dizi kompleks sorular temelinde şu sonuçlara ulaşılmıştır: Kitabın tek bir kaynaktan değil, pek çok farklı kaynaktan çevrildiği ve bunun aynı zamanda Sönmez Kantman tarafından yapılan bir derleme olduğu ortaya konulmuştur. Bu aşamada iki kaynak metin tespit edilmiştir: a) Aston’un 1899 tarihli kitabı *A History of Japanese Literature* ve b) Arthur Walley’in 1919 tarihli *Japanese Poetry: The Uta* kitabı. Yapılan araştırmalar doğrultusunda, kitabın isminin Aston’un kitabından alındığı tespit edilmiştir. Kitabın arka kapağında Kantman’ın Fransızca bildiği açıklaması bulunmakta, ancak İngilizce bilgisine dair bir veri yer almamaktadır. Yapılan uzun araştırmalar sonucu yazarın hayatına dair detaylı veriler elde edilmiş, İngilizce de bildiği bilgisine ulaşarak, İngilizce ve Fransızca kaynaklar taranmıştır. Eserde yer alan ilk şiirin Türkçesi analiz edilerek, temel anahtar sözcükler üzerinden öncelikle şiirin Japonca orijinaline ulaşılmıştır. Sonraki araştırmalarla şiirin, Arthur Walley’in 1919 tarihli *Japanese Poetry: The Uta* adlı İngilizce kitabından Türkçeye çevrildiği ortaya konmuştur. Şiirin “aşırı öz Türkçe olarak çevrilmesi, bu şiirin Japoncadan Türkçeye yapılan çevirilerdeki en farklı yönü olduğu söylenebilir. Bu da şiirin hedef okur kitlesinin bu hareketi destekleyen belli bir zümre olduğuna işaret eder. Son olarak Japonca, İngilizce ve Türkçe metinler karşılaştırılarak, çevirinin İngilizcesine benzese de Japonca orijinalinden farklılık gösterdiği buna rağmen, şiirin anlamını aktarabildiği görülmüştür. Bu çalışma unutulmaya yüz tutmuş ve daha önce hiç ele alınmamış bir esere dair öğeleri gün ışığına çıkararak, dünyada ve Türkiye’de Japoncadan Türkçeye çeviri, Japonoloji, çeviribilim, çeviri arkeolojisi alanlarına katkıda bulunmuştur.

Anahtar Kelimeler: Japon edebiyatı, Japoncadan çeviri, çeviri arkeolojisi, çeviribilim, Sönmez Kantman.

Introduction

This study deals with the book titled “*Kokinşiu Japon, Çin ve Hint Edebiyatı Örnekleriyle Bir Çeviri Denemesi*” [*Kokinşiu, An Attempt to Translate Japanese, Chinese, Indian Literature Examples*] by Sönmez Kantman, printed in 1966¹ in Yenilik Basımevi İstanbul. Although the book contains some of the first translations from Japanese Literature into Turkish, it has long been disappeared into the past and is hardly known in the Japanese studies field in Turkey today.

There are few, but important studies on translations from Japanese literature (Baykara 2012, Berk Albachten, 2019; Erkin 2005, 2008). Baykara’s and Erkin’s studies, and Japan Foundation’s list on Turkish translations from Japanese literature², do not mention this book. On the other hand, the latest and wide-scale study by Berk Albachten (2019) covers *Kokinşiu*. A search of the bibliography of “Japanese Literary Works in Turkish Translation” in Berk Albachten’s study shows that this book is one of the first six book translations from Japanese literature known to us today. The first one of these is dated to 1959, titled *Cehennem’in Kapıları: Seçilmiş Japon Hikayeleri* [The Doors of the Hell: Selected Japanese Short Stories] by different Japanese authors of modern period, translated from French (Tiryakioğlu, 1959). The second book is *Japon Şiiri* [Japanese Poetry] from 1962, which contains 303 poems from classical and modern Japanese literature translated from English (Akalin, 1962). Third book is a memoir dating from 1965, titled *Atom Bombası Çocukları* [Children of the Hiroshima] by Osada translated from English (Osada, 1965). Finally, there are two translations dated 1966, the same year as *Kokinşiu*; *Bir Maskenin*

¹ The publication of the book shows differences in different sources. The book I own have the date 1966 in the back cover. The date in front matter has been blot out in the print. In the catalog of the National Library of Turkey [Milli Kütüphane] listed as 1966? and in the catalog of Boğaziçi Universities Library as 1965.

² https://www.jpf.go.jp/JF_Contents/InformationSearchService

İtirafı by Mishima translated from German and *Raşomon* by Akutagawa (Berk Albachten, 2019: 43-55). Apart from these books there are also translations of Japanese children's tales (Çağdaş, 1949; Anonym, 1954, Özgüç, 1966) and poetry translations printed in journals or literary magazines (Özrenk Aydın and Esen, 2019, Türkay 1960 etc.). There are also translations of Japanese short stories and plays published in literary magazines (Akutagawa 1959a, 1959b, Kinoshita 1964, Motokiyo 1963 cited from Berk Albachten 2019).

Focusing on the paratextual data in the *Kokinşiu* book, the front cover is as in Fig 1. The title of the book is written vertically from bottom to top as *Kokinşiu*. It looks like a misspelling of the word Kokinshū or with Turkish letters Kokinşû, which is a Japanese anthology of *waka* poetry compiled at the beginning of the 10th century by Ki no Tsurayuki, Ki no Tomonori, Mibu no Tadamine and Ōshikōchi no Mitsune. In the cover, Sönmez Kantman's name is not specifically stated as the translator or the writer. But its font size and place at the top of the page implies that he is the author of the book. On the other hand, the sub-title at the bottom of the page stating "An Attempt to Translation" indicates that it is a translation. The book contains 80 pages. The first page has the same information as the front cover. In my copy that I had purchased from a second hand book dealer [*sahaf*], a seal not belonging to the original publication indicates that the book was in the inventory stock [*demirbaş*] of "Gedikpaşa Orta Okulu [Gedikpaşa Middle School]" with the inventory number 1698. In the second page there is only the publisher's name as Yenilik Basımevi [Yenilik Printing-house] and the place name as İstanbul. The word next to İstanbul is blotted out in the print, although one can say with some certainty that it was the print date. Then the book begins. The contents page is at the end of the book on page 79 (Please see the Fig. 2).

Figure 1: The Front Cover of the *Kokinşiu*

Figure 2: The Contents Page of the *Kokinşiu*

İçindekiler	
JAPONYADAN ÖRNEKLER	
uyartı	Ki No Tsurayuki
japon yırı	Ki No Tsurayuki
issa ve diğer «haiku» ozanları	
tüm betikler üzerine	Kaibara Ekken
ise çevrinmesinden bir günce	Saka
takasago	Motokiyo

The book is composed of three main chapters: 1) "*Japonya'dan Örnekler*" [Examples from Japan] 2) "*Çin'den Örnekler*" [Examples from China] 3) "*Hindistan'dan Örnekler*" [Examples from India]. The book starts with translations from Japanese literature; at the beginning of which there is a poem by Ki no Tsurayuki (872-945) called "*uyartı*" [which may mean stimulus or warning]. On the same page there is an explanation about Tsurayuki's life. The second work is

titled “*japon yırı*” [Japanese Poetry]. A quick scan suggests that it is the *kana* preface of the Kokinshū by Tsurayuki, related to Japanese poetry and Japanese poems, which is considered the first literary criticism of Japanese literature (Miner and Morrell 1988: 6). The third section, “*issa ve diğer «haiku» ozanları*” [Issa and Other «Haiku» Poets], contains some explanations on Issa (1763-1828) along with *haiku* poems. The poets of these verses are referred to in the book as follows (I have added the dates I could reach to show the wide scope of the book): Issa, Başô (1644-1694), Buson (1716-1784), Ryusui ((1691–1758), Siki (1867-1902), Sadaie, Sora (1649-1710), Kikaku (1661-1707), Onitsura (1661-1738), and Jôshô (1662-1704). The fourth section is “*tüm betikler üzerine*” [on the all texts] by Kaibara Ekken (1630-1714) as referred in the book and at the end of this section there is an explanation on his life. Fifth section is “*ise çevrinmesinden bir günce*” [A Diary of a Pilgrimage to Ise] by Saka (14th century). The next section is “Takasago”, a *nô* play. The author of this play is referred to as Motokiye (1363-1443) in the book. There is one last section in the Japanese part which does not take place in the contents section: “*nô geleneği ve günümüzdeki önemi*” [*nô* tradition and its importance today].

Figure 3: The Back Cover of the *Kokinşiu*

In the back cover of the book the following information is given in Turkish (Please see Fig. 3):

“KANTMAN, Sönmez — [He] began to write his work called «*Kokinşiu*» as an attempt at a translation in 1958, but he was not able to complete it before 1964. Within this period of time, the author exhibited his works of paintings three times, first in Geneva and then in Istanbul; he also published a play he wrote in French titled «*Patira*», and two of his plays were staged in Paris. (My translation)” (Kantman, 1966).

Another piece of information we can get on the text with a quick glance at the book is that it was written (translated) in “extremely pure” Turkish [*aşırı öz Türkçe*], which makes it difficult to understand for today’s native speakers.

The above stated data is all the information that can be gathered about the book from the book itself. As it can be seen, the book contains a variety of examples from poetry, prose, to a play, scattered across a wide span of time. With a quick scan by a specialist of Japanese literature, it can easily be understood that although the book’s title is “*Kokinşiu*”, only the first two sections of the Japanese chapter might be related with Kokinshū anthology, and the rest of the selection does not even belong to the same time period with this anthology. Therefore, the reason why this title was given to the book is unclear. The source text/s or the language/s the author used when translating the book are not stated. There is no data related to the way the book was translated, in other words, it is not clear whether the book was translated from a single source, or each entry was selected by Kantman himself. There is no explanation on the translation indicating for what purposes it was made, or for what kind of audience. The explanation in the back cover implies that it might have been translated from French, because the author possessed enough mastery over this language to be able to write a play. Without further investigation, it is not possible to determine the Japanese

original of the translations, except the *kana* preface of Kokinshū and Takasago play, though the presence of names of the authors enables further study on the subject. The difficulty to understand the “extremely pure Turkish” language of the texts is another point to make these investigations challenging even for a specialist on Japanese literature, because one would have to decipher the Turkish text at first.

To find the answers to this kind of unclear data, “translation archeology” in translation history provides a powerful tool to “unearth” “unexplored” aspects of a translation. Sometimes it requires not only “digging on” the translated text or the paratextual data around the translation, but also the translator’s life focusing on the “the translator’s intellectual biography (D’hulst 2001: 24 cited by Raine, 2014: 282)”, the publisher, “subsidiary mechanisms (D’hulst 2010: 401 cited by Raine, 2014: 282)” if any, the historical and sociocultural background, the places related to translation such as publication and distribution centers or where it has been translated; the motives for translation, the target audience, the effects of the translation and so on:

“In his *Method in Translation History*, Anthony Pym defines “translation archaeology” as “the set of discourses concerned with answering all or part of the complex question who translated what, how, where, when, for whom, and with what effect?” (Pym [1998]: 5). In Pym’s framework, archaeology tends to be seen just as a research field that includes difficult detective-like efforts and hard-work in the service for various areas of translation history.” (Demircioğlu, 2014: 17)

In this study my aim is to “unearth” the first poem of *Kokinshū* translation by Sönmez Kantman. To do this, I have dug on the following questions using translation archeology approach. 1) My first question was “who”; with this question, I have conducted researches on Sönmez Kantman’s life. I especially focused on his intellectual background, tried to find out the languages he knew and his other activities. I also took into consideration his family background, and did some research about his socio-economic background too (D’hulst 2001: 400 cited by Raine, 2014: 282). I have scrutinized some aspects of the translated text such as language usage to find out about the author’s ideological and cultural profile (D’hulst 2001: 400 cited by Raine, 2014: 282). I have also focused on the publisher. 2) My second question was “what”. With this question, I have analyzed the translated text, and also searched for the source text that was used for the translation and the original Japanese text. I also took into consideration the following questions in this step “what has been translated and what has not, what the criteria were for selecting text(s) to be translated (D’hulst 2001: 24 cited by Raine, 2014: 282).” 3) My third question was “when”, which was easier to reach because at the back cover it is written in detail as mentioned above. I have used this question to re-evaluate some aspects such as language usage in the translation. 4) My fourth question was “how”: In order to reach the answer of this question I applied text analysis to the translation, to the source text and to the Japanese original and compared them. I have also taken into consideration the translation strategies (D’hulst 2001: 24 cited by Raine, 2014: 282) used in the book. 5) My last point of inquiry was for whom the text was translated. Furthermore the above mentioned researches and analysis helped me to answer this question.

Focusing on the previous studies with translation archeology approach in Japanese studies field, a search in Cinii database of Japan reveals that there is no article or doctoral dissertation utilizing this approach. Nevertheless this does not mean that researchers in Japan did not search the answers of similar questions on the translations of old texts. For example Turkologist Misawa’s (2019) study on the Turkish tales in the Juvenil Magazines of Japan before World War I is an inspiring research uncovering old translations. Dündar’s article (2018) is on his discovery of first dictionary in Ottoman and Japanese. Nagashima (2019) focuses on the Japanese translations of ancient runic Turkish texts. In Turkey there are a number of illuminating studies with translation archeology approach, especially digging on the translations made in the Ottoman period, from various aspects (Berk Albachten and Tahir Gürçağlar (2018); Demircioğlu, 2014 etc.). Özen

Aydın and Esen (2019) unravel a direct translation of a poem from Japanese into Turkish, dating to 1938, using the translation archeology approach. The above-mentioned studies on the translations from Japanese literature (Baykara 2012, Berk Albachten, 2019; Erkin 2005, 2008) provide solid ground for translation archeology studies.

This article is built on three chapters. The first part focuses on the *Kokinşiu* book and the author. The second chapter presents the research on the first poem of *Kokinşiu*. The third part consists of a comparison of Japanese, English and Turkish versions of the first poem of the *Kokinşiu*.

The Exploration Phase I: About the Publisher, Book and Author

Here, I focus briefly on the publisher, Yenilik Basımevi. A search in the Milli Kütüphane [National Diet Library of Turkey]³ containing 1022 entries belonging to this publisher, reveals that it was active from the 1950's until the 1990's. Yenilik Basımevi published a variety of books with genres such as novels, poetry or research, pamphlets, reports; on themes from art to law, medicine, even a pamphlet by the Chamber of Industry listing their members who paid high taxes. The word "basımevi [printing house]" implies that it may not be publishing company but a printing house. From the above mentioned data it can be assumed that the author may have paid for the publication of this book, although it is hard to tell whether this was the case for sure, due to the lack of further information.

At the beginning of my research I had the above-mentioned paratextual data and one more important clue, the title of the book: *Kokinşiu*. The correct spelling should be *Kokinşû* in Turkish letters and at first sight I thought that it was a misspelling by the author. But still, I searched the online databases with English transcription as "Kokinshiu". In all the sources, I have reached only two books containing this word. One is Aston's 1899's book *A History of Japanese Literature*. The second one is *Early Japanese Poets Complete Translation of the Kokinshiu* translated by Wakameda, dated 1922.

So one might venture to say that, one of these books is the source text for translation. The information of the back cover implies that he may have translated the text from French. I have also searched for a French translation of these books, and I have searched online sources with the following key words in French: "littérature" "japonaise" "poésie" "kokinshiu". The results yielded no use of "kokinshiu" in French sources. Even in the French translation of Aston's book (1902) it was transliterated as "Kokinciou". So in this step of my study I assumed that most probably the title was related with the Aston's book in English. At this point I shifted my focus to another question: Did the author really know English?

My first searches on internet were not very illuminating. The author's dictionary on archeology as a coauthor kept coming up as the first result for pages and pages. There was no information about Sönmez Kantman in any of these pages, even about his relation with archeology. I decided to search for more specific places, such as archives of the journals, in particular Cumhuriyet Journal or Milliyet Journal. In 10.7.1989 issue of Cumhuriyet Journal on the economy page, I reached the following information: "[Kantman] after graduating from Robert College in 1958, studied Law and Paleontology in Geneva. After that, he worked for two years at Bordeaux University in France as a research fellow. (Cumhuriyet, 10.7.1989: 12) (my translation)". Robert

³ <https://kasif.mkutup.gov.tr/OpacArama.aspx?Ara=Yenilik&DtSrc=0&fld=-1&NvBar=0>
<https://kasif.mkutup.gov.tr/OpacArama.aspx?Pgn=146&Ara=Yenilik%20Bas%C4%B1mevi&Auth=undefined&AId=undefined&PbId=undefined&Dergi=undefined&PbBgYr=undefined&PbNdYr=undefined&Lngg=undefined&Sbjt=undefined&Dtl=undefined&DtSrc=0&SrcTp=undefined&SrcDrc=undefined&MakAut=undefined&AuthDer=undefined&MatN=undefined&YilFlt=undefined&fld=-1&MatTur=undefined&YEvi=undefined&Cond=undefined&Cond3=undefined&GstS=undefined&NvBar=0&Chkd=>

College has taught her pupils in English since its foundation. So now we can safely assume the author could read and write in English.

This time I have searched with the key words “Sönmez Kantman” and “Robert College”, this is how I was able to reach the Springer’s article by Ece Birçek (2014), which was the turning point of my searches on Kantman’s life. It was quite surprising that this article did not appear in my previous searches even though it has the most detailed information about his life. When writing these lines, I repeated the search using the previous keywords, and in the ten pages Google search reached, it still did not appear. I believe this is a noteworthy point, because when searching online, the search engines may offer you the most relevant results with your region but this may cause you to miss the information you are looking for. So searching with different key words and various combinations may help you reveal more data.

I have reached the author of the above-mentioned article, Ece Birçek. She generously provided me with other details of Kantman’s life, sharing with me some articles as well, and she also helped me to reach Kantman’s family. I had the opportunity to ask my questions about him, which I will relate in another study. Birçek informed me that “they had focused on Kantman’s archeology carrier and there is little known on *Kokınşiu*.”

For now I can combine all the information I got about Kantman I accessed from different sources as follows:

Sönmez Kantman (1940-1999). His life story indicates that he was a multi-faceted man with a wide range of interests: Within his lifetime, which spanned a little over half a century, he had been a translator, an archeologist, writer, painter, businessman. He was married and had two children⁴. He was born to a family committed to “Hafız Mustafa Şekercisi” confectioner, which was founded by the grand-grandfather of Sönmez Kantman in 1864⁵ in the Ottoman Period. This confectioner remained a family profession for five generations and the fourth generation owner was Sönmez Kantman, after his father Cemil. Being born in a long established family in Istanbul with a family business since the Ottoman Period might have allowed him to have a good education in Turkey and in Europe. After his education in Robert College in 1958, he graduated from Law School in Geneva, Switzerland (Cumhuriyet, 1989). He also worked for two years at Bordeaux University in France as a research fellow. He had his higher education in Department of Protohistory and Near Eastern Archaeology at İstanbul University, Turkey (Birçek, 2014). He was a research assistant in İstanbul University. He knew English and French. “Kantman was a Renaissance scholar with wide-ranging interests. Besides his scientific research, he was interested in art studies and literature. (Birçek, 2014).” In the 1960’s he wrote a play in French titled “Patira”⁶. He had two plays performed in Paris. In the same period he was a dedicated painter and held three exhibitions in Geneva and İstanbul. He had a play exhibited in Ankara Sanat Tiyatrosu [Ankara Sanat Theater] called “Cehennem Dansı [The Hell Dance]” in 1965 (Cumhuriyet, 2.2.1965: 6). He also had an article published in Türk Dili Journal in 1965 on Japanese Nō theater. Later he dedicated himself to archeological studies. “He participated in excavations and survey studies early in his career, but in his later career he concentrated his research efforts on the theory of practicing archaeology. His book *Analytic Archaeology* is a result of this research. (Birçek, 2014).” He had several and distinguished publications on archeology by the end of the 1960’s

⁴ <https://website.robcol.k12.tr/uploads/file/0f69fcf6-fc61-4c37-ab7f-bbd327c33e3d.pdf>

⁵ <http://www.hafizmustafa.com/earsiv.sehir.edu.tr:8080/xmlui/bitstream/handle/11498/3306/001502713006.pdf?sequence=3&isAllowed=y>
imaret.cansaati.org/wp/2016/07/04/seker-ci-cankiri-ortali-hafiz-mustafa/

⁶ https://www.abebbooks.co.uk/servlet/BookDetailsPL?bi=30381625005&searchurl=sortby%3D20%26tn%3Dpatira&cm_sp=snippet-_srp1-_title19

(Kantman and Dinçol, 1969, Dinçol and Kantman 1968, 1969; Kantman 1969a, 1969b, 1969c, 1969d, 1971). He was like a Don Quijote in his studies on archeology, but due to the conditions of his day, he had to leave his studies in this field in the 1970's (Dinçol 2003) and tend to his family business. His name appears as a coauthor in the *Multilingual Dictionary of Archaeological Terms* (1994), which is the most salient entry in the searches of his name online. In a 1989 article of Cumhuriyet we see that he had innovative activities and thoughts in business.

While I was conducting my research on Kantman's life I was also working on the source text. My first stop was Aston's (1899) book. I searched the Boğaziçi University library catalog, thinking that Kantman might have had access to these books, because some of the books in this library were from the library of Robert College. Aston's book was in the "rare collection -general-" section of the Boğaziçi library catalog (this version dates back to 1907) and could only be reached by special request. But I could have access to online versions of the book. Returning to my search on the word "*Kokinşiu*", I found that the word "*kokinshiu*" appeared many times in the book and Chapter II was titled as "*Kokinshiu*" (Aston 1899: 58-62). At the beginning of this chapter, there is an explanation about the anthology and some poetry translations with a few comments. Chapter III also contains a partial translation of "*The Kokinshiu Preface*". At this point, I have provided a quick comparison of the book and Kantman's translation. Kantman's translation of "*Kokinshū Preface*" titled "*Japon Yırı*" has major differences from Aston's book, so this cannot be the source text for this translation. The Takasago play seems to have been translated from Aston's book (1899: 206-207), but further textual analysis is necessary to validate this finding. Ekken's life story also resembles Aston's book (1899: 336) but its transcription as Yekken in the English version implies that he had consulted another source. The *haiku* part, Ekken's text and A Diary of a Pilgrimage to Ise part do not exist in Aston's book. These results indicate that Kantman's book *Kokinşiu* is compiled and translated from more than one source.

As a result, it can be argued that the most probable source for the title of *Kokinşiu* by Kantman is Aston's book.

The Exploration Phase II: The First Poem of *Kokinşiu*

At this point of my study, I narrowed down my research topic to the first poem of the *Kokinşiu*. The poem is titled "*Uyartı*" (please see Fig. 4) It is at the top of the page where Ki no Tsurayuki's life is mentioned. It is not comprehensible from the page if it was written by Tsurayuki. However, the information given in the contents table (please see Fig. 2) reveals that the author of the poem is Tsurayuki. Initially, the title *Kokinşiu* had caused me to believe that it was a poem from the Kokinshū Anthology. Considering the life story of the author, one could easily think that the poem was translated from English or French.

Figure 4: The First Poem of the *Kokinşiu*

At first glance, the translated poem looks like a modern poem written by a modern poet. It sounds like the poet questions his own existence. The form of the poem, composed of two lines, has the hallmarks of a Japanese poem as well as a modern Turkish poem influenced by *haiku* poems as seen in the poems of Orhan Veli (Tekmen, 2010) or Ahmet Haşim (Suzuki, 2011; 2012).

Kantman's translation is written in "extremely pure" Turkish [*aşırı öz Türkçe*]. Despite being a native speaker, it was barely understandable to me and I had to use dictionaries to grasp the real meaning, and in some cases the words were not even in the dictionaries. The purification movement has deep-reaching roots. Here I shall not discuss this term as it has been discussed before in studies dealing with Turkish language history and literature. I only use this term to indicate the difference between "the purified/pure" "new" Turkish and a movement that takes the attempt to purify to "extreme" levels. The "new" Turkish movement aimed to purify all foreign elements (Berk Albachten, 2014) such as Arabic and Persian words coming from "old" Turkish, used "established terms" (Kanra, 2019) and, if necessary, invented new and needed terminology albeit using a language closer to the spoken tongue. However, the "extreme purification", with its "extreme" use of newly invented words/ terminology barely understandable by the average reader, can sometimes place the author "in a marginal position" (Kanra, 2019). Kantman's text can be listed as the latter. After the language reform of 1933, this tendency has been viewed as a "tradition to search for national identity" (Kornfilt, 2013) in Turkish and with its pioneer Ataç reached its zenith after the 1940's (Torun, 2014) and did not slow down until after the 1965's (Garibova, 2011: 277). I went over his articles on archeology to see whether he used the same kind of language in his other work. The language used in his archeological studies is technical, easy to understand and "clean" Turkish. So it can be construed that his use of "extremely pure" Turkish is most probably associated with the literary circles which represent "political tendencies [of] the republican period (Berk Albachten 2015), related with the national spirit.

The above-mentioned information may help to answer the "for whom" question. The target audience for this book is most probably literary circles with close connection to the purification movement of the Turkish language as a national identity, which in Kantman's time was closely associated with some literary journals such as *Türk Dili Journal* by *Türk Dil Kurumu* [Turkish Language Association]. In fact, with this in mind, I have searched the archives of this journal and I have reached an article by Kantman dating to 1965 titled "*nô geleneği ve günümüzdeki önemi* [*nô tradition and its importance today*]" (Kantman 1965b: 461-463). Güngör (2007: 198) states that this article is one of the 52 articles found in the journal about plays. The very same article can also be found in the *Kokinşiu* book. But it is not given in the contents page. It can be assumed that it was added after the book was finished. These findings also indicate that the book was compiled by Kantman, and the selection represents a wide variety of his interest such as plays and his literary taste. With this in mind, my second answer to "for whom" question is "for himself and for his own circle."

In this step of the study, I focused on the original Japanese poem. I have analyzed the words in the Turkish translation, trying to deduce the Japanese words. In a *waka*, a classical Japanese poem dating to the 10th century the words such as "*varoluşumun* [my existence]" or "*küşümlendiğim* [I have doubted= I did not know this word, I had to look it up in a dictionary]" or "*oradalığından* [from, it being there= an invented word, does not exist in Turkish]" are impossible to find. But the words like "*ay* [moon/ *tsuki*]", "*ışınım* [shine/ reflection/ *hikari*]" are *waka* words. I was not sure the meaning of "*ayalarda*". In the dictionary, it was defined as a) palm b) sole of the foot c) the bright and flat part of the leaves. Although the first meaning is commonly used in Turkish today, I thought, there was no personal suffix attached the word, so if it speaks about an individual's palm it should be something like "*ayalarımnda* [my palms]" "*ayalarında* [your/ his/ her/ their palms]. Secondly the expression "*ayalarda su* [water] *birikintileri* [accumulation] [=the puddles in palms? or leaves?]" was difficult to understand for me. Considering the nature of *waka*, I thought the word leaf might fit better in the context. At one point in my analysis, I have also thought that "*aya*" might be "*te* [hand]" in the Japanese poem. For *su* [water] *birikintileri* [accumulation] [=the puddles] part I was not sure if the "*mizu* [water]" was the right word related with leaves and I thought this might rather be "dew on the leaves." For the "*küşümlendiğim*" [I have doubted] expression, I thought this should be a suffix such as "*-ramu, -mu*" conjectures, or the

interrogative particle “*ka*”. As for the plurals in the translation, I have omitted them because in classical Japanese they are generally not verbalized. The poem is translated as a sentence by first person singular. Although in previous periods for instance in Man’yō poetry the first person pronouns such as *waga* / *aga* [I] could have been used, in Tsurayuki’s period it was quite unusual for it to be verbalized. The first person in a poem can be deduced from conjectures, interrogations or vocatives in the classical texts. So I was quite sure that in the Japanese original there was no personal pronoun, but in the translations of the poem it most probably existed.

For online searches I have used various combinations of Japanese, English and French versions of the following keywords words, such as Japanese script only, *romaji* version only, mixture of Japanese script and English or French versions of these words; or *romaji* version of Japanese words with English or French combinations: “紀貫之 [Ki no Tsurayuki]” “古今集 [Kokinshū]” “月 [*tsuki*= moon= *la lune*]” “光 [*hikari*= shine/ or reflection = *lumière*/ or *réflexion*]” “葉 [*ha*= leaf/ leaves= *feuille(s)*]” “手 [*te*=hand(s)= *main(s)*]” “露 [*tsuyu*=dew/or drop(s) = *rosée*/ or *goutte*]” “水 [*mizu* = water = *l’eau*]” “I =*je*” “my=*mon/ mes*” “か [=*ka* interrogation particle]” and “らむ [*-ramu*=conjecture suffix]”. I have reached thousands of poems in Japanese and their translations, and I have done research on some of them which had little to do with my research. Finally I have reached a *romaji* version of a Tsurayuki’s poem with an English translation in an English doctoral dissertation (Strand, 2015: 82). The English translation was not even close to Kantman’s translation but I am of the impression that the Japanese *romaji* version have some resemblance with his translation. The following bold words matched the Japanese keywords I came up with based on the Turkish translation:

te ni musubu/ mizu ni yadoreru/ tsuki kage no/ aru ka naki ka no/ yo ni koso arikere
[hand] [water] [moon] [question particle]

But this poem is not from Kokinshū Anthology but from Shūishū Anthology compiled in 1005, nearly 50 years after the death of Tsurayuki. The poem number is 1322 in Shūishū Anthology. I have not once thought since the beginning that the poem could belong to any source other than Kokinshū, because of the data given in Kantman’s book. This is why it took so long to reach this poem. For the next step I focused on finding out the source text of Kantman’s translation. I assumed that the words in the Turkish translation such as “*varoluşumun* [my existence]” or “*küşümlendiğim* [I have doubted] might have been connected with the source text. I searched the poem online with the keywords in English and French related with the above-mentioned Japanese poem. There were some French translations closer but still they did not seem to be the source text for Kantman’s Turkish translation. I could not find an online match for this translation even though I have searched all the databases in three languages. At this point, I went back to the catalog of the library of Boğaziçi University and I listed all the books dated before 1960’s related to Japanese literature and poetry with the hope that he might have had access to one of these books. There were a limited number of books with which I spent a lovely day in the library. I was digging into these books and the poems by Ki no Tsurayuki, and finally I found a poem that straight away resembled Kantman’s Turkish translation in a book called *Japanese Poetry: The Uta* by Arthur Walley dating to 1919 (I have reached the 1959 version of the book) on page 84 (Walley, 1959: 84). The book I reached was a gift from Sami Akalın, another translator of Japanese poetry (Akalın, 1962), gifted in 2006. So, this was not the book Kantman actually used.

In Walley’s book, there is no explanation about poem except the final note “The poet’s death poem”. It is noted that the poet is Tsurayuki; and another not as “Shūi 1322”. The Japanese version of the poem in *romaji* is presented as “parallel text” with English translation (please see Fig. 5).

Figure 5: The Source Text of First Poem of *Kokinshū*: Walley's Translation

84	
Shū-i 1322	TSURAYUKI
1 <i>Te ni musubu</i>	5 My existence in the world has been
2 <i>Mizu ni yadoreru</i>	5 (As transitory as) the reflection of
3 <i>Tsuki-kage no</i>	the moon
4 <i>Aru ka naki ka no</i>	2 Which lodges in water
5 <i>Yo ni koso ari-kere!</i>	1 Gathered in the palm of the hand,
	4 (About which one doubts) whether it
	is there or not!
The poet's death-poem.	

A quick scan of Walley's book reveals that this is the only poem he has translated from this book. I found it quite interesting because it is on page 84, and it is clear that it is not selected arbitrarily but most probably on the basis of his personal literary taste. Kantman, when selecting this poem as the first poem of his book, might have thought that it was Tsurayuki's poem, and that it can be presented along with the *Kokinshū* Preface. Most probably, he did not have enough resources to decipher the note stating that the poem belonged to the *Shūi* Anthology. The English translation of the poem seems deeply related to one's existence and this might have touched Kantman as a young man. But it is still interesting that both the English and the Japanese versions of the poem do not have a title. I could not find any explanation why he gave the title "*Uyartı*" to the poem and the meaning in which he used this word. This word is not in use today in Turkish. In the TDK [Turkish Language Association] dictionary, its meaning is explained as "a) warning b) a person who warns". The online English-Turkish dictionary also has another meaning as "stimulus". It all seems irrelevant with the poem; this implies he that might have used the word with another meaning in mind.

The Japanese, English and Turkish Versions of Tsurayuki's Poem and Their Comparison

In this part I have focused on Japanese, English and Turkish versions of the above mentioned poem by Ki no Tsurayuki.

Tsurayuki wrote this poem before his death around 945, when he was ill and not long after the writing of this poem, he passed away (Morrell, 1985: 317). The poem itself does not have a title, as is common in the *waka* poem tradition, but the following note was added to the poem: "I [Tsurayuki] had an unusual sensation while pondering the wretchedness of this world, so I sent the following poem to Lord Kintada's place (Minamoto Kintada, 889-948). Shortly thereafter I became seriously ill" (Morrell, 1985: 317).

Table 1 represents the original Japanese poem with gloss explanations. The expression *te ni musubu* means cupping in ones hand, putting both palms together, in order to scoop up water (Morrell, 1985: 162). *tsuki kage* means moon shadow, indicating the reflection of the moon on the water in poet's hands. The use of shadow instead of light in Japanese literature is widely seen from the ancient times to this day. *Aru ka naki ka no* meaning "is there or there-isn't" sounds like a word play, both attached to the "moon shadow" part and the following "*yo*" which means both the world

and also one's life. (The word *yo* may also mean "time" or "period" but in this context, it does not imply these meanings.) With the help of this word play the poet does not have to use a word of "likening" such as [*gotoshi* "as" or "like"] but creates a metaphor/simile implying his life or the world is as transient as the reflection of the moon in the water scooped in his hands. The poem means "My life/ this world I have been, is like the reflection of the moon in the water scooped up in my cupping hands, is it there or not." The meaning of the poem reflects the *mujō* thought of Buddhism which revolves around the "transiency and ephemeral nature of existence (LaFleur, 1986: 70)."

Table 1: The Original of the Poem in Japanese

手	に	結ぶ	水に	やどれる	月影の	ある	かな	きかの	世	に	こそ	ありけれ				
te	ni	musubu/	mizu	ni	yadoreru/	tsuki	kage	no/	aru	ka	naki	ka no/	yo	ni	koso	arikere
hand	in	tie	water	in	lodge	moon-shadow	of	there-is	QUEST.PT.	there-isn't	Q.PT.	of.	world	in	even	[I am]
													PAST-Izenkei			
I have been in a world [=My life has been] [like] the moon's [reflection] on the water scooped up in my cupping hands/[I doubt] if it is there or not																

Table 2 : Comparison of the English Translation and Japanese Original

English Translation	
<u>My existence</u> in the world has been/ (As transitory as) the reflection of the moon / Which lodges in the water/ Gathered in the palm of the hand./ (About which one doubts) whether it is there or not	
Japanese Original	
te	ni musubu/
mizu	ni yadoreru/
tsuki	kage no/
aru	ka naki ka no/
yo	ni koso arikeru
hand	in tie
water	in lodge
moon-shadow	of there-is
QUEST.PT.	there-is not
Q.PT.	of.
world	in even
[I am]	
PAST-Izenkei	
I have been in a world [=My life has been] [like] the moon's [reflection] on the water scooped up in my cupping hands/[I doubt] if it is there or not	

In Table 2, the comparison of the English translation is given with the Japanese original of the poem. The following data indicates the translation strategies used by Walley: The bold words are the words he has retained as the original found in the source text. The parts he wrote between parentheses indicate that the parts exist in the source text semantically but are not verbalized. The expression "my existence" does not exist in the source text either, semantically or syntactically. He has chosen this expression for the translation of the "*yo* [world, my life]". He has translated the word "*tsuki kage* [moon shadow]" as "reflection of the moon" in order to reflect the intended meaning in the source text. The *te ni musubu* part of the original poem is translated as "gathered in the palm of the hand". In English this translation creates an image as in the palm of one hand. As a general rule of the Japanese language diachronically and synchronically the plurals most of the time are not verbalized but exist semantically in the sentences. In this case also, the Japanese original implies "cupping two hands" in order to scoop up water in the hands.

Table 3 contains the comparison of the English and Turkish translations. Kantman's translation strategies can be traced from the following data: The bold parts indicate the words he used in a similar way to the English source text. The underlined "world" part in the English source text is not translated in the Turkish text. The underlined "lodges" part is translated with different translation strategy in the "reflected by the water in the palms [*ayalarda su birikintilerinin yansıtıldığı*]" part. The "hand" in English source text is not translated but it can be compensated by "*aya* [palm]". He used plural for the palms [*ayalar*], which cannot be found in the English source text but semantically exists in the Japanese original. This indicates that he pictured the intended meaning while translating. "Whether it is there or not" part is translated with an invented word

oradalığından, which actually does not exist in Turkish, but still can be understood from contextual meaning.

Table 3 : Comparison of the English and Turkish Translations

Turkish Translation
varoluşum ayalarda su birikintilerinin yansıttığı ay ışını mıydı oradalığından küşümlendiğim existence+my palms-in puddles reflects moon light was [which if it is] there doubt-I my existence was the moon light reflected by the water in the palms which I doubt if it was there
English Translation
My existence in the <u>world</u> has been/ (As transitory as) the reflection of the moon / Which <u>lodges</u> in the water / <i>Gathered</i> in the palm of the <u>hand</u> ./ (About which one doubts) whether it is there or not

Table 4: The Comparison of Turkish Translation and Japanese Original

Turkish Translation
<u>varoluşum</u> ayalarda su birikintilerinin yansıttığı ay ışını mıydı oradalığından küşümlendiğim existence+my palms-in puddles reflects moon light[was/ INT- un clear] [which if it is] there doubt-I my existence was the moon light reflecting in the water in the palms which I doubt if it was there
Japanese Original
te ni musubu/ mizu ni yadoreru/ tsuki kage no/ aru ka naki ka no/ YO ni koso arikere caught [between my] hand[s]/in the water lodges/ moon-shadow/ if there is or there is not/ in a world I have been. I have been in a world [like] the moon's [reflection] on the water in my palms/ [I doubt] if it is there or not [=My life has been]

The Table 4 represents the comparison of the Turkish translation with the Japanese original of the poem. The bold words are matching words between the translation and the Japanese text; there are only two words “*mizu* [water]” and “*tsuki* [moon]”. The underlined word “*varoluşum* [my existence]” does not exist in Japanese and is not implied semantically. All the italic parts exist in the Japanese original semantically. Although the use of “*varoluşum* [my existence]” prevents the poem from losing its entire meaning, “*yo* [the world/ my life]”, a crucial word for the original poem, is not translated.

Conclusion

Using the translation archeology method, this study has attempted to find answers to the who, what, when, how and for whom questions posed at the beginning of my inquiry. The following results are reached:

1) Who: On the back cover there was scarce and somewhat misleading information about the author, as a result of detailed searches online and in archives and after contacting people related to the author, a detailed life story was formed. My research revealed that the author knew English as well as French, which made it possible to reach some of the source texts used for the translations.

Kokinşiu book was printed in Istanbul by Yenilik Basımevi, even though the data reached implies the author printed his book by himself, subventing its publication, although without further data this can not be concluded with certainty.

2) When and Where: In the back cover of the book it is stated that this book was completed between 1958-1964. The author was in Istanbul, Geneva and Paris in this period. The book is printed in 1966 in Istanbul. So it can be stated that, he selected and translated these works between

the ages of 18-26. He got his book printed when he was 28 years old. The only place known to be definitely related with the book is Istanbul.

3) What: In this study, it is set forth that *Kokinşiu* is not only a translation but also a compilation of Japanese literature works from multiple sources by Sönmez Kantman. I have discovered two of the source texts by now: a) Aston's 1899 book *A History of Japanese Literature* and b) *Japanese Poetry: The Uta* by Arthur Walley dating to 1919.

The title *Kokinşiu* is most probably derived from Aston's book. Some parts in the *Kokinşiu* book such as The Takasago play or Ekken's life story resembles Aston's book (1899: 206-207, 336), but further text analysis is needed to definitely set forth this result.

The source text of the first poem of the *Kokinşiu* titled "Uyartı" was determined: It is translated from Arthur Walley's book *Japanese Poetry: The Uta* (Walley, 1956: 84). It was also discovered the Japanese original the poem: Ki no Tsurayuki's work takes place in *Shūishū* Anthology, poem number 1322.

4) How: The poem is translated in "extremely pure" Turkish, which can be thought of as the reflection of the rising national spirit, as well as the secondary influence of the circle of some Turkish elites supporting this. For a native speaker who uses the spoken Turkish of the 21st century, the text is difficult to understand and it can be deciphered with the help of dictionaries. Some words cannot even be found in dictionaries. At first glance, the translated poem looks like a modern poem by a modern poet who examines his own existence. The poem, formed of couplets, is written in a style that resembles Japanese poetry as well as other modern Turkish poems influenced by *haiku* poems. What really makes Kantman's translation different is the unique style of language usage in translating a *waka* poem. A comparison of Turkish, English and Japanese translations reveals that although the translation has strong connections with the English text, it merely resembles the Japanese original, but it still conveys some part of the original meaning.

5) For whom: The language in the book and the selection of the works in the book indicate that the book and also the poem seem to have been translated for two kinds of audience, one is the special elite circles who supported the pure Turkish language movement and the second one is the author himself and his close circle such as family, friends or colleagues.

As a result, this article, which aimed to create a connection between this nearly forgotten work of the past and the present Japanese studies in Turkey, revealed one of the first translations of Japanese literature in Turkish focusing on different aspects of the translation utilizing the translation archeology method. This study contributes to Japanese studies, to translation studies and to the history of translation from Japanese into Turkish worldwide.

Kaynakça

- Akalın, L.S. (trans. and ed.) L. (1962). *Japon Şiiri: Tarihi ve Antoloji*. Varlık.
- Akutagawa, R. (1959a). "Koruda". trans. Bilge Karasu. *Türk Dili Dil ve Edebiyat Dergisi* 8(89), 276-282.
- Akutagawa, R. (1959b). Bir Japon Hikâyesi: Kesa ile Morito. trans. Bilge Karasu. *Türk Dili Dil ve Edebiyat Dergisi*. 8.92: 464-469.
- Akutagawa, R. (1966). *Raşomon* trans. Tarık Dursun K. Bilgi.
- Anonym (1954). *Japon Efsaneleri*. Kanaat Kitapevi.
- Aston, W. G. (1899). *A history of Japanese literature*. William Heinemann. (<https://archive.org/details/historyofjapanes00astouoft>)

- Aston, W. G. (1902). *Littérature J'aponaise*. Trans. Henry-D Da Vray. Librairie Armand Colin.
- Baykara, O. (2012). Japanese Literature in Turkish, 1959-2005 and Beyond. *Akademik Araştırmalar Dergisi*. Vol. 14. No. 55, 131–154.
- Berk Albachten, Ö. (2015). The Turkish Language Reform and Intralingual Translations. *Tradition, Tension And Translation In Turkey* (Vol. 118). Gürçağlar, Ş. T., Paker, S., Milton, J. (Eds.). John Benjamins Publishing Company. <https://doi.org/10.1075/btl.118.08alb>
- Berk Albachten, Ö (2014). Intralingual Translation: Discussions within Translation Studies and the Case of Turkey. *A Companion To Translation Studies*. Bermann, S., & Porter, C. (Eds.). John Wiley & Sons. 573-585. <https://doi.org/10.1002/9781118613504.ch43>
- Berk Albachten, Ö, and Tahir Gürçağlar, Ş. (2018). The Making and Reading of a Bibliography of Retranslations. *Perspectives on Retranslation: Ideology, Paratexts, Methods*. Routledge. <https://doi.org/10.4324/9780203702819>
- Berk Albachten, Ö. (2019). Translation Flows from Japanese Literature into Turkish Between 1959-2017. *Shaping the Field of Translation in Japanese↔Turkish Context II*. Miyashita, R. Esen E. (eds.). Peter Lang. <https://doi.org/10.3726/b15591>
- Birçek E. (2014) Kantman, Sönmez. *Encyclopedia of Global Archaeology*. Smith C. (eds) Springer. (https://link.springer.com/referenceworkentry/10.1007%2F978-1-4419-0465-2_2381)
- Cumhuriyet Journal*. (2.2.1965). Haber. p. 6.
- Cumhuriyet Journal*. (10.7.1989) Ekonomi Servisi Haberi. p. 12.
- Çağdaş, K. (trans). (1949). Dünya Çocuk Masalları XII (Japon Masalları). Berkalp Kitabevi.
- Çambel, H., Arsebük, G., Kantman, S. (1994). *Çok Dilli Arkeoloji Sözlüğü*. Arkeoloji ve Sanat Yayınları.
- Demircioğlu, C . (2014). Müntehabat-I Teracim-I Meşahir: An Exploration Of Its Paratext From The Perspective Of Cultural Memory. *İstanbul Üniversitesi Çeviribilim Dergisi*. 3 (6), 15-43.
- D'Hulst, L. (2010): Translation History. *Handbook of Translation Studies*. Vol. 1. Gambier, Y., Van Doorslaer, L. (eds). John Benjamins, 397-405.
- Dinçol, A.; Kantman, S. (1968). Arkeolojide Yeni Kavramlar ve Metodolojik Araştırma Planlaması. *Belleken*, 32 (127). 331-353.
- Dinçol, A.; Kantman, S. 1969. *Analitik Arkeoloji*. Edebiyat Fakültesi Basımevi.
- Dinçol, A. (2003). Altmışlı Yılların Sonunda Türkiye'de İki Genç Asistan ve Analitik Arkeoloji. *Arkeoloji, Niye? Nasıl? Ne için?* Güneş, D. (ed). Ege Yayınları
- Dündar, A. (2018). İlk Türkçe (Osmanlıca)- Japonca Dilbilgisi Kitabı ve Sözlüğü Üzerine Notlar. *Doğu Asya Araştırmaları Dergisi / Journal of East Asian Studies in Turkey* 1.1: 1–17.
- Erkin, H. (2008). Genji Monogatari no Torukogo Honyaku ni Tsuite. *Kokusai Nihon Bungaku Kenkyūkai*. Japan. (https://kokubunken.repo.nii.ac.jp/?action=repository_action_common_download&item_id=2746&item_no=1&attribute_id=22&file_no=1)
- Erkin, H. (2005). İkinci Dilden Çeviri İnkilemi: Türkçede Japon Yazınından Çeviriler. *Kül Eleştiri* No:5.

- Garibova, J. (2011). A pan-Turkic dream: Language unification of Turks. *Handbook Of Language and Ethnic Identity: The Success-Failure Continuum in Language And Ethnic Identity Efforts*. Oxford. 268-281.
- Güngör, C. (2007). *Türk Dili Dergisi Üzerine İnceleme (1965- 1970)*. Master Thesis. Gazi Üniversitesi.
- Kanra, Y. T. (2019). Turkish Retranslations of Philosophical Concepts in Kritik der reinen Vernunft. *Studies from a Retranslation Culture* (eds). Berk Albacheten, Ö., Tahir Gürçağlar, Ş. Springer. 41-60.. <https://doi.org/10.1075/hts.1> pp. 41-60.
- Kornfilt, J. (2013). *Turkish*. Routledge. <https://doi.org/10.4324/9781315823652>
- Kantman, S. (1965a). *Patira*. (Théâtre). Théâtre Le Kaléidoscope.
- Kantman, S. (1965b). Nô Geleneği ve Günümüzdeki Önemi. *Türk Dili Dergisi*. 14 (162). 461-463.
- Kantman, S. (1966) *Kokinşiu: Japon, Çin ve Hint Edebiyatı Örnekleri ile Bir Çeviri Denemesi*. Yenilik Basımevi.
- Kantman, S. (1969a). Trakya ve Marmara Kıyı Bölgesi Paleolitik Yerleşme Yerleri Araştırma Plânlaması. *Analitik Arkeoloji*. Anadolu Araştırmaları III: 37-46. Special Issue.
- Kantman, S. (1969b). Cilâli Taş Aletlerde Mikroanalitik Metodla Fonksiyon Tayini. *Analitik Arkeoloji, Anadolu Araştırmalar*, III: 81-102. Special Issue.
- Kantman, S. (1969c). Prehistorik Arkeolojide Kavramyapım. *Analitik Arkeoloji, Anadolu Araştırmaları III*: 47-62. Special Issue.
- Kantman, S. (1969d). Deneysel katkı. Gözlemcilik Ve Fonksiyonalizmin Arkeolojik Tıbbilimde Önemi. *Analitik Arkeoloji, Anadolu Araştırmaları III*: 63-80. Special Issue.
- Kantman, S., Dinçol A. (1969a). Arkeolojide Yeni Kavramlar ve Metodolojik Araştırma Plânlaması, in *Analitik Arkeoloji, Anadolu Araştırmaları III*: 15-36. Special Issue.
- Kantman, S. (1971). Essai sur le problème de la retouche d'utilisation dans l'étude du matériau lithique : premiers résultats. *Bulletin de la Société préhistorique Française*. (: <https://www.persee.fr/authority/9972>)
- Kinoshita, J. (1964). Alacakaranlıkta Bir Turna (Bir Japon Oyunu). Gürkal Aylan (Trans). *Türk Dili Dil ve Edebiyat Dergisi* 8.148: 238-247
- LaFleur, W. R. (1986). The Karma of words: Buddhism and the Literary Arts in Medieval Japan. Univ of California Press.
- Miner, E. R., Morrell, R. E. (1988). The Princeton Companion to Classical Japanese Literature. Princeton University Press.
- Mishima, Y. (1966). *Bir Maskenin İtirafı*. Zeyyat Selimoğlu (trans).: Cem Publishing.
- Misawa, N. (2019). Turkish Tales in the Japanese Juvenile Magazines before World War I. *Shaping the Field of Translation in Japanese↔Turkish Context II*. Miyashita, R. Esen E. (eds.). Peter Lang. <https://doi.org/10.3726/b15591>
- Morrell, R. E. (1985). *Sand and Pebbles: The Tales of Muju Ichien, A Voice for Pluralism in Kamakura Buddhism*. Newyork: State University of Newyork Press.
- Motokiyo, Z. (1963). Kagekiyo (Bir Japon Nô Oyunu). Örnek, S. (trans). *Türk Dili Dil ve Edebiyat Dergisi*, 7.140: 448-452.

- Nagashima, I. (2019). Turks in Japanese “Oriental History” and Translations of Old Turkic Inscriptions. *Shaping the Field of Translation in Japanese↔Turkish Context II*. Miyashita, R. Esen E. (eds.). Peter Lang. <https://doi.org/10.3726/b15591>
- Osada, A. (1965). *Atom Bombası Çocukları*. Bilgi, A. (trans.), Sol Yayınları.
- Özgüç, M. (ed., trans). (1966). *Japon Masalları*. Varlık.
- Özrenk Aydın, G., Esen, E. (2019). A Discovery: A Direct Literary Translation from Japanese into Turkish Dating 1938. *Shaping the Field of Translation in Japanese↔Turkish Context II*. Miyashita, R. Esen E. (eds.). Peter Lang. <https://doi.org/10.3726/b15591>
- Pym, A. (1998) *Method in Translation History*. St Jerome.
- Raine, R. (2014). Translation Archaeology in Practice: Researching The History Of Buddhist Translation In Tibet. *Translators’ Journal*. 59(2), 278-296.
- Robert College Alumni Magazine* (1999). Winter. [Sönmez Kantman haberi]
- Strand, K. D. (2015). *Aesthetics of Space: Representations of Travel in Medieval Japan* (Doctoral dissertation). The University of Michigan
- Suzuki, I. (2011). *Ahmet Haşim’in Şiirlerinde Japon Haiku Estetiğinin Tesirleri*. Unpublished MA thesis. Marmara University.
- Suzuki, I. (2012). Ahmet Haşim’in Estetik Anlayışını Besleyen Bir Kaynak Olarak Haiku. *Türk Kültürü İncelemeleri Dergisi* 26. 207–228.
- Tekmen, A. N. (2010). Japon Şiiri Haiku ve Türk Edebiyatındaki Yansıması. *Türkoloji Dergisi*. 17 (1). 149-157.
- Tiryakioğlu, S. (trans). (1959). *Cehennemin Kapıları: Seçilmiş Japon Hikayeleri*. Varlık.
- Torun, Y. (2014). Nurullah Ataç ve Türk Diline Etkisi. *Türk Dili*. (753). 102-105
- Türkay, O. (1960). Çağdaş Japon Edebiyatı. *Yeditepe Sanat Dergisi*, (30). 8-9
- Wakameda, T. (1922). *Early Japanese Poets Complete Translation of the Kokinshiu* by Introduction by I. Kobayashi. London: The Eastern Press Ltd. (Reached to snippet view: https://books.google.com.tr/books?redir_esc=y&id=ODpkAAAAMAAJ&focus=searchwithinvolume&q=preface)
- Walley, A. (1956). *Japanese Poetry: The Uta*. Percy Lund.